

Welcome to Trinity Rep's Sensory Friendly Season

Our sensory friendly season ensures an atmosphere where people of all abilities can be comfortable and get the most fulfilling experience out of our shows. Tonight's performance will be identical to other performances of the show, but we have created a list of moments in the play (reverse side) to let patrons know when an intense moment is about to happen, giving you a chance to prepare accordingly.

These accommodations make it possible for people with Autism Spectrum Disorders, Post-Traumatic Stress Disorders and Sensory Processing Disorders to attend the theater without worry of judgment or needing to leave because of unexpected triggers happening onstage.

We also prepare social stories which help patrons get to know the theater and what to expect before even stepping foot into building. For more information, visit our sensory friendly website at www.trinityrep.com/box-office/accessibility/

Thank you for your support of Trinity Rep's commitment to accessibility for all!

If you are interested in hearing more about our sensory friendly programming, email Jordan Butterfield at jbutterfield@trinityrep.com.

Terms for Neurotypical Audience Members

- **Stimming:** This is a technique used by some patrons with different abilities to deal with excitement, nerves, over-stimulation, and fear. This can manifest as hand wringing, flapping, spinning, rocking, or clapping.
- **Sensory overload AKA "vestibular function":** The feeling of imbalance or disorientation of where things are. This occurs often to people with disabilities so they need help, which leads to self-soothing by stimming as well. Audio sensory overload for some patrons may result in humming or making calm noises.
- **Repetitive speech:** Some patrons may repeat phrases, quotes, or speech. Some repetitive phrases are said to aid comprehension. Others repeat direct quotes, such as from movies, as a calming technique.
- **Tics:** Tics are involuntary physical movement that are caused by stress.
- **Non-Verbal Communication:** Not all people use oral communication to speak. Some patrons may need to use sign language to communicate or may have difficulties communicating.
- **Touch sensitivity:** Some patrons may be very uncomfortable with touch and others may need weighted vests or blankets to feel comfortable.
- **Fidget Toys:** Community members with disabilities may need these toys during a performance. They use fidget toys to relieve stress and anxiety so they can enjoy and focus on the show. You may see stress balls, fidget cubes, drawing pads, and putty. The most common example is fidget spinners.
- **Warning sheets/lights:** On the other side of this page is a list of warnings that we created for this production. Since we are keeping the theater dark, they may need to shine a light in order to refer to these warnings during the show.

A Tale of Two Cities Sensory Friendly Guide

Before you see the show: This list contains moments in the show that may be either visually or audibly jarring for some audience members. The list is not comprehensive, but may help you to prepare for abrupt or transitional moments in the show. **Beware of spoilers ahead.**

GENERAL NOTES:

- Loud organ, guitar, and upright bass music will be used throughout the production.
- There may be abrupt light changes in certain moments.
- The aisles will be used by actors.
- Moments in **bold text** will have a 10 second red warning light

ACT 1:

- After the ensemble says "ooh", bright lights go up abruptly.
- A book is thrown on the table with a bang after John Barsad says, "It was the age of foolishness."
- **A boom of the guillotine is heard after Madame Defarge says, "Fate, to be cut down to build a certain moveable framework with a sack and knife in it, terrible in history." and again after Doctor Manette says, "This chronicle along the roads that lay before them."**
- The music simmers and the lights dim as Monsieur Defarge says, "Recalled to life."
- **As Mr. Lorry says, "Is there no old banker, no old servant, no old time, rising in your mind, Doctor Manette," the doctor jumps up causing the chair to overturn loudly.**
- The lights in the audience go up abruptly in the audience after Darnay says, "Chapter Two: The Golden Thread."
- **The entire trial scene is filled with the banging of the gavel and shouting and clapping after Jacques 1 says, "And then his head will be chopped off, and he'll be cut into quarters."**
- As the musician sings "wearing the heat", the stage darkens.
- As Sydney Carton says, "with candle dripping down upon him", the music begins to hum tensely.
- **As Madame Defarge says, "verywhere abided grim illustrations of want," backlights shine brightly for the Marquis' entrance.**
- **After the Marquis says, "And the fullness thereof are mine," the scene leading to the death of a peasant child is filled with chaotic running, foot stamps from the Marquis, dim lights, and ends with a loud scream and a bright light.**
- **When Madame Defarge says, "Drive him fast," there are loud yells, bright lights, and a loud bass driving the song.**
- The tea set jangles loudly after Miss Pross says, "Miss Pross served tea, with another fit of the jerks upon her."

- When Carton says "after midnight", the lights dim and the music builds up tensely.
- There is a loud bang from the bass and drum after Madame Defarge says, "Counting dropping heads."
- Stage lights dim, then abruptly brighten with the bass strummed tensely after a musician says, "An avowal of a better domain."
- **After Monsieur Defarge says, "The Bastille!!", the storming of the Bastille scene is filled with violence, loud music, bright red lights, banging books, and a marble bust loudly dropped. The act closes with a quick blackout.**

INTERMISSION

ACT 2:

- After the musician sings "lay me on the moon," lights brighten abruptly and tense music plays loudly.
- As Darnay reads the letter from the servant Gabelle, there is a bright spotlight on Gabelle followed by the bass being plucked after Gabelle says, "Prison of the Bastille."
- The stage darkens and is lit by flashlights after Doctor Manette says, "But the times were fraught with other obstacles."
- The actors tear pages ripped from books as the stage is lit in red after Mr. Lorry says, "Don't touch the blind."
- After Madame Defarge says, "We may go now," the stage abruptly goes dark for a few seconds before the lights come up.
- The gray rolling ladder bangs as Lucie says, "During all that time, Lucie was never sure, from hour to hour, whether the guillotine would strike off her husband's head the next day."
- **After Lucie says, "Finally, a trial," the lights come up quickly on the stage and audience, and there is banging of the gavel with shouting and clapping throughout the scene.**
- The next scene change is dimly lit with loud singing after the Miss Pross says, "Goodbye Lucie!"
- **During Doctor Manette's letter, there is a loud beating of a drum and dim light after Monsieur Defarge says, "I confide the paper to the hands of the Citizen Prosecutor."**
- **After the ensemble yells, "Guilty!" the next scene has the loud sounds of the guillotine made by a paper cutter and banging chairs.**
- In the moment when the family escapes, the stage is lit only by a flashlight and a bright spotlight.
- **The struggle between Miss Pross and Madame Defarge is intense with violence and loud shouts before the bass acts as a gunshot and ringing is heard. This happens after Madame Defarge says, "I will tear you to pieces."**
- **The scene at the guillotine is filled with loud echoes of the paper cutter that gets louder with the music, and the back of the bookcase is brightly lit after Miss Pross says, "Indeed, she never did."**
- **As Carton says, "It is a far, far better thing that I do," the music cuts out and echoes. The play ends with an abrupt blackout and the sound of the guillotine.**

more information on reverse side