

BARRINGTON
STAGE COMPANY **30**
YEARS

PRIMARY

TRUST

STUDY GUIDE

The Virginia and Harvey Kimmel Family Fund
presents
the 2024 Student Matinee Program and PRIMARY TRUST STUDY GUIDE

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Roundabout Theatre's "Primary Trust Upstage Playgoer's Guide"



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TABLE OF CONTENTS

PREPARING FOR THE PERFORMANCE	4
THEATER ETIQUETTE	5
PLAYWRIGHT'S RULES OF ENGAGEMENT	6
CONTENT ADVISORIES	7
ABOUT THE PLAY	8
THE PLAYWRIGHT	9
CHARACTERS	10
CAST & CREATIVE TEAM	11-12
A NOTE FROM ALAN PAUL	13
LONELY? YOU'RE NOT ALONE	14
RECOMMENDED READING & WATCHING	15
POST-SHOW LESSON: WHAT IS A THIRD PLACE	16-18
POST-SHOW LESSON ACTIVITIES	19-20
WORKS CITED	21
GLOSSARY OF BANKING TERMINOLOGY	22-25
ABOUT BARRINGTON STAGE'S EDUCATION DEPARTMENT	26-27



Justin Weaks (R) and Kyle Haden (L). Photo by Daniel Rader.

PREPARING FOR THE PERFORMANCE

This guide is meant to be a practical education resource for teachers to draw connections between the play and core curricular subjects studied in the classroom. The guide contains background information on the play, as well as suggested activities that can be used to explore the play's key themes either before or after viewing the performance.

The activities and topics are organized in modules that can be used independently or interdependently according to class level and time availability.

Teachers can use this guide to:

- Enhance student appreciation of the experience of live theatre.
- Introduce students to relevant cultural topics that support classroom learning.
- Access instructional tools, which can be used to plan lessons that deepen student's appreciation of the play.

BEFORE THE PLAY

Share resources from this guide to provide context that may prove useful to their understanding of the historical context. Go over the tips for theater etiquette with your class.

THE DAY OF THE PLAY

Please arrive 10-15 minutes before the performance to allow time before the show for students to use the restrooms, which are located in the theater lobby.

This play is performed by four actors and runs approximately 100 minutes with no intermission.

It is recommended that you assign one chaperone for every 15 to 20 students and ask your chaperones to disperse themselves amongst the student group to help support the best behavior during the performance.

The St. Germain Theater is a cozy venue with just 135 seats, offering an intimate setting where actors and audience can connect directly. This proximity enhances the live theater experience, making each performance a shared moment between performers and spectators. As you enjoy the show, remember that your engagement plays a crucial role in the experience. By giving your full attention, you contribute to the vibrant interaction that makes live theater so special.

AFTER THE PLAY

We will host talkbacks after the show. Please remain seated and prepare your questions for the cast. The talkback will be led by a moderator from our education department. Please keep questions respectful and about the play you have watched.

Upon returning to the classroom, teachers may choose to lead the post-show lesson found in this guide to help students draw connections to the curriculum.

THEATRE ETIQUETTE

We are so glad you are joining us for this important play. Movement or noise in the audience can disrupt the performance. Please discuss what is required from a respectful audience. We discourage anyone from leaving their seats except in case of emergency.

A few more requests from BSC:

- Silence and put away all electronic devices, including cell phones, as the glow from your device is distracting.
- No photography is allowed during the show.
- Please be seated promptly in your assigned seat.
- Remain in your seat for the entire performance. There is no intermission.
- Pay attention to announcements before the show about the rules of the theatre you are attending and the location of the fire exits.
- Barrington Stage Company wants all audiences to feel welcome in our space. Consider sharing the following (page 6) “Rules of Engagement” written by contemporary American playwright Dominique Morisseau with your class as a way of opening up discussion about how to attend and appreciate live theater.



Barrington Stage's Boyd Quinson Theatre

PLAYWRIGHT'S RULES OF ENGAGEMENT



You are allowed to laugh audibly.

You are allowed to have audible moments of reaction and response.

My work requires a few “um hmms” and “uhn uhns” should you need to use them. Just maybe in moderation. Only when you really need to vocalize.

This can be church for some of us, and testifying is allowed. This is also live theatre and the actors need you to engage with them, not distract them or thwart their performance.

Please be an audience member that joins with others and allows a bit of breathing room. Exhale together. Laugh together. Say “amen” should you need to.

This is community. Let's go.

—Dominique Morisseau



Dominique Morisseau is the author of *The Detroit Project* (A 3-Play Cycle), which includes the following plays: *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Signature Theatre), and *Detroit '67* (Public Theater, Classical Theatre of Harlem, and NBT). Additional plays include *Pipeline* (Lincoln Center Theater), *Sunset Baby* (LAByrinth Theater), *Blood at the Root* (National Black Theatre), and *Follow Me To Nellie's* (Premiere Stages).

<https://www.broadwayworld.com/people/Dominique-Morisseau/>

CONTENT ADVISORIES

Why are Content Warnings Needed?

Including content warnings for theatrical performances, acknowledges that everyone has personal histories and struggles that we may not fully understand. These personal experiences don't disappear when students enter the classroom, or the theater and they can't simply turn off their emotions or forget their struggles on demand.

Content and trigger warnings are a matter of accessibility: unanticipated triggers can negatively impact a viewer's health and well-being.

Content warnings demonstrate a commitment to accommodating students with mental health challenges. Adjusting content presentation to include these warnings is a small effort that significantly benefits inclusivity and student welfare.

