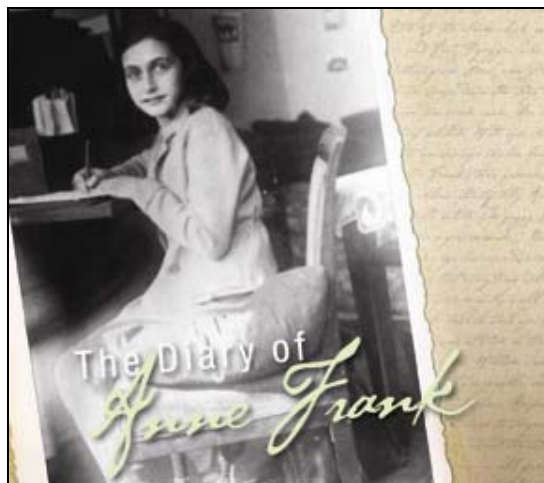




PRESS RELEASE
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The Diary of Anne Frank
A 13-Year-Old Girl Finds Hope in the Face of Evil



By Frances Goodrich and Albert Hackett
Newly adapted by Wendy Kesselman
Directed by Timothy Bond

ARCHBOLD THEATRE at SYRACUSE STAGE
Previews: April 1-April 2 Press Open: April 3 Close: May 3

(SYRACUSE, NY)—The story is simplicity itself. A young girl, alive to everything around her and awakening within her, with hopes and dreams of the life she may one day lead with friends and family, confides to her diary the secrets of her heart. That diary, as we all know, becomes one of the lasting documents of the 20th century, a testament to the indomitability of the human spirit in the face of the horrors we know so well. Running March 31 to May 3, *The Diary of Anne Frank* will be directed by Stage's Producing Artistic Director Timothy Bond. Cast members include professional actors from New York, professional actors from Syracuse, and students from the Department of Drama in Syracuse University's College of Visual and Performing Arts. Tickets are available at the Syracuse Stage Box Office at 820 East Genesee Street, by telephone at 315-443-3275 or www.SyracuseStage.org.

An impassioned drama about the lives of eight people hiding from the Nazis in a concealed storage annex, *The Diary of Anne Frank* captures the claustrophobic realities of their daily existence—their fear, their hope, their laughter, their grief. Each day of these two dark years, Anne's voice shines through: "When I write I shake off all my cares. But I want to achieve more than that. I want to be useful and bring

enjoyment to all people, even those I've never met. I want to go on living even after my death."

Anne's *Diary*, first published in 1947, was edited by her father, Otto Frank, who, due to the sensitivities of the time, deleted some of Anne's writings having to do with her dislikes towards others in the annex, her budding attraction to Peter Van Daan, and her thoughts about the darkness of the world outside. The 1995 version of Anne's *Diary* restored much of the deleted material, serving as inspiration for Wendy Kesselman's adaptation of the 1955 play by Frances Goodrich and Albert Hackett. Receiving a 1997 Tony nomination for her work, Kesselman has stated that her goal in reworking the play was "to make [Anne's] words shine."

"In this version you see Anne as a multifaceted 13-year-old-girl, optimistic yet fully aware of the horrors happening around her. There's an honesty and power in her humanity that makes this version more accessible, especially to children," said Director Timothy Bond. "Anne was a born writer, an incredibly self-aware artist beyond her years. She understood what was going on in the world around her, which makes her final page extremely powerful."

After hearing a radio announcement asking for accounts from Jews, Anne set about editing her diary, going back over a two year period. "I believe Anne would absolutely have wanted her story told—she told it herself, revised it painstakingly, wanted it published after the war," stated Kesselman. Writing in *The New Yorker* in October 1997, the essayist and novelist Cynthia Ozick said: "[Anne] was born to be a writer. At 13, she felt her power; at 15, she was in command of it. It is easy to imagine—had she been allowed to live—a long row of novels and essays spilling from her fluent and ripening pen. We can be certain (as certain as one can be of anything hypothetical) that her mature prose would today be noted for its wit and acuity."

