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2017–18 Season at the Lederer Theater Center

under the direction of

Curt Columbus

Arthur P. Solomon and Sally E. Lapides Artistic Director Tom Parrish Executive Director

Fall Rep: The American Dream, Then and Now

September 28 – November 26, 2017 in the Sarah and Joseph Dowling, Jr. Theater • Sponsored by CRNISH



Death of a Salesman

By Arthur Miller

Director Brian McElenev

Production Stage Manager Meg Tracy Leddy*

THE CAST Willy Loman Stephen Berenson** Linda Loman Phyllis Kay*‡ Biff Loman Matt Lytle Happy Loman Billy Hutto **Bernard Tyler Herman*** Charley Fred Sullivan, Jr.** Howard, Uncle Ben Mauro Hantman* * The Woman, Jenny, Letta Rachel Dulude* Miss Forsythe Shenvse LeAnna Harris*

Death of a Salesman is performed with one intermission.

Stanlev Will Adams

Death of a Salesman is presented by special arrangement with Dramatists Play Service, Inc., New York.

Skeleton Crew

By Dominique Morisseau

Director Tiffany Nichole Greene Production Stage Manager Julia Perez*

THE CAST Dez Will Adams

Shanita Shenvse LeAnna Harris*

Reggie Jude Sandy*‡ Fave Lizan Mitchell*

Skeleton Crew is performed with one intermission.

Skeleton Crew was developed at the Lark Play Development Center, New York City and the 2014 Sundance Institute Theatre Lab at the Sundance Resort.

Winner of the 2014 Sky Cooper New American Play Prize at Marin Theatre Company, Mill Valley, CA, Artistic Director, Jasson Minadakis; Managing Director, Michael Barker

World premiere presented by Atlantic Theater Company, New York City, 2016

THE ARTISTIC TEAM

Set Designer Sara Brown Costume Designer Toni Spadafora Lighting Designer John Ambrosone Sound Designer Justin Ellington Associate Lighting Designer

Maranda DeBusk

Production Director Laura E. Smith

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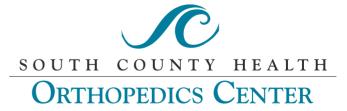
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FROM THE ARTHUR P. SOLOMON AND SALLY E. LAPIDES ARTISTIC DIRECTOR



welcome to the first two shows of Trinity Rep's 2017-18 Season, our 54th. From the Company's inception, we have committed

DEAR FRIENDS

FROM THE EXECUTIVE DIRECTOR

welcome to your Trinity Repertory Company, and our 54th Season of making world-class theater together. Trinity Rep is your home for dramatic discoveries, exploding



with activity that feeds the soul and inspires

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to producing work from the European and American

canons, as well as to staging new work from the most interesting and innovative authors writing for the American Theater today. With the bold project that opens our season, this repertory of two great plays about American workers and the American Dream, we are doing both at the same time.

I am continually intrigued by the ways in which there are resonances and rhymes between theatrical work of different eras. It is the reason that I like to see canonical work staged at all; I find myself reading a contemporary layer of text into the original, even if it was written hundreds of years ago. That is because humans define themselves through story, and every text sheds light on human nature, which does not change, no matter the era.

That is also why it is fascinating to take two stories on the same theme, from different times, and place them next to each other. Where do the differences become similarities? How do we change with the flow of time, and how do we remain the same? These comparisons happen all the time during the course of a season at Trinity Rep, and we often talk about the themes for a season or a series of shows, but they rarely happen in the same room, on the same stage, at the same time.

The Fall Rep

The tradition of repertory has been part of the theater for centuries. It was common practice in the English theater of Shakespeare's day to perform one play in the afternoon, and a completely different one in the evening. In Europe, this practice remains alive and well; at the Comédie-Française or the Moscow Art Theatre, their websites will tell you what is playing *today*. At these theaters, productions can stay in a repertory for years at a time, recurring whenever the impulse strikes the fancy of the directors. Repertory was once common practice in the United States as well, but it has fallen out of fashion with the rise of the subscription season. Theaters felt they could be more responsive to the current moment, instead of returning to shows staged years ago in order to put people in seats. Over the decades, most theaters became ill-equipped to produce repertory work, because they got rid of the most important element to make such things possible — a resident acting company.

I have heard colleagues around the country complaining about how difficult it is to produce Alan Ayckbourne's Bouse & Garden. "You just need to hire the actors for so LONG!" We produced these plays several years ago, in part to challenge ourselves to do work in repertory. Then, several years later, we produced Bouse Bo

It is not a simple undertaking to produce two entirely different shows, with the same cast, in the same theater, sometimes on the same day. Our remarkable production staff, under the expert leadership of production director Laura Smith, work miracles throughout our seasons, but they do double duty on a project like this. We rehearse two shows simultaneously, so schedules need to be coordinated and planned far in advance. Our directors, Tiffany Nichole Greene and Brian McEleney, have to work separately and together with our continued on next page

Reflections on the 2016-17 Season

Last season was a tremendous artistic success, with many memorable performances, sold-out shows, and celebratory moments. The season opened with the rocking musical Beowulf: A Thousand Years of Baggage and continued with the biting, contemporary comic-drama Appropriate. Southern New England's holiday tradition of A Christmas Carol had record-breaking sales and near capacity crowds, becoming the highest grossing single cast production in Trinity Rep's 53-year history (and sales for this season's version are trending even ahead of that, so get your tickets early). With sold-out performances, The Mountaintop's breathtaking and cathartic reimagining of Martin Luther King, Jr.'s last night on earth was particularly memorable and timely. Tyler Dobrowsky's fresh, 1980s-inspired production of A Midsummer Night's Dream became the hit of the season, marking the 50th Anniversary of Project Discovery and introducing over 7,000 students to the work of William Shakespeare. The world premiere of Faithful Cheaters by playwrightin-residence Deborah Salem Smith exceeded sales goals and capped the season in the Dowling Theater. And Like Sheep to Water, or Fuente Ovejuna was a spectacular, epic-scale production that brought the community together shouting "Yo soy Fuente Ovejuna."

In addition, I am happy to report that the 2016-17 Season was financially strong as well. While maintaining a stellar artistic reputation, the organization has long had a history of financial challenges and under capitalization, with a persistent structural deficit of up to \$1 million annually. In our efforts to build a strong and exciting future, and to be effective stewards of this community jewel, we implemented a number of changes — some visible, but most not. As a result, total ticket sales last season exceeded our goals and full-season subscriptions grew for the first time in years. Since 2015, earned revenue (ticket sales, educational income, concessions, etc.) has grown 13%, Annual Fund donations have grown 25%, and we restructured the organization's long-term debt. Combined with prudent expense management, the structural deficit has now been effectively eliminated, and last season Trinity Rep operated with positive cash flow for the first time in well over a decade — an exciting achievement for the many trustees, volunteers, and staff who have been laboring for decades to make Trinity Rep's finances work. That said, we now begin the transition from surviving to thriving, and I am confident that with your continued support, we will take this organization's programs and services to a new level.

Looking to the Future

To achieve Trinity Rep's long-range vision, at the June 2017 Annual Meeting, the Board of Trustees launched a new three-year strategic plan built on advancing three goals: Great Art, Great Business, and Great Place to Be. Each of these goals will be driven by activities in four key areas: Program-continued on next page

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FROM THE ARTISTIC DIRECTOR CONTINUED

design team. In addition, each play demands something different from the acting company. All of this, and then the theater needs to be changed from one environment to the other before the next audience sits in their seats!

Why give yourself this kind of a challenge? Because the nature of theater artists is such that they want to tell stories to an audience to move them, to provoke and unsettle them, to make them respond emotionally and intellectually. Everyone who hears about the idea of these two plays being performed together has responded with great enthusiasm about what this combination might do for an audience. I firmly believe the experience of both plays will be enriched by the presence of the other, and that's what we do at Trinity Rep. We make rich, rewarding, and unique experiences.

The Plays

Arthur Miller's Death of a Salesman, written almost 70 years ago, was the work that defined the theater of its generation. It was first staged in 1949 and won the Pulitzer Prize and the Tony Award for Best New Play in that same year. In post-World War II America, it was a widely-received story of economic uncertainty in a time of publicly-professed economic optimism. America was booming, the propaganda machine of the time said, and the American worker never had it better. (Indeed, our contemporary politicians often hearken back to that particular time as one when America was great, a time to which we should return...)

But America in 1949 was in an economic slump. Department store sales fell 22 percent in that year, and unemployment was at a postwar high. Miller's play reflected that economic uncertainty, and with the play, he created the quintessential avatar of the dispossessed American worker, Willy Loman. In a time when companies were finding new and improved ways to market their goods, Willy was a travelling salesman, an artifact of another era, a man lost in time. He was obsolete in an era of "planned obsolescence."

The play has been performed many, many, many times since that first production. It has been revived on Broadway four times, winning Best Revival on three of those occasions. It is often held up as one of the ur-narratives of the American twentieth century. What is it about Salesman that captures the imagination? I believe it does this, because we can all relate to the sense of dread that comes with knowing how easily we, as workers, are replaced. We all see how time passes, and passes us by, before we are even aware that it is happening. We all witness how the dreams of prosperity and progress so easily evaporate in front of our eyes....

Dominique Morisseau's Skeleton Crew begins at a different level of promise. Her characters are fully aware that the ticking clock of prosperity is winding down, and that the promises are all hollow in the first place. Like Katori Hall who penned last season's The Mountaintop, Morisseau is an actor/ playwright who began writing plays when she didn't see roles for herself in what was being produced. In Skeleton Crew, she has created a central figure, continued on next page

FROM THE EXECUTIVE DIRECTOR CONTINUED

ming, Brown/Trinity MFA, Patron Development, and Facilities. Programming objectives include a strong emphasis on fostering equity, diversity, and inclusion; deeper and broader community engagement; a balanced, varied and exciting repertoire; acting company development; and enhanced educational endeavors. With the Brown/Trinity Rep MFA, we seek to develop a more organizationally integrated, academically distinctive program that leverages the strengths of Brown University and Trinity Rep to take our Top 5 program to even higher heights. Patron Development objectives include relationship building, loyalty development, branding and communications, and growing demand. In stewarding and leveraging our multiple facilities, we will develop a Facilities Master Plan to utilize the existing Cultural Facilities Bond and any

> new funding to revitalize our facilities into dynamic. functional and inclusive spaces for live performance and community gathering.