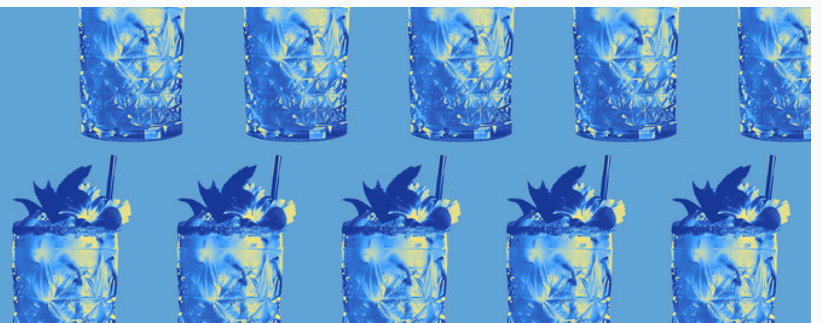
Content Warnings for *Primary Trust* include

Please read this section out to your class before bringing them into the Theater.

This play has sensitive topics that include the loss of a family member, substance use/abuse, loneliness, and the foster care system. These subjects may be distressing for some viewers.

Please take care of yourself and seek support if needed. If you or someone you know is struggling, consider reaching out to a mental health professional, counselor, or trusted individual for help and support. We will have materials at the box office for those who are interested in seeking further support.

**It's not too late
to begin again.**



ABOUT THE PLAY

The Play

Set in the fictional town of Cranberry, New York, a rural town outside of Rochester, we meet Kenneth, a thirty-eight-year-old, single, black man, in a time before smartphones. He has simple pleasures, like going to the local tiki bar Wally's after working at the used book store, Yellowed Pages. Wally's has the best mai tais in town! Every night, you can find Kenneth with his best friend, Bert at Wally's (particularly at Happy Hour). After fifteen years working at the used bookstore, his boss receives bad health news and Yellowed Pages has to be sold. Kenneth has always thought about the future but never had to worry about it till now. Pushing himself outside of his comfort zone, and his routine, Kenneth has to address the challenges of finding a new job, making new friends, and reconciling with his past.

What Is A Memory Play?

A memory play is a play that is set apart from reality. In *Primary Trust*, the events of the play are remembered through the lens of Kenneth's experiences. Thus, each event is identified by his perspective. Memory plays must have a narrator – someone whose memories guide the audience through the events of the play. The term was coined by Tennessee Williams, who described his play *The Glass Menagerie* as a memory play.

“The scene is memory and is therefore nonrealistic. Memory takes a lot of poetic license. It omits some details, others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominantly in the heart.” – Tennessee Williams

Setting

Primary Trust takes place in the fictional Cranberry, New York during a time before cell phones.

Town Motto: Welcome friend, you're right on time!

Cranberry (population 15,000) is a medium-sized suburb 40 miles east of Rochester, New York. It has the basics any small town might offer: a post office, a library, two banks, and a grocery store. It also has great options for dining, from Wally's, New York's oldest tiki hut, to Le Pousselet, an elevated French bistro. *



THE PLAYWRIGHT



The [2024 Pulitzer Prize Winner in Drama](#), *Primary Trust* is Eboni Booth's second produced play. Eboni grew up in Bronx, New York. She is a graduate of Fiorello H. LaGuardia High School, the University of Vermont, and a graduate of the Juilliard Playwriting Fellowship. She has been a resident playwright at New Dramatists and was a recipient of the Steinberg Playwright Grant in 2021.

In an interview with VMagazine on May 25th, 2023 when asked what Booth wants people to take away from the play, she responded:

"What do I want people to take away? My impulse behind writing was just feeling very alone and feeling a little isolated in some of the feelings. I had a lot of doubts about my future and my abilities. And I found that I go to art for a feeling of community and recognition. Like, 'Wow, I'm not the only person who thinks that! I'm not the only person who does that. I belong to a bigger world.' And there's something in that connection that makes me feel - however temporarily - like, 'Oh, maybe I'll be okay.'"

INTERVIEWS WITH THE PLAYWRIGHT

Eboni Booth on 'Primary Trust': Only Connect

By Branden Jacobs-Jenkins

<https://www.americantheatre.org/2024/04/17/eboni-booth-on-primary-trust-only-connect/>

Culture Shock: Playwright Eboni Booth Invites You To Look at The World With Fresh Eyes with Primary Trust

By Anna Montagner

<https://vmagazine.com/article/culture-shock-playwright-eboni-booth-invites-you-to-look-at-the-world-with-fresh-eyes-with-primary-trust/>

CHARACTERS

Kenneth is 38 years old and has lived in Cranberry his whole life. He worked at Yellowed Pages bookstore for 15 years until its closure. He spends most of his free time at Wally's Tiki Bar.

Bert is Kenneth's best friend. He joins him at Wally's and offers Kenneth advice and support however he can.

Corrina is a new waitress at Wally's and a new presence in Kenneth's small circle of friends.

Clay works at Primary Trust and hires Kenneth after Yellowed Pages closes.

Sam is the owner of Yellowed Pages and has been Kenneth's employer for the last 15 years.



