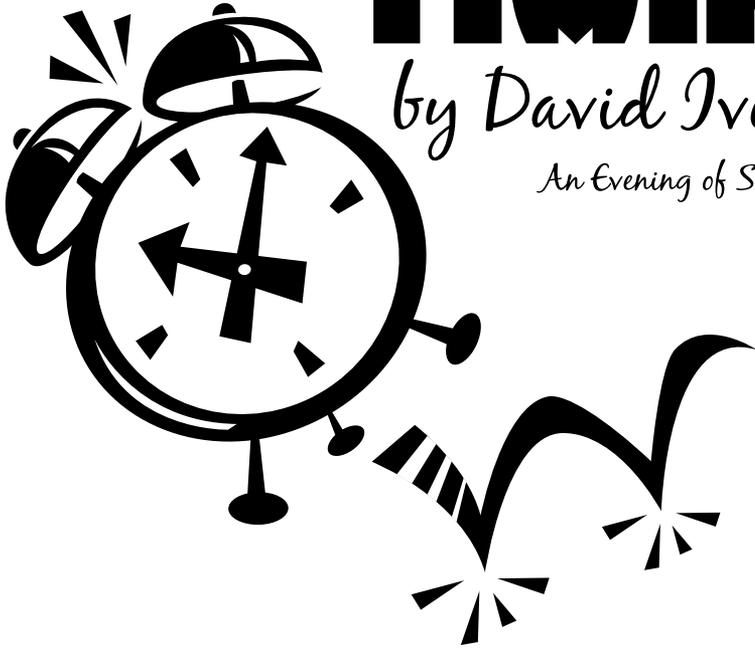


# All <sup>in</sup> the Timing

by David Ives

*An Evening of Short Comedies*



**FRI July 9 8PM**

**SAT July 10 6PM & 9PM**

**FRI July 16 8PM**

**SAT July 17 6PM & 9PM**

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# Words, Words, Words, from the Directors, Directors, Directors

## What if?

**All in the Timing** has a little something for everyone. In these brief exchanges of dialogue, David Ives's uproarious verbal gymnastics playfully engage some of the most recognizable intellectual puzzles of our lives. Even *The Philadelphia*, seemingly the most simple and straightforward of the plays included in the collection—no bells, no variations, no fire swings—has its own hidden agenda: a quirky correlation between language and location, a correlation that fuels the relationships at hand. Similarly, *Sure Thing* is about being in the right place at the right time, and about saying the right thing to the right person. What if you could rewind time, and have a second chance? Which moment of your life would you relive? Or would you relive the moment of your death? Like Mark in *The Philadelphia*, Señor Trotsky clings to possible explanations in order to grapple with the incomprehensible, and in a moment out of time, the bizarre and horrific becomes mundane and laughable.

David Ives has a way of confusing the familiar and the unfamiliar, and the result is enormously entertaining. What if there really were three monkeys stuck in a room with naught but their typewriters and an odd suspicion that they were being watched? Would they really create Hamlet? Would they find the right words? Are mere words enough to tell the whole story?

Seamlessly blending the lyrical and the ridiculous, the playwright riffs on what the essence of communication really is. Ives originally conceived *The Universal Language* as an opera, but rethought it when he realized that "the music was redundant." In fact, he tells us, "Unamunda, the made-up language, was the music." Accordingly, in *Philip Glass Buys a Loaf of Bread*, a play Ives himself declared "more of a musical score," the rhythms, language and word play are quite obvious, but the story lies embedded on a deeper level. Indeed, all six pieces contain much more than meets the eye. Enjoy the sights, enjoy the sounds, and enjoy the show. No matter what happens on stage, we're glad the universe conspired to bring you here tonight. After all, you *do* have to hit these things at the right moment...

### All in the Timing: Six One Act Comedies ©1994, David Ives

WORDS, WORDS, WORDS was first produced at the Manhattan Punch Line Theatre in New York City, in January 1987, Steve Kaplan, Artistic Director. SURE THING was first produced at the Manhattan Punch Line Theatre in New York City, in February 1988, Steve Kaplan, Artistic Director. PHILIP GLASS BUYS A LOAF OF BREAD was first produced at the Manhattan Punch Line Theatre in New York City, in January 1990, Steve Kaplan, Artistic Director. VARIATIONS ON THE DEATH OF TROTSKY was first produced at the Manhattan Punch Line Theatre in New York City, in January 1991, Steve Kaplan, Artistic Director. THE PHILADELPHIA was first produced at the 1992 New Hope Performing Arts Festival, presented by the New Hope Arts Commission, New Hope, Pennsylvania, Rabin Larsen, Executive Director. THE UNIVERSAL LANGUAGE was first produced by Primary Stages Company in New York City, in November 1993, Casey Childs, Artistic Director.

