

# Inside:



## It's a Wonderful Life

A Live Radio Play by

Joe Landry

DECEMBER 3, 2010 – JANUARY 2, 2011

trinity **re**pertory company

PROVIDENCE • RHODE ISLAND

# **Inside: *It's a Wonderful Life***

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## From Curt Columbus, Artistic Director

Dear friends,

Welcome to *It's a Wonderful Life*. I'm thrilled to share with you this stage adaptation of the classic film, a familiar story re-envisioned for a new holiday audience. (Sound familiar? Visit our upstairs Chace Theater to catch a little show called *A Christmas Carol...*) Here's another opportunity to revisit a story we know so well, in an entirely new way.

But how well do you know the story behind *It's a Wonderful Life*? It's based on "The Greatest Gift," a short story written by Philip Van Doren Stern in 1939. Stern tried unsuccessfully to have the story published for many years, finally releasing it as his Christmas card to family and friends. It came to the attention of a producer at RKO Pictures, who paid Stern \$10,000 for it. The rights ultimately passed to Frank Capra's production company, and Capra finally made the picture in 1946. *It's a Wonderful Life* was not a critical or commercial success at first; it wasn't until the 1980s that it was widely recognized as a holiday classic. Capra was surprised by its sudden popularity: "It's the damndest thing I've ever seen. The film has life of its own... I didn't even think of it as a Christmas story when I first ran across it. I just liked the idea."

So here we are, more than 50 years after the movie was produced, 70 years after the story was conceived, staging Joe Landry's marvelous adaptation as a radio play for the theater. And despite the feeling that this story has always been a part of our seasonal landscape, it's a relatively new narrative, one that bears revisiting and reexamination. So why do we return to it in our contemporary holiday celebration?

Well, the elements of hope and redemption in the bleakest of times are always nourishing to the soul in this season. Yet *Wonderful Life* has another unique narrative draw, with undeniable appeal to us as contemporary Americans: the belief that a person can be a success by being honest, caring, and forthright. Our hero is saved because he values people over profit, community over conquest, family over fame. George's struggle with mainstream capitalism is at the heart of his journey, and his success is in the realm of the spiritual, not the material. Perhaps that's why it's a story for our times, and especially for these challenging times.

Or you can simply enjoy *It's a Wonderful Life*, a story about small-town life and angels and marriage and home. Either way, George Bailey's story will stick in your heart and in your head, and we hope it will give you joy this holiday season. That's what we wish for you and yours, most of all – joy. I'll see you at the theater.

# *It's a* Wonderful *Holiday Season*

## A second Christmas show!

*This season, for the first time in 35 years, Trinity Rep will offer two holiday productions. In the upstairs Chace Theater, the perennial A Christmas Carol is reinvented from top to bottom every season: new director, casting, concept, design. This year, we add a new, yet familiar tale: It's a Wonderful Life: A Live Radio Play. Artistic director Curt Columbus and associate artistic director Tyler Dobrowsky will direct Joe Landry's theatrical adaptation together. They talked with Emily Atkinson about their plans.*

**Emily Atkinson:** How did you decide to add *It's a Wonderful Life* to our holiday roster?

**Curt Columbus:** I saw it in Chicago — its first professional production. A friend was in it and invited me. I was skeptical, but I found myself moved to both tears and laughter in a whirlwind way. It was one of those Chicago nights where the snow was whipping sideways — yet I remember leaving the theater in such a bright holiday mood.

**EA:** Do you like the movie?

**CC:** Yes!

**Tyler Dobrowsky:** Though thanks to cable TV, it's everywhere, all the time —

**CC:** — so we've become almost over-saturated with it. Yet I found that this theatrical adaptation actually re-introduced me to the story. I thought I knew it well, but seeing it in this new way, outside of the film, I was surprised to find it had so much power. It's the same way *A Christmas Carol* affects us, when we see it in a completely new way every year. (laughter) We see it again and again and again and it still gives us those feelings that come at the darkest time of the year, loving all of humanity and wanting to be part of the great chain of life, holding hands... (laughter) This kind of story, at this time of year — it really earns our high spirits. The play gave me such a fresh experience with the story that I wanted to direct it someday. Last season, we scaled back our performances of *A Christmas Carol*, using only one cast instead of two as we'd done for at least ten years. Now, rather than add the second cast back to *A Christmas Carol*, we have the chance to add something new. I thought of *It's a*

*Wonderful Life* right away. Some folks in our audience have asked us for a holiday alternative. Some will see both shows.

