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**Amy Redpath**

**Terry Samwick**

**Matt Swett**

**Milena Zuccotti**
THE NORTHERN STAGE PRODUCTION OF

Citrus

by Celeste Jennings

Directed by JaMeeka Holloway-Burrell

Choreographer
Beatrice Capote

Scenic Designer
MeJah Balams

Costume Designer
Celeste Jennings

Lighting Designer
Kathy A. Perkins†

Sound & Projection Designer
Sadah Espii Proctor

Hair Designer
Cherelle D. Guyton

Production Stage Manager
Brian R. Sekinger*

Associate Hair Designer
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Assistant Costume Designer
Hannah Haile

Assistant Director/Choreographer
Lexi Warden

1st Assistant Stage Manager
Kyla S. Mermejo-Varga

2nd Assistant Stage Manager
Millenah Nascimento

AEA Assistant Stage Manager
Jess Johnston*

* Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.
† Member of United Scenic Artists. Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.
CAST

A Lady...................................................................................... Monique St. Cyr*

Another Lady............................................................... Olivia Williams*

This Lady ................................................................. Samantha West

That Lady................................................................. Aurelia Williams*

Other Lady................................................................. Nemuna Ceesay*

Some Lady................................................................. Lakeisha Coffey*

Some Other Lady............................................................ Stella Asa

One More Lady............................................................. Jazmine Stewart*

Last Lady ................................................................. Stephanie Everett^

^Thanks to Gail & John Wasson for supporting Stephanie Everett’s residency.

Special thanks to Dartmouth College Department of Theatre, Dartmouth College Undergraduate Advising and Research (UGAR), Dartmouth College Department of Theatre Costume Shop, WP Theater, Jonalyn Bradshaw, Jameliah Cunningham, Beverly Lopez, and the BOLD Theater Leadership Women’s Circle.

Audience members may take photos in the theater before and after the performance and during intermission, if no actors are present on stage. If you post photos on social media or elsewhere, you must credit the designers (scenic, costume, and lighting) listed on the title page. Photos are strictly prohibited during the performance. The videotaping or other video or audio recording of this production is strictly prohibited at all times.

Facebook.com/NorthernStageVT  @NorthernStageVT
NICOLE ALVAREZ (Associate Hair Designer) is the Hair and Makeup Supervisor at Dallas Theater Center, where her design credits include *The Wolves*, *Real Women Have Curves*, *Sherlock Holmes* (Associate Designer), *Electra*, Public Works Dallas *The Winter’s Tale*. Other design credits include: *Lobster Alice* (Costume Designer - Second Thought Theatre); *Las Posada de los Muertos* (Hair & Makeup Design - Independent Film); *Twelfth Night* (Costume Design - Oklahoma Shakespearean Festival); *Guys and Dolls* (Hair & Makeup Design - Oklahoma Shakespearean Festival).

STELLA ASA (Some Other Lady) is thrilled to be joining Northern Stage’s production of *Citrus* as an E-Termer in her second year at Dartmouth College. Stella is set to graduate in 2022 with a degree in Theater and African and African American studies and would love to use her passion for the arts and her drive to see social change to perpetuate stories that are often unheard and erased. Stella recently wrote and starred in her autobiographical play *Bla(n)ck Piranha* at Dartmouth this past fall. She participated in the MainStage production of *Eclipsed* at Dartmouth, a staged reading of *Citrus* in Northern Stage’s New Works Now festival, *Dance Nation*, and *King Lear* at Northern Stage.

MEJAH BALAMS (Scenic Designer) is a multi-disciplined visual artist residing in Atlanta, GA. She received a BFA in Theatre Design and Technology from Auburn University and extended her studies at the reputable Cobalt Studios for scenic art. Since graduation she has worked as a Scenic, Lighting, and Props Designer. Balams got a significant start in 2017 working as a lighting apprentice at Black Light Production. She has also had the privilege of touring with Je’Caryous Johnson Entertainment for the productions *Set it Off* and *Redemption of a Dogg*. She recently collaborated as a lighting designer for Prague Quadrennial 2019’s main creative centerpiece, *Blue Hour*, a large-scale, multifaceted and immersive installation. Upcoming projects include Scenic Designer for *Detroit ’67* at Phoenix Theatre. Other events this fall include applying to graduate programs for a MS in Scenic Design!