Produced by special arrangement with Dramatists Play Service, Inc.

# The Plays

## Sure Thing

Directed by Kelly Bucher

Betty ..... Nina C. Freeman

Billie ..... Lisa Scopa

## Words, Words, Words

Directed by Sean Bartley

Milton ..... Andy O'Kane

Swift ..... George Olesky

Kafka ..... Kelli Gaynor

## The Universal Language

Directed by Atissa Banuazizi

Dawn ..... Maitland Lederer

Don ..... Jason Merrill

Young Man ..... Rob Noyes

## Intermission

### The Philadelphia

Directed by Matt Kimmel

Waitress ..... Kerri Centrella

Al ..... J. Michael Spencer

Mark ..... John Deal

### Philip Glass Buys a Loaf of Bread

Directed by Shayna Ross

Philip Glass ..... Jamin Leopold

Baker ..... Rob Noyes

First Woman ..... Christina Bontempo

Second Woman ..... Mare Freed

### Variations on the Death of Trotsky

Directed by Aoife Barrington-Haber

Trotsky ..... Patty Fiorenza

Mrs. Trotsky ..... Renni Boy

Ramon Mercader ..... Gilly Rosenthol

Frida Kahlo ..... Shira Jones

# Staff

## Directors

Sure Thing .....	Kelly Bucher
Words, Words, Words.....	Sean Bartley
The Universal Language.....	Atissa Banuazizi
The Philadelphia.....	Matt Kimmel
Philip Glass Buys a Loaf of Bread.....	Shayna Ross
Variations on the Death of Trotsky.....	Aoife Barrington-Haber

## Rehearsal Assistants

Words, Words, Words.....	Michelle Goldberg
The Universal Language.....	Chris DeKalb
The Philadelphia.....	Sarah Bradford
Philip Glass Buys a Loaf of Bread.....	Aliza Ross
Variations on the Death of Trotsky.....	Shira Jones

Producer.....	Erika Reinfeld
Technical Director.....	Jo Guthrie
Stage Manager.....	Lisa Baglini
House Manager.....	Chris DeKalb
Lighting Designer.....	Jon Gonda
Light Operator.....	Jo Guthrie
Sound Design.....	Peter Andrews, Neil Marsh
Hair and Make-up.....	Lisa Baglini
Promotional Design.....	Gilly Rosenthol, Tammy Reid

## Acknowledgements

Rose for *The Universal Language* provided by Nellie's Wildflowers

## Theatre@First Executive Board

President: Beckie Hunter

Artistic Director: Elizabeth Hunter

Vice President: Mare Freed

Treasurer: Kerri Centrella

Members at Large: Molly Baskette, Neil Marsh, Jo Guthrie, Jason Merrill, Aoife Barrington-Haber, Chris DeKalb, Erika Reinfeld, John Olson, Jamin Leopold.

NOTICE: Smoking is not permitted inside the building. Nor are flash photos allowed during the performance. Also, please silence your cell phones, pagers and other electronic devices. Thank you.

## Special Thanks

*Theatre@First and the Festival Committee would like to thank the following people for their assistance and support:*

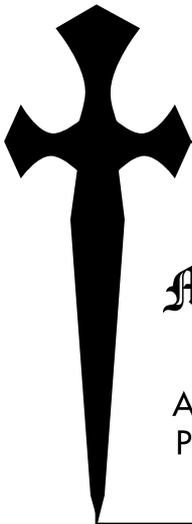
Rev. Molly Baskette, Ben Davenny & all the members of FCS

Stephen Woody, who overcame wrist injury and 2,700 miles to make our brand new stage possible.

Our dedicated and tenacious team of volunteers, including various members of the cast and crew, Dana Atterbury, Michael Gady, Jane Messere, Jim Powers, and Janine Wanie. Thank you for building our set, working the box office, selling our products, and generally making these shows happen.

The Somerville Art Beat Festival

And of course, you the audience, who continue to support the arts, your friends and family members. Without you, we wouldn't be here.