**EA:** Some folks think *It's a Wonderful Life* is sentimental, almost too sweet.

**TD:** Sure, people remember little Zuzu saying "Every time a bell rings, an angel gets its wings!" (laughs) No, no — the whole premise of the story is that George Bailey wants to kill himself —

**CC:** — he's looking at his life insurance policy. He thinks he's worth more to his family dead than alive —

*People can see this story on TV every night from Thanksgiving to New Year's Eve — but not like this! Not with this theatricality and magic. It's a different kind of experience. More powerful, more human, with more heart, more darkness, more celebration.*

**TD:** — he wishes he'd never been born. His guardian angel seizes on it. "You've been offered a great gift, George, the chance to see what the world would be like without you..."

**EA:** This darkness was always part of the story. Philip Van Doren Stern wrote the original short story "The Greatest Gift" during the Depression. He couldn't find a publisher, so he had 200 copies printed as pamphlets for Christmas cards in 1943. One of those made its way to a producer and eventually to Frank Capra, who bought it and developed it. "The Greatest Gift" opens the same way, with George on the bridge looking down at the water. It's dark!

**CC:** That darkness is what earns the reward at the end. Our midwinter celebrations bring joy and light to the darkness — the best holiday stories make the most of that tension. In *It's a Wonderful Life*, George

ILLUSTRATION BY  
MICHAEL GUY

learns that not everything in his life is good, but that everything in his life is his. Which is a much more celebratory message! It's your life, you'll figure it out! Awful things do happen, but you'll be ok.

**TD:** George thinks his contributions to the community don't add up to much, but he learns otherwise. Another message is that the accumulation of wealth is not the answer. *A Christmas Carol* tells us this too; it's as important to consider now, as in Dickens' time.

**CC:** *Wonderful Life* was written in a period of economic upheaval.

**TD:** — but the happy ending isn't that George gets rich. The neighbors have collected just enough cash to keep him out of jail — enough to replace the money Uncle Billy "lost."

**EA:** And George's brother Harry arrives to put it into words. "To my brother George, the richest man in town!" Clarence has shown George that without him, Harry wouldn't have lived to grow up to save his ship and comrades in the war... George saved Harry when he fell through the ice when they were kids. Saving Harry's life is another element in the original short story, and it's one of my favorite moments in the movie.

**CC:** My favorite is when George and Mary are kids, having ice cream sodas. He turns his head for a moment and Mary leans over and whispers in his ear: "George Bailey, I'll love you till the day I die." He says "What?" and she just smiles. She knows it's his bad ear — he lost hearing in it when he saved Harry from drowning. It's just so wonderfully sappy, that they're meant to be together.

**EA:** I love the moment when George figures out he loves Mary, in spite of himself. Mary's talking on the phone with Sam Wainwright, and Sam asks her to have George listen too, so they stand so close together... it's so sexy... they can smell each other's hair, they're overwhelmed, and then they drop the phone and kiss!

**TD:** That's another good scene. They're not all in the play, though. We won't be staging the school dance scene where the gymnasium floor opens and everyone falls — jumps — into the pool! (laughter)

**CC:** No, the playwright wisely chose not to feature that scene. It's a radio play, after all.

**TD:** Six actors play six radio actors, and each of them plays multiple characters.

**CC:** Michael McGarty is designing the 1946 radio studio. Our sound board operator will be a character, with the Foley table, and our stage manager will be visible too.

**EA:** Will the actors stay put behind the radio microphones?

**TD:** The radio show frame is there — but we'll break that frame now and then, with moments of theatricality and magic. There will be some surprises.

**CC:** (laughter) You'll have to wait to find out. This is what we do at Trinity Rep, isn't it? It's certainly

been our way with *Camelot*. We're a troupe of actors telling a story, and we celebrate that and the audience understands that well, but then they're immersed in the story and the magic happens and they see beyond actors-telling-a-story and forget where they are. And then they remember, and it adds a wonderful layer to

*We see it again and again and again and it still gives us those feelings that come at the darkest time of the year, loving all of humanity and wanting to be part of the great chain of life...*

the story.