Laying the Foundation

It has been a busy summer at your theater, as we prepared for the exciting season ahead. Firstly, welcome to the newly renovated Sarah and Joseph Dowling, Jr. Theater and Lobby. From new seats and carpet to a reimagined and refurbished lobby, we hope you find the space to be welcoming and inviting. With additional lobby seating and gathering spaces, we invite you to use the space to socialize with friends, family, and other audience members. If you come early for the free pre-show Prologue, there is now a great place to grab a drink before the show.

The other major facility investment this summer was replacing the old heating, ventilation, and air conditioning system. Hard to imagine, but the old system included only one zone for this huge building, plus oil heat — very expensive and very inefficient. The new system utilizes natural gas and has divided the building into multiple heating and cooling zones with more

Trinity Rep's 1979 production of Death of a Salesman, directed by Larry Arrick, featured Carmen de Lavallade and Ford Rainey as Linda and Willy Loman. PHOTO BY JACK SPRATT energy efficient mechanical equipment.

All of this facility work, designed to lower operating costs and enhance your experience, was made possible thanks to the Rhode Island Cultural Facilities Bond.

And thanks to a generous donation from one of our patrons, we invested in open captioning equipment this summer, allowing us to launch a full series of open captioned performances on the first Sunday matinee of each production. Featuring an LED display on the stage with live text of the performance, audience members with hearing loss (or those who might want help deciphering an accent) will have greater access to Trinity Rep performances.

You may also have noticed that we launched a new logo and website in July. The new mobile-friendly website is full of resources to assist you in purchasing, enhancing, sharing, and engaging in your theater experience. Each show's page features dynamic behind-the-scenes content and information to bring you closer to the art and the artists who are making theater for and with you. Later this fall, we will also be transitioning to a new ticketing system continued on next page

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FROM THE ARTISTIC DIRECTOR CONTINUED

Faye, who is the avatar of today's dispossessed worker.

Faye, like Willy, is in the later stages of her working life. She has always been an excellent, hard worker and has given her life to the factory that employs her. But it is 2008 as the play begins, and something is moving below the supposedly solid economic ground. We all remember what that particular economic downturn did to places like Rhode Island, but in Rust Belt cities like Detroit, already in decline, the workers felt the seismic effects even more forcefully. Unlike Willy, however, Faye is not giving up, and she struggles in ways that Willy could not imagine. But will she survive?

The Dream

I have been focused on the central figures of both of these plays, but in reality, both are ensemble pieces. Both are about the families that are inextricably linked to each other, and how those family ties complicate and confound. Both are about the collective meaning and impact of the American Dream. In the end, both Willy and Faye are just two cogs in the machine of capitalism, but so is everyone else in these plays. The machine moves relentlessly and unflinchingly forward, replacing its parts with no feeling, throwing away the pieces that no longer work.

How have we, as Americans, changed in the 60 years that spans these two plays? What action can we take to make sure that planned obsolescence is not planned indifference? Is the fate of the American worker sealed, no matter the generation or the circumstance? These are just a few of the questions I have from seeing these plays together. We are all part of Willy and Faye's families, and so it is incumbent upon all of us to consider such questions. The American Dream is ours to contemplate and, ultimately, ours to determine.

I look forward to the discussions this Fall Rep will begin. I know you are in for a unique theatrical experience, the kind that only Trinity Rep can provide. And I look forward to seeing you at the theater.



-Curt Columbus, Arthur P. Solomon and Sally E. Lapides Artistic Director

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FROM THE EXECUTIVE DIRECTOR CONTINUED

that will enhance your online ticketing experience and allow us to provide you with even better and more customized service.

Artistically, we have spent the summer casting, producing, writing, designing, and building so that we could say...

Welcome to your 2017-18 Season

You are in for a real treat. This season has something for everyone, beginning with the rotating repertory schedule of Arthur Miller's masterpiece, *Death of Salesman*, harmonizing through history on the theme of the American Dream with Dominique Morisseau's *Skeleton Crew;* a Providence-based comedy, *Into the Breeches!*, about the power of art and community; a stripped down retelling of Shakespeare's *Othello*; a hilarious comedy of good intentions and bad manners in *Native Gardens;* and *Ragtime*, the Tony Awardwinning musical based on E.L. Doctorow's novel reflecting America at the turn of the 20th century.

Many of this season's productions are performed "in-the-round," with audience on all sides, as we truly reinvent the public square. You will be a part of the action, as your first-class acting company brings these incredible stories to life. Enhance your experience with free pre-show Prologues; First Chats for sneak peeks at the world of the play; Context \overline{a} Conversations, a new humanities-based discussion series; and Closing Night, a final community celebration at the end of each performance run.

If you have not yet subscribed to this season, I encourage and invite you to join us. You can even apply the cost of your ticket today toward a subscription package. Only as a subscriber will you experience the full range of repertory - music, drama, comedy, classics and everything in between — in intimate venues that will make you feel a part of great storytelling by great artists. Plus, as a subscriber, you receive exclusive benefits like free exchanges, discounted parking, restaurant deals, and preferred access to special productions like A Christmas Carol. Guarantee vourself the best seats at the best prices for every Trinity Rep production before they sell out, and give yourself a year to remember with friends or loved ones that will fill you with joy, surprise, curiosity, excitement, and pride in the quality of professional theater made right here in Rhode Island.

This is an exciting time to be a part of Trinity Rep, and we're so glad you are with us on this journey. Thank you for coming and enjoy the show!

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-Tom Parrish, Executive Director

PROLOGUES Join us for our free, pre-show series, **Prologues**. An hour before each subscription series performance, an actor or other facilitator will lead patrons in an enlightening 30-minute discussion about the show you're about to see. Spoilers and plot points not included!

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Questioning the American Dream

Earlier this summer, Associate Artistic Director Tyler Dobrowsky posed questions to Tiffany Nichole Greene and Brian McElenev, our Fall Rep directors.

Tyler Dobrowsky: What excites you most about the play you're directing?

Tiffany Nichole Greene: What most excites me [about directing *Skeleton Crew*] is the microscope we get to take into the lives of the

hard working laborers of this nation that America sees as disposable. When the truth is that they are not disposable. They are vital to the growth and stability of our nation. Our economy. Our quality of life. They are not easily replaced. They just have nowhere else to go. They are, in fact, trapped. I'm excited and honored by the opportunity to expose that crucial distinction.

Brian McEleney: Everything about directing Death of a Salesman excites me. Working with great actors on a great play; what more could a director want? One of the many extraordinary strengths of Death of a Salesman is the richness, depth and complexity of its characterizations. In addition to directing, I've been an actor and an acting teacher for most of my life. Nothing gives me more joy than working with wonderful actors on roles that challenge them to bring the best of themselves to their work. In this production I get to work with Stephen

Berenson, Phyllis Kay, and other members of the Trinity Rep company and the Brown/Trinity Rep MFA program on bringing the Loman family and Arthur Miller's unforgettable words to life.

In 1979 I was just out of drama school and saw the Trinity Rep production of *Salesman* that was directed by Larry Arrick. It was one of the greatest theatrical experiences of my life. Ford Rainey. Carmen de Lavallade. Richard Jenkins. Dan Von Bargen. It was awe-inspiring: passionate, personal and raw. Magnificent actors baring their souls. I hope we can live up to their example almost 40 years later.

Tyler: Death of a Salesman is one of the most iconic plays of the 20th century — why do you think it has endured, and how is it still relevant in 2017?

Brian: Greatness endures. Greatness is

always relevant. Arthur Miller was doing something tremendously ambitious with this play: he set about to write a tragedy, an honest-to-God Greek style tragedy, with a common person as the central figure. The language and situations of the play are familiar as words and actions of people we recognize, and yet there is also an explosive, titanic poetry to the dialogue that makes us realize we are watching a primal human event that goes way beyond realism. The play is grounded in the specificity of mid-century American experience,



Brian McEleney & Tiffany Nichole Greene on the unfinished set for the Fall Rep

but it also aims for and achieves universality: Arthur Miller never tells us what Willy the Salesman sells. He is a salesman. He is all salesmen. He is all of us as we struggle for human dignity in a Darwinian economy with the sound of the spade at our backs.

Tyler: Skeleton Crew was a huge hit in New York recently, and it's now one of the most produced plays in the country regionally. What are some of the reasons for its success, do you think?

Tiffany: First of all, Dominique Morisseau is a beast. She's just a great writer. She is specific, cutting, and intimate in her approach. This play possesses all of those qualities. It's a contemporary look at a time we seem to think we've left behind. With so much focus on the those who "succeed," we forget the many below, supporting these structures we proudly climb. This play takes

the time to focus on the base of the pyramid, not the point. And not with pity, but with a critical eye.

Tyler: The New York Times has compared Morisseau's writing to Arthur Miller quite a bit recently — do you think that's an apt comparison? What are some similarities between the two plays, either thematically or structurally? What are some of the differences?

Brian: Clearly, both authors are interested in the effects that large cultural and economic forces have on individual lives. They both offer a critique of unfettered capitalism and the myth of the "American Dream." What happens when the economic culture places more value on shareholders' profits than on rewarding workers? Our system is built to reward investors, entrepreneurs, visionaries, inventors, risk-takers — the very people who probably need the least help. What do we do about the people who aren't visionaries or creators or natural leaders, or who are handi-

capped in any number of ways that make them less competitive? Do we iust call them "losers" and toss them aside? Is "winning" really everything? What do we do about the people who are left behind? Does a rising stock market and the promise of lower taxes really excuse an utter lack of values in our political and cultural discourse? Both authors very successfully use a specific human event to ask the big questions about who we are as a nation. Morisseau, of course, offers the great service of giving voice to African-American and female experiences that have been missing in our theatrical canon, and demands that we ask the age-old questions with even more contemporary urgency.

Tyler: What do you hope the audience takes away at the conclusion of your play?

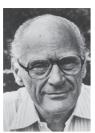
Brian: I hope they will feel that they have seen a human life in all its tragic glory. That they will watch the

awe-inspiring struggle of a Lear-like figure in the person of an American Everyman, and see America both as it was and as it still is. Maybe they'll take the experience with them for the rest of their lives, as I did all those years ago as I watched Richard Jenkins teach me what great acting could be and what was possible in the theater.