### **Auditions**

*Be in Theatre@First's next show*

### **Murder in the Cathedral by T.S. Eliot**

Auditions Mon Sept 13 & Tues Sept 14

Performances November 5-6 & 12-13

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## Behind the Scenes of *All in the Timing*

**Peter Andrews** (Sound Design) is an MIT alum and founder of Landmark Sound Labs. In his free time Pete is a member of several bands on the local music scene.

**Lisa Baglini** (Stage Manager, Hair and Make-up) comes to us by way of Los Angeles and is thrilled to the point of internal combustion to be involved with *All in the Timing*. This is Lisa's first theater production as Stage Manager/Hair/Make up, but she has done some acting in short films and theater, as well as some modeling. In her spare time (what is that again?) she works as an Artist, designer, pet sitter, home health aide, and is studying to be a certified Personal Trainer. She was also a horse trainer for 15 years. Hobbies include sand, surf and sun, being an avid promoter for animal/elderly rights, figure skating, writing, American muscle cars, movies, movies, movies, and whatever else keeps me out of trouble! Special thanks to my mom—now and forever my best friend. Thanks to Jo Guthrie for suckering me...er, asking me to be here. And to the entire community of Somerville for making me feel welcome here (although, still not sure about the way you people drive....)

**Atissa Banuazizi** (Director, *The Universal Language*), a linguist by training, teaches writing and oral communication at MIT. She has previously directed for The Underground Shakespeare Company (Philadelphia, PA); in her most recent theatrical venture, she played the title role in the MIT Community Players' production of *A/cestis*. Atissa thanks the entire cast and crew for the cosmogrottifikotseeohneeya.



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**Aoife Barrington-Haber** (Director, *Variations on the Death of Trotsky*) Aoife was born Lev Davidovitch Bronstein, in 1879, in the lonely village of Yanovka in the Kherson province of Mother Russia. After dabbling in politics and traveling extensively (with repeated compulsory trips to snowy Siberia), she assisted her pals Lenin and Stalin in taking down the Czar. Lenin's death brought to a head some jealous tension between her and Stalin, and she took to her travels again, this time ending up in Coyoacan, Mexico where she quit this mortal coil to be reborn as a Westwood, Massachusetts native pursuing her masters degree in Theatre Education. She is thrilled to be directing for such a vibrant People's Theatre.

**Sean Bartley** (Director, *Words Words Words*) A Boston native, Sean is a sophomore arts management major at American University, where he will serve next spring as the Executive Director of the AU Players. Directorial credits include *Balcony*, *The Connection*, *Bound*, and *The Extemporaneous Balcony Play*. Favorite roles include Narrator/Mysterious Man in *Into the Woods*, Jud in *Oklahoma!*, Dasher in *The Eight Reindeer Monologues*, and Paul in *To Gillian on her 37th Birthday*. Next year at AU, Sean's work will include performing in Gershwin's *Of Thee I Sing*, musical directing an AU Players production of *Godspell*, and compiling and directing *Beyond Therapy: A Night of Christopher Durang Shorts*. He wishes to thank Erika, Elizabeth, Jack, Mikka, and his wonderful cast for their support and guidance.

**Christina Bontempo** (Second Woman, *Philip Glass Buys a Loaf of Bread*) is a recent graduate of Fitchburg State College where she majored in theatre. She is very excited to be in her first Theatre@First production and loves all the fabulous new people that she has met here. Her past productions include: The Nurse in *Romeo and Juliet*, Queenie in *A Call Of The Wild*, and Norma in *The Girls Next Door*.



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**Renni Boy** (Mrs. Trotsky, *Variations on the Death of Trotsky*), a Somerville resident, is enjoying her first play. Although she has no theatrical experience, she has performed in numerous staged musical programs with the Revels and Revels' Circle of Song. A freelance editor, Renni also spends time volunteering at SCALE, the Somerville Center for Adult Learning Experiences, and with the rescue group BONES, Beagles of the New England States.

**Sarah Bradford** (Girl Friday, *The Philadelphia*) is very happy to be involved with Theatre@First's sophomore endeavor. Although upset initially that there would not be a ship's rail to hang for this production, she has agreed to amuse herself during rehearsal by giving the actors incorrect line prompts.