**EA:** So people can see this story on TV every night from Thanksgiving to New Year's Eve —

**TD:** — no they can't, not like this! Not with this theatricality and magic. It's not the movie — it's a different kind of experience. More powerful, more human, with more heart, more darkness, more celebration.

**CC:** Like *A Christmas Carol*, this play's a fast-moving 90-minute treat... another new Trinity tradition.

**TD:** Jimmy Stewart, Lionel Barrymore, Donna Reed — their performances are iconic, they've become a part of the culture. But our company — I can't wait! Fred Sullivan, Jr. as George Bailey. Tim Crowe as Mr. Potter. Stephen Berenson as Clarence, Angel Second Class... perfect.

# It's a Wonderful Life

**A LIVE RADIO PLAY**

Adapted by **Joe Landry**

Directed by **Curt Columbus and Tyler Dobrowsky**

*Michael McGarty, set designer  
Alison Carrier, costume designer  
John Ambrosone, lighting designer  
Peter Sasha Hurowitz, sound designer*

*With resident acting company members Stephen Berenson, Angela Brazil, Timothy Crowe, Anne Scurria, and Fred Sullivan, Jr.*

*December 3, 2010 – January 2, 2011 in the Dowling Theater*

## To adapt a film like *It's a Wonderful Life*

— a real 20<sup>th</sup>-century cultural icon — for the stage, a writer needs affection, courage, and a big idea. Joe Landry has them all. He talked with Emily Atkinson about his play.

**Emily Atkinson: For most people, *It's a Wonderful Life* is a movie. Do you remember the first time you saw it? Do you watch it every year?**

**Joe Landry:** I first saw *It's a Wonderful Life* when I was 12 years old. I was working in the film department at Fairfield Public Library in my Connecticut hometown and *Wonderful Life* was part of their permanent collection. The first time I saw it was during the summer — since I knew next to nothing about the film, I had no idea it was considered a Christmas movie. From the first time I saw it, I really connected with the story of a small-town man trying to live the American Dream and the lengths he went to help those all around him.

# Putting *It's a Wonderful Life* on Stage

Growing up, I'd catch the movie at least once a year during the PBS pledge-drives, and we'd usually have friends over around the holidays to watch the 16mm print from the film department. It was one of the first films I purchased for my VHS collection, which has grown over the years and now includes the film on Laserdisc, DVD and Blu-Ray. Lately, when they run the film on NBC, I'll still find myself wanting to watch it (even with commercials), as I find something special about sharing the moment with so many people out there who are seeing the film for the first time.

**EA: How did you get decide to adapt the film as a radio play, rather than a full-scale play?**

**JL:** I first adapted *Wonderful Life* as a full-scale play. My longtime friend, local high school drama teacher Frances Kondziela, was looking for a stage adaptation of the material and found none existed. When she asked me if I'd like to write one for her, I was honored. This initial adaptation was along the lines of *Our Town*, a favorite play of Fran's and mine, and focused primarily on the final third of the film, starting on Christmas Eve morning with flashbacks throughout, so the whole play took place over the course of a day in Bedford Falls. This adaptation was produced successfully at a handful of venues, but I was warned of the limitations of a 25-character play by my mentor, producer James B. McKenzie. This was about the same time that Woody Allen's film *Radio Days* had become an obsession of

RIGHT: Playwright Joe Landry



mine, and the combination of setting *Wonderful Life* in the world of live radio was born.

**EA: It used to be a given that plays were remade as movies, not the in reverse. Are there wider opportunities for adaptors, now?**

**JL:** Adapting plays for the screen has been happening since the dawn of screen, with silent versions of Shakespeare's plays as well as screen adaptations of the play versions of *Peter Pan* and *Ben-Hur*, among others. While adapting films for the stage seems a recent trend, John Waters' *Hairspray* has had the same screen-to-stage-to-screen triple adaptation as Mel Brooks' *The Producers* — it seems like most of the "new" musicals these days are based on screen properties: *Legally Blonde*, *Thoroughly Modern Millie* and *Grey Gardens* to name just a few.