BEATRICE CAPOTE (Choreographer) is a Cuban-American Dancer/Choreographer/Teacher, studied at PPAS & The Alvin Ailey School and received degrees: AA at University of North Carolina School of the Arts and her BA/MFA in Dance at Montclair State University. Her choreography has been presented at ASHA Dance Company, the Eric Dolphy Jazz Festival, WestFest Dance Festival, (BAAD), Pepatian, Amherst College, Pregones Theater, Brooklyn Museum, Summer Stage 2018, Bronx Arts Space, Battery Dance Festival, Dance/NYC Patrons Event and Lincoln Center. She is faculty at the Aliley School, Joffrey Ballet, City College of New York, Montclair State University and is a member of Tony nominated Camille A. Brown and Dancers. She is thrilled to be working with the Cast and Creative team of *Citrus*.

NEMUNA CEESAY (Other Lady) holds an M.F.A. in Acting from A.C.T. in San Francisco. Her favorite credits include *What to Send Up When It Goes Down* (Woolly Mammoth, A.R.T. and The Public), *The Cake* (Barrington Stage Company), *The Christians and Tartuffe* (PlayMakers Rep), *Henry IV* Parts 1 and 2, *Roe*, and *Great Expectations* (Oregon Shakespeare Festival), and *A Raisin in the Sun* and The Comedy of Errors (Cal Shakes). TV: *Katy Keene*, *Prodigal Son*, *FBI*, *Younger*, *Instinct*, *An Enemy Within*, *Madame Secretary*, *Broad City* and *Forever*. Check out Nemuna’s website for all acting credits as well as grad school coaching information: www.nemunarceesay.com
LAKEISHA COFFEY (Some Lady) has graced the stage in productions at Manbites Dog Theater including the farewell production of Wakey, Wakey, The Overwhelming, The Best of Enemies, brownsville song: a b-side for Tray, Spirits to Enforce, ...the Death of Walt Disney, Life Sucks, and The Miraculous and the Mundane. Additional Stage credits include Having Our Say: The Delany Sisters’ First 100 Years (North Carolina Theater); I Love My Hair..., I Love My Hair...the Remix (FORTY/AM); Orange Light (Bulldog Ensemble Theater/founding member); Crumbs From the Table of Joy, Gidion’s Knot (Bartlett Theater); The Mountaintop, A Doll’s House Remodeled, For Colored Girls... (Justice Theater Project); The Container (Burning Coal Theater); A Raisin in the Sun, The Waiting Room (Raleigh Little Theater).

STEPHANIE EVERETT (Last Lady) is a New York-based theater artist who is stoked to be returning to the Upper Valley. You may have seen her at Dartmouth as the Baker’s Wife (Into the Woods) and Maima (Eclipsed). Since graduating, Stephanie’s autobiographical one-woman show, It’s Fine, I’m Fine, made its NYC debut as part of United Solo Festival, where it won the award for Best Festival Debut. Most recently, she finished work as an assistant set designer on STEW at Soho Repertory Theater in NYC. When not near a stage, she can be found researching tiny houses and eating cookie dough ice cream.

CHERELLE D. GUYTON (Hair Designer) is ecstatic to be making her Northern Stage debut. Cherelle is a bi-coastal Hair, Wig, and Makeup Designer based in Ashland, Oregon where she manages the hair and wig department at the Oregon Shakespeare Festival. She is honored to be a part of Citrus to bring to life hair and wig designs that encompass accurate period hairstyles, familiar textures, and memorable silhouettes of African American Women throughout history. In seven seasons at Oregon Shakespeare Festival, Wig/Hair Designer: Black Odyssey (2020), Mother Road, Alice in Wonderland, How to Catch Creation. Regional: In The Heights (Dallas Theatre Center); Penny Candy (Dallas Theatre Center); School Girls; or, The African Mean Girls Play (Kansas City Repertory); A Wonder in My Soul (Baltimore Center Stage); Twelfth Night (Shakespeare in Detroit). Education: MBA, Webster University; BA, Costume, Wig and Makeup Design, University of South Carolina; MFA Certification; Period Styles for Wig and Hair Design, University of South Carolina. Other certifications: Hair Scholars Masterclass with Camille Friend; USITT Cultural Appropriation.

HANNAH HAILE (Assistant Costume Designer) is excited for her Experiential Term at Northern Stage. Currently a senior at Dartmouth College, Hannah is a pre-health, theater major from Budd Lake, NJ. At Dartmouth, Hannah has been involved in productions such as 1984, Hair, and The Living. She is currently working on a senior thesis project that is a dance-centered research exploration and showcase featuring black female choreographers in the 21st century. Hannah spends her extra time when not in the theater with her dance group Fusion, working on biomedical research, and being president of the Minority Association of Pre-Health Students.

JAMEEKA HOLLOWAY-BURRELL (Director) is a freelance director and producer. She is the Founding Artistic Director of Black Ops Theatre Company, lead curator for the Bull City Black Theatre Festival in Durham, NC, and a founding company member of Bulldog Ensemble Theatre. A 2018 Indy Arts Award winner, JaMeeka is a 2019-20 grant recipient from both the Manbites Dog Theater Fund and from the Ella Fountain Pratt Emerging Artists program. She also served as a 2019 theatre panelist for the National Endowment for the Arts and for the North Carolina Arts Council. An alumnus of The Lark Play Development Center Apprenticeship program, JaMeeka has been an Assistant Director with The Oregon Shakespeare Festival and Playmakers Repertory, and more recently, an Associate Director
with Duke Performances at Duke University. Her directing work has appeared at the Justice Theatre Project, Shakespeare in Detroit, Classic Stage, The Department of Theatre at Dartmouth College, Duke University’s Department of Theatre Studies, and the National Black Theatre Festival. www.jhbdirectededit.com

CELESTE JENNINGS (Playright/Costume Designer) is a playwright and costume designer who is passionate about creating art that challenges social norms and that accurately represents minority characters and their stories. She considers her work to be a form of activism, aimed to deconstruct barriers between performers and actors. Assistant design credits include *Mlima’s Tale* (Public Theatre) and *Cardinal* (2nd Stage Theatre). Recent design credits include *Jonkonnu* (Howard University), *Twelfth Night* (National Black Theatre Festival), *It’s Fine, I’m Fine* (Dartmouth College), *The Ties that Bind* (Catholic University). She is over the moon about *Citrus* being produced at Northern Stage and the opportunity to design costumes for her show! Celeste is very grateful to UGAR, the Senior Fellowship program, the Department of Theater (especially the costume shop) at Dartmouth College, Northern Stage administration, artistic, and production teams, her friends and family, and JaMeeka Holloway-Burrell, for all believing in her artistry and offering mentorship, love, and support.

JESS JOHNSTON (AEA Assistant Stage Manager) SM credits include 19 world premieres in NYC and regionally, 5 years as PSM for the Brits Off Broadway festival at 59e59 Theaters, and a cumulative 12 seasons of Vermont theater at Northern Stage, Weston Playhouse, and Dorset Theatre Festival. In addition to her theater experience, Jess has managed the National Magazine Awards, the Annual Blossom Ball, the Product of the Year Awards, and spent 5 years as Associate General Manager for Japan Day in Central Park. Jess currently serves as Production Manager at Northern Stage and is proud to be a member of the Northern Stage leadership team.

KYLA S. MERMEJO-VARGA (1st Assistant Stage Manager) is thrilled to return for a third season at Northern Stage. Originally from California, Kyla moved across the U.S. to attend Dartmouth College, where she graduated with a BA in theater. At Dartmouth, Kyla was a props designer, spotlight operator, scene shop assistant, and stage manager. Favorite stage management credits include *Chicago*, *Cotton Patch Gospel*, and *The Baltimore Waltz* at Dartmouth and *Newsies* (ASM), *Sylvia* (ASM), *The 61st Annual Strawhat Revue*, and *The Wizard of Oz* at the New London Barn Playhouse. Northern Stage assistant stage management credits include *Oslo*, *Dear Elizabeth*, *Venus Rising*, *Once*, *A Doll’s House, Part II*, *Jordan*, *The Sound of Music*, and *King Lear*.

MILLENAH NASCIMENTO (2nd Assistant Stage Manager) is a junior at Dartmouth College from Newark, NJ, who aspires to work in professional theater to educate and inspire through telling the stories of all people. She is currently pursuing a degree in Theater and works both in stage management and wardrobe for main stage and student productions. Some of her favorite credits include *Citrus*, *Eclipsed*, and *Bla(n)ck Piranha*. As an E-Termer she was part of the *King Lear* stage management team and is excited to be a part of *Citrus*!

KATHY A. PERKINS (Lighting Designer) is excited to be making her debut with Northern Stage. She has designed productions throughout the U.S. and internationally at such venues as Berkeley Repertory, Arena Stage, St. Louis Black Repertory, Alliance, Baltimore Center Stage, Yale Repertory, Goodman, Steppenwolf, Actors Theatre of Louisville, Manhattan Theatre Club and the Grahamstown Festival in South Africa. Kathy is a member of United Scenic Artist. As editor/co-editor of seven anthologies and the Routledge Companion to African American Theatre and Performance, she is Professor Emerita at the University of Illinois at Urbana Champaign and The University of North Carolina at Chapel Hill.
SADAH ESPÍI PROCTOR (Sound & Projection Designer) is a sound designer and Barrymore Award-winning media designer based in Brooklyn. Visual collaborations include Sasha Velour (Smoke & Mirrors), Neycha (The Holy Hell of Hope), Darian Dauchan (The Brobot Adventure: Wrath of the Wackness), Lacresha Berry (Tubman), Soul Science Lab (Soundtrack ‘63), and Wi-Moto Nyoka (El Otro Lado Del Destino). Her virtual reality documentary, Girl Icon, premiered at SXSW, Tribeca, nine countries, and exhibited at the National Civil and Human Rights Center in Atlanta, GA. She received her M.F.A. in Performance & Interactive Arts from Brooklyn College and is a proud alumna of Virginia Tech.

BRIAN R. SEKINGER (Production Stage Manager) Regional: The Sound of Music, A Doll's House Part 2, Once, Venus Rising, Matilda, Dear Elizabeth, Oslo, Noises Off, Disgraced, Disney's The Little Mermaid, Christmas Carol (Northern Stage), Catch Me If You Can, Peter and the Starcatcher, Disney's Newsies, Little Women, On Golden Pond, West Side Story, Godspell, How to Succeed, Crazy For You (New London Barn Playhouse), Mary Stuart, Othello (Folger Shakespeare), Stoop Stories (Studio Theatre), August Wilson’s 20th Century (Kennedy Center). NYC: Cleopatra: The New Pop Experience (Theater for the New City), Daddy Long Legs (Davenport Theatricals), Claudia Quest (NYMF), Zombies on Broadway (RKO Stage), Sheila's Day (Lincoln Center Education), Jasper in Deadland (Prospect Theater). MFA: Carnegie Mellon University. briansekinger.com

MONIQUE ST. CYR (A Lady) is glad to be back at Northern Stage! Her favorite theatre credits include A Doll’s House, Part 2 (Northern Stage), Thunderbodies (Soho Rep), Julius Caesar (The Delacorte Theater), Playing Hot (Pipeline Theatre Company at Ars Nova and Gym at Judson), ms. estrada by the Q Brothers Collective (The Flea Theater), Fill Fill Fill Fill Fill Fill Fill Fill Fill Fill Fill Fill Fill Fill (The Flea Theater), and Beardo (Pipeline Theatre Company). TV/Film: Bull, Ask for Jane, Long Goodbye. A graduate of Muhlenberg College and proud AEA member, she lives in Washington Heights with her longtime partner. moniquestcyr.com

JAZMINE STEWART (One More Lady) hails from all five boroughs of New York. She is a graduate of Rutgers University’s BFA acting conservatory. She recently made her Off-Broadway debut in Kenny Leon’s production of Much Ado about Nothing for The Public Theater’s free Shakespeare in the Park. Following this production she played Poins in Rosa Joshi’s production of Henry IV, Part 1 at The Folger Theater. She is thrilled to be making her debut at Northern Stage.

LEXI WARDEN (Assistant Director/Choreographer) is an actor and dancer from Seattle, WA. She is a junior at Dartmouth College studying theatre along with African and African American Studies. Past credits include A Lady in Northern Stage's 2019 New Works Now reading of Citrus, The Narrator in Into The Woods (Dartmouth College), and various roles in summer stock productions with Village Theatre in Issaquah, WA. Lexi is also a member of the Dartmouth Dance Ensemble and a current E-Term student.

SAMANTHA WEST (This Lady) is a current senior at Dartmouth College, originally from Los Angeles, CA. At school she has been a performer in Urinetown (Ensemble) and Cabaret (Fraulein Kost), a director for Dance Nation, and sound designer in numerous student productions. She had the privilege of performing in the original student cast of Citrus in 2018 and again in the New Works Now reading in 2019. A former E-Termer, she is thrilled to return again to Northern Stage with another amazing team! She would like to thank the friends and family who have supported her throughout this incredible journey!
ABOUT THE COMPANY

AURELIA WILLIAMS (That Lady) Broadway: Once On This Island (Tony Award), In Transit. Off-Broadway: Sistas the Musical, Menopause the Musical, They Wrote That, Ragtime (Ellis Island). National Tours: All Shook Up, Ain’t Misbehavin’. Regional: Rock of Ages (Justice), Dreamgirls (Effie White ), Once On This Island (Asaka), Hairspray (Motormouth Maybelle), Kiss Me Kate (Hattie), Best Little Whorehouse in Texas (Jewel) TV/Film: Fosse/Verdon, Holiday For Heroes (Hallmark), Sopranos. Aurelia would like to thank her incredible family for their love and endless support.

OLIVIA WILLIAMS (Another Lady) has performed in numerous theatrical productions. She worked at Cincinnati Playhouse, Stage South, Walnut Playhouse, Seattle Repertory, and Denver Center. She has played such diverse characters as Mattie in the American Repertory’s tour of The River Niger, Madam Defarge in American Stage’s Production of A Tale of Two Cities, and Maxine in the Pittsburgh Public’s company of Night of the Iguana. Recently she performed the role of Faye in Portland Stage’s Skeleton Crew. Ms. Williams was also in repertory at New York’s famed Negro Ensemble Company. Under Artistic Director Douglas Turner Ward she was in many original productions including The Offering, Daughters of the Mock, Everyman, and A Season To Unravel.

2020-21 SUBSCRIPTIONS ON SALE APRIL 15
See all six main stage shows next season at the best price, select your seats, and have the flexibility to exchange your tickets without fees. Book your 2020-21 Season Pick Six subscriptions before May 31 to receive 50% off the single ticket price.
Citrus presents trials, tribulations, moments of joy, grief, and resilience present in Black womanhood from the 1840s until today. The choreopoem highlights the unchanging nature of our struggles throughout time and subtly highlights how dress was and still is used as a tool for both rebellion and assimilation. I owe all of my inspiration to Ntozake Shange’s choreopoem for colored girls who have considered suicide/when the rainbow is enuf. I discovered Shange’s incredible piece my sophomore year at Dartmouth College as I designed costumes for a student production. A spoken word poet myself, I was entranced by Shange’s prose and poetry. Her idea to create a brand new type of theater — the choreopoem — which not only included poetry, but song and dance as well, was awe-inspiring. My artistry was thoroughly satiated during the experience; I decided to compile my own spoken word pieces into a play. With an existing arsenal of spoken word poems, writing a choreopoem felt authentic and natural to me. My only objective while writing the first draft was to create a piece of art that my friends would enjoy and hopefully find funny. I have always considered myself an artist, and in college, I considered myself a costume designer and even a poet; never did I imagine or desire to be a playwright.

I found myself continuously developing Citrus in college, so when I approached the choreopoem more seriously my senior year, I knew that I wanted to specifically study the dress of Black women throughout U.S. history with my stories and construct the garments that they would wear. I spent the first three months of my senior year consumed by research before I wrote a new draft. My research consisted of analyzing historical photographic records, and sewing patterns; conducting interviews; visiting museums; examining autobiographies, public records and historical documents; reading scholarly articles, texts, and plays; and studying each of the nine addressed times. Highlighting costumes in Citrus was a consistent and important idea throughout my research and writing process since I entered the world of theater as a costume designer. I wanted the audience to be as fascinated by fashion history as I am, so I decided that all changes would occur onstage. I didn’t realize how much fashion history and U.S history would inform one another and found myself overwhelmed with information that I wanted to address in the piece; hence a choreopoem with nine characters that spans over 150 years of history.