Justin Weaks (Kenneth)



Kyle Haden (Bert)



Hilary Ward (Corrina)



C. David Johnson (Clay/Sam)

CAST



KYLE HADEN* (he/him) (Bert) BSC Debut. Theater: *Chimerica, Inside Passage* (Quantum Theater); *A Few Good Men* (Pittsburgh Public); *We Are Among Us* (City Theatre); *Othello* (Chicago Shakespeare); *A Raisin in the Sun* (Guthrie, Arizona Theatre Company, Cleveland Play House, Kansas City Rep); *Hamlet* (Shakespeare Theatre); *Defiance* (Arvada Center); *Julius Caesar, A Midsummer Night's Dream, Macbeth, Two Gentlemen of Verona* (Colorado Shakespeare Festival); *Richard III, Ma Rainey's Black Bottom, Twelfth Night* (Oregon Shakespeare Festival); *Richard 3* (LaMaMa ETC). Film and television: *Where the Deer Sleep, American Rust, The Onion*. BA Wake Forest University, MFA Columbia University. www.kylehaden.com @kylehadenofficial



C. DAVID JOHNSON* (Clay/Sam/Le Pousselet Bartender/Wally's Employee) BSC: *Tribes*. Broadway: *Corruption, Nantucket Sleigh Ride, The Children, The Present, Priscilla, Queen of the Desert*. Theater: *Julius Caesar* (Playmaker's Rep); *All the Way* (Denver Centre); *The Tempest* (Shakespeare Theatre.); *The Lion in Winter* (Palm Beach Dramaworks); *The Play's the Thing, Great Expectations, The Way of the World, Mary Stuart, King Lear, A Winter's Tale* (Soulpepper Theatre); *The Pirates of Penzance, Inherit the Wind, Henry IV Part One, The Sound of Music* (Stratford Festival); *Peter Pan, Sleuth, Misery* (Theatre New Brunswick). Film and Television: *Diggstown, Street Legal* (CBC), *Blacklist, CSI:SVU, Law and Order, Soul Food*.



HILARY WARD* (she/her) (Corrina/Wally's Waiters/Bank Customers) BSC Debut. Theater: *American Fast* (City Theatre); *Sense and Sensibility* (South Coast Rep); *Ripe Frenzy* (Ojai Playwrights Conference); *Macbeth, King Lear* (Classical Theatre of Harlem). Film and television: *Sharp Objects, All the Way, NCIS, Law & Order, Castle, Station 19, Grey's Anatomy, The Fosters, Bull*. MFA: UCSD/La Jolla Playhouse. Principal performer and/or voice in over three dozen national ad campaigns. Member: Television Academy, SAG-AFTRA, AEA. @imhiliaryward



JUSTIN WEAKS* (Kenneth) BSC Debut. Off Broadway: *i need space* (The New Group). Regional: *Angels in America: Millennium Approaches* (Arena Stage); *There's Always the Hudson, BLKS, Describe the Night, Gloria* (Woolly Mammoth Theater, Company Member); *Long Way Down, Watsons Go to Birmingham-1964, Bud, Not Buddy* (The Kennedy Center); *Pipeline, Curve of Departure* (Studio Theatre); *The Venetian Twins* (Shakespeare & Co). BA Greensboro College. @keithweaks

CREATIVE TEAM

EBONI BOOTH (Playwright) is a writer and actor from New York City. Her play *Paris* had its premiere at the Atlantic Theater Company. Eboni is a resident playwright at New Dramatists and a recipient of a Steinberg Playwright Award, a Helen Merrill Award for Playwriting, and a John Gassner award. She is a graduate of Juilliard's playwriting program and the University of Vermont.

JENNIFER CHANG (Director) a multi-hyphenate creative and educator. Select directing credits: *What Became of Us by Shayan Lotfi* (World Premiere, Atlantic Theater Company), *The Far Country* by Lloyd Suh (West Coast Premiere, Berkeley Rep), *King of the Yees* by Lauren Yee (Signature Theatre DC, Helen Hayes nom Best Production), *The Heart Sellers* by Lloyd Suh (World Premiere, Milwaukee Rep), *On Gold Mountain* (LA Opera), *Vietgone* by Qui Nguyen (LADCC AWARD for Direction). New Play/Music: Development/Residencies: Berkeley Rep's Ground Floor, The Mercury Store, The Geffen Playhouse, Williamstown Theatre Festival, Pasadena Playhouse, Ashland New Plays Festival, O'Neill Playwrights Conference, New Harmony Project, Center Theatre Group, Song Collective, Black and Latino Playwrights' Conference, Theatre Mu, Chance Theater, Boston Court, PlayOn!, East West Players, Artists at Play. Geffen Writers Room 23-24, Drama League Beatrice Terry Residency, Directors Lab West, Dram League New York Fellowship, Classical Directing Fellow at The Old Globe SDCF Fichandler Award Finalist, APAFT Award for Direction. Member: SDC, AGMA, SAG-AFTRA, AEA. Associate Professor UCLA School of TFT. changinator.com

BARON E. PUGH (Scenic Design) BSC: ABCD. Theater: *shadow/land* (associate designer, Off Broadway); *King Lear, The Tempest* (The Juilliard School, Drama Division); *The Anonymous Lover* (Boston Lyric Opera); *Three Mother* (Capital Rep); *Million Dollar Quartet, B.R.O.K.E.N code B.I.R.D switching* (Berkshire Theatre Group); *Trouble in Mind* (Hartford Stage); *K-I-S-S-I-N-G, The Bluest Eye* (associate designer, The Huntington Theatre); *Tiny Beautiful Things, Radio Golf* (Trinity Rep); *A Raisin in the Sun, Detroit '67, The Elaborate Entrance of Chad Deity* (TheatreSquared); *Assassins, Th Light, The Wiz* (Lyric Stage Company of Boston). Baron received his MFA in Scenic Design from Boston University and is a proud member of United Scenic Artists Local 829. @bpscenic

