

Inside:



a dark comedy by
Bruce Norris

OCTOBER 14 – NOVEMBER 20, 2011

trinity **repertory** company

PROVIDENCE • RHODE ISLAND

Inside: *Clybourne Park*

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From the Artistic Director, Curt Columbus

Dear Friends,

Welcome to Trinity Repertory Company and our production of Bruce Norris' play, *Clybourne Park*. I am thrilled to introduce you to Bruce's work here at Trinity Rep, not only because he is one of the most exciting playwrights to emerge in the American theater in the last decade, but also because I have been a fan of his for 25 years. Yes, 25 years!

I first encountered Bruce as an actor in Chicago in 1986. I arrived in the Windy City as Bruce was enjoying his first big success as an actor, known for his onstage intelligence, wit, and a willingness to show the foolish or ugly side of a character. Among his many roles, he played an unforgettable Baron Tuzenbach in Chekhov's *Three Sisters* (opposite a young Calista Flockheart) at the Goodman Theater — unforgettable because he genuinely found that nearly impossible Chekhovian balance of humor and pathos. (He has long since left stage acting, but you can see him on film if you rent *The Sixth Sense*; Bruce is the stuttering schoolteacher.)

By the early 2000s, I knew Bruce as a playwright. I was at Steppenwolf when four of Bruce's plays premiered there, and I became a fan all over again: his playwriting had that same quality that made his acting unforgettable — the nearly impossible balance of humor and pathos.

Bruce's plays are scathing and insightful critiques of who we are as Americans. His criticism is not like a scalpel, but rather like a machine gun, catching everyone and everything in its path. This leads some critics to pigeon-hole Bruce as a cynic; I will contend that he and his plays, perhaps cynical on the surface, ask profoundly humanist questions — Why can't we live together? Why do history and greed and pettiness stop us from being truthful and kind? Why, as a people, do we claim to be selfless and just, and then act in the most self-interested and unjust manner?

In this way, Bruce Norris's plays are in the tradition of Ibsen and Chekhov. All of these writers ask their societies to be better than they are, by holding the mirror up to how they really, truly are. Ibsen helped shape 19th-century European culture, Chekhov shaped early 20th-century Russian identity, and Norris has the possibility in his work to help shape early 21st-century American thinking with his plays.

Or maybe audiences will just enjoy the humor, the wordplay, the situational elegance of Norris's plays like *Clybourne Park*. Either way, I hope you'll join me in the Bruce Norris fan club after this production, which features the talents of our incomparable acting company and MFA students. And I'll see you at the theater.

— Curt Columbus

About the Playwright, Bruce Norris

Bruce Norris is a writer and an actor. His plays include *Clybourne Park* (Pulitzer Prize), *The Infidel*, *Purple Heart*, *We All Went Down to Amsterdam*, *The Pain and the Itch* and *The Unmentionables*. His work has been produced at Steppenwolf Theater, Lookingglass Theatre, Philadelphia Theatre Company, Woolly Mammoth Theatre, The Royal Court Theater, and The Staatstheater Mainz. Awards include the Steinberg Playwright Award; the Whiting Foundation Prize for Drama; and Joseph Jefferson Awards for Best New Work (*We All Went Down to Amsterdam* and *The Pain and the Itch*). He currently resides in New York.

From the Director, Brian Mertes

Our capacity to experience shame — as individuals and as a nation — is essential to the health of our society. Bruce Norris provokes us to examine our assumptions about who we are, who we would like to be, who we think we are and what we will do to protect our identity and interests. In a time of Tea Parties and Occupations, multi-racial integration, economic inequality, recession, housing bubbles and TARP (Troubled Asset Relief Program) funds, religious warfare, terrorism, and nationalism, he calls into question not only our ethics but our taste. He is ruthless but compassionate, "offending" us with jokes. He lets no one off the hook. Put on your seatbelts and enjoy the show.

— Brian Mertes

Talking with playwright Bruce Norris

Just after we announced our season, our Dowling Theater opener won the Pulitzer Prize for Drama. Bruce Norris' Clybourne Park captures two moments of urban change: new neighbors, black and white, consider the future they share. The first act envisions the unseen destination of A Raisin in the Sun: the house in the all-white neighborhood where the Younger family seeks a better life, in 1959. Act 2 jumps ahead fifty years: now it's a predominantly black neighborhood, and a white family is buying the house. In both parts of the story, residents and newcomers clash, carefully, mostly with the best of intentions. And it's wickedly funny: it's so close to home, we just have to laugh. Artistic director Curt Columbus and playwright Bruce Norris worked together often in Chicago. They spoke (and laughed) by phone in June about Norris' career, his craft, and his peculiar effect on schoolgirls.