Writing and continuing to work on Citrus is the most challenging and rewarding artistic project I’ve created, and I hope this is just the beginning. Like for colored girls..., the sensitive issues addressed in the script transcend time; they happened in the past, are occurring right now, and will continue to transpire in the future. I poured many of my personal experiences into this script because I believe that the best stories you can write are your own. My experience is shaped by many brave women of the present and past. Citrus is an homage to them; the choreopoem is for and about my ancestors, sisters on this Earth today, and our descendants. Without my mother, and her mother, and her mother, and her mother, and her mother, and their decisions, both small and large, and even their choice of dress, I could very well not be here today. I now consider myself a costume designer and playwright. Within the theater, I’ve discovered a freedom that I didn’t know I was looking for. Citrus started as a fun idea, grew into a passion project, and is now an important part of my existence. I hope that if anything, Black women feel safe, uplifted, and loved during the production and that all others feel solidarity, support, and maybe even learn something new from a different perspective.

– Celeste Jennings, Playwright & Costume Designer
A 2017 Wellesley Centers for Women study on Women’s Leadership in Resident Theaters revealed that only 20 percent of artistic leadership positions in American regional theater in the 2013-14 season were women — and one percent women of color. When looking at both artistic and executive leadership today, it is still only 25 percent women and less than one percent women of color. From the executive report of the study:

“The image of a (white) male director leading the charge is still so ingrained in our collective thinking that women are rarely making it to the top spot, despite the huge number of qualified women lower down the ranks. This phenomenon is particularly puzzling in an industry that strives for representation and in which roughly three-quarters of all ticket buyers are women.

The study also exposes the huge gap in mentorship opportunities when it comes to female leadership. The gains are considerable when candidates have someone they can turn to who is ‘like them’ and can help navigate choices and understand obstacles. The lack of formal mentorship opportunities in the American theater is particularly acute for women and people of color.”

Motivated by her own challenging trajectory to theater leadership, Northern Stage Producing Artistic Director Carol Dunne set out to create a network of women artistic directors committed to nurturing the next generation of women leaders and artists in theater. Thus the BOLD Theater Women’s Leadership Circle was formed with funding from the Helen Gurley Brown Pussycat Foundation. Dunne and a selection committee chose the first cohort of BOLD Artistic Directors and their theaters: Susan V. Booth at The Alliance Theater (Atlanta), Lisa McNulty at WP Theater (New York City), Eileen Morris at The Ensemble Theater (Houston), Sarah Rasmussen at The Jungle Theater (Minneapolis), and Northern Stage as the founding member theater and administrative home for the Circle.

In the three years since its founding, the BOLD Circle has supported hundreds of artists and dozens of new plays around the country. After a BOLD-funded workshop of Citrus in New Works Now 2019, Northern Stage staff became passionate about bringing the piece to the main stage. The large cast size proved financially challenging to an already approved budget, but with the support of the Genius Grant awarded to Dunne by the Pussycat Foundation in 2017, Northern Stage has been able to bring you the professional premiere of this beautiful play about the lives and legacies of Black women.

In addition to the creation of new work by women, the BOLD Circle is also a springboard of opportunity for women looking to become the next leaders in theater. There are nine women in BOLD theaters who are being mentored by Artistic and Managing Directors and will hopefully run their own theaters one day. Northern Stage employs two of these nine, with Jess Chayes as our BOLD Associate Artistic Director and Virginia Ogden as our BOLD Artistic Fellow. Both have worked closely with the Citrus company on every aspect of bringing the play to our stage.

BOLD Artistic Fellow Ogden says, “Because of the BOLD grant, I was hired by my mentor to work, live, and breathe theater surrounded by female mentors invested in my growth. It has not only changed the game for me artistically, but it has opened up career opportunities that I never thought possible. This job was not just a profound gift to me, but to all women in theater. At our most recent meeting in Miami, Jungle Artistic Director Sarah Rasmussen said, ‘Men are hired on their potential; women are hired on their experience.’ I realized that this grant has allowed me to serve as a paradigm-breaking example, a young woman in theater hired solely on potential. The BOLD Circle is not just changing individual lives but breaking down age-old barriers to female success.”
Please support our Dining & Lodging Partners who generously support the art you see on stage.

**DINING PARTNERS**

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**LODGING PARTNERS**

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**William Shakespeare’s**

**A Midsummer Night’s Dream**

**Director:** Linda Treash
**Text & Voice Director:** Amy Leavitt

Auditions: March 16 & 17
Performance Dates: June 26-July 5
Outdoors at Feast & Field
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Original Production Staged by Albert Marre
Originally Produced by Albert W Selden & Hal James

Based on the novel Don Quixote by Miguel de Cervantes