**Kelly Bucher** (Director, *Sure Thing*) is thrilled to be working with Theatre at First. Her background includes directing for the past ten years throughout New England and New York. Her next project will be directing *Bye Bye Birdie* for the Mystic Players. Thanks to Lisa and Nina for being so wonderful!

**Kerri Centrella** (The Waitress, *The Philadelphia*) is pleased to be in her second production with Theatre at First, and not to be playing a 13-year-old boy. She wishes to thank Matt for his excellent direction and for assembling such a fun cast for her to be a big geek with. She hopes your day has been spent in a Honolulu or perhaps a Miami.

**John Deal** (Mark, *The Philadelphia*) is delighted to be appearing in a play again after six years of performing for marginally interested high school students in his English classroom. John is in the Boston area until the fall, when he departs for a year in Japan, where he will perform for marginally interested high school students, housewives, and Yakuza crime bosses in an English classroom. Meanwhile, he's enjoying the perverse thrill of yelling "Screw you!" in a church nightly.

**Chris DeKalb** (House Manager, *All in the Timing/Rehearsal Assistant, Universal Language*) is happy to be returning to Theatre@First for his second show. Chris is an Outsource Manager for Books24x7.com by day and during his free time he is the Editor of the Cambridge Movie News ([www.cambridgemovies.com](http://www.cambridgemovies.com)).

**Patty Fiorenza** (Trotsky, *Variations on the Death of Trotsky*) Patricia "Patrushka" Fiorenza, Leon Trotsky, has labored for many years as a card holding member of the proletariat. Comrade Fiorenza is honored by this opportunity to portray such a tireless guardian of the true spirit of the Bolshevik Revolution in his twilight years. When not defending Trotsky's reputation against Stalinist treachery, Comrade Fiorenza manages a small garden collective.

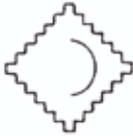
**Mare Freed** (Second Woman, *Philip Glass Buys a Loaf of Bread*) is giddy to return to Theatre@First, having previously played a Tragedian in *Rosencrantz & Guildenstern Are Dead*. Other favorite roles include Emilia in *Othello*,

Angel in *Best Little Whorehouse in Texas*, and various roles in over a dozen musicals. She enjoys fiction writing in her free time.

**Nina C. Freeman** (Betty, *Sure Thing*) is very excited to be a member of Theater@First's production of *All in the Timing* as Betty in *Sure Thing*. Nina is currently studying to receive her Master's in Acting at the American Conservatory Theater in San Francisco. Before going out West Nina taught English and Theater at Noble and Greenough School in Dedham and performed locally in the Boston area. Nina is a graduate of Brown University (Class of 2002) where she played many memorable roles. Special thanks go to her family, Ron for being so patient, Kelly, Lisa, and the entire ensemble and crew. It has been a lot of fun!

**Kelli Gaynor** (Kafka, *Words Words Words*) is a graduate of St. Anselm College and resides in Winthrop. Previous roles include Lucy in *You're a Good Man, Charlie Brown* and Lynne in *Stepping Out*. Kelli's directing credits include *Joseph*, *Les Miserables: School Edition*, and *Once On This Island* at Pope John High School, and *Oliver* and *Little Shop of Horrors* at The Winthrop Playhouse. Kelli would like to thank Sean for his superb and energetic direction, and her husband who supports her no matter what-even when she plays a monkey.

**Michelle Goldberg** (Rehearsal Assistant, *Words Words Words*): Wait, this is still about Hamlet, but it isn't by Stoppard anymore!



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**Jon Gonda** (Lighting Designer) is thoroughly psyched to be a part of this production. When he's not aiding and abetting the villainous cast and crew of Theatre@First, he is part of the lighting crew of the Boston Ballet or designing for High Output.

**Jo Guthrie** (Technical Director, Light Operator) is leading a double life: computer tech by day, tech director by night. For this production she has dredged up everything she ever learned about theatre — and then made up a bunch of stuff. Like malaria, the theatre bug may be dormant, but the fever always returns. She is honored to be part of the adventures of Theatre@First and would like to thank all the people who helped out with pre-production on the show.

**Beckie Hunter** (President) I'm the church lady in the theater crowd. Elizabeth and I founded Theatre@First. I hadn't been near a stage since I played "Hot Lips Houlihan" in high school, but I survived producing *Rosencrantz & Guildenstern Are Dead* in March. In between church and theater events, I'm the program administrator at Harvard University's Derek Bok Center for Teaching and Learning. My other passion is traveling the world to watch live figure skating competitions. There aren't enough ways to thank the amazing folks who helped put on this show, but know that I appreciate it from the bottom of my heart.