"You mean the Holocaust? Stalinism? What part of it, Pol Pot?" (laughter)

CC: I thought I'd start this interview by asking how you found out you'd won the Pulitzer Prize.

BN: I was on an island off the coast of Maine. I didn't have an internet connection, and I don't own a cell phone. Not many people knew how to get in touch with me. I drove the fifteen minutes to the public library with my computer, so that I could steal their signal. I opened my in box and suddenly it exploded with over a hundred emails. I was convinced that either my father had died, or America was under attack... but a lot of them said "congratulations."

CC: (laughter) That says a lot about who you are as a writer, and as a person.

BN: It's not that I wouldn't have hoped to win the Pulitzer Prize. It's just that I thought they were later, in June. (laughter)

CC: You have been — I won't say you *are* — but you *have been* an actor for much of your career.

Moving In

Curt Columbus: How are you, Bruce?

Bruce Norris: I'm ok. I've been talking about *Clybourne Park* a lot today. Some people are determined that because of the — pardon me — Pulitzer Prize, it must go to Broadway, but I'm not convinced. We've already had such success with the play, why would we want to subject it to a hot summer in 2012?

CC: (laughter) Bruce! I love that you have that attitude — it seems *everyone's* goal is to go to Broadway.

BN: I'd been looking for a way to bring our original production back, Off Broadway instead of Broadway... so now I'm the negative one...

CC: And that's so odd, so rare, for *you* to be the negative one. (laughter)

BN: That's right, I'm Mr. Sunshine.

CC: That's going to be the title for this magazine piece: "Talking with Mr. Sunshine."

BN: Perfect. Here's proof: one of our cast has a sister who teaches in a girls' private school on the Upper East Side in New York. So this morning I went to talk with these 16- and 17-year-old perfectly groomed girls in pinafore skirts. After about 45 minutes one of them raised her hand and said with a sigh, "Are you just a pessimist? Why don't you believe in progress?" (laughter) I said "What are you talking about? What do you imagine progress is?" She said "Don't you think the 20th century was a progressive century?" I said

BN: And you *have been* my dresser. (laughter)

CC: Ah yes, I didn't know if that would come out at minute ten of this conversation, or minute twenty. (laughter) It was in Chicago, in a production long ago. You were an actor for a number of years in Chicago, and then you moved to New York and continued to act there, on Broadway.

BN: Uh huh. What about that?

CC: (laughter) Well, was that a constructive part of your development as a writer?

BN: (pause) Whoever's transcribing this, just write down, "confused laughter." (confused laughter)

CC: (laughter) Does it influence the way you write plays?

BN: Yes. I mean, I approach writing plays from an actor's point of view, rather than from a literary point of view. That has both pluses and minuses. It means that generally I'm not thinking about the elegance with which I can phrase something, or the poetic dimension of my work. I'm basically looking for things that create uncomfortable or dramatic situations, because that's what actors like to do.

CC: What's extraordinary for audiences experiencing your plays, is the additive effect of them, rather than line-by-line... people experience them as comedies and dramas simultaneously. That's not something you can say about a lot of writers, and I would tie that directly to your being an actor.

BN: Well, through a strange course of events, I happened to meet the actress Jane Lynch the other night, who's been in all those Christopher Guest movies, and *Glee*. I told her how much I liked those movies, because they aren't comedies in the sense that people tell jokes, or are in comedic situations, but that people reveal things that are funny about their characters, *through trying to be serious*. And that's what I think an audience instinctively finds funny, is the attempt to do something right, and having it be undercut by your actual personality, your humanity.

CC: All of your plays bounce between comedy and drama, even when they're low comedy, like *We All Went Down to Amsterdam* —

BN: (laughter) How dare you!

CC: — which traffics in low comedy (laughter) but it's set in a nursing home, for God's sake, so it's simultaneously filled with pathos and comedy. So are your plays comedies or dramas?

BN: I think that same question could be put to a lot of plays. I don't know. I'm not thinking that way when I sit down to write a play, except that I frequently think "What's something that we're not supposed to laugh about, and why do I find that funny?"

CC: People ask me how Chekhov's plays are comedies, and that's exactly how.