Kesselman's adaptation received rave reviews. "Wendy Kesselman's finely textured new *Diary* tells a deeper story. A sensitive, stirring and thoroughly engaging new adaptation," said *NY Newsday*. And in *The New York Times*: "Undeniably moving The evening never lets us forget the inhuman darkness waiting to claim its incandescently human heroine."

SUPPLEMENTAL MATERIALS

1. *StageView Article "It Shatters the Heart" by Joseph Whelan:*
http://www.syracusestage.org/default.aspx?page_id=60
2. *Study Guide:*
<http://syracusestage.org/Studyguides/audience/AnneFrankAudienceGuide.pdf>

PLAYWRIGHTS

Frances Goodrich and Albert Hackett (Playwrights). Goodrich was born in New Jersey in 1890. After graduating from Vassar College in 1912, she studied for a year at the New York School of Social Work. Her first acting experience was with a Massachusetts

stock company, but in 1916 she made her Broadway debut. Hackett was born in New York in 1900, the son of professional actors. He made his stage debut at six, and performed in silent films and onstage before becoming a writer. Goodrich and Hackett met in 1927, when both were performing with a Denver stock company, but soon began working as a writing team. Their first collaborative effort, *Up Pops the Devil*, opened in New York in 1930 and was made into a film the following year. The couple also married in 1931. By 1932 they were contracted by Hollywood's MGM studio, and between 1933 and 1939 they wrote thirteen films, many of them box-office successes. Their work, such as 1934's *The Thin Man* and its sequels, was characterized by its literate and sophisticated dialogue. After a brief return to New York to write plays and act, in 1941 Goodrich and Hackett signed with Paramount but found few rewarding assignments there. In 1946, they moved to RKO to work on *It's a Wonderful Life*. After, Goodrich and Hackett wrote several more award-winning scripts, including *Easter Parade* (1948), *Father of the Bride* (1950), and *Seven Brides for Seven Brothers* (1954). By the 1950s, however, Goodrich and Hackett had become interested in a different sort of project: an adaptation of *The Diary of Anne Frank*. They worked on this script for two years, even meeting with Otto Frank and visiting the annex where the Franks and four other Jews hid from the Nazis. Goodrich and Hackett's final film was 1962's *Five Finger Exercise*. After its failure, they returned to New York and ceased writing screenplays. Goodrich died of cancer on January 19, 1984, in New York. Hackett died of pneumonia on March 16, 1995, in New York.

ADAPTOR

Wendy Kesselman (Adaptation). Kesselman's new adaptation of *The Diary of Anne Frank* received a Tony Award nomination. Other plays include *My Sister in this House*; *The Notebook*; *The Executioner's Daughter*; *The Foggy Foggy Dew*; *The Last Bridge*; *I Love You, I Love You Not*; *The Juniper Tree*; *A Tragic Household Tale* (book, music, lyrics); *Maggie Magalita*; *The Shell Collection*; *Merry-Go-Round*; *Becca* (book, music, lyrics); and *A Tale of Two Cities* (book, music, lyrics). A member of the Dramatists Guild, she is the recipient of the Susan Smith Blackburn Prize, the AT&T Onstage Award, the New England Theatre Major Award for Outstanding Creative Achievement, the first annual Playbill Award, the Roger L. Stevens Award, the Lecomte du Noüy Annual Award, and Guggenheim, McKnight and National Endowment for the Arts Fellowships. Her screenplays include *Sister My Sister*; *I Love You, I Love You Not*; and *Mad or in Love*. She won a Writers Guild of America award for her screen adaptation of *A Separate Peace*.

DIRECTOR

Timothy Bond is in his second season as Producing Artistic Director of Syracuse Stage and the Syracuse University Department of Drama. He has more than 20 years experience in leading regional theatres throughout the country, including 11 years as Associate Artistic Director of the famed Oregon Shakespeare Festival where he directed 12 productions, including works by Shakespeare, August Wilson, Suzan-Lori Parks, Edward Albee, Lorraine Hansberry, Lynn Nottage, Octavio Soliz and Pearl Cleage. Prior to that, Bond spent 13 years with the Seattle Group Theatre, serving as Artistic Director from 1991 - 1996. While there he directed more than twenty plays.

Bond has also directed at such prestigious theatres as The Guthrie, Actors Theatre of Louisville, Milwaukee Repertory Theatre, Cleveland Play House, Arena Stage, A Contemporary Theatre, The Empty Space and Indiana Repertory Theatre.

Bond received a Theatre Communications Group/National Endowment for the Arts Directing Fellowship Award in 1991 and has twice won *Back Stage West's* Garland Award for Outstanding Direction for *Les Blancs* (1998) and *Blues for an Alabama Sky* (1997). Bond holds a BFA from Howard University and an MFA (magna cum laude) from the University of Washington. He has served on the faculties of the University of Washington and University of Wisconsin (Lorraine Hansberry Professorship Award). He has been a guest director at Juilliard and Seattle's Cornish Institute. In addition, he taught master classes and was an adjudicator at the first and third annual Chinese Universities Shakespeare Festival, and taught classes in association with Seattle Children's Theatre, Seattle Repertory Theatre, and Howard University, among others. Bond has also served on the Board of Directors of the Theatre Communications Group from 1993 - 1997 and of ASSITEJ, the United States Center for the International Association of Theatre for Children and Young People.

DRAMATURG

Kyle Bass served as dramaturg for the Syracuse Stage production of Ping Chong's *Tales from the Salt City* and is the author of *Caver at Tuskegee*, a one-man theater piece about George Washington Carver which toured earlier this year as part of Syracuse Stage's *BackStory!* program. A recipient of the New York Foundation for the Arts (NYFA) writing fellowship, Kyle's full-length drama *The Boy Millerd* was a finalist for the Princess Grace Playwriting Award and was featured at the Great Plains Theatre Conference where it received a staged reading hosted by Edward Albee. Ithaca's Kitchen Theatre produced Kyle's 10-minute play "Fall/Out" as part of their 48-hour Play Festival, and *The Heart of Fear*, published in the literary journal *Stone Canoe*, was nominated for the Pushcart Prize. Kyle's short play *Northeast* appeared in the 30th anniversary edition of *Callaloo* and several of his other plays have received staged-readings presented by Syracuse's Armory Square Playhouse, most recently his one-act play *Tender*, directed by Syracuse University faculty member Dan Labeille. Among other project, Kyle is adapting Darcey Stainke's novel *Milk* for the screen. Kyle is on the faculty at Goddard College in Vermont, where he teaches dramatic writing in the M.F.A. Creative Writing program. He also teaches playwriting in the SU Drama Department. Kyle also serves as Literary Manager for Syracuse Stage and holds a M.F.A. in playwriting from Goddard College.

CAST

Craig Bockhorn (Mr. Van Daan). Broadway: *On Golden Pond* (with James Earl Jones), *Prelude to a Kiss*, *The Lonesome West*. Off-Broadway: *As You Like It*, *The Hope Zone* (with Olympia Dukakis), *The Truth-Teller*, *Kit Marlowe* and Mike Nichol's *The Seagull* (with Meryl Streep). Regional: *Dinner with Friends*, *Art*, *The Beauty Queen of Leenane*, *Spinning into Butter* (Baxter Award, Best Supporting Actor), *The Cripple of Inishmaan*, *Molly Sweeney*, *Lonely Planet*, *East of Eden*, *A Streetcar Named Desire*, *Of Mice and Men*, *Our Town*, *The Matchmaker*, *Lips Together*, *Teeth Apart* (Payne Award

nomination, Best Supporting Actor), *Julius Caesar*, *Enigma Variations* and *On Golden Pond* (Helen Hayes Award nomination, Best Supporting Actor). Film: *Transamerica*. TV: *Law & Order: SVU*, *Law & Order: CI*, *Ed*, *Kidnapped* and *Cupid*. Proud member of Actors' Equity since 1985.

Stephen Cross (Nazi Officer) has worked as an actor and director in regional theatres in Canada and the United States, Off-Broadway, and at the Stratford Festival in Canada. He is the founder and artistic director of the Irondale Ensemble Project Canada, an ensemble theatre company based in Halifax, Nova Scotia, since 1990. With Irondale he has guided the development of over twenty-five critically acclaimed original works of theatre. Under his leadership Irondale has become Nova Scotia's leading research theatre company, pioneering arts in education programs, community arts practices and an overall vision of theatre for social reform. He is also the director of the Irondale School of Ensemble Theatre, operating through the summer. He is a graduate of the Dell'Arte School of Ensemble-Based Physical Theatre MFA program, and currently teaches movement and acting for the Syracuse University Department of Drama.

Catherine Lynn Davis (Mrs. Van Daan) returns to Syracuse where she has been seen as Cordelia and The Fool in *King Lear* and The Woman from Boston in *Death of a Salesman*. She has appeared at Yale, Milwaukee, Indiana, Kansas City and St. Louis Repertory Theatres, as well as Geva Theatre Center, Cleveland Play House, Portland Center Stage, American Players Theatre and the acclaimed Oregon Shakespeare Festival where she was a company member for ten years. Cate has played Shakespeare's Juliet, Viola, Miranda, Desdemona, Olivia, Titania, Hermione, Dromio and Regan; Shaw's Raina and Cleopatra; Chekov's Irena and Natasha; and Ibsen's Nora. She has played the title roles in *Antigone*, *Educating Rita* and *The Diary of Anne Frank*. Other favorites are Roxie in *Chicago*, Toinette in *Imaginary Invalid*, and Anne Hathaway in *Beard of Avon*.

Peter Hourihan (Nazi 3) is a junior Acting major from Washington, NJ, making his Syracuse Stage debut. Previous SU Drama credits include *The Way of the World* (Waitwell), *The Rimers of Eldritch* (Trucker), and *The Rocky Horror Show* (Dr. Scott). Other roles include Eddie, Jr., in *Parting Gifts* (Chatham Community Players) and Harold Hill in *The Music Man* (Warren Hills Theatre).

Brad Koed (Peter) is a sophomore Acting major making his Syracuse Stage debut in *The Diary of Anne Frank*. Originally from Groton, Massachusetts, Koed's senior year of high school was at The Walnut Hill School for the Arts. He was last seen in SU Drama's production of *The Rimers of Eldritch* as Walter. Other past roles include Petya Trofimov in *The Cherry Orchard*, Steven in *The Rise and Rise of Daniel Rocket* (both at the Walnut Hill School), and Charlie Gordon in *Flowers for Algernon* (Peacock Players), which earned him a Best Actor nomination from the New Hampshire Theatre Awards.

Sammi Lappin (u/s Anne Frank) is a sophomore Acting major making her debut with Syracuse Stage. Last fall she debuted at SU Drama as Phoebe in *Keep Your Eyes on*

Your Own Paper. Sammi has also appeared as Myrrha in *Metamorphoses*, and Helena in *A Midsummer Night's Dream*.

Joel Leffert (Otto Frank) debuts at Syracuse Stage in *The Diary of Anne Frank*, at one of the few New York theatres he hasn't worked at before. Upstate, he's acted at Buffalo's Studio Arena, Rochester's Geva, Ithaca's Hangar, the N.Y. State Theatre Institute in Troy and played the Palace in Albany. He just finished having farcical fun as Sigmund Freud in the new comedy *Freudian Slips* at the Abingdon Theatre in Manhattan. Before that, he was Colonel Melkett in *Black Comedy* at the Shadowland Theatre in Ellenville and played George in *Moon Over Buffalo* at the Hampton Theatre on Long Island. Outside of New York, he has worked at dozens of theatres like the Delaware Theatre Company, The Fulton Opera House, The Wilma Theatre, Trinity Rep and Yale Rep. In Europe he toured as Salieri in *Amadeus* and Scrooge in *Christmas Carol* and was in the world premiere of Tennessee Williams' *Not About Nightingales* at the National Theatre in London, a role he repeated on Broadway. TV and film appearances include *Law & Order*, *Six Degrees*, Woody Allen's *Deconstructing Harry* and the indie films *Green Lights*, *Goyband* and *The Killing Floor*.

Arielle Lever (Anne Frank) is a junior Acting major. During her semester abroad she performed on the Globe Theatre stage, workshoped *The Bird and the Two Ton Weight*, and performed in *Columbinus* at the Fringe Festival in Edinburgh, Scotland. Past productions at Syracuse University include *Oedipus Rex* (Ismene/Chorus), *Arabian Nights* (ensemble), and *Unspoken*. She was last seen at Syracuse Stage in *Fiddler in the Roof* as Chava.

Leslie Noble (Miep) returns to Syracuse Stage where she was last seen in *Inherit the Wind*. Leslie is a founding member of Gams on the Lam, a three-woman clown theatre ensemble that created and toured original pieces throughout the US, Mexico and Europe for over a decade. Favorite acting roles include Lady Croom in *Arcadia*, Kathleen in *Terra Nova*, Lady Nijo in *Top Girls* and *Amanda* in *Private Lives*. Leslie has acted and directed for several local and regional theatres including Geva, The Red House, Le Moyne College, Armory Square Players, and The Sterling Renaissance Festival. She has also done voice work and directed for Full Cast Audio Books, and is the "station voice" of WCNY-TV. Leslie serves as an assistant to the chair of Syracuse University's Department of Drama, where she also directs and teaches clown. She lives in Syracuse with her husband Bill and their two cats.

Jamie Olen (u/s Margot Frank) is a sophomore Acting major from Bloomfield Hills, MI. She was last seen as Sadako in *A Thousand Cranes*, the annual Children's Tour produced by SU Drama and Syracuse Stage.

Maureen Silliman (Edith Frank) is making her debut at Syracuse Stage. She was on Broadway in *Shenandoah* (with John Cullum), *I Remember Mama* (opposite Liv Ullman), and *Is There Life after High School?* and Off-Broadway in *The Umbrellas of Cherbourg* (directed by Andrei Serban), *Blue Window* (also on the West Coast, L.A. Drama Critics Award and Dramalogue Award), *Marathon Dancing* (directed by Anne Bogart), and *Three Postcards*. She toured nationally opposite Shelley Winters in *Marigolds*, and as Golda opposite Theodore Bikel in *Fiddler on the Roof*. Regional

theatre credits include *Falsettos* (Pittsburgh Public), *Company* (Huntington Theatre), *Pure Confidence* (Cincinnati and Denver), *Zhivago* (La Jolla, director Des Mac Anuff), *Pride's Crossing* (Theatre Works), *Beauty Queen of Leenane*, *The Real Thing*, and *The Glass Menagerie* (Two River Theatre Co.). She appeared on film and television in *Blue Window* (PBS), *Childhood's End*, *Law & Order*, and spent two years as Pam Chandler on *Guiding Light*.

Alexa Silvaggio (Margot Frank) is a junior Musical Theatre major who will graduate this December. She was last seen at Syracuse Stage as The Mute in *The Fantasticks*, which production then appeared at Indiana Repertory Theatre. Last fall Alexa appeared as Lady Macduff and one of the Weird Sisters in Indiana Rep's production of *Macbeth*.

Joseph Whelan (Mr. Kraler) previously appeared at Syracuse Stage in *Inherit the Wind*. Recent credits include *Love Song*, *Frozen*, *Life X 3*, and *Our Lady of 121st Street* at The Redhouse. As an adjunct professor in the Syracuse University Department of Drama, he has directed three productions that have been performed at The Edinburgh Fringe Festival: *The Laramie Project* (2004), *Embedded* (2006) and *columbinus* (2008). He has frequently appeared in Syracuse Stage's Old Time Radio Theatre fundraisers as a member of the live sound effects crew. Mr. Whelan is Syracuse Stage's Publications Director.

Luke Wygodny (u/s Peter Van Daan) is a sophomore Musical Theatre major from Chicago, making his debut with Syracuse Stage. Past roles include Matt in *I Love Him* (Black Box Players), swing in *The Rimers of Eldritch* (SU Drama), and John Proctor in *The Crucible*. A singer/songwriter, Luke recently finished his EP *Collecting Sea Glass* (www.myspace.com/lukeaaronwygodny).