DANIELLE PRESTON (Costume Designer) BSC: *Blues for An Alabama Sky*. Theater: *Topdog / Underdog* (Round House), *Primary Trust, Penelope, Passing Strange* (Signature); *Clyde's, Fat Ham, At The Wedding* (Studio Theatre); *Long Way Down Musical, A Nice Indian Boy* (Olney Theatre Center); *The Sensational Sea Mink-ettes* (Woolly Mammoth); *Locomotion* (Children's Theater Company). MFA University of North Carolina School of the Arts. daniellepreston.com @danielleprestondesign

BRYAN EALEY (Lighting Design) BSC Debut. Theater: *The Fires* (Off Broadway/SOHO Rep); *The Royale* (Creede Rep); *The Lion, The Witch & The Wardrobe* (Main Street); *Everybody* (Antaeus Theatre); *Fefu & Her Friends* (Catastrophic Theatre); *Little Shop of Horrors, Xanadu, Big Fish, Plumshuga: The Rise of Lauren Anderson, & We Are Proud To Present...* (Stages Theatre). MFA UCSD. bryanealey.com

SALVADOR ZAMORA (Sound Design) BSC Debut. Theater: *The Grown-Ups* (Baby Teeth LA), *Tick, Tick... BOOM!* (Cygnet Theatre), *The Fires* (Soho Rep), *The Night Shift, Eurydice* (CSULA); *Everybody* (Antaeus Theatre Co.), *Bunny Bunny, Machinal, Hells Canyon* (UCSD). ASD: *Here There Are Blueberries* (National Tour), *Babbitt, Sumo, Hunter S. Thompson Musical, Love All* (La Jolla Playhouse); *Destiny of Desire* (The Old Globe). MFA UCSD. www.suavecito.design @suavecito_sounddesign

EARON CHEW NEALEY (Wig Design) BSC: *Blues for an Alabama Sky*. Broadway: *Fat Ham* (Associate Designer), *Macbeth, Chicken and Biscuits, and Sweat*. Theater: *Midsummer Night Dream, Malvolio, Twelfth Night* (Classical Theatre of Harlem); *Fat Ham, Joe Turner's Come and Gone* (The Huntington). Other design: *Dames at Sea, Kinky Boots* (Bucks County Playhouse); *Last Supper* (SOPAC); *On Killing* (Soho Rep); *Fat Ham, Cullad Wattah, Mojada* (Public Theater); *Little Girl Blue* (Goodspeed, New World Stages); *Meet Vera Stark, Matilda* (Colorado University); *On Sugarland* (NYTW); *Nina Simone: Four Women* (Berkshire Theatre Group); *Little Women* (Dallas Theater Center); *Oklahoma!, Patsy Cline* (Weston Playhouse); *Memphis, Dream Girls* (Cape Fear Regional Theater); *Cadillac Crew, Twelfth Night* (Yale Rep).

CREATIVE TEAM CONTINUED

KERI SAFRAN (Dialect Coach) BSC: *Harry Clarke, The Cake*. Theater: *EMPIRE* (New World Stages, dir Tony Winner Cady Huffman); *2.5 Minute Ride* (Studio Theater); Benjamin Pasek as *Oliver!* (City Center Encores); Adam Silver in *Straight Line Crazy* (Hudson Yards); *City of Light* (Connelly Theatre). Film and television: Characters on *Star Trek: Picard*; *Palm Royale*; *Fargo*; *1923*; *The Staircase*; *Slotherhouse*; *Grey's Anatomy*; *The Night Agent*, et al. As a performer, she last appeared in the 2024 Tribeca Film Festival's *Lake George*, opposite Shea Whigham & Carrie Coon, and on the New York stage in the revival of *Morning's at Seven*. www.kerisafran.com @kerisafran

TYLER CROW* (he/him) (Production Stage Manager) BSC Debut. Broadway: *The Notebook, The Cottage*. Off Broadway: *What Became of Us* (Atlantic Theater Company), *Good Enemy* (Audible Theater), *Breathless*; *we were promised honey!* (59E59), *Emmet Otter's Jug-Band Christmas* (New Vic). National Tours: *To Kill a Mockingbird, The Kite Runner, The Prom*. Regional: George Street Playhouse, Alliance Theatre, Theatre Aspen, and Boston Ballet. Love to my people and theater educators everywhere.



Justin Weaks (left) and Kyle Haden (right) in rehearsal for PRIMARY TRUST.
Photo by Andrew Cromartie.

A NOTE FROM ARTISTIC DIRECTOR ALAN PAUL

Dear Educators,

As we come to the end of our 30th anniversary season, I am thrilled to close it out with an incredible new play, *Primary Trust*.

I fell in love with this piece when I saw it in New York City last summer at Roundabout Theatre Company. I called right away to ask for the rights, and it was one of the first shows I committed to producing this season. After BSC had announced the show, I was beyond thrilled that it was awarded the 2024 Pulitzer Prize for Drama.

When I saw the play last summer, I was moved by the purity of the story and the timeliness of its themes. We all need community and a sense of belonging and it's inspiring to see a character find the courage to seek those things out.

With *Primary Trust*, BSC's audiences will get to encounter the work of a very special playwright, Eboni Booth. I have followed Eboni's career and writing over the last few years. I first met her over a Zoom conversation during the pandemic. Like many artists, we were trying to think about the future of theater, even though our world had temporarily shut down. That first conversation is one of the reasons that led me to produce this play.