BN: It's funny that you say that, because I just watched some high school girls at the school where my girlfriend teaches, performing Chekhov's *The Bear* and *The Marriage Proposal*. Those are stories about ostensibly serious situations going completely wrong, haywire, because the people in them, who have very serious intentions, act like fools. I think the administration of the school did not really approve of my girlfriend's choosing those stories, because they depict people as foolish and unable to live up to their ideals for themselves. They'd much rather that the school did *Our Town*, where people are consistent in thought and deed.

CC: Or comedies where we laugh at someone who's obviously a buffoon. Your work is often simultaneously very political and very human. Do you think of yourself as a political writer?

BN: (Sigh) Well, define your terms! I don't think there is such a thing as political theater in the United States, plays that create some political action. *The Exonerated* did that, or maybe *The Laramie Project*. *The Exonerated* probably got some people out of jail, but by and large, that kind of theater doesn't exist. I think I write plays set in a political milieu, or plays that address the ways that people use politics to get what they want.

CC: Of course, your characters are often a lot like the people in the audience.

BN: And that means liberal, privileged people. The people who go to regional theater, or more importantly, to Off Broadway theaters are, by and large, Democratic, left-leaning, wealthy people. That demographic is incredibly articulate about political and social topics. It does no good to try to present to them people who are Stanley Kowalski-like, inarticulate and lower class. That provides them with nothing but class tourism, and they get to look voyeuristically at the animalistic behavior of what they consider a lower class.

CC: In that way, I think your plays often move an audience to action or at least to contemplation of who they are, more than most contemporary plays.

BN: Contemplation is good. I don't really think theater

changes people's behavior. I doubt that anyone goes home and goes through some sort of transcendent reformation from seeing a play.

CC: No, I don't know, but...

BN: Someone said to me, not long ago, "It seems like all you care about is that people express themselves in a different way." I'd say that's legitimate. If you left *Clybourne Park* and found it harder to talk about your attitudes on race, that would be a good thing.

CC: Race is often a character in your plays... and even when there isn't a nonwhite character, whiteness becomes a character. Why the return to that idea, so often?

BN: Well, I could probably give you a satisfying psychological answer about myself, but I don't want to do that. I'd say that since the majority of people who come to the theaters I work in are white liberal people, so-called progressive people, people who have a utopian fantasy about the effect of their demographic upon the history of mankind, and since I do not share that fantasy, I'd say that I'm trying to do my part to disabuse them of that fantasy. (laughter)

CC: Much more interesting. Was *A Raisin in the Sun* itself the reason for writing this play? Had you picked it up again?

BN: No, it's a play I've thought about for a long time. *A Raisin in the Sun* was one of the first plays I was conscious of as a teenager, the other one being *Our Town*.

CC: Why *Clybourne Park*? Why did that aspect of *A Raisin in the Sun* prompt you to write?

BN: As I was explaining to the schoolgirls this morning... when I first encountered *A Raisin in the Sun* I remember thinking the only person in the play I have anything in common with is Karl Lindner. My family had moved from one part of Houston to another part, primarily to make sure that we were in a school district that was isolated from the rest of the Houston indepen-

Clybourne Park

by **Bruce Norris**

directed by **Brian Mertes**

Eugene Lee, set design

Olivera Gajic, costume design

Dan Scully, lighting design

Peter Hurowitz, sound design

with resident acting company members

Timothy Crowe, Mauro Hantman, Anne Scurria,

Rachael Warren and Joe Wilson, Jr.

and *Brown/Trinity Rep* actors

Tommy Dickie '12 and Mia Ellis '12

October 14 – November 20, 2011 in the Dowling Theater

dent school district. Now, my father would contend that that was to preserve a better education for me. What it meant in practical terms was that it took us out of the neighborhoods that were subjected to busing. So whereas my parents' intention was good towards their children, the net effect was to preserve the status quo. So Karl Lindner was the person I could relate to in the play, and since I always loved the play and felt held at a remove from it by virtue of pigmentation, I thought "Why not tell it from the other way around?" And that's how it got started.

CC: Who's the protagonist in this play?

BN: Maybe the house itself. People neglect it, and then it's going to be torn down. I feel sorry for the house. (laughter)

CC: The house is your protagonist, lacking in any of the moral shadings that people have (laughter). Is there something to the eras of the play, the 1950s and our own?

BN: You mean, is there a reason for setting the two acts fifty

we voluntarily integrated? We've had plenty of time to move. Why haven't people like me, an educated, left-leaning white person, why haven't I moved up into Spanish Harlem, or Harlem proper? I haven't. I stay here in my white neighborhood. I don't have a justification for that. I don't even have children to use as an excuse, to say "Well, I want them to have a better education." I just like the way it feels here. I guess to some extent that makes

I frequently think "What's something that we're not supposed to laugh about, and why do I find that funny?"

me a racist. I tend to hang out with people who are like me. Someone asked me the other day how many black friends I have, and I said "basically, none." But then on the other hand, I don't have many friends. (laughter)

CC: (laughter) I wondered if we'd get to that!