Stuart Zagnit (Mr. Dussel) returns to Syracuse Stage, where last season he starred as Tevye in *Fiddler on the Roof*. On Broadway, Stuart created the roles of Goldberg in *The Wild Party* and the Mayor of Whoville in *Seussical* (also original cast recordings). Off-Broadway: *Picon Pie* at the Lamb's Theatre (co-starred and associate directed); Tony Kushner's *A Dybbuk* at The Public, *Mr. President*, *All in the Timing*, *Lucky Stiff*, Seymour in the original *Little Shop of Horrors*, *The Golden Land*, *The Majestic Kid*, *Kuni-Leml* and *The Grand Tour*. National tours include Grandpa Who in *How the Grinch Stole Christmas*, Zangler in *Crazy for You*, Buzz in *Applause*, Mendel in *Falsettos*, The Baker in *Into the Woods* and *Tintypes*. Regional credits include *Miracle Worker* at the Paper Mill Playhouse, *Enter Laughing* at the Berkshire Theatre Festival, *The Sound of Music* at Sacramento Music Circus, *Breakin' Up is Hard To Do* at Capital Rep, Albany; Actors' Playhouse, FL and Ogunquit Playhouse. Television: *30 Rock* - as Richard Nixon! Featured on all three *Law & Order* series, *All My Children* and *One Life to Live*. Feature film: *Greta*, starring Hillary Duff.

TICKET PRICES:

Adult: \$24-\$48

Age 40 and below: \$20 with ID

Rush: \$15-\$25 day of performance, \$9 with student ID

**Rush tickets available by phone (\$5 fee) or in person (no fee)*

**Discounts available for seniors, students, groups and subscribers*

HOW TO PURCHASE TICKETS:

Online: www.SyracuseStage.org

Call: 315-443-3275

In person: 820 East Genesee Street

Groups (10 or more): 315-443-9844

SPONSORS:

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SYRACUSE STAGE:

Syracuse Stage is Central New York's premier professional theatre. Founded as a not-for-profit theatre in 1974 by Arthur Storch, Stage has produced more than 220 plays in 35 seasons including numerous world and American premieres. Each season upwards of 90,000 patrons enjoy an exciting mix of comedies, dramas and musicals featuring the finest professional theatre artists. In addition, Stage maintains a vital educational outreach program that annually serves over 30,000 students from 24 counties. Syracuse Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theatre, and a member of the League of Resident Theatres (LORT). In addition to ticket sales, Syracuse Stage performances are made possible by funds from Syracuse University, the Central New York Community Foundation, the New York State Council on the Arts, The Shubert Foundation, Onondaga County, and corporate, foundation and individual donors.

Fact Sheet:

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Scenic Design: Marjorie Bradley Kellogg

Costume Design: Lydia Tanji

Lighting Design: Les Dickert

Sound Design/Composer: Jonathan Herter

Projection Designer: Maya Ciarrocchi

Stage Manager: **Lloyd Davis, Jr.**

Cast:

Craig Bockhorn (Mr. Van Daan)

Stephen Cross (Nazi Officer)

Catherine Lynn Davis (Mrs. Van Daan)

Peter Hourihan (Nazi 3rd Man)

Brad Koed (Peter)

Joel Leffert (Otto Frank)

Arielle Lever (Anne Frank)

Leslie Noble (Miep)

Maureen Silliman (Edith Frank)

Alexa Silvaggio (Margot Frank)

Joe Whelan (Mr. Kraler)

Stuart Zagnit (Mr. Dussel)

Sammi Lappin (Understudy for Anne Frank)

Jamie Olen (Understudy for Margot)

Luke Wygodny (Understudy for Peter)

The names in bold are actors and stage managers who are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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SHOW CALENDAR: March/April/May

SUN	MON	TUES	WED	THURS	FRI	SAT
		31 10:30	1 7:30 P	2 7:30 P	3 8:00 O	4 8:00
5 2:00	6	7 10:30	8 10:30 7:30	9 10:30	10 8:00	11 3:00 8:00
12 Easter	13	14	15 2:00	16 7:30	17 8:00	18 3:00 8:00
19 2:00 7:00 D	20	21 10:30	22 10:30 7:30	23 10:30	24 10:30	25 3:00 8:00
26 2:00	27	28 10:30 7:30 S	29 10:30	30 10:30 7:30	1 10:30	2 3:00
3 2:00						

P=Preview O=Opening D=Discussion S=Signed
 *10:30 performances are for students only

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