I love film and I love theater. A number of my stage adaptations are based on specific films — *Reefer Madness* and *Vintage Hitchcock*, which is based on *The Lodger*, *Sabotage* and *The 39 Steps* — while others (*Hollywood Babylon*, a sordid take on *The Wizard of Oz*) draw their influence from classic films. I've always loved the idea of adapting from screen to stage and embraced

be happier with that opportunity.

As for whether our generation will embrace this lost art or create their own stories in this medium, I'm not really so sure. Although we seem so plugged in these days, I'm not sure we listen the same way our parents and their parents did. What I can say is that I'm glad I found it, and I'm glad my work is bringing this form of storytelling to audiences of all ages.

**EA: What's the secret of the appeal to audiences?**

**JL:** I find that the appeal of my radio play adaptation of *Wonderful Life* is that the audience experiences the story in a way they never have before. The radio adaptation doesn't attempt to put the film on stage, but rather puts it in the minds of the audience as they listen to the story unfold and connect the visual dots in their head the same way one does when reading a book. This engages the audience to become part of the story, while letting them into the potentially new world of the live radio broadcast.

**EA: Tell us about your favorite moment(s) or scene(s) of the story.**

**JL:** My favorite moments and scenes have changed over time. Of course, the final scene is legendary and never fails to move me. But there are other little moments that have become more special based on where I am in my own life. For example, the simple scene where Mary welcomes George home after the run on the bank was always sweet, but it means much more to me now that I'm married myself. I find the same thing with *Our Town*, and how each act has an effect on you depending on where you are in your own life.

**EA: Some think it's a too-sweet story, but really, it's darker than most people think. By comparison, in *Christmas Carol*, Bob Cratchit never yells at his kids or considers suicide!**

**JL:** I think that *Wonderful Life* is a lot darker than most people remember. When people think of the film, I think they see Jimmy Stewart as all "aw, shucks" and that kind of thing. But there are moments in the film that wouldn't be out of place in a horror movie — take the extreme close-up of Stewart's face after he leaves Ma Bailey's boarding house — total goosebumps. This is a story about a man about to end his life, and everything we're told up to this point in the story is there because it has a payoff. I'm a fan of Norman Rockwell, and there's a similarity between Rockwell and Capra — both are dismissed as over-sentimental by some people. But if you really look at their work, there's a lot more drama of life going on under the surface.

**EA: With holiday fare, it's often a fine line between inviting audiences to enjoy their favorites, or to try something new. Does *Wonderful Life* do both?**

**JL:** I think the play surprises the audience because even if they're familiar with the film, they've never experienced the story in this fashion. What might seem a simple story at first glance is made rich through the additional layers of the raw drama in the story itself infused with the wonders unique to live radio.

*The audience experiences the story in a way they never have before. We don't attempt to put the film on stage, but rather put it in the minds of the audience...*

the challenges that come with this road, generally downsizing characterwise, scenewise, etc.

It was along the journey of *Wonderful Life* that I discovered something between stage and screen — the radio. It wasn't until after adapting *Wonderful Life* as a radio play that I learned hundreds of Hollywood films were given the radio treatment. I learned that studios would make deals with various radio programs to adapt the screenplays into radio plays, and that the studios would use the radio versions as extended trailers for their films, both in initial and re-releases.

**EA: Did you revisit the source material, Stern's story "The Greatest Gift"?**

**JL:** I read "The Greatest Gift" early on, as it was part of Jeanine Basinger's *The It's a Wonderful Life Book*, which became my Bible during the adaptation and is still one of my favorite books. The short story is somewhat different than the screenplay, but it was fascinating to see the origin of this beloved story.