Just as Kenneth finds support in this play, you have shown your support of Barrington Stage, and your students by choosing to attend this matinee. Thank you for your commitment to the arts!

With gratitude,



Alan Paul



Alan Paul.

Photo by Eric Korenman.



LONELY? YOU'RE NOT ALONE

BY MOIRA O'SULLIVAN (Literary & Artistic Coordinator)

When you think about loneliness, you may imagine being on your own with no one to spend time with. However, loneliness is more than just being alone. It is a lack of community to connect with, friends to socialize with outside of work, and the inability to find meaning in one's life. More than the literal absence of other people, the perception of being isolated and the negative feelings related to it are what matter most. Loneliness is about feeling disconnected, not just being disconnected.

Last May, United States Surgeon General Dr. Vivek Murthy released an advisory calling attention to the public health crisis of loneliness, isolation, and lack of connection in our country. This "epidemic of loneliness" as Vivek coined, has not come out of nowhere, but has been forming for many years. It was then exacerbated by the Covid-19 pandemic, which had everyone truly isolating themselves and losing countless opportunities for human connection.

Research has shown that there are several health risks associated with loneliness, including mental health conditions like anxiety, depression, and high risk of suicide as well as physical health issues like a 29% increased risk of heart disease, a 32% increased risk of stroke, and a 50% increased risk of developing dementia for older adults. Overall, missing out on social connections increases risk of premature death by more than 60%.

Loneliness is an extremely common emotion but altogether unique to each individual experiencing it. Many argue that advancements in technology which claim to increase connectivity, like cell phones and

social media, have actually decreased our ability to truly socialize. Our culture is glued to our screens and spending more time following strangers online than catching up with friends in real life. Playwright Eboni Booth chose to set *Primary Trust* in the purposely vague time period "before smartphones," forcing Kenneth to have all of his interactions face to face. This dials up the onstage drama but also begs the question: How different would this story look if he had Instagram to keep him company at Wally's or a Zoom interview for his new job?

Others argue that our declining social connections are due to less time spent out and about. With more and more options to entertain ourselves at home we have less motivation to go to see live performances or visit our favorite restaurants (it's all too easy to spend a Friday night with Netflix and Uber Eats). The concept of a "third place," somewhere to spend time that is not work or home, is in danger these days. Where being a regular at a coffee shop or bowling alley used to be common practice, these hubs are now much less frequented. It's rare for people to have a bar like Cheers or cafe like Central Perk that they use to foster community.

Because there is no definitive cause, loneliness can be difficult to treat. What most scientists agree on is that the way to feel less isolated is to break your routine and force yourself to have some face-to-face time. While there is some merit to virtual communities (like fellow live gamers or social media groups) we must also continue to relate in real life, whether it's joining a book club or chatting with your barista. While it can be nerve-racking to meet new people and break out of your

comfort zone, the benefits are numerous. In addition to improved individual well-being, research has shown that communities where residents are more connected with one another fare better on several measures of population health, community safety, community resilience when natural disasters strike, prosperity, and civic engagement. We could all take some inspiration from Kenneth's journey and set ourselves up (and the rest of our communities) for a fuller, healthier and happier life.

Finding community can be difficult, but a sense of belonging can be life changing. As Kenneth says at the end of the play, "I don't believe in God or heaven or hell, but I do believe in friends."

KENNETH:

"I should have been happy. Work was good... It was better than I could have imagined. But I felt quiet and lonely. Why did I want to howl like a wild animal?"

(PRIMARY TRUST)

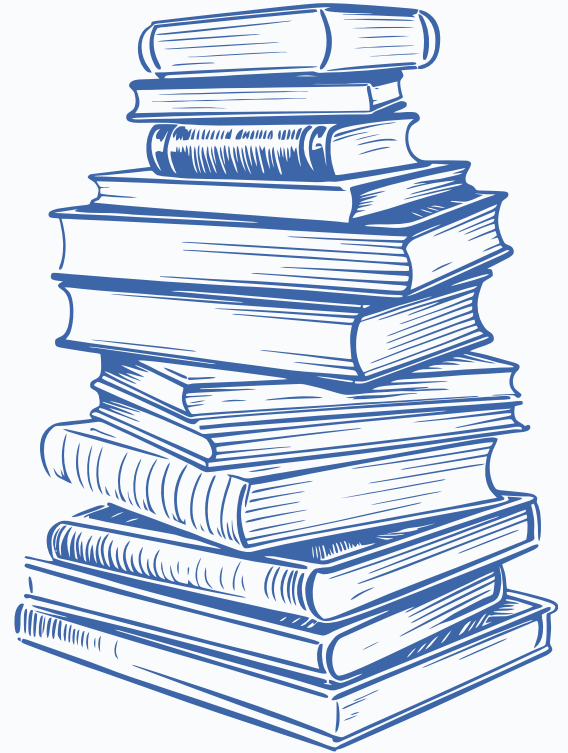
RECOMMENDED READING

Other Plays by Eboni Booth

CRAZY ANNIE: An estranged mother and daughter rent a cabin in the woods and must fight for survival when they are offered as a sacrifice to the town's one-handed ghost, Crazy Annie.

PARIS: At a big-box store in a small town in Vermont, everyone is overworked and underpaid. A play about feeling invisible and the sweet, brief feeling of relief that comes from putting your feet up after a long day.