Tiffany: I hope that they leave feeling compelled to pay attention. I hope they remember the people they get to know in this play when they vote, when they purchase a new house or car or piece of clothing, when they go out to eat. I hope they leave with an impulse to consider the complications of capitalism and the people at the base of the pyramid.

THE PLAYWRIGHTS

ARTHUR MILLER is one of America's most



honored and produced playwrights, having written All My Sons (1947), Death of a Salesman (1949), The Crucible (1953), A View from the Bridge (1955), and many others. Influenced by the Great Depression and World War II, his attempts

to navigate post-war society resulted in some of the finest dramas ever written, which in turn helped shape mid-20th century American theater.

Miller was born in 1915 to Jewish immigrants in Harlem, New York. His father owned a clothing manufacturing business, which prospered until the Crash of 1929. To pay for college, Miller held several low-paying jobs, and ultimately attended the University of Michigan, where he discovered his love for playwriting.

In 1940, his first play, *The Man Who Had All the Luck*, opened to devastatingly critical response and ran for only four performances, but in 1947 *All My Sons* opened on Broadway to rapturous reviews, and won Miller his first Tony Award.

His next play, Death of a Salesman, established him a giant of the American theater and wove together themes central to his work moving forward: criticism of the American Dream, personal morality in the face of existential desperation, and white working-class paternal responsibility. The play employs tropes of classic tragedy through a character falling short of his hopes and ambitions rather than from the heights of nobility. As Miller said, "It is time... that we who are without kings, took up this bright thread of our history and followed it to the only place it can possibly lead in our time — the heart and spirit of the average man." Whenever Willy Loman confronts the fact that he is a common salesman, living an unremarkable life, he retreats to memory or fantasy. His resistance to his ordinariness is universal — who hasn't felt they were the lead character in their own heroic story? As Miller put it, "The tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing — his sense of personal dignity. From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his 'rightful' position in his society."

Death of a Salesman won the Tony Award for Best Author, the New York Drama Circle Critics' Award and the Pulitzer Prize for Drama — the first play to win all three. He continued to write acclaimed plays and screenplays, and achieve celebrity with his marriage to Marilyn Monroe, but Salesman is what he is most famous for. As Miller wrote, "It is curious, although edifying, that the plays we revere, century after century, are the tragedies. In them, and in them alone, lies the belief — optimistic, if you will — in the perfectibility of man."

DOMINIQUE MORISSEAU is one of the most



produced playwrights in contemporary American theater, having written such plays as *Detroit '67, Skeleton Crew* and *Pipeline,* which recently finished a successful run at New York's Lincoln Center. Her work explores issues of

race and class in post-Great Recession America.

Morisseau grew up in Detroit, though her mother is from Mississippi and her father from Haiti. In *American Theatre Magazine*, her parents noted that her characters "possess pieces and shreds and glimpses of people who have raised Dominique, who she loves and cares for fiercely."

Morisseau, like Miller, attended the University of Michigan, though she primarily studied acting and performance. According to *American Theatre*, "She wrote her first play because of the lack of roles for her in college, where she felt marginalized as one of three black women in a program that didn't produce works of color or support nontraditional casting at the time. So she wrote, [directed, choreographed, performed in, produced, and designed lights for] *The Blackness Blues: Time to Change the Tune, A Sister's Story.* The response [to the play] was overwhelming... I was like, 'Oh my God, my play is the hot party!' I'm sold; I'm doing this for life."

She continued with the three-play "Detroit Project." Detroit '67 examines riots that consumed the city in the late '60s; Paradise Blue is about a musician deciding to leave his jazz club, family, and band to pursue his dreams; and Skeleton Crew explores the dynamics of working-class life in an auto-plant after the Great Recession. According to The New York Times, Skeleton Crew is "squarely in the tradition of Arthur Miller's probing studies of consciences under siege and the crippling concessions made in the name of success... it is a deeply moral and deeply American play, with a loving compassion for those trapped in a system that makes sins, spiritual or societal, and self-betrayal almost inevitable."

Morisseau is an alumna of The Public Theater Emerging Writer's Group, Women's Project Lab, and the Lark Playwrights Workshop. She has developed work at Sundance Lab and Eugene O'Neill Playwrights Conference, and created commissioned work for Penn State, Steppenwolf Theatre, WP Theater, South Coast Rep, People's Light and Theatre, and Oregon Shakespeare Festival/Penumbra Theatre. She currently is a co-producer on the Showtime series "Shameless." Her many awards include a Stavis Playwriting Award, NAACP Image Award, Spirit of Detroit Award, Weissberger Award, PoNY Fellowship, Sky-Cooper New American Play Prize, TEER Spirit Trailblazer Award, Steinberg Playwright Award, Edward M. Kennedy Prize for Drama (Detroit '67), and Obie Award (Skeleton Crew).

THE ARTISTIC TEAM

TIFFANY NICHOLE GREENE Director (Skeleton Crew)

Tiffany Nichole Greene is a Dallas (and sometimes NYC)-based director and actor. She holds an MFA in Acting from Brown/Trinity Rep and is Regional Casting Director at the 2017 Tony Award-winning Dallas Theater Center. Tiffany is an alum of the Lincoln Center Directors Lab and Soho Rep Directors Lab. While she works on a variety of plays at regional theaters and universities across the nation, she is dedicated to the development of new works and the play development process. Upcoming work as director includes A Christmas Carol, Dallas Theater Center; Romeo and Juliet, Stage West; A Raisin in the Sun, Triad Stage; Les Liaisons Dangereuses, Theater Three; Peter and the Starcatcher, Rehouse Arts Center; and Revolt. She Said. Revolt Again., Second Thought Theatre. Tiffany dedicates this work to her (always will be) little brother, James. The world breaks. And breaks. And breaks. And breaks. And breaks.

BRIAN MCELENEY

Director (Death of a Salesman)

Trinity Rep/Actor: Over 75 plays, including *King Lear, Richard II, Richard III, Julius Caesar, The Glass Menagerie, ...Edgar Allan Poe, Vanya and Sonia and Masha and Spike, The Odd Couple, Who's Afraid of Virginia Woolf?, The Cider House Rules, Angels in America, Long Day's Journey Into Night, The Merry Wives of Windsor, The Threepenny Opera, Cherry Orchard, Amadeus. Director: Over 20 productions as Trinity Rep Associate Director, including <i>To Kill a Mockingbird, Blues for Mister Charlie, Ivanov, The Grapes of Wrath, House & Garden, Absurd Person Singular, The Crucible, Twelfth Night, The Dreams of Antigone, A Raisin in the Sun, All the King's Men, Our Town, Hamlet, Measure for Measure. Other: Head of Brown/Trinity Rep's MFA Acting program.*

SARA BROWN

Set Designer

Sara is a set designer for theater, dance, and opera. She designed the set for *Appropriate* for Trinity Rep last season. **New York:** The Kitchen, Brooklyn Academy of Music Next Wave Festival. **Regional:** American Repertory Theater. **Other:** Actor's Shakespeare Project, Boston; Boston Playwrights' Theatre, Festival d'Automne, Paris; Dana Tai Soon Burgess Co., Washington DC; Sideshow Theater, Chicago; National Young Arts Foundation, Miami; Lyric Stage Company, Boston. **Awards:** 2017 Elliot Norton Award for Outstanding Design, Midsize, Small or Fringe Theater for *Edward II* with Actor's Shakespeare Project. She is the Director of Design for Massachusetts Institute of Technology in Music & Theater Arts.

TONI SPADAFORA

Costume Designer

Toni Spadafora is a designer and artist who has worked on Broadway, in regional theater, opera, commercials, television, film, and even in football

stadiums — having costumed the opening and closing ceremonies for the 1984 Summer Olympics. She has also worked in the fashion industry managing the Los Angeles atelier of Bob Mackie as well as designing for retailers Chico's and Lane Bryant. She recently had a one-woman show of her collage artwork at the Cotuit Center for the Arts. At Trinity Rep, she has designed *A Christmas Carol, Ivanov, Barefoot in the Park, The Glass Menagerie, To Kill a Mockingbird, Blues for Mister Charlie,* and *Oklahoma!*

JOHN AMBROSONE

Liahtina Desianer

Trinity Rep: Since 2006, 25 shows including: Julius Caesar, Ivanov, Intimate Apparel, The Grapes of Wrath, Boeing-Boeing, Absurd Person Singular, Twelfth Night, A Raisin in the Sun, All the King's Men, The Fantasticks, A Christmas Carol, The Henriad, Songs of Innocence/ Songs of Experience, West Side Story, The Skin of Our Teeth. International: Brazil, France, Germany, Japan, England, Mexico, Russia, Singapore, Taiwan. Broadway: The Old Neighborhood. Off Broadway: Uncanny Valley, Nocturne. National Tour: The King Stag. Regional: American Repertory Theatre, Alley Theatre, Alliance Theatre, Arena Stage, Brooklyn Academy of Music, Clarence Brown Theatre, Contemporary American Theatre Festival, Hartford Stage, Long Wharf, Prince Music Theatre, McCarter Theatre, Merrimack Repertory, People's Light & Theatre Company, Philadelphia Theatre Company, Royal George Chicago, Virginia Stage, PlayMakers Repertory. Other: Head of MFA/BA Lighting Design & Technology at Virginia Tech.

MARANDA DEBUSK

Associate Lighting Designer

Maranda is a lighting and projection designer. She holds an MFA from the University of Tennessee, and BA from Furman University. She was recently featured as one of 15 Emerging Lighting Designers worldwide at the World Stage Design Exhibition in Taipei, Taiwan. Recent work includes: asst. lighting design, *Cabaret*, Serenbe Playhouse; projection design, *The Little Mermaid*, Flat Rock Playhouse, Flat Rock, NC; and lighting design, *The Gondoliers*, Glow Lyric Theatre, Greenville, SC.