**EA: Is radio drama one of those forgotten pleasures our generation is trying to recover?**

**JL:** Radio drama certainly is a forgotten pleasure. Advances since I initially adapted this play (including the archive.org project and Sirius/XM Radio Classics) have certainly made this wealth of material more readily available than ever before. Our generation now has the ability to relive this form of storytelling, and I couldn't

## The Characters

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**The Bailey family in the Frank Capra's 1946 film, *It's a Wonderful Life***

**George Bailey**- a typical American dreamer

**Harry Bailey**- George's younger brother

**Peter Bailey**- George's father

**Rose Bailey**- George's mother

**Billy Bailey**- George's uncle

**Mary Hatch**- George's wife

**Pete, Zuzu, Janie and Tommy**- Mary and George's children

**Gabriel**- the superintendent of angels

**Clarence**- George's guardian angel, who shows him what the world would be like if he had never been born.

**Potter**: a miserly old man who uses his considerable wealth to bleed the citizens of Bedford Falls dry.

**The following radio actor characters play all of the characters in the radio play:**

**FREDDIE FILMORE:** Announcer, Gower, Potter, Billy, Peter Bailey, Ernie, Old Man Collins, Ed, Pete, Man (at Martini's), Nick, Bridge Keeper, Binky, Cop.

**JAKE LAURENTS:** George Bailey (and Young George)

**SALLY APPLEWHITE:** Mary Hatch (and Young Mary)

**LANA SHERWOOD:** Violet (and Young Violet), Rose Bailey, Gabriel, Matilda, Ruth, Mrs. Hatch, Mrs. Thompson, Schultz, Zuzu, Jane, Sadie Vance

**HARRY "JAZZBO" HEYWOOD:** Harry (and Young Harry), Bert, Clarence, Oddbody, Sam Wainwright, Martini, Dr. Campbell, Charlie, Man (at run on bank), Horace the teller, Mr. Welch, Tommy, Sheriff.

## Flashback: Foley Sound

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In our production of *It's a Wonderful Life*, most of the sound cues are performed live on stage, in the same way that the sound effects were created in the days of old time radio. This technique was established by Jack Foley, and is named for him. Foley sound effects are still used today on television and film sets. Examples of Foley sounds include footsteps, paper folding, doors opening and slamming, and glass breaking.

Instead of the stage manager cuing the sound operator, the Foley technician will have been in rehearsal along with the actors and learned his cues just like the actors have to learn where to move on stage. Our production of *It's a Wonderful Life* gives the audience a backstage look at how the sound effects would be produced on a radio show.

Trinity Rep's sound engineer, Peter Hurowitz, says that working on the Foley sound for the production helps "keep us honest" as he and his technicians work to find the perfect sound for each moment. For example, not all door sounds are the same. The sound will change based on how the person closes the door, what kind of door it is and where it is located. Hurowitz says the most challenging sounds to recreate using the Foley techniques are the car door sounds. In the days of old time radio, they would have had a real car door in the broadcasting studio to open and close. Since this won't fit on our stage, our sound department had to find different ways of using Foley techniques to create those sounds.

A demonstration of the Foley techniques used by Sound designer Peter Sasha Hurowitz and Foley artist Benjamin Inniger in Trinity's production can be found here:

<http://www.youtube.com/watch?v=raXwydRknBg>

**The following is a sampling of some of the Foley sound cues from *It's a Wonderful Life*:**

Sound	Object	Action
Ice cracking	lasagna and sugar bag	crack lasagna on sugar bag
Water sloshing	tub of water and large object	pull large object out of tub of water
Making ice cream noises	spoon and sugar bag	scooping motion on sugar bag
Car door closes	2 suitcases	stack suitcases, open suitcase on top and close
Gower slapping George		clap hands
Flipping through money	paper	flip through paper
High heeled footsteps	high heels and platform	"walk" high heels on the platform
Running through snow	shoe and sugar bag	dig shoe into outside of sugar bag
Coins into a cash box	box and coins	drop coins into box
Police siren	hand siren	crank hand siren

## Timeline: Old Time Radio and *It's a Wonderful Life*

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- 1906** Lee De Forest makes it possible to transmit the human voice over the radio.
- 1918** Edward Armstrong develops the technology enabling radio to move from the world of the experimental physicist to the home.
- 1920** The first commercial radio stations with regularly scheduled broadcasts are heard.
- 1921** The first sports broadcast is the Dempsey-Carpenter fight.
- 1928** *Amos and Andy* show, one of the first radio comedy series, has its first broadcast. The show will be on the radio through 1960, making it the longest-running series in radio history.



Orson Welles, 1938

- 1938** The famous *Mercury Theater* goes on the air for the first time. This radio drama company was founded by Orson Welles and John Houseman. The *Mercury Theater* adaptations became popular because of how well suited they were to the radio medium.

The popular *Mercury Theater* broadcast of an adaptation of H.G. Wells' *War of the Worlds* secures them a spot in radio history as well as a large financial sponsorship from the Campbell Soup company. As a result, *The Mercury Theater* was re-named *The Campbell Playhouse*.

- 1940** Orson Welles gives his last broadcast with the Campbell Playhouse to pursue his film career.
- 1941** Orson Welles returns to the radio waves and begins his solo radio show called the *Orson Welles' Radio Almanac*. Welles directed and acted in the show, which dramatized short stories, with some popular cast members such as Lucille Ball, Groucho Marx, Rita Hayworth and Jimmy Durante, who got their start in radio drama with the Mercury Theater shows.
- 1946** Frank Capra's film, *It's a Wonderful Life* is released, starring James Stewart, Donna Reed, and Lionel Barrymore.
- 1947** 82% of people in the United States listen to the radio on a regular basis.

*It's a Wonderful Life* is adapted for the radio and broadcast on *Lux Radio Theater* and *The Screen Guild Theater*. Both Jimmy Stewart and Donna Reed reprise their roles, and will do so again in 1951.

- 1963** The first communication satellite, Telstar, is launched.
- 1970** 96% of American Households own at least one television.

- 1974** Garrison Keillor launches *A Prairie Home Companion*. In its first ten years, he produced almost 500 live shows, and today it is heard by more than 4 million listeners each week on 590 public radio stations in the U.S. and abroad.
- 1994** A Rolling Stones concert is the first large-scale concert to be multicasted over the internet, heralding a new age of internet radio.
- 2006** The average American watches 4 hours of television a day, and listens to about 22 minutes of radio.
- 2006** Joe Landry's radio play of *It's a Wonderful Life* is published.

# Hungry for More?

If *A Christmas Carol* and *It's a Wonderful Life: A Live Radio Play* spark your interest, sample these related films, book, and plays...

## A CHRISTMAS CAROL

**More holiday stories from Charles Dickens:**

*The Chimes*

*Cricket on the Hearth*

*The Haunted Man*

*A Christmas Tree*

The "Christmas chapter" of

*The Pickwick Papers*

**A *Christmas Carol* on film:**

Reginald Owen as Scrooge, 1938

Alastair Sim as Scrooge, 1951

George C. Scott as Scrooge, 1984

Patrick Stewart as Scrooge, 1999

Kelsey Grammer as Scrooge, 2004,  
musical TV film

... and looking farther afield...

*Scrooged*, Bill Murray 1988 American  
contemporary

*The Muppet Christmas Carol*, 1992, musical

*Mr. Magoo's Christmas Carol*, 1962  
animated musical

## IT'S A WONDERFUL LIFE: A LIVE RADIO PLAY

**Plays by Joe Landry**

*It's a Wonderful Life: A Live Radio Play*

*Vintage Hitchcock: A Live Radio Play*

*Reefer Madness*

*Mothers and Sons*, a musical co-written with  
Kevin Connors

**Back to the original...**

*It's A Wonderful Life*, 1946, directed by Frank  
Capra, with James Stewart, Donna Reed,  
Lionel Barrymore, Henry Travers

*The Greatest Gift* by Philip Van Doren Stern,  
1936-1943

*The It's a Wonderful Life Book* by Jeanine Basinger  
and Leonard Maltin, 1987

**RIGHT:** Lurking in dark, dusty rooms under the scene shop behind the Dowling Theater — the original dressing rooms for the Majestic Theatre, under the actual floorboards of the original stage — rubber chickens and papier maché pastries wait to be cleaned and repainted and turned into a feast for *A Christmas Carol*! PHOTO BY MICHAEL GUY





# tickets & dates times

## A Christmas Carol • November 18 – December 30, 2011

SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY
<b>NOV. 13</b>	14	15	16	17	18 \$ 7:30PM	19 7:30PM
20 2PM	21	22 7:30PM SOLD OUT	23 7:30PM SOLD OUT	24 THANKSGIVING	25 7:30PM	26 2PM 7:30PM
27 ★ 12 5PM	28	29	30	<b>DEC. 1</b> 7:30PM	2 7:30PM	3 2PM 7:30PM
4 <b>oc</b> 12 5PM	5	6	7	8 7:30PM	9 7:30PM	10 2PM 7:30PM
11 12PM 5PM	12	13	14 7:30PM	15 7:30PM	16 7:30PM	17 2PM 7:30PM
18 12PM 5PM	19	20 7:30PM	21 7:30PM	22 7:30PM	23 7:30PM	24 12PM 5PM
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
<b>DEC. 4</b>	5	6	7	8	9 \$ 7:30PM	10 7:30PM
11 2PM 7:30PM	12	13 7:30PM SOLD OUT	14 7:30PM	15 7:30PM	16 7:30PM	17 7:30PM
18 2PM 7:30 PM	19	20 7:30PM	21 7:30PM	22 7:30PM	23 7:30PM	24 12PM 5PM
25 CHRISTMAS	26	27 7:30PM	28 2PM 7:30PM	29 7:30PM	30 7:30PM	31 12PM 5PM

## The Merchant of Venice • Feb. 3 – March 11, 2012

SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY
<b>JAN. 29</b>	30	31	<b>FEB. 1</b>	2	3 \$ 7:30PM	4 7:30PM
5 7:30PM	6	7 7:30PM	8 7:30PM SOLD OUT	9 7:30PM	10 7:30PM	11 2PM 7:30PM
12 2PM	13	14 7:30PM	15 2PM 7:30PM	16 7:30PM	17 7:30PM	18 7:30PM
19 7:30PM	20	21 7:30PM	22 2PM 7:30PM	23 7:30PM	24 7:30PM	25 7:30PM
26 2PM 7:30PM	27	28 7:30PM	29 7:30PM	<b>MAR. 1</b> 7:30PM	2 7:30PM	3
4 2PM 7:30PM	5	6	7	8	9	10 2PM 7:30PM
11 2PM 7:30PM	12	13	14	15	16	17

## TICKETS for *It's a Wonderful Life* and *Merchant of Venice*

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

Food for Thought 7:30pm ..... \$15–\$36

REGULAR: Wed. matinee 2pm ..... \$15–\$32

Sun.–Thurs. 7:30pm ..... \$15–\$56

Fri.–Sat. 7:30pm ..... \$15–\$66

Sat. & Sun. matinees 2pm ..... \$15–\$66

Twelfth row bench seats ..... \$15

## TICKETS for *A Christmas Carol*

PREVIEWS: November 19–21 ..... \$26–32

NON-PEAK: November 26–28 ..... \$42–56

PEAK PERFS: December 2–31 ..... \$56–68

Children (14 & younger) ..... \$15

Twelfth row bench seats ..... \$15

**AN ADDITIONAL \$5.00** per ticket handling fee applies to phone and online orders.

**DISCOUNTS:** Call the box office about discounts for educators, military, police, firefighters, students, and seniors.

Rush tickets (half price) are available at the box office two hours prior to show time.

**SUBSCRIBERS:** Save 20% on additional tickets with handling fees waived. Call (401) 351-4243.

**MEMBERSHIP:** Save 10% on tickets with handling fees waived. Call (401) 351-4242.

**GROUP DISCOUNTS:** call (401) 351-4242

**BOX OFFICE:** (401) 351-4242 • Fax: (401) 831-1612

Email: [boxoffice@trinityrep.com](mailto:boxoffice@trinityrep.com) or [subs@trinityrep.com](mailto:subs@trinityrep.com)

Walk-up hours: noon–8pm, Tuesday–Sunday

Phone hours: noon–8pm, Monday–Sunday

201 Washington St., Providence, RI 02903

Order online at [www.trinityrep.com](http://www.trinityrep.com)

**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](mailto: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

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Phone hours: noon–8pm, 7 days a week

Order online at [www.trinityrep.com](http://www.trinityrep.com)

Find us on Facebook: [facebook.com/trinityrep](https://facebook.com/trinityrep)

Follow us on Twitter: [twitter.com/TrinityRep](https://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 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](http://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. 297 or email [kkataja@trinityrep.com](mailto:kkataja@trinityrep.com)

## 2010–2011 Season

### Camelot

book and lyrics by Alan Jay Lerner & Frederick Loewe  
music by Frederick Loewe  
**September 10 - October 10**  
in the Chace Theater

### Absurd Person Singular

by Alan Ayckbourn  
**October 15 - November 21**  
in the Dowling Theater

### A Christmas Carol

by Charles Dickens  
**November 19 - December 31**  
in the Chace Theater, brought to you by  
presented by supporting sponsor

**Cardi's**  
FURNITURE  
[www.cardis.com](http://www.cardis.com)

**Amica**  
AUTO HOME LIFE

### It's a Wonderful Life

A LIVE RADIO PLAY

by Joe Landry  
**December 3 - January 2**  
in the Dowling Theater

### The Crucible

by Arthur Miller  
**February 4 - March 13**  
in the Chace Theater

### Yellowman

by Dael Orlandersmith  
**February 25 - April 3**  
in the Dowling Theater

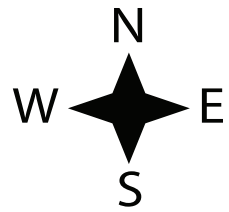
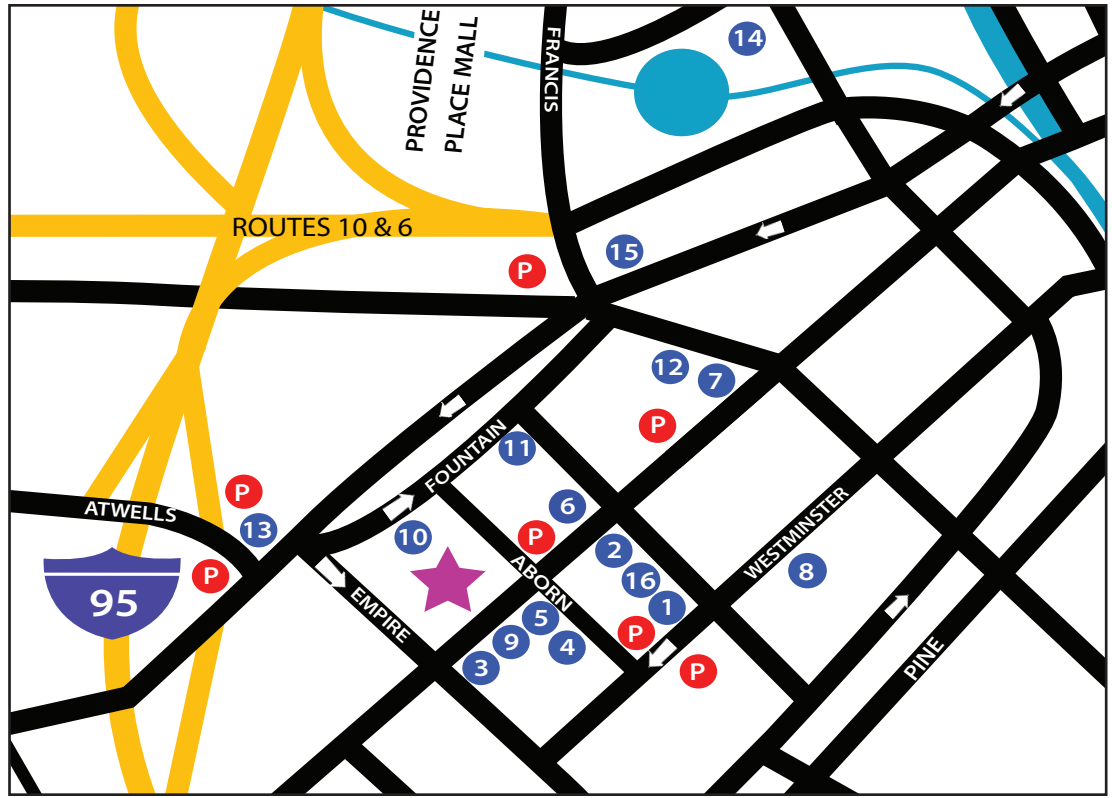
### Steel Magnolias

by Robert Harling  
**April 15 - May 15**  
in the Chace Theater

### The Completely Fictional —Utterly True— Final Strange Tale of Edgar Allan POE

a new play by Stephen Thorne  
**May 6 - June 5**  
in the Dowling Theater

# 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 Westminster 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 Westminster 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](http://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.