NOTIFICATION: On a snowy February night, Meisha gets a knock on her front door. An old friend has resurfaced, and as Meisha tries to make sense of the surprise visit, she realizes she has to reevaluate what she remembers about her past in order to imagine her future.



RECOMMENDED WATCHING

Primary Trust | Theatre Talk – Dive in with this 6:33 minute piece with Sarah Ellen Stevens and Leslie Racinos who go through the show with a teaching artist lens. Having conversations about the playwright Eboni Booth's career on and off the stage. Taking inspiration from Community the teaching artists connect the dots to how Kenneth moves through his world.

[Primary Trust | Theatre Talk](#)

Eboni Booth | Juilliard Playwright – In this video, Eboni Booth recounts a personal story about how they became a young actor. They recount how their mother found a casting call for "Charlie and the Chocolate Factory" in a local Bronx newspaper and encouraged them to audition. Despite initial challenges navigating the campus at Lehman College, they received help from college students, which led them to the audition and ultimately getting the part. This experience ignited their passion for acting and left a lasting impression on them.

<https://www.youtube.com/watch?v=qVE5uit9Q-o>

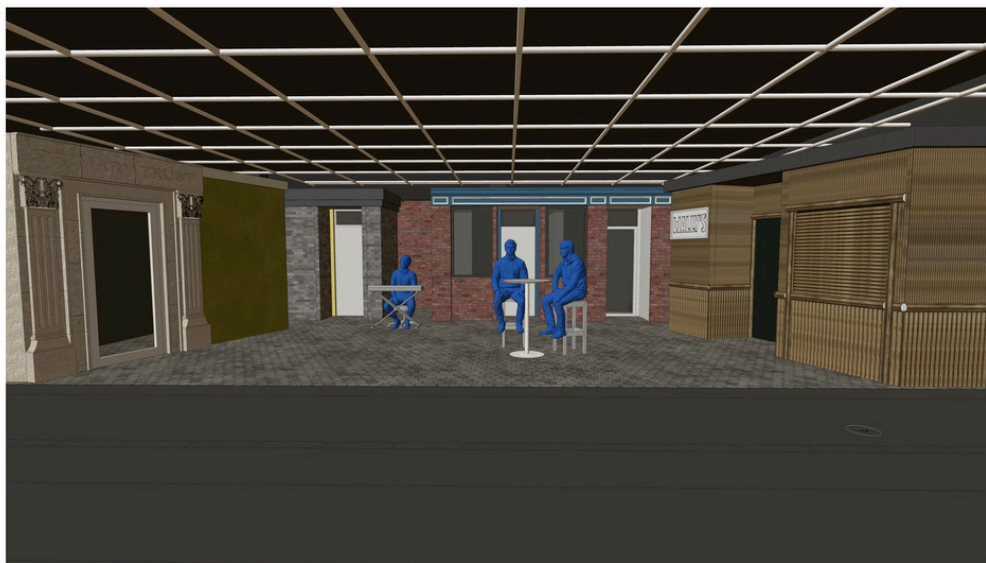
POST-SHOW LESSON

What is a Third Place?

As Kenneth, the protagonist of *Primary Trust*, moves through his life in the (fictional) upstate town of Cranberry, his favorite hang-out spot is [Wally's Tiki Bar](#). The play is set “before smartphones” and, in fact, doesn't feature a cell phone of any kind. All of Kenneth's social interactions occur in person. Wally's is important because it provides Kenneth's “third place”—the sociological term for public spaces where people can gather outside of home and work.

Third places serve a vital human need for social connection. Urban sociologist Ray Oldenburg identified and described the purpose of third places in his books *The Great Good Place* (1989) and *Celebrating the Third Place* (2001). In contrast to our homes (considered “first place”) and the workplaces (“second place”), third places offer a neutral ground where people can gather, put aside their worries, and enjoy the company and conversation around them.

Oldenburg points to French cafés, German-American beer gardens, and English pubs as historical examples of third places. Television has centered third places such as the Cheers bar (where the theme song promises “everybody knows your name”), MacLaren's Pub in *How I Met Your Mother*, or Central Perk, the coffee shop in *Friends*. Many American plays portray characters interacting in third place settings: a local tavern in Lynn Nottage's *Sweat*, a diner in August Wilson's *Two Trains Running*, and a beauty parlor in Robert Harling's *Steel Magnolias* are just a few examples. Other potential third places include local stores, gyms, parks, barbershops, salons, libraries, and (for suburban Gen Xers) the mall.



PRIMARY TRUST
WALLY'S



A set mockup of Wally's Tiki Bar in PRIMARY TRUST
by Scenic Designer Baron E. Pugh

EXAMPLES OF THIRD PLACES



CHEERS BAR FROM THE TV SHOW *CHEERS*



MACLAREN'S PUB FROM THE TV SHOW *HOW I MET YOUR MOTHER*

EXAMPLES OF THIRD PLACES



CENTRAL PERK FROM THE TV SHOW *FRIENDS*



The interior of a tiki bar.

INSIDE OF A TIKI BAR, PROVIDED BY ROUNABOUT THEATRE COMPANY

POST-SHOW LESSON ACTIVITIES

Characteristics Of Third Places

“

Most needed are those 'third places' which lend a public balance to the increased privatization of home life. Third places are nothing more than informal public gathering places. The phrase 'third places' derives from considering our homes to be the 'first' places in our lives, and our workplaces the 'second.