**Elizabeth Hunter** (Artistic Director) is a veteran of several Boston-area guerilla theatre companies and directed T@F's inaugural production (*Rosencrantz & Guildenstern Are Dead*) this spring. It has been very exciting to be helping out around the edges while so many other talented people have taken the lead on this show and she would like to congratulate everyone involved.

**Shira Jones** (Frida Kahlo, *Variations on the Death of Trotsky*) is happy to be involved in Trotsky. She has no previous theatrical experience, but may be doing lots of acting as an English teacher in Istanbul this fall. Her spare time activities include Greek dancing, learning Turkish, and studying Sephardic history and culture.

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**Matt Kimmel** (Director, *The Philadelphia*) is very happy to have crossed paths with the wonderful people at Theatre@First for his first theatrical endeavor in the Boston area. Before moving to the Big City, Matt spent many years in the Western Mass community theatre scene doing a little bit of everything, including directing such shows as *Little Shop of Horrors* and *Flowers for Algernon*. Matt would like to thank everyone at Theatre@First for their excellent support, and in particular Sarah, John, Spence and Kerri for the exceedingly entertaining rehearsals (and for laughing politely at his geeky jokes). Inside of what we know as “reality”, Matt works for a computer game company and therefore spends most of his time in a San Jose.

**Maitland Lederer** (Dawn, *The Universal Language*) is excited to be part of the show. Prior to this play, she was Gertrude in *Rosencrantz & Guildenstern Are Dead*. By day she is but a lowly software engineer, but by night she is Robotica, the android queen. Maitland would like to thank the Academy, Vikash and World Peace.

**Jamin Leopold** (Philip Glass, *Philip Glass Buys a Loaf of Bread*) is still recovering from his performance of Guildenstern in T@F’s latest production of Stoppard’s *Rosencrantz & Guildenstern Are Dead*. He has previously been seen with the RIT Players as Baz in *Bright Room Called Day*, Verges in *Much Ado About Nothing*, Bruce in *Beyond Therapy* and Mark in *The Philadelphia*. Aside from the theatrical addictions, he’s working as a photographer, a songwriter, a camera salesman, and a web designer.

**Neil Marsh** (Sound Design & Webmaster) majored in Broadcasting at Ball State University and was a recipient of that school’s David Letterman Scholarship. He has an unhealthy fascination with radio drama and is currently working on a research project about the CBC Radio horror series “Nightfall”. If you look closely, you might catch him in his cameo appearance as a freshly-baked loaf of potato bread.

**Jason Merrill** (Don, *The Universal Language*) arf blintzful to be back at T@F again after his previous appearance as The Player in *Rosencrantz & Guildenstern Are Dead*. Recently he has also been seen in Ives’ *Captive Audience* with the Biscuit Box Theatre Company and in *Merrily We Roll Along* with Theatre To Go.

**Rob Noyes** (Baker, *Philip Glass Buys a Loaf of Bread*; Young Man, *The Universal Language*) is, as they say, pleased as punch to be a part of Theatre@First again, after letting his hair get curled for the role of Claudius in *Rosencrantz & Guildenstern Are Dead*. This time around there’s a lot less hair to curl, but it hides under a Baker’s hat so nicely. Prior to helping inaugurate the First Church stage as a cosmic-spangled king, he was seen as a delusional Presidential figure, a cranky old man, and a pistol-packing nun. In his copious free time he writes comic books, rides roller coasters, and collects empty soda bottles.

**Andy O’Kane** (Milton, *Words Words Words*) graduated last year from Boston College as a Film Studies major. When they were desperate enough to allow him to act, he performed in many shows, including *The Who’s TOMMY* (Capt. Walker), *Jesus Christ Superstar* (Pilate) and *Love! Valour! Compassion!* (John/James Jeckyll). He’s excited for his first experience with this group and thanks the crew and his fellow monkeys for a fun time. Andy is now addicted to bananas.

**George Olesky** (Swift, *Words Words Words*) is from Newton, MA and graduated from the Cambridge School of Weston in 2003. He is a student at Hampshire College in Amherst where he recently took part in a production of Caryl Churchill’s *Cloud 9* playing Joshua/Gerry.