JUSTIN ELLINGTON

Composer/Sound Designer

Trinity Rep: The Mountaintop, Topdog/Underdog. Broadway/Off-Broadway: Other Desert Cities, Pipeline, Lincoln Center; Fetch Clay Make Man, The Seven, New York Theater Workshop; The Pride, The Break of Noon, MCC Theater. Regional: Syncing Ink, Alley Theatre; We Will Not Be Silent, Welcome

To Fear City, Contemporary American Theater Festival; X or Betty Shabaka vs The Nation of Islam, The Acting Company; Detroit '67, Center Stage Theater; Trouble in Mind, Guthrie Theater; Romeo and Juliet, Stagger Lee, Dallas Theater Center; The Comedy of Errors, Oregon Shakespeare Festival; Fetch Clay Make Man, Are You There McPhee, McCarter Theatre; Shakespeare's R&J, King Hedly, Topdog/Underdog, Alliance Theatre. International: The American Clock (workshop), National Theater of London; My Shakespeare, Royal Shakespeare Company; As You Like It, Stratford Festival.

ADDITIONAL STAFF

Fight Choreographer	Craig Handel
Movement Coach	Jude Sandy

THE CAST

WILL ADAMS Stanley/Dez



Brown/Trinity Rep: Malcolm X, Civil Sex. African Studies' Rites and Reason Theatre: Mecca, Tripping Over Roots (world premiere). Regional: Wesley, Curse of the Starving Class, Wade, Blue Ridge (world premiere), William-

stown Theatre Festival; Player/swing, *Colossal*, Dallas Theater Center. **Other:** Second-year student in the Brown/Trinity Rep Acting program. BA in Theatre from the University of North Texas.

STEPHEN BERENSON* ‡ Willy Loman



Trinity Rep: 30 seasons, recent roles include Academic One/Grendel, Beowulf: AThousand Years of Baggage; Scrooge, A Christmas Carol; Fagin, Oliver!; Fool, King Lear; Shylock, The Merchant of Venice; Sydney, Absurd Person Singular; Herr

Schultz, Cabaret; Feste, Twelfth Night; Harry, Paris by Night. Other Theaters: NYC's Town Hall, BAM, The Kennedy Center, Dallas Theater Center, on tour in the US and Canada, The White House, 17 seasons with the Bread Loaf Acting Ensemble (Polonius, Dogberry, Friar Laurence). Other: Founding Director of the Brown/Trinity Rep MFA Programs, a member of the Acting faculty, and a Professor of the Practice

at Brown University. Awards include New England Theatre Conference, Providence Mayor Citation, The Lunt-Fontanne Fellowship at Ten Chimneys. He holds a Tutorial appointment at Lincoln College Oxford.

RACHEL DULUDE* The Woman, Jenny, Letta



Other Theaters: Ensemble, Anne Boleyn, Witch/Gentlewoman, Macbeth, Ensemble, Morality Play, Bunny Flingus, The House of Blue Leaves, Dorcas/Emilia, The Winter's Tale, Agatha, The Children's Hour, The Gamm Theatre;

W, Lungs, Mash, Stupid Fucking Bird, Fraulein Kost, Cabaret, The Wilbury Group; Woman, The Flu Season, Burbage Theatre Co. Other: Rachel graduated with her BA in Acting from Plymouth State University. She currently is an audiobook narrator with Tantor Media, Incorporated.

MAURO HANTMAN* ‡ Howard, Uncle Ben



Trinity Rep: A company member since 1999, highlights include: Jack Burden, All the King's Men; Cyrano, Cyrano de Bergerac; Hotspur, Henry IV; Peter Pan, Peter Pan; Dill, To Kill a Mockingbird; Oberon, A Midsummer Night's Dream;

Scoop, The Heidi Chronicles; John Dodge, Middletown; Steve, Clybourne Park; Mr. Marx, Intimate Apparel; Hal, Proof; Rooster Hannigan, Annie; George Bailey, It's a Wonderful Life; Wally, The Cider House Rules; Frank, Appropriate; and Phil, Faithful Cheaters. Other Theaters: Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. Other: Mauro has performed and taught improv for more than 20 years.

SHENYSE LEANNA HARRIS* Miss Forsythe/Shanita



Brown/Trinity Rep: A Winter's Tale, The Taming of the Shrew, A Map of Virtue. Other Theaters: Some Girl(s), Our Lady of 121st Street, All My Sons, and Once on This Island, Greer Garson Theatre, Santa Fe, NM. Shenyse was recently

at the Guthrie Theater working on a new play. **Other:** Shenyse is a 3rd-year student in the Brown/Trinity Rep MFA Acting program. She has a BFA from Santa Fe University of Art and Design. Shenyse also teaches theater performance and acting technique to aspiring youths of color.

This theater operates under agreements with the League of Resident Theatres, Actors' Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater.

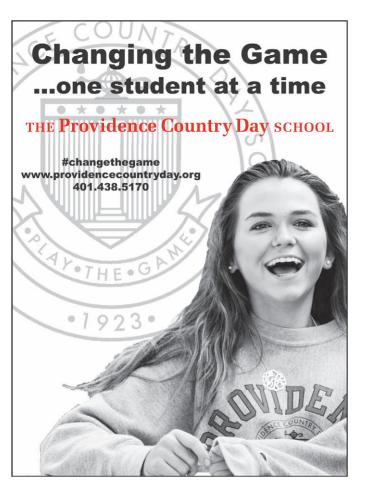


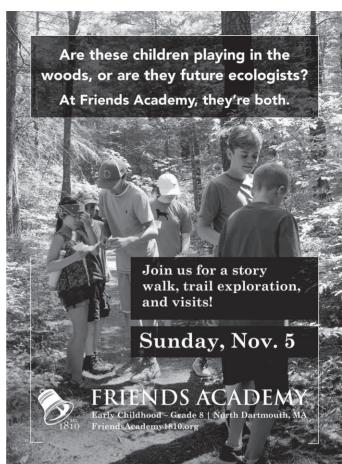














TYLER HERMAN*

Bernard



Trinity Rep: Beowulf: A Thousand Years of Baggage, assistant director, performed understudy. Brown/Trinity Rep: Ray/ Victor, A Map of Virtue; Camillo, A Winter's Tale; Gregory, From White Plains. Regional Theater: Titus

Andronicus, A Commedia Christmas Carol, Romeo and Juliet, Faction of Fools Theatre Company; The BFG, 101 Dalmations, Imagination Stage; Servant of Two Masters, Shakespeare Theatre Company. Other: Third-year student, Brown/Trinity Rep MFA Acting and Directing programs. Associated Artist: Faction of Fools Theatre Company. Collaborator: Aura Curiatlas Physical Theatre. BA, Cornell University, Theatre, Dance, Music.

BILLY HUTTO Happy



Trinity Rep/RI Latino Arts:
Paris, Romeo and Juliet,
Shakespeare en el Verano.
Brown/Trinity Rep: Mark,
A Map of Virtue; Florizel,
The Winter's Tale; Vincentio, Taming of the Shrew;
Joe, The Children's Hour.
New York and Regional

Theater: Moritz, *Spring Awakening*, The Wilbury Group; Dennis, *From White Plains*, On the Verge Summer Repertory Company; Trevor, *Jeremy And*, The Wild Project, NYC Premiere; Pippa, *The Mormon Bird Play*, FringeNYC. **Other:** Third-year student, Brown/Trinity Rep MFA Acting program. Recipient of Thomas J. Tisch Fellowship in Theater Arts. BFA, NYU's Tisch School of the Arts. Fall semester, Royal Academy of Dramatic Art in London.

PHYLLIS KAY* ‡ Linda



Trinity Rep: A company member since 1991. Her shows include: Macbeth, Lend Me a Tenor, One for the Money, Angels in America, We Won't Pay! We Won't Pay!, The Beauty Queen of Leenane, The Cider House Rules, The Merry Wives of Windsor, Cherry

Orchard, All the King's Men, Cabaret, King Lear, House & Garden, Vanya and Sonia and Masha and Spike, The Hunchback of Seville, and Appropriate. Other Theaters: She has worked at several regional theaters. Film: Smithereens, By a Thread, Federal Hill, Brooklyn Rules, Meet Dave, The Proposal, Fairhaven, Some Freaks, and Polka King. TV: Miller's Court, Law & Order, The Sopranos, Body of Proof. Other: Ms. Kay attended Emerson College, L'Université de Lausanne and Brown University, and is a graduate of The Neighborhood

Playhouse. She is a 2015 Lunt-Fontanne Fellow.

MATT LYTLE Riff



Brown/Trinity Rep: Henry, Mud; Pato, The Beauty Queen of Leenane; Petruchio, The Taming of the Shrew; Clown, The Winter's Tale; Ahmad, There is No One Between You and Me; Rosalie, The Children's Hour. Regional Theater: Saratoga

Shakespeare Company, Shakespeare Festival St. Louis, Nashville Shakespeare Festival, Cincinnati Shakespeare Company, Kentucky Shakespeare, and Olney Theatre Center (National Players). **Other:** Third-year student, Brown/Trinity Rep MFA Acting program. BFA, Boston University School of Theatre. Spring semester, LAMDA.

LIZAN MITCHELL*

Faye



Broadway: Credits include: Electra, Having Our Say, So Long on Lonely Street.

Off-Broadway Credits include The First Noel, Brownsville Song, Cell, Rosmersholm, For Colored Girls (25th Anniversary), Gum, Ma Rose, Salt.

Regional: Recent credits include A Raisin in the Sun, Arena Stage; The Good Peaches, Cleveland Play House); The House That Will Not Stand, Yale Repertory, Berkeley Repertory, Victory Gardens; Dead and Breathing, CATF, National Black Theater; A Trip to Bountiful, Cincinnati Playhouse, Roundhouse Theater. Film/TV: Credits include: Detroit, Unbreakable Kimmy Schmidt, Deadbeat, We'll Never have Paris, Golden Boy, John Adams(HBO), The Good Wife, Law & Order, The Human Stain, The Preacher's Wife, Sesame Street, and The Wire. Other: She is co-founder of Quicksilver Theater Company.

JUDE SANDY* ‡ Reggie



Trinity Rep: A Midsummer Night's Dream, To Kill a Mockingbird, Blues for Mister Charlie, A Christmas Carol, A Raisin in the Sun, Paris by Night. Brown/Trinity Rep: Hamlet, Pericles, Angels in America, Elektra, Inked Baby, The Visit. Broadway: War

Horse, Lincoln Center Theater. **Off-Broadway:** The Little Prince, Hang a Tale; Hit The Wall, Barrow Street Theatre; At the Table, Fault Line Theatre. **Regional:** Henry IV, Parts I & II, Shakespeare Theatre Company; Caviar on Credit, Guthrie Theater; movement and assistant direction for The Crucible and Little Shop Of Horrors, Cleveland Play House. **Training:** MFA,

Brown/Trinity Rep; AB, Brown University; Guthrie Experience for Actors in Training; American Dance Legacy Initiative.

FRED SULLIVAN, JR.* ‡

Charley



Trinity Rep: 124 productions, 34 seasons: Bottom, Harold Hill, Falstaff, Alfie Doolittle, Oscar Madison, Bottom, Scrooge, Warbucks, Creon, Captain Hook; Victor/Pocket, A Flea in Her Ear; Bo, Appropriate; Walter Burns, His Girl Friday (IRNE

Award); Charles, Blithe Spirit (Norton Award); Jamie Tyrone, A Moon for the Misbegotten; Edmund, Long Day's Journey into Night; Joe, Angels in America. **Directing:** Boeina-Boeina, Shootina Star, A Christmas Carol. Other Theaters: Malvolio, Bottom, Jaques, Gloucester, Parolles, Capulet, Commonwealth Shakespeare Co.; Laughter on the 23rd Floor, Rounding Third, Breaking Legs, Ocean State Theatre Co.; ATL; DTC; Berkeley Rep; NJ Shakespeare. Gamm Theatre resident director: (26 productions) Hamlet, Macbeth, Much Ado About Nothina, The Tempest, Kina Lear, Barrymore, The Glass Menagerie, The House of Blue Leaves, Awake and Sing! (Norton Award); played Rothko in Red, Autoclytus in The Winter's Tale, Donny in American Buffalo. Fred teaches acting at Gamm and RISD.

MEG TRACY LEDDY*

Production Stage Manager (Death of a Salesman)
Trinity Rep: Faithful Cheaters, The Mountaintop, Arnie
Louis and Bob, Julius Caesar, The Glass Menagerie, A
Lie of the Mind. Regional: The Cave and And Moira
Spins (workshop productions), Tiger Style, Huntington
Theatre Company; Women in Jeopardy, It's a Wonderful Life Radio Play, Merrimack Repertory Theatre;
The Rant, Hedda Gabler, The Gamm; Out of Sterno,
Gloucester Stage Company; Guys & Dolls, Ocean State
Theatre Company; Neighborhood 3: Requisition of
Doom, The Stairs to the Roof, A.R.T./MXAT; The Seagull,
The Chekhov Project at Lake Lucille; The Traveling
Companion, A Chalky White Substance, Absolute
Theater Festival (Dublin, Ireland).

JULIA PEREZ*

Production Stage Manager (Skeleton Crew)

Trinity Rep: Production assistant, *Faithful Cheaters, A Midsummer Night's Dream, A Christmas Carol, Appropriate, Arnie Louis and Bob, The Hunchback of Seville, The Heidi Chronicles, Julius Caesar. Other: Production stage manager, <i>A Midsummer Night's Dream,* Highland Center for the Arts. Stage manager, *Voodoo Macbeth, All this Intimacy,* Ensemble Theatre of Cleveland; *The Bacchae,* New Euripides Group.

- * Denotes member of Actors' Equity Association, the union of professional actors and stage managers.
- **‡** Trinity Rep Resident Acting Company member



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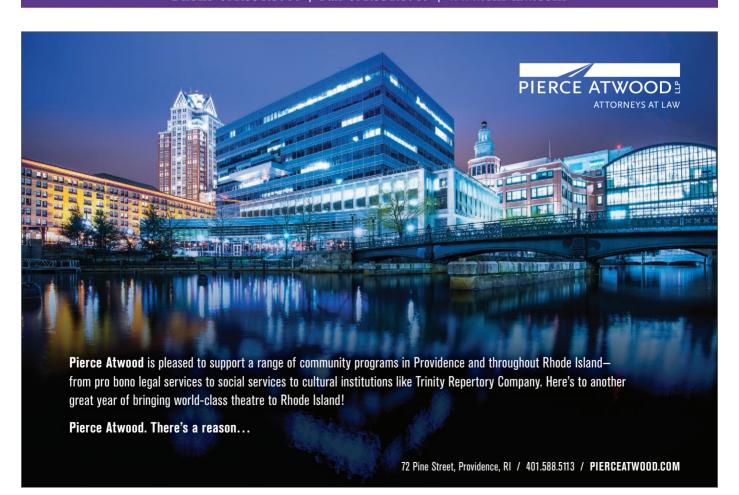


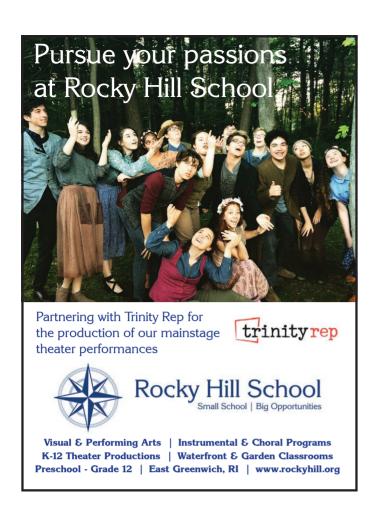


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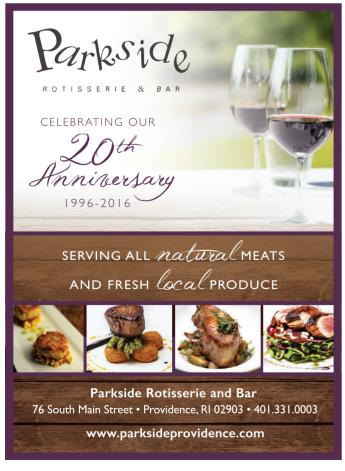






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NATIONALLY CELEBRATED

Founded in 1963, Trinity Rep has long been nationally recognized for excellence and innovation. The company received the Tony Award for Outstanding Regional Theater in 1981, produced four television productions for PBS, toured India and Syria, and was the first American theater company to perform at the Edinburgh International Festival in Scotland. Trinity Rep's Project Discovery program, which celebrated 50 years of student matinees last season, became a national model for arts education.

Trinity Rep shapes the future of the nation's theater through the development and production of new plays, as well as the Brown University/ Trinity Rep MFA — a three-year program that is one of the leading actor and director training programs in the country.

LOCALLY MADE

Trinity Rep's celebrated resident acting company members make Providence their home and are proud to be a part of the community. They provide an artistic foundation that allows directors and playwrights to achieve heightened levels of creativity and encourage the audience to feel more connected to the organization.

Community connections are made and strengthened daily through robust education and engagement programs. In a single season Trinity Rep's educational programs reach 20,000 Southern New England students through performances, in-school visits, and backstage workshops. Engagement opportunities range from conversations with artists to community partnerships. Trinity Rep is committed to inclusion at every level of the organization, including programs like open captioning and sensory-friendly performances.

Located in downtown Providence, Trinity Rep has long been a driving force behind the creativity that fuels and defines the region. From its roots in Providence's Trinity United Methodist Church, Trinity Rep moved in 1973 to its present home, the Lederer Theater Center in downtown Providence. Built in 1917 and formerly known as the Majestic Theater, the historic building now houses two performance spaces: the Elizabeth and Malcolm Chace Theater (500+ seats) and the Sarah and Joseph Dowling, Jr. Theater (200+ seats.)

Employing over 100 artists, educators, and administrators, the organization generates nearly \$12 million in economic activity annually.

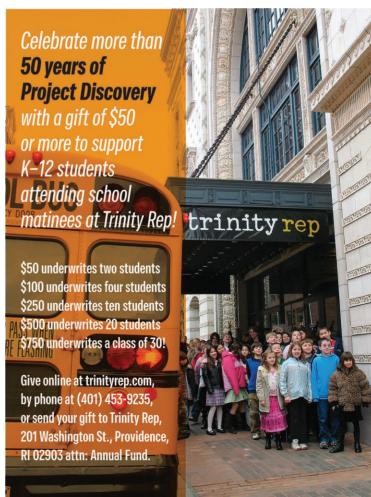
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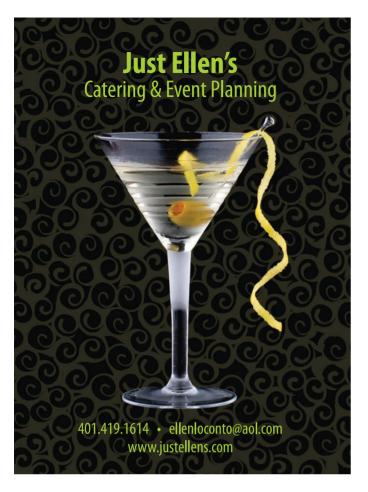
Trinity Rep is committed to reinventing the public square and inspiring dialogue by creating emotionally-stimulating live productions and innovative education programs for all ages and abilities. Whether classical or contemporary, all of Trinity Rep's productions connect audiences with the play in meaningful and sometimes surprising ways. Its annual production of A Christmas Carol is new every year and has brought families together for

Artistic director since 2006, Curt Columbus has embraced the Trinity Rep aesthetic established by founding Artistic Director Adrian Hall and continued by his successors: Anne Bogart, Richard Jenkins, Oskar Eustis, and Amanda Dehnert. Together, with Executive Director Tom Parrish, Columbus is committed to creating unparalleled theatrical experiences for and with the community.



- Trinity Repertory Company 201 Washington St., Providence, RI 02903 www.TrinityRep.com • info@trinityrep.com
- Box Office (401) 351-4242 boxoffice @trinityrep.com Noon-8:00 pm Tuesday-Sunday
- Subscriber Services (401) 351-4242 subscriptions@trinityrep.com
- Administrative Offices (401) 521-1100 9:00 am-5:00 pm, Monday-Friday
- · Our performances begin on time. Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- Assistive Listening Devices are available at the box office and reception desk at street level.
- Smoking is not permitted inside the building.
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- Children age four and over are welcome at performances age two and over for A Christmas Carol. Younger children will not be admitted.
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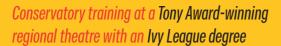
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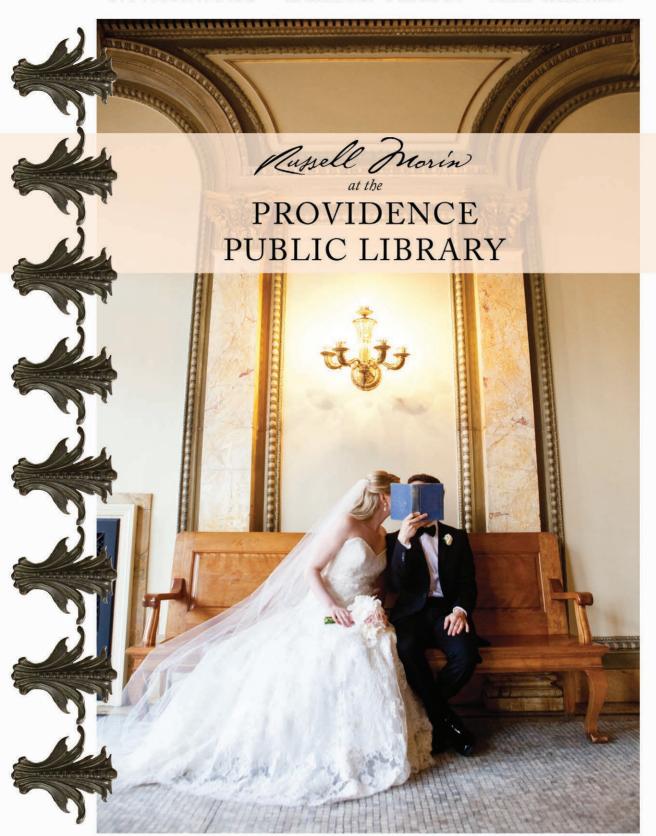
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STAFF FOR TRINITY REPERTORY COMPANY

CURT COLUMBUS Arthur P. Solomon and Sally E. Lapides Artistic Director



Curt Columbus became Trinity Repertory Companv's fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity

include Beowulf: A Thousand Years of Baggage, Middletown, Vanva and Sonia and Masha and Spike. The Merchant of Venice. His Girl Friday. Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and the world premieres of The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe and Social Creatures. Trinity Rep has been home to the world premieres of three of his plays, Paris by Night, The Dreams of Antigone, and Sparrow Grass, and produced his translations of Chekhov's Cherry Orchard and Ivanov, as well as Fevdeau's A Flea in Her Ear and Lope de Vega's Like Sheep to Water, or Fuente Ovejuna. Curt's adaptation of Dostoevsky's Crime and Punishment (with Marilyn Campbell) has won awards and accolades around the United States, the United Kingdom and Australia. His translation of Chekhov's Three Sisters, developed at the Arden Theatre in Philadelphia, is published by Dramatists Play Service, as is Sparrow Grass and his translations of Chekhov's Seagull, Uncle Vanya, Cherry Orchard, and Ivanov. Curt lives in Providence, Rhode Island with his husband. Nate Watson.

TOM PARRISH Executive Director



Leading Trinity Rep since 2015, Tom Parrish previously served successful tenures as executive director of Geva Theatre Center and Merrimack Repertory Theatre. He also worked at Arena Stage, Cleveland Play

House, Dallas Theater Center, and San Diego Repertory Theatre. He is currently involved on the boards or committees of the League of Resident Theatres. Theatre Forward, Greater Providence Chamber of Commerce, Providence Foundation. and the Providence Warwick Convention & Visitors Bureau Awards include a NAACP Theatre Award for Best Producer and "Forty Under 40" recognition in Rochester, the Merrimack Valley and San Diego. He received his MBA/MA, Arts Administration from Southern Methodist University: BA in Theater Arts and Economics from Case Western Reserve University: and attended the National Theater Institute and Harvard Business School's Strategic Perspectives in Nonprofit Management.

TYLER DOBROWSKY Associate Artistic Director



Tyler Dobrowsky has been a member of the education, literary, and artistic teams since 2003. He founded YASI (Young Actors Summer Institute), Trinity Rep's summer program for children, as well as Shakespeare en el Verano (Shakespeare in the Summer), Trinity Rep's touring bilingual summer Shakespeare project. Directing credits at Trinity Rep include: A Midsummer Night's Dream; Julius Caesar: A Flea in Her Ear: It's A Wonderful Life: A Live Radio Play: Love Alone (a world premiere with the playwright Deb Salem Smith) and A Christmas Carol. Directing credits at the Gamm: The Bia Meal. Morality Play, The Rant and American Buffalo. Tyler has also taught at NYU's Tisch School for the Arts, and his work has been seen at Asolo Rep and UNC/Playmakers Rep. Tyler teaches in the Brown/ Trinity Rep MFA program, serves on the board of Rhode Island Latino Arts and is a proud member of the Stage Directors and Choreographers union. He received his MA in Education Policy from Brown University, and studied history, theater, and Russian at Holy Cross.

LAURA SMITH Production Director



Ms. Smith is in her 21st season with Trinity Rep. She was the associate production manager at Trinity Rep for six years and the capital projects manager for two years, overseeing the construction of the Pell Chafee

Performance Center. In the past, she has been the production manager for the Department of Theatre, Speech and Dance at Brown University and the Berkshire Opera Company. She has also stage managed for institutions such as the Metropolitan Opera, the New York Philharmonic, and the Juilliard School.

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Death of a Salesman by Arthur Miller • Sept. 28 – Nov. 26, 2017 **Skeleton Crew** by Dominique Morisseau • Oct. 1 – Nov. 22, 2017 A Christmas Carol by Charles Dickens • Nov. 9 - Dec. 31, 2017 Into the Breeches! by George Brant • Jan. 25 – Feb. 25, 2018 Othello by William Shakespeare • Feb. 15 – Mar. 18, 2018 **Native Gardens** by Karen Zacarías • April 5 – May 6, 2018 **Ragtime** by Terrence McNally, Stephen Flaherty & Lynn Ahrens April 26 - May 27, 2018

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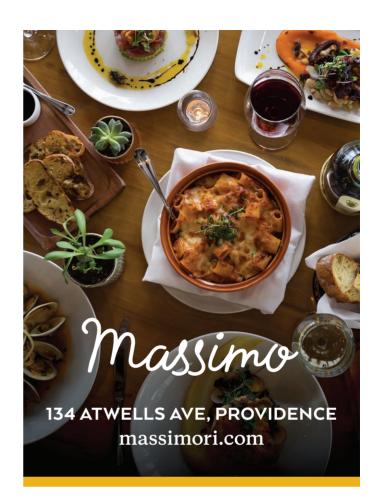
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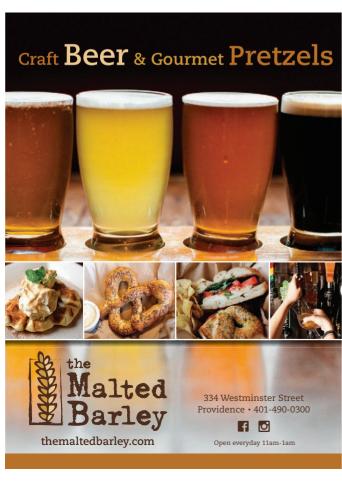
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Advocate: \$500-\$749

- Two free tickets to a Brown/Trinity Rep MFA production
- Opportunity to observe technical rehearsals throughout the season
- Plus all the benefits listed above

Leader: \$750-\$1199

- No handling fees on single ticket purchases (some restrictions apply)
- · Access to rehearsal and conversation with resident artists
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- Invitations to first rehearsal to hear from director, designers, and actors
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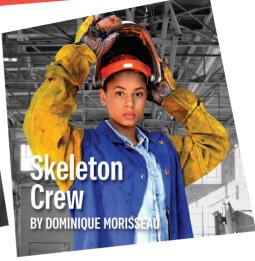
- Serve as honorary producer of a production of your choice
- Enjoy a private dinner with resident actors and Curt Columbus
- Plus all the benefits listed above

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YOUR HOME FOR DRAMATIC DISCOVERIES

2017-18 SEASON





GODEEPER

e know that for many of you, coming to the performance is just a piece of your Trinity Rep experience. Depending on your taste and style, you may like discussing our shows weeks ahead of time with friends or right before you see the show with an actor; you might prefer talking about it immediately after with a glass of wine or weeks later with an expert scholar. In order to do our best to satisfy all of your diverse cravings, this season we are launching three new conversation programs, in addition to our much-loved pre-show Prologues.

FIRST CHAT

Every great production starts with a first reading, a.k.a. the "table read." The actors and the design team sit around a literal table on a Tuesday afternoon, and read the play aloud for the very first time. They talk about the themes and start to share what they're dreaming up for the production.

This season we're adding to the anticipation by offering a conversation in the Trinity Rep lobby at 7:00 pm the night of the table read. We'll share what we learned at that exciting first rehearsal, hear from artists and community members involved in the production about what they're most looking forward to, and of course, take questions from the audience. Depending on what's happening inside the theater, we'll maybe even peek in and see what the set looks like so far.

Into the Breeches!

December 27, 2017 • Women embracing leadership

Othello

January 16, 2018 • The claustrophobia of war and otherness

Native Gardens

March 6, 2018 • Neighbors, native plants, and suburban ecology

Ragtime

March 27, 2018 • Immigration and families

CONTEXT AND CONVERSATION

We program our plays in response to the world around us. The artists and administrators who bring each play to life spend a lot of time talking about what's happening in our community and how it resonates with the themes in the production. We hope every piece we put on our stage is relevant to your everyday life, and allows you to see your world in a new way.

To bring you into that dialogue, we will offer a conversation in a location that relates to the themes of the play, outside of Trinity Rep. Conversationalist-in-Residence Christina Bevilacqua and Community Engagement Coordinator Rebecca Noon are currently crafting these conversations with scholars and community experts around Rhode Island, and we will be releasing details as the season progresses. In the meantime, we hope you join us and let us know how the themes of the play relate to you.

CLOSING NIGHT

The final performance has a special energy. It's the last time the production will ever be seen, and the artists and audiences can start reflecting on the totality of the experience. Following the final performance of every show, we invite audiences who've come to the production at any point in the run to join the cast in a 20-minute post-show conversation and a toast to the show. What better way to celebrate a successful run and look forward to what's next?

Because Closing Night occurs after the production, the times are dependent on each show's running time. Please check the running time once the show has opened or call the box office for confirmation.

Death of a Salesman and Skeleton Crew

November 26, 2017, following 7:30 pm show

Into the Breeches!

February 25, 2018, following 7:30 pm show

Othello

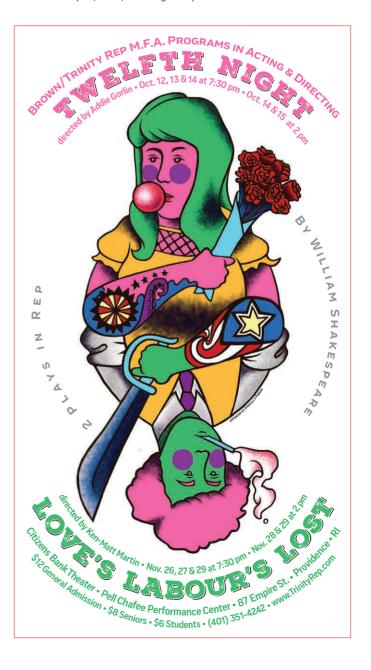
March 18, 2018, following 2:00 pm show

Native Gardens

May 6, 2018, following 2:00 pm show

Ragtime

May 27, 2018, following 7:30 pm show



A Summer of Love

by Tyler Dobrowsky

In summer 2016, Trinity Rep debuted a new program in partnership with Rhode Island Latino Arts (RILA) called Shakespeare en el Verano, or Shakespeare in the Summer: a free, bilingual, family-friendly production of *Romeo and Juliet* that toured Providence. The two main goals were to bring back Trinity Rep's popular mobile Shakespeare program from the early 2000s, and to engage and showcase the burgeoning Latino population of Rhode Island.

The production was such a huge success that we brought it back this summer, thanks to funding from the Rhode Island Foundation, the City of Providence and the National Endowment for the Arts. The production traveled to different parts of the city as well as Pawtucket, this time with a more contemporary translation, and featuring music by Jerediah Gonzalez, the music director from last spring's production of *Like Sheep to Water, or Fuente Ovejuna*.

Co-directed by myself and Marcel Mascaro, and featuring Brown/Trinity Rep MFA acting students, Young Actors Summer Institute (YASI) counselors, and actors from the community, the play was performed at Waterfire, the Steel Yard, South Providence Library, Southside Cultural Center, Temple to Music at Roger Williams Park, Cranston Street Armory, and Pell Chafee Performance Center. We were the inaugural production at Mixed Magic Theater's new outdoor amphitheater in Pawtucket, where Rep. David Cicilline, Mayor of Pawtucket Donald Grebien, and Randy Rosenbaum of the Rhode Island State Council for the Arts gave opening remarks. The tour was ultimately seen by approximately 2,500 people.

Last summer's translation by Saul Ramos, one of the founding members of Arte Latino of New England, featured a more literal translation using Castilian Spanish to mirror old Shakespearean English. This summer, we used a more contemporary translation by Franklin Diaz, more in line with the Spanish spoken today, so the text would be more accessible.



The project received excellent news coverage locally and nationally. In *The Huffington Post*, Bruce Whitacre wrote, "It is fittingly ironic that Trinity Rep, now a Rhode Island institution and its largest arts organization, is engaging with a Latino community partner based in the very church where it started. One could almost say that a theatre needs to re-found itself, to reprove itself, to each new community it wants to engage. Only by finding true common ground can authentic, long lasting ties be built that will make theatre better reflect our rapidly changing communities."

The project, according to Marta V. Martinez, executive director of RILA, is to help "build bridges and support all arts organizations in learning how to become more inclusive and welcoming to Latinos."

"For the past 18 months, both organizations have been having in-depth conversations about the cultural implications of forming a partnership while exploring generally what 'Latino theater' means," Martinez said in the *Providence Journal*. "RILA asked Trinity to...be at the forefront of change by creating something that has never been made possible in Rhode Island."

Young Actors Summer Institute 2017

Our hearts are full after seven weeks of Young Actors Summer Institute (YASI) programming. We worked with over 200 students from grades 1–12 and beyond in a variety of classes and productions. Registration for summer 2018 opens in January!

















Sign Up Today for Trinity Rep Studio Adult Classes

Join us for classes geared to adults (18 years and older) beginning their acting career or hoping to revisit a love of performance. Students can take more than one beginner acting class and will learn new techniques from different instructors.

Oral History

Taught by Marta Martinez $\bar{\Delta}$ Rebecca Noon Wed., 7:00-9:00 pm, Sept. 27 – Nov. 1, 2017 \$50-\$250 sliding scale, no one turned away for lack of funds

Everyone has a story to tell. Whether your family's history or your own personal journey, no one lives a life free from twists and turns. But how can one person's story become crafted into theater? Partnering with RI Latino Oral History Project and Trinity Rep, we will first explore the process of identifying and collecting oral histories, then craft those stories into live performance. The six-week class culminates with a performance with the Southside Cultural Center's Dia de los Muertos celebration.

Acting for Non-Actors



Taught by Jordan Butterfield • \$250 Wed., 7:00-9:00 pm, Feb. 7 – Mar. 28, 2018

Actors are magnetic people, often able to command a room, sympathize with others, interpret emotions and tell a great story. They are nothing if not self-confident... but they weren't necessarily born that way! In this class our professional theater staff will lead non-actors through acting exercises and scene study in order to tap into the confident, self-assured person living inside each of us in a fun, playful, and relaxed environment. Acting for Non-Actors will give you



the ability to speak and be heard. Some rehearsal outside of class time is required. Class size limited to 12 students.

Intro to Acting

Taught by Linda Sutherland • \$250 Mon., 7:00-9:00 pm, Feb. 25 – April 15, 2018

This introductory class is designed for people from all walks of life who are interested in exploring basic acting skills as well as developing essential skills (such as confidence, focus, creative and critical thinking and public speaking). Classes will encourage students to practice acting technique through improvisation, monologue and scene study. Special attention will be given to strengthening skills in analysis, character development and partnering. Some rehearsal outside of class time is required. Class size limited to 12 students.

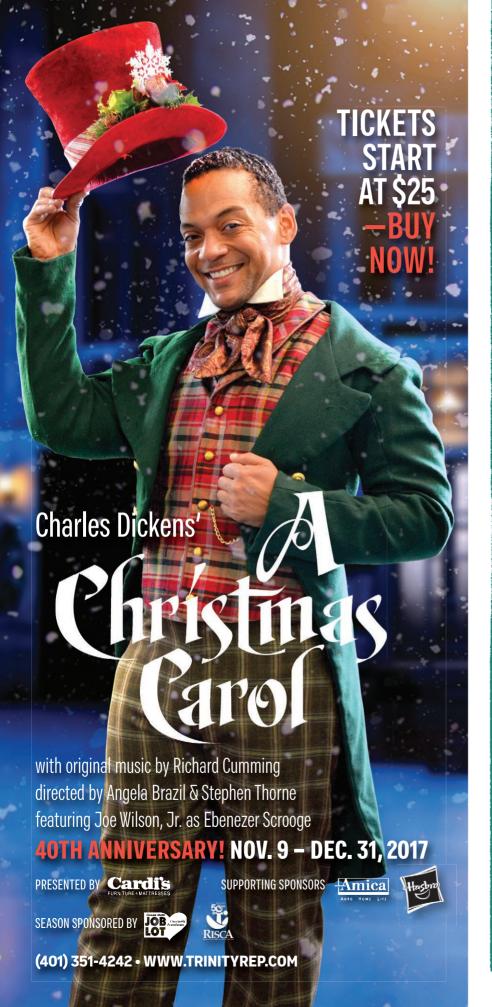
Committing to the Character

Taught by Linda Sutherland • \$250 Tues., 7:00–9:00 or 9:30 pm (end times vary), April 24 – June 12, 2018

This class is designed to introduce the fundamentals of character development through improvisation, monologue, and scene study. Special emphasis will be given to strengthening basic acting skills, building self-awareness, developing imagination and concentration, and discovering a method for creating an honest and believable character. Participants will be encouraged to select favorite plays for monologues and scenes to work on in class. Some rehearsal outside of class time is required. Class size limited to 12 students.

For more information or to register, please email education@ trinityrep.com or check our website at TrinityRep.com.





Pell

by Carol Drewes

On May 22nd, Trinity Rep and the 2017 Pell Awards Committee hosted our annual gala at the WaterFire Arts Center in Providence, where more than 350 volunteers and guests honored arts achievement and leadership, and the memory of the late Senator Claiborne Pell, and raised more than \$252,000 for Trinity Rep programs.

The evening included a VIP reception sponsored by Providence Real Estate Guy with an oyster bar, hors d'oeuvres, signature cocktails, and open bar, and a seated dinner by Russell Morin Fine Catering, with special beers from McLaughlin $\overline{\&}$ Moran. Pianist Rod Luther set an elegant and upbeat tone, accompanied by dramatic lighting and expert sound by High Output. WaterFire Arts Center's dramatic space was enhanced by Sayles Livingston Event Design, and the awards were created by Pean Doubulyu Glass.

Kicking off the awards presentation, acting company member Mia Ellis (below) reviewed the tremendous impact of Senator Pell's landmark legislation establishing National Endowments for the Arts and Humanities in the 1960s. NEA grants were instrumental in the launch of Trinity Rep's

flagship education program, Project Discovery, which continues to this day, having served more than 1.3 million students with free and reduced-price student matinees of professional theater and in-school programming.



The Charles Sullivan Award for Distinguished Service in the Arts was presented by acting company member Fred Sullivan, Jr. (above right) to longtime friends and board members Joe and Sally Dowling.

Awards



LTO R: Award recipients Randall Rosenbaum (RISCA), Joe & Sally Dowling, Jessica Lange, & Ricardo Pitts-Wiley

Acting company member Joe Wilson, Jr. (below right) presented the Rhode Island Pell Award for Outstanding Leadership in the Arts to the Rhode Island State Council on the Arts. Accepting the award on behalf of the Council was RISCA Executive Director Randall Rosenbaum.

Following the first two awards, acting company member Rachael Warren (below right) brought the crowd to its feet with her rendition of "Back to Before" from the musical *Ragtime*.

Actor, choreographer, and dancer Shura Baryshnikov (right), who has performed at Trinity Rep and is on the faculty of the Brown/Trinity Rep, presented the Pell Award for Lifetime Achievement in the Arts to her mother, Jessica Lange.

We are grateful to our guests and generous sponsors: the Chace Family; Adler, Pollack & Sheehan Inc.; Brown University; CVS Health; IGT; Jonathan M. Nelson; Stenhouse Consulting; Washington Trust; Providence Real Estate Guy; Lisa Bisaccia & Robert Naparstek, M.D.; Buff & Johnnie Chace; Sally & Joe Dowling; John & Yvette Harpootian; Barry G. Hittner, Esq. & Kathleen Hittner; Suzanne & Ira Magaziner; Sara Shea McConnell; Paul & Jean Moran/McLaughlin & Moran, Inc.; Larry & Barbara Schoenfeld; Arden Engineering Contractors, LLC; Gilbane Building Company; Hasbro; Hinckley Allen; Rhode Island Monthly; Russell Morin Catering & Events; Belvoir Properties/The

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TRINITY REP WELCOMES NEW BOARD MEMBERS

s a non-profit, Trinity Rep depends on our hard-working volunteer Board of Trustees, who regularly move mountains to help ensure that your theater is properly governed, funded, and serving its mission. Trustees serve three-year terms in rotating "classes" and many serve more than one term. We are delighted to welcome our newest trustees, (below) and offer deepest thanks to all who serve!



This is **REBECCA GIBEL**'s fourth season with Trinity Rep's resident acting company. A few of her many memorable roles include: Hermia, *A Midsummer Night's Dream*; Ado Annie, *Oklahoma!*; Corie Bratter, *Barefoot in the*

Park; Sally, A Lie of the Mind; and Guenevere, Camelot. She has also performed at the Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, Intiman Theatre, The Williams Project, and Fiasco Theater/McCarter Theatre, among others. Rebecca is a graduate of the Brown/Trinity Rep MFA program, and earned an IRNE Award Nomination for Best Actress in a Musical and a Denver Post Readers' Choice Award for Best Year by an Actress.



THERESA MOORE is President/Founder of T-Time Productions, which creates unique content for various media platforms, and is currently developing a digital middle school history curricula focused on increasing the repre-

sentation of people of color and women. Theresa is also Director of Equity and External Relations at the Highlander Institute, where she focuses on diversity, culturally relevant teaching/curriculum, and equity in students' educational opportunities. She is a professor at Providence College, and previously was an executive at ESPN and The Coca-Cola Company. Theresa graduated from Harvard and received an MBA from Emory.



KEN SIGEL holds a BFA in Photography and Film from SUNY/Buffalo and earned a MFA from Rutgers. He entered the building trades and rose to leadership roles in design management for projects like the NASDAQ Marketsite in Times Square

and projects for the pharmaceutical industry. Ken recently retired as Corporate Senior Vice President of Skanska in 2017, and is expanding his volunteer and philanthropic work to Mystic Seaport's DuPont Preservation Shipyard and Trinity Rep. Ken lives with his wife, Sarah Kelly, in Mystic.



ALEC STAIS is the Chief Investment Officer of the Employees' Retirement System of Rhode Island. He previously spent 20 years at Goldman Sachs and 10 years at MetLife in New York City, and is a Chartered Financial

Analyst and an Associate of the Society of Actuaries. He and his wife Elissa Burke have long been involved in the arts, including City Center, Atlantic Theater Company, Playwrights Horizons, and the Film Society of Lincoln Center.

IN MFMORIAM

Remembering Barbara Orson



On July 19th, Trinity Rep lost one of its founders and most beloved leading ladies, the inimitable Barbara Orson. Though she had been away from the stage for the past 15 years, her roles in more than 100 productions at Trinity Rep will long be remembered. She epitomized

the original dream of Trinity Square Repertory

Company as a home for artists whose consummate professionalism, amazing talent, and commitment to the theater and their community were as deep as any actor's in America. Barbara was one of the original three professional actors hired by the company, which was started in 1963–64 by Barbara and a group of friends who yearned for the kind of theater in Rhode Island that one usually went to New York to see.

When called upon to be the gorgeous ingenue, beleaguered mother, saucy harlot, or bedraggled laundress, Barbara leapt into the role with unmatched enthusiasm, creativity, and energy. Her musical, comedic, and dramatic skills were prodigious and far ranging, and were without a doubt a key ingredient to the success and longevity of Trinity Rep.

She will be greatly missed by not only her immediate family but also the family of Trinity Rep.



CLOCKWISE FROM ABOVE: With Richard Kneeland in Don Juan in Hell (1965); with (left to right) former Artistic Director Oskar Eustis, co-founder Milton Stanzler, founding Artistic Director Adrian Hall $\overline{\Delta}$ co-founder Norman Tilles at the dedication of Adrian Hall Way (1997); Timothy Crowe in A Christmas Carol (1998); with (left to right) Howard London, Amy Van Nostrand, Dan Von Bargen $\overline{\Delta}$ Dan Butler in Awake and Sing (1979); with Leta Anderson (center) $\overline{\Delta}$ Richard Kavanaugh in Lady Audley's Secret (1972); with Cynthia Wells (right) in The Threepenny Opera (1971).











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Trinity Rep has made every effort to ensure the accuracy of these listing. We are thankful for the support of our donors, and if there is an error, please let us know and accept our sincere apologies by calling (401) 453-9235.

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Curt Columbus	
Associate Artistic DirectorTyler Dobrowsky	
Resident Designer Eugene Lee	
Associate DirectorsBrian McEleney, Brian Mertes	
Resident Artist Michael McGarty	
Playwright-in-Residence Deborah Salem Smith	
Director of Voice & SpeechThom Jones	
Community Engagement CoordinatorRebecca Noon	
Conversationalist-in-ResidenceChristina Bevilacqua	
Commissioned ArtistsGeorge Brant, Jackie Sibblies Drury	
Marcus Gardley, Vatic Kuumba, The Low Anthem	
Marcel Mascaro, Katie Pearl, Ken Prestininzi, Saul Ramos	
Charise Castro Smith, Robert Vaughan	
Whitney White, Lauren Yee	
Artistic Management InternBraxton Crewell	

FULLCATION

EDUCATION
Director of Education
School Partnerships Manager & Teaching Artist Matthew Tibbs
Arts Integration & School-to-Career Coordinator Natalie Dreyer
Education InternsFatima Faris, Gillian Gurganus
Artistic Leadership & Inclusion FellowClay Martin
Teaching Artists Adam Bram, Angela Brazil, Jackie Davis
Tyler Dobrowsky, Daniel Duque-Estrada, Natalie Dreyer
Mia Ellis, Mauro Hantman, Anne L. Harrigan, Jesse Hawley
Casey Seymour Kim, David Ledoux, Steve McLellan
Rebecca Noon, Dave Rabinow Jude Sandy, Fred Sullivan Jr.
Linda Sutherland, yon Tande, Rachael Warren, Joe Wilson Jr.

PRODUCTION

Production Director	Laura E. Smith
Associate Production Director	Mark Turek
Assistant Production Director	Anne L. Harrigan
Production Assistants	Kelsey Emry, James Kane
	Esther McFaden
Stage Management Intern	Nakia Avila

SCENERY

Technical Director	Karl Orrall
Charge Scenic Artist	Philip Creech
Carpenters	Joshua Christoffersen, Jeffrey Clark
	Ian Hudgins, Michael McGarty, Jose Nunez
Stage Carpenter	Kelley Pfeiler

LIGHTING

Master Electrician	Steve McLellan
Assistant Master Electrician	Kelly Lipsey
First Electrician	Kristen Roth
Board Operator	Alex MacBeth
Lighting Intern	Ryan Burke
• •	

COSTUMES

Costume Shop Director	Amanda Downing Carney
Cutter/Draper & Rentals	Kerry DeLaGarza
Cutter/Draper & Crafts	Erin Meghan Donnelly
First Hand	Yvonne Henson-Maloney
Stitcher/Wardrobe Supervisor	Kathryn Whitesel
Hair & Wig Artisan/Wardrobe	Emily Christoffersen
Overhire Stitcher	Rachel Dulude, Katie Hand
Costume Intern	Ava Mascena

PROPERTIES

Master	S. Michael Getz
Artisan	Michael Dold

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Sound Engineer	Peter Sasha Hurowitz
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SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY	
SEPT. 24	25	26	27	28 PR \$ 7:30 PM	29	30 PR 7:30 PM	
OCT. 1 PR OC 2 PM	2	3	4 IC \$7:30 PM	5 PR 7:30 PM		7 2 PM PR 7:30 PM	
8 2 PM PR/OC	9 ON 7:30 PM	10	11 2 PM		13 PR 7:30 PM		
15 2 PM 7:30 PM		17 SF 7:30 PM	18 IC 7:30 PM		20 TT 7:30 PM	1	
22 2 PM	23 ON 7:30 PM	24	25 2 PM 7:30 PM		27 7:30 PM	28 7:30 PM	
29 2 PM	30	31			3 7:30 PM	4 2 PM 7:30 PM	
5 2 PM 7:30 PM		7 7:30 PM	8 2 PM 7:30 PM		10 7:30 PM	11 7:30 PM	
12 2 PM 7:30 PM	13	14	15 2 PM		17 TT 7:30 PM	1	
19 2 PM 7:30 PM	20	21 SF 7:30 PM		23	24 7:30 PM	25 2 PM 7:30 PM	
26 2 PM 7:30 PM	27	28	29	30	DEC. 1	2	

A CHRISTMAS CAROL • November 9 - December 31, 2017

SI	UNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY	
NO	V. 5	6	7	8	9 \$ PR 7:30 PM	10 PR 7:30 PM	11 PR 7:30 PM	
12	OC 12M PR	13	14 PR ON 7:30 PM		16 7:30 PM	17 7:30 PM		SF+ 12 6 PM
19	12 PM 6 PM	20	21 7:30 PM	22 7:30 PM	23	24 7:30 PM	25	12 PM 6 PM
26	12 PM 6 PM	27	28	29 7:30 PM	30 7:30 PM	DEC. 1 7:30 PM	2	12 PM 6 PM
3	12 PM 6 PM	4	5 7:30 PM	6 7:3 OPM	7 7:30 PM	8 7:30 PM	9	12 PM 6 PM
10	12 PM 6 PM	11	12	13 7:30 PM		15 7:30 PM	16	12 PM 6 PM
17	12 PM 6 PM	18	19	20 7:30 PM	21 7:30 PM	22 7:30 PM	23	12 PM 6 PM
24	12 PM 6 PM		26 7:30 PM		28 2 PM 7:30 PM	29 7:30 PM	30	12 PM 6 PM
31	2 PM	JAN.1	2	3	4	5	6	

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