- Ray Oldenburg

”

Oldenburg articulates that third places "host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work." Third places provide their visitors:

- A neutral ground, where occupants are free to come and go as they please.
- A “leveling” place with little regard for socioeconomic status; individuals from different walks of life are welcome, and the focus is on their commonality.
- An open, accessible, and accommodating place to visitors, often with a simple, homely feel.
- A place where regulars set the mood and tone, as well as attracting and welcoming newcomers.
- A place whose main activity is friendly conversation.
- A “home away from home,” where people can find grounding, support, and regeneration.

Many traditional third places are businesses, and one sociological study explored how some customers develop deep loyalty to businesses where they have developed “commercial friendships,” like Kenneth’s loyalty to Wally’s. The study suggests the more companionship and emotional support people find in a place, the more loyal they will be to that business.

Besides companionship and comfort, third places promote “social capital”—defined as the value derived from positive connections between people. Oldenburg argues that third places are essential to community, civility, and democracy, by allowing people with diverse skills and interests to develop understanding and trust.

POST-SHOW LESSON ACTIVITIES

Identifying Your Third Place

READ: Read "What Is a Third Place?" in this Upstage Guide.

REFLECT: Do you have a third place? Where do you spend the most time outside of work/school and home? What do you like about it? Reference back to the characteristics of a third place. Using this as a checklist, does your third place meet the criteria?

CREATE: If your third place meets the criteria, create a piece of media to attract new people to come to the third place. This can be an elevator pitch, blog post, TikTok, poster, Instagram post, etc. Use what you learned about the benefits of a third place as well as any rhetorical devices that would support your argument.

If your third place did not meet the criteria, create a rebuttal to Oldenburg's criteria. Using what you know about the third place and your reflection above, lay out a new set of criteria and explain why it is a better measure. Your criteria should include at least 3 characteristics. You may choose to present your argument in any form.

***Activity Provided by Roundabout's PRIMARY TRUST UPSTAGE PLAYGOER'S GUIDE**



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GLOSSARY OF BANKING TERMINOLOGY

In the time before SmartPhones, banking had to be done in person. The person to help you at the bank was a Teller or Bank Clerk. The Teller/Bank Clerk is the initial point of contact for customers entering the bank as well as the person who will carry out the transaction. Here is a list from Roundabout Theatre Company with banking terminology that comes up in Primary Trust

ATM: An ATM, or automated teller machine, is a machine that allows a customer to deposit, withdraw, or transfer funds without having to speak with a bank teller. Unlike bank lobbies, ATMs are open 24 hours a day, seven days a week. ATMs became widespread in the US in the late 1970s and '80s.

Accrued Interest: Accrued interest is interest that has been earned on a loan, bond, or other financial obligation but has not yet been paid. It's a feature of accrual accounting, which requires that transactions be recorded when they occur, regardless of when cash is received.

Bank: A Bank is a financial institution licensed to hold deposits and loan money. Services and accounts offered by banks are called financial products. Many banks are for-profit businesses, though mutual banks are non-profits owned by their members. Banks earn money by charging higher interest rates on loans and credit cards than they pay on deposit accounts.

Billing Cycle: Also known as a billing period or statement period, is the time between two statement closing dates. It's a key part of the billing process for businesses and is important for customers to understand so they can manage their payments effectively.

Billing Error: A billing error is a mistake on a billing statement or invoice that can include incorrect charges, duplicate charges, or charges for services not provided.

Canceled Check: A canceled check is a check that has been successfully processed by a bank.

Cashback: A certain percentage of your qualifying spending in the form of cash rewards. Some cash bank cards have a flat rate reward structure where you get the same cashback percentage across all shopping categories, while others have different reward structures for different categories.

GLOSSARY OF BANKING TERMINOLOGY

Cashier's Check: A cashier's check is a check drawn on the bank's funds, rather than on an individual checking account holder's funds. It is more secure: the bank is guaranteeing the money is available. Cashier's checks are used for larger purchases such as homes or cars.

Certificate of Deposit: A certificate of deposit (CD) is a savings product. A person invests a lump sum of money into a CD for a set period of time, and the bank pays them a guaranteed interest rate at the end of that time period. If the investor withdraws money before the end of the period they lose some of the interest earned.

Certificate of Release: A certificate of release is a document issued by a bank certifying that a mortgage has been fully paid.

Checking Account: A checking account is a type of deposit account that allows frequent withdrawals via check, automated teller machine (ATM), or electronic debits. Checking accounts are used for keeping money to pay regular bills.

Credit Card: A small plastic card with a microchip in it that can be used to make purchases up to a specified credit limit. Purchases are made "on credit": the card issuer, often a bank, loans the user the money for the purchase and charges interest on it. Credit card interest rates are very high. Credit card users can avoid paying interest by paying their card off in full each month.

Credit Limit: A credit limit is the maximum amount of money a financial institution will allow a person to borrow on a specific line of credit.

Credit Rating: A credit rating is an assessment of a person or business's creditworthiness—the likelihood that they will be able to pay back their debts. Credit ratings are expressed as numbers and calculated by credit bureaus.

Cross-Selling: Cross-selling is a sales technique involving the selling of an additional product or service to an existing customer.

Debit Card: A small plastic card that can be used to make purchases or withdraw money from an ATM. The money comes directly out of the owner's checking account.

GLOSSARY OF BANKING TERMINOLOGY

Deposit: Adding money to an account.

Fixed Rate: This means that your monthly loan or mortgage payments remain the same for the lifetime of the loan. Even if conditions change and rates go up, your rate remains the same.