**Erika Reinfeld** (Producer) has decided that producing a one-act play festival is like being pregnant with sextuplets. However, being a twenty-something mother of none, she really has no basis for this comparison. Instead, she will switch to the first person singular and thank the directors, casts, crews, and sponsors for giving this project life, Elizabeth, Jo and Lisa for being my human epidurals, my friends for putting up with my mood swings, and Sarah for withholding her sperm.

**Gilly Rosenthal** (Ramon Mercader, *Variations on the Death of Trotsky*) is once again vindicated in her belief that life is a costume party, to say nothing of her belief that the revolution must be cleansed of the intellectual bourgeoisie so that the working class can achieve true proletarian autonomy. She would like to thank Elizabeth for giving her yet another hobby to fill in the space between choir, tap dancing, jewelry making, and scouring eBay for colorful indigenous textiles and inflatable greenery.

**Aliza Ross** (Rehearsal Assistant, *Philip Glass Buys a Loaf of Bread*) has enjoyed working on this show immensely. Prior to working with Theatre@First, Aliza worked on numerous shows at the Wellesley High School including stage-managing for *Epic Proportions*, and *A Midsummer Night’s Dream*. Some of her upcoming shows include *The Wiz* at the Wellesley High School and *Cabaret*. Much thanks to Shayna Ross for giving her this wonderful opportunity and to the actors for putting up with the many tedious rehearsals.

**Shayna Ross** (Director, *Philip Glass Buys a Loaf of Bread*) has had a ball working with Theater@First, and greatly appreciates that no one mistook her for...a rowboat. Prior to finding this crazy group, Shayna worked on numerous shows at the Lyric Stage Company of Boston, *Rags* at the Boston Conservatory, and various staged readings and short plays. Upcoming productions include a staged reading for the Provincetown Fringe Festival and a short piece for the Herring Run ArtsFest. Many thanks and loaves of love go to her brilliant cast and rehearsal assistant for being so tolerant, their willingness to tempt the insane asylum and for generally working their butts off! BUTTS OFF! butts off! BUTTS OFF!

*Best of luck*

*to Sean*

*and the rest of the cast & crew*

*from*

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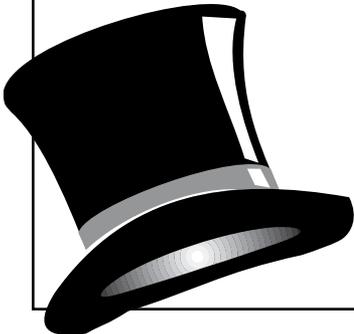
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**Lisa Scopa** (*Billie, Sure Thing*) is happy to be performing in her first production with Theater@First. She's been a part of community theater for the past two years and is having the time of her life. Past performances include Brenda in *Lovers and Other Strangers*, Maggie in *Lend Me a Tenor*, Third Interviewer/Telephone Operator in the Regional competition winner *Interview* and her favorite, Florence Rizzo in *Northshore Fish*. Love to Mom and Daddy.

**J. Michael Spencer** (*Al, The Philadelphia*) would be delighted to be appearing in his first Theatre@First production, but John is already "delighted" and Kerri is "pleased", so Spence is left with "ecstatic". (Sadly, after completing this much of his bio, Spence injured himself...again...and could not complete it. It will instead be completed by the improv group which rehearses next door...possibly in the form of a hoe-down.)

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## About Theatre@First

Theatre@First is Somerville's newest community theatre project, sponsored by the First Congregational Church of Somerville. We hope to fill an open niche in the vibrant Davis Square arts scene, drawing upon the talents and contributions of individuals and organizations throughout the community to provide a venue for thought-provoking and entertaining performing arts for all those who love to be on either side of the curtain.

Theatre@First would love for you to become a member! As a new community theatre program, our growth will depend largely upon the patronage of people like you. Your donation will help ensure future productions. Support your local theatre community! Be one of the "First."

T@F is a non-profit organization sponsored by the The First Congregational Church of Somerville. All donations are tax-deductible and will be held in the Theatre@First fund and dedicated to theatre projects.

All contributors receive a membership card and will have their name listed in our programs unless they prefer to remain anonymous. These are the five levels of membership T@F offers:

**MEMBER (\$25):** 1 free ticket to every production for 1 year, 1 free item at the snack bar when you present your membership card

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