BN: Yeah. The woman who played Lena in London would be outraged to know I'd said that. She'd say "How dare you say we're not friends!"

CC: Of course, as would lots of people in Chicago and New York. You're public property. Why was the play such a hit in London?

BN: I don't know. I think it's easier to take in London, in a way, though I think if you substitute the word "Pakistani" for "black," it's the same situation in London as in any American city. The characters are Americans, so it's very easy for Londoners and Europeans in general to look at Americans as incredibly racially backward. That gives them a feeling of great cultural superiority over us.

CC: Does it have to be modified, "racially backward"? Don't Europeans think of us as backward, in all things? (laughter)

BN: Well, culturally backward in all respects. But on the other hand, we have a big military and we can kick their ass, so they'd better watch what they say. (laughter) Yeah, a big success in London. But even in free-thinking, free-wheeling London, you can only run a play like that for a short time. It's not going to run forever.

CC: Are there writers who have influenced you, whom you can call out in an interview like this?

BN: Sure. Wally Shawn. John Guare, as a friend and mentor figure. I attribute a lot of my consciousness to Warner Brothers cartoons and *Monty Python*. And the British economic theorist John Gray, who wrote *Straw Dogs* and *Black Mass*.

CC: Anything else you'd like to add, or shall we talk more about me being your dresser backstage?

BN: Well, I would — no. (laughter)

CC: I like to tell people that I've torn your clothes off faster than any other man in the world.

BN: I think that's true.

CC: Thank you, Bruce!

BN: You're welcome.



years apart? Well, if you set something over a long time period, you're setting up a longitudinal experiment, I guess. I was trying to ask "what has changed and what hasn't changed?" What has happened in the intervening 50 years since the end of *A Raisin in the Sun* is that a lot of very admirable laws have been written, and others changed, to take away political barriers that have kept people down for a long time. What has not changed, I think, in fifty or two thousand or ten thousand years, is human nature. I think people, by nature, are territorial and self-interested. Conflicts that arise over race, ethnicity, culture, don't arise in the absence of a territorial conflict. In other words, as long as people stay on their side of the fence, there's never a problem, between Hindus and Muslims, Hutus and Tutsis, blacks and whites, and the Jews. (laughter) As long as everyone stays in their area, it's fine. When people start crossing boundaries, you have war.

CC: So just because you remove the legislative barriers, society may not change.

BN: As I said to someone else not long ago, if we're all so good natured, so pure and not racist as individuals, why haven't

One House, Two Neighborhoods

Clybourne Park was inspired by playwright Bruce Norris' early experience with *A Raisin in the Sun*, Lorraine Hansberry's acclaimed 1959 drama. Members of our audience may recall our 2009 production of *A Raisin in the Sun*.

In *A Raisin in the Sun*, the Youngers, an African-American family, plan to move from their tenement Chicago apartment to an all-white suburb, Clybourne Park. As moving day approaches, Karl Lindner calls on them, with a bank check in hand: on behalf of the Clybourne Park community association, he offers to buy

the house back from them. The Youngers reject Lindner's offer and he leaves, warning, "I hope you people know what you're getting into!"

Clybourne Park takes place in the house the Youngers have purchased. The play begins on the same afternoon as Lindner's visit. Resident acting company member Mauro Hantman reprises his *Raisin in the Sun* role as Karl Lindner. Act Two takes place in the same house, and moves ahead fifty years to 2009. The neighborhood sure has changed... but the more things change, the more they stay the same.

Perhaps every city has its Clybourne Parks, neighborhoods that change with the times – whether quickly or kicking and screaming – in response to urban renewal, immigration, and the ups and downs of the real estate market.



FROM LEFT: ANGELA K. THOMAS, JOE WILSON, JR., BARBARA MEEK, NIGEL RICHARDS AND LYNNETTE R. FREEMAN IN *A RAISIN IN THE SUN* BY LORRAINE HANSBERRY, DIRECTED BY BRIAN MCELENEY. SET DESIGN BY MICHAEL MCGARTY, COSTUME DESIGN BY WILLIAM LANE & LIGHTING DESIGN BY JOHN AMBROSONE.

Lorraine Hansberry and *A Raisin in the Sun*

Lorraine Hansberry's 1959 play *A Raisin in the Sun* reflects a recent moment in American history. Written in the shadow of *Brown v. Board of Education* and the Montgomery bus boycott, this story of one family's struggle to own a home captures the individual losses and triumphs against discrimination that fueled the civil rights movement of 1950s America. *A Raisin in the Sun's* message resonates for audiences today as much as it did 50 years ago.

Chicago youth

The granddaughter of a slave, Lorraine Hansberry was born in 1930 to a prominent Chicago family. Her parents, local and national community leaders, shaped Hansberry's life-long appreciation for the transformative power of art and political action. When Lorraine was eight, the family moved to a white neighborhood in Hyde Park, challenging restrictive "covenant" housing policies.



New York and *A Raisin in the Sun*

Hansberry attended the University of Wisconsin, making her the first in her family to go to college in the north. Inspired by seeing a Sean O'Casey play, she moved to New York to pursue writing. She worked for the African American paper *Freedom* and knew W. E. B. Du Bois and Langston Hughes. In fact, she found the title for her play in Hughes' poem "A Dream Deferred."

After she married musician Robert Nemiroff, Hansberry worked as a waitress and cashier, writing on the side while he established his career. When his song, "Cindy, Oh Cindy",

became a hit in 1956, Hansberry was able to devote herself to writing full-time. She read her script to music publisher Philip Rose one night over dinner, and he vowed to produce the play on Broadway. Hansberry, Nemiroff and Rose worked for more than a year to raise the funds. They hired Lloyd Richards to direct and assembled a cast headlined by Sidney Poitier.

Success

A Raisin in the Sun was an instant success when it opened on March 11, 1959. Audiences of all races embraced it, and critics lavished praise upon the production and the playwright. At age twenty-nine, Hansberry was the youngest person, the first African American, and only the fifth woman to win the New York Drama Critics Circle Award. The play shattered the barrier between African

American culture and American theater, and was a catalyst for black theater at the dawn of the 1960s. In 1961, *A Raisin in the Sun* became an award-winning film with Hansberry's screenplay and much of the original Broadway cast.

Lorraine Hansberry died of cancer in 1965, at the age of thirty-four.

Excerpted from The Trinity Square, Winter 2009, by Shawn Christian, Wheaton College; and Trinity Rep's study guide for A Raisin in the Sun, 2009.

Themes and Questions for Discussion

Truth and Justice

In *Clybourne Park*, characters struggle to express themselves truthfully and accurately. They seem to have difficulty finding the balance between sugar-coated diplomacy and brutal (even ugly) honesty. The play asks: What happens when you really tell the truth? How much are you willing to tell the truth to yourself and someone else? There are no villains in this play. Everyone is trying their best to act correctly and do the right thing, but they don't succeed. We can all recognize that moment of seeing our best intentions go astray.

- Do the characters in this play tell the truth? Always? Sometimes? Never?
- Does anyone come off well in the play? That is, are there any characters who seem admirable?
- Does the concept of “justice” apply to the complicated situations we see in *Clybourne Park*? Do you see a way that the characters could act justly, or are there too many shades of gray?

Race and Racism

Act One of *Clybourne Park* depicts a scene from 1959, in which we see the racial prejudices and misunderstandings of that era. You may watch this scene and feel that our society no longer operates this way. However, in Act Two, we see a modern-day scene taking place in 2009 with racial prejudice and misunderstanding still alive, even among people who would not think of themselves as racist. *Clybourne Park* presents audiences with the uncomfortable assertion that we haven't made as much progress in the past 50 years as we'd like to think.

- Would you consider the characters in *Clybourne Park* racist?
- Did the play make you think about racism in your own life?
- Do you think *Clybourne Park*'s depiction of race relations is realistic?
- In addition to racial differences, are there other ways in which characters in *Clybourne Park* are forced to confront people who are unfamiliar or “other”?

Home, History, and Memory

Over the course of the play, from 1959 to 2009, the house on Clybourne Street is home to several different families. We see that the house means different things to each of them at different times. In Act One, part of the reason that Bev and Russ are moving is that the neighborhood no longer feels like home. Yet as Bev and Russ are preparing to move, others in the community have a vested interest in maintaining the neighborhood as a white community. In Act Two, the characters argue over who has the right to claim ownership over the identity of the house and the neighborhood. Changing architecture can change the identity of a place, by erasing memory of the past. For some characters, the neighborhood's identity is a valuable thing to be preserved, for others it has different, less positive associations.

- What does “home” mean to you?
- Who has the right to claim ownership over a place—a house, a neighborhood, a community?
- How does the changing neighborhood of Clybourne Park compare to Providence? You might think about the contrast between the preserved area on Benefit Street as compared to the nearby University Heights area, or more recent controversy over mill buildings in Olneyville.
- What did you think of the set design and how it depicted the house? For those who saw the 2009 production of *A Raisin in the Sun*, did you see any similarities to the set for *Raisin*?

Hungry for More?

Plays by Bruce Norris

The Infidel, 2000
Purple Heart, 2002
We All Went Down to Amsterdam, 2003
The Pain and the Itch, 2004
The Unmentionables, 2006
A Parallelogram, 2010

Works by Lorraine Hansberry

A Raisin in the Sun, 1959 (play)
A Raisin in the Sun, 1961 (screenplay)
The Drinking Gourd, 1960 (unaired television show)
The Movement: Documentary of a Struggle for Equality, 1964 (book)
The Sign in Sidney Brustein's Window, 1964 (play)
To be Young, Gifted, and Black: Lorraine Hansberry in her Own Words, 1969 (book)

tickets & times & dates

Clybourne Park • October 14 – November 20, 2011

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------|--------|-------------------------|---------------------------|--------------|-----------------|------------------|
| OCT. 9 | 10 | 11 | 12 | 13 | 14 \$ 7:30PM | 15 7:30PM |
| 16 7:30PM | 17 | 18 7:30PM | 19 7:30PM SOLD OUT | 20 7:30PM | 21 7:30PM | 22 2PM 7:30PM |
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| 20 2PM | 21 | 22 | 23 | 24 | 25 | 26 |

A Christmas Carol • November 18 – December 30, 2011

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|-----------------------|--------------|-----------------------|-----------------------|-------------------------|-----------------|------------------|
| NOV. 13 | 14 | 15 | 16 | 17 | 18 \$ 7:30PM | 19 7:30PM |
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| 25 CHRISTMAS | 26 7:30PM | 27 2PM 7:30PM | 28 7:30PM | 29 7:30PM | 30 7:30PM | 31 |

It's a Wonderful Life • December 9–31, 2011

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------|--------|-----------------------|------------------|--------------|----------------|----------------|
| DEC. 4 | 5 | 6 | 7 | 8 | 9 \$ 7:30PM | 10 7:30PM |
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| 25 CHRISTMAS | 26 | 27 7:30PM | 28 2PM 7:30PM | 29 7:30PM | 30 7:30PM | 31 12PM 5PM |

TICKETS for Clybourne Park and It's a Wonderful Life

PREVIEWS: First Fri., Sat., Tues. 7:30pm \$15–\$32
Food for Thought 7:30pm \$15–\$36

REGULAR: Wed. matinee 2pm \$15–\$32
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Fri.–Sat. 7:30pm \$15–\$66
Sat. & Sun. matinees 2pm \$15–\$66

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PREVIEWS: November 19–21 \$26–\$32
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PRICES, TIMES AND DATES SUBJECT TO CHANGE. Tickets subject to availability.

PROJECT DISCOVERY: For reservations to student matinees, contact (401) 521-1100 x114 or education@trinityrep.com.

TALKBACKS: Audience members are invited join us for a 20-minute discussion about issues raised by the play, held after every performance (excluding *A Christmas Carol* and *It's a Wonderful Life*).

KEY TO CALENDARS

- \$ Pay What You Can:** limited number of tickets on sale 1 hour before curtain, limit 1 per person
- ☐ Food for Thought** discussion with the artists following the performance

OC Open Captioning performance

★ ASL (American Sign Language) Performance

☐ Preview performance

☐ No performance



trinity repertory company

Everything you need to know to enjoy your experience at Trinity Rep!

Contact us

boxoffice@trinityrep.com
201 Washington Street, Providence, RI 02903
Walk-up hours: noon–8pm, Tuesday–Sunday
Phone hours: noon–8pm, 7 days a week
Order online at www.trinityrep.com
Find us on Facebook: [facebook.com/trinityrepertorycompany](https://www.facebook.com/trinityrepertorycompany)
Follow us on Twitter: twitter.com/TrinityRep

Frequently asked questions

What time do performances start?

All evening performances begin at 7:30pm and all matinee performances at 2pm, except for *A Christmas Carol* and performances of *It's a Wonderful Life* on December 24 and 31. Please check your tickets.

What is the policy for latecomers?

Trinity Rep performances begin on time. Audience members with special needs should arrive at the theater early to be seated with ease. Latecomers will be seated at the discretion of the House Manager at the first available opportunity, and until then will be able to view video monitors in the lobby.

When are talkbacks held?

Talkbacks are held after every performance (except *A Christmas Carol* and *It's a Wonderful Life*) and last about 20 minutes. Stay and share your thoughts!

Is Trinity Rep handicapped accessible?

Trinity Rep is fully handicapped accessible, with elevator service to the Chace Theater on the second floor.

What do you offer for the deaf and hard of hearing?

For our deaf and hard of hearing audience members, Trinity Rep offers assistive listening devices (headphones or loops), available through the reception desk, box office, or House Manager, as well as open captioned performances and subscriptions. Visit www.trinityrep.com for more information about open captioned performances.

Will a show be cancelled due to bad weather?

Trinity Rep does not cancel performances or issue refunds due to inclement weather conditions. Performances are cancelled only at the discretion of management. In the unlikely event of a show cancellation patrons should call the theater, or check our website or local news stations.

Is there a dress code?

No! A night at the theater can be as casual or as dressy as you'd like it to be.

Interested in subscribing?

Call the box office at (401) 351-4242 to take advantage of the best seats and prices, as well as other benefits including flexible date exchanges, discounts on tickets for friends, prepaid discounted parking, discounts at some of Providence's finest restaurants and hotels, access to open rehearsals, and a free subscription to our magazine, *The Trinity Square*.

More questions? Call Kate Kataja at (401) 521-1100 ext. 172 or email kkataja@trinityrep.com

2011–2012 Season

His Girl Friday

Sep. 9 – Oct. 9, 2011

In the Chace Theater

adapted by John Guare from *The Front Page* by Ben Hecht and Charles MacArthur and the Columbia Pictures film
directed by Curt Columbus

Clybourne Park

Oct. 14 – Nov. 20, 2011

In the Dowling Theater

by Bruce Norris • directed by Brian Mertes

A Christmas Carol

Nov. 18 – Dec. 30, 2011

In the Chace Theater

by Charles Dickens • adapted by Adrian Hall & Richard Cumming
directed by Christopher Windom

presented by **Cardi's**
FURNITURE
www.cardis.com

supporting sponsor **Amica**
Auto • Home • Life

It's a Wonderful Life

Dec. 9 – 31, 2011

In the Dowling Theater

adapted by Joe Landry • directed by Tyler Dobrowsky

The Merchant of Venice

Feb. 3 – March 11, 2012

In the Chace Theater

by William Shakespeare • directed by Curt Columbus

sponsored by **Taco** / **The White Family Foundation**

Sparrow Grass

Feb. 16 – May 13, 2012

In the Chace Theater • part of **Three by Three in Rep**

by Curt Columbus • directed by Brian McEleney

Love Alone

Feb. 28 – May 27, 2012

In the Chace Theater • part of **Three by Three in Rep**

by Deborah Salem Smith • directed by Melissa Kievman

Recipient of Edgerton Foundation New American Plays Award

The Mourners' Bench

March 7 – May 24, 2012

In the Chace Theater • part of **Three by Three in Rep**

by George Brant • directed by Michael Perlman

Boeing-Boeing

April 13 – May 13, 2012

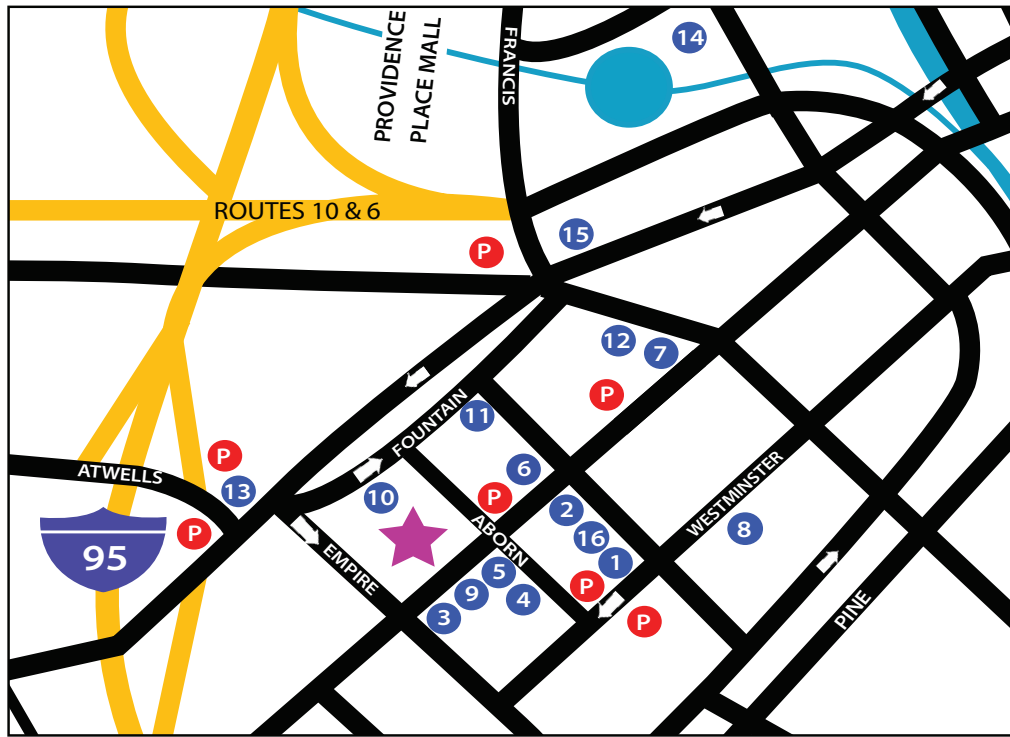
In the Chace Theater

by Marc Camoletti • translated by Beverley Cross & Francis Evans
directed by Fred Sullivan, Jr.

season sponsored by



Downtown Providence



Trinity Rep

All parking and restaurants listed are within walking distance of the theater.

Restaurants

Reservations are recommended for all restaurants.

- 1 **Aspire** \$\$
311 Westminister St. • 521-3333
- 2 **Blake's Tavern** *\$\$
122 Washington St. • 274-1230
- 3 **Bravo Brasserie** \$\$
123 Empire St. • 490-5112
- 4 **Cuban Revolution** * \$\$
50 Aborn St. • 331-8829
- 5 **Gracie's** *\$\$\$\$
194 Washington St. • 272-7811
- 6 **Local 121** \$\$
121 Washington St. • 274-2121
- 7 **McCormick & Schmick's** \$\$\$
11 Dorrance St. • 351-4500
- 8 **Tazza Caffè** * \$\$
250 Westminister St. • 421-3300
- 9 **tini** \$\$\$
200 Washington St. • 383-2400
- 10 **Trinity Brewhouse** * \$\$
186 Fountain St. • 453-2337
- 11 **Murphy's Deli** \$\$
100 Fountain St. • 621-8467

Hotels

- 12 **Providence Biltmore** *
11 Dorrance St. • 421-0700
- 13 **Hilton Providence** *
21 Atwells Ave. • 831-3900
- 14 **Courtyard Marriott**
32 Exchange Terrace. • 272-1191
- 15 **The Westin Providence** *
1 West Exchange St. • 598-8000
- 16 **Hotel Providence**
139 Matthewson Street • 861-8000

* offers subscriber rewards discounts.

Visit www.trinityrep.com to learn about subscriber benefits.

Directions to Trinity Rep

From the south:

To reach the theater from the South, take 95 north to the Broadway exit (Exit 21) and bear right before the light as you come off the exit ramp. Continue through another light, where you will see the Hilton and the Dunkin Donuts Center on your left. The road curves to the right and at the next light (Fountain Street) you will see the Trinity Brewhouse and the back of the theater.

From the north:

When coming from the north, take 95 South to the Atwells Avenue exit (Exit 21). Turn left at the light, and cross over 95. You will see the Hilton and the Dunkin Donuts Center on your left. The road curves to the right and at the next light (Fountain Street) you will see the Trinity Brewhouse and the back of the theater.

From the east or west:

Take 195 to 95 north, and exit at the Broadway exit, exit 21, and bear right before the light as you come off the exit ramp. Continue through another light, where you will see the Hilton and the Dunkin Donuts Center on your left. The road curves to the right and at the next light (Fountain Street) you will see the Trinity Brewhouse and the back of the theater.

From the northwest:

Take 146 south to route 95 south. Exit at the Atwells Avenue exit (Exit 21). Turn left at the light, and cross over 95. You will see the Hilton and Dunkin Donuts Center on your left. The road curves to the right and at the next light (Fountain Street) you will see the Trinity Brewhouse and the back of the theater.

Parking

Patrons are advised to plan on arriving as early as possible to the theater in order to accommodate traffic and parking. This is especially important during the weekend performances, as there are multiple events occurring within the Downtown area. On weekends, parking is allowed on the street, but parking is always limited in downtown Providence. A parking garage is located next to the theater with entrances on both Fountain and Washington Streets.