IRA: An IRA, or individual retirement account, is a type of investment account that is exempt from some taxes. IRAs are used to encourage Americans to save for old age. Money in an IRA cannot be accessed until the owner reaches the age of 59 years and 6 months.

Insufficient Funds: A bank account status that is also known as non-sufficient funds (NSF). If a transaction draws money from a bank account while the account balance is lower than the amount drawn, the account will thus be in the insufficient funds status.

Money Market Account: A money market account (MMA) combines features of savings and checking accounts: account holders can write checks or use a debit card, and earn a higher interest rate on their money. Most banks require customers to keep a certain amount of money, usually thousands of dollars, in the MMA. Money market accounts can offer higher interest rates than savings accounts because banks are allowed to invest them in certain low-risk securities, like treasury notes and certificates of deposit.

Mortgage: A mortgage is a type of loan used to purchase real estate. Borrowers typically pay off their mortgage over 15 or 30 years. The loan itself is secured by the property purchased: fail to pay your mortgage and the bank will foreclose (take ownership of) the property.

Overdrawn: An overdraft occurs when there isn't enough money in an account to cover a transaction or withdrawal, but the bank allows the transaction anyway. Essentially, it's an extension of credit from the financial institution that is granted when an account reaches zero.

Routing numbers: A series of numbers used for electronic transactions, such as direct deposits, bill payments, funds transfers, and digital checks. When combined with your account number, they create a unique string of digits that tells financial institutions where to deposit or withdraw funds

GLOSSARY OF BANKING TERMINOLOGY

Savings Account: A savings account is a type of deposit account that pays interest. Savings accounts are used to hold money for emergencies, or to save up for longer-term purchases.

Safety Deposit box: A safety deposit box is a secure container, typically made of metal, that is rented by customers from a bank or credit union to store valuables and important documents. These boxes are usually kept in the vault of the financial institution and are individually secured with a dual lock system that requires two keys to open.

Transfer: Moving money from one account to another.

Withdrawal: Taking money out of an account.

Voided Check: A voided check is a paper check with the word "VOID" written across it in large letters to indicate that it is no longer valid and cannot be used for payment. The check's account number and routing number are still visible, which allows people who need this information, like employers, to have it.

*Glossary Definitions Provided by Roundabout Theatre Company, with additional content by [Miranda Gescheit](#).

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BARRINGTON STAGE COMPANY EDUCATION AND COMMUNITY ENGAGEMENT

BARRINGTON STAGE COMPANY'S education and community engagement programs are committed to providing an inclusive, accessible and affirming environment for all members of our staff, students, volunteers, and families. The mission of BSC's Education Department is to awaken the minds, imaginations and creative power of children and teenagers by providing opportunities for them to experience the joy of live theatre as performers, writers, technicians and audience members, including in the following programs:



PLAYWRIGHT MENTORING PROJECT: PMP is a six-month, out-of-school activity that uses theatre as a catalyst to help young people ages 13-19 learn valuable life skills that can aid them in developing positive self-images. They are a diverse group of brave volunteers who have come to PMP because they have something to say. Many have no prior performance experience. With mentorship from trauma-informed teaching artists, teen participants address and reflect upon important issues that affect their lives during the difficult transition from adolescence to adulthood. Over the course of the program, teens create an original performance piece based on their own stories in a safe and confidential environment.



KIDSACT! & TEENSACT! : BSC has acclaimed theatre camps in the spring and summer. KidsAct! (for youth 7-11) and TeensAct! (for youth 12-15) give young students the opportunity to experience the process of devising and performing their own play with musical numbers. Winner of the Macaroni Kid Gold Daisy Award for Best Drama/Theater Lessons in the Berkshires, the camp culminates in an original musical performed for parents and friends on the final day of the program. New in 2024, BSC KidsAct! and TeensAct! camps are partnering with Berkshire Community College to host their summer camps.



STUDENT MATINEE PROGRAM: In the fall, we offer junior high and high school students the opportunity to attend a play and participate in a talkback with the cast and creative team at BSC's Boyd-Quinson Stage. Teachers also receive study guides with information and in-class activities related to the play. The 2023 Student Matinees Program is generously underwritten by the Virginia and Harvey Kimmel Family Foundation, providing free tickets to neighboring high schools.



BARRINGTON'S DEVISED THEATRE ENSEMBLE (New in 2024) Building on the success of our KidsAct! and TeensAct! camps, the Youth Ensemble will devise an original show in a three-week period with the support of a director, a playwright, and a music director. With basic support in sound and lighting design, the result will be a family show that is both comedic and interactive. Teens (aged 13-19) will have the chance to perform for friends and family four times over a weekend at nearby Berkshire Community College during BSC's summer season. The Youth Ensemble will provide BSC with great exposure, attracting local youth, their families and friends, and widespread audiences looking for family-friendly entertainment during the summer months. The youth ensemble is made possible with generous support from the Kimmel Foundation.

BARRINGTON STAGE COMPANY EDUCATION AND COMMUNITY ENGAGEMENT



BSC MUSICAL THEATRE CONSERVATORY (MTC): MTC, generously sponsored by the Zelda and John Schwebel Family Foundation, is an eight-week intensive training program for pre-professionals. Students collaborate, work with, and learn from some of the best industry professionals, and get the opportunity to showcase their talents in various performances at BSC. As of 2023, the BSC MTC fellowship program covers the cost of tuition for emerging musical theatre performers.



BSC PROFESSIONAL INTERNSHIP PROGRAM (PIP): Generously sponsored by Edward Wacks in memory of Jeffrey Frank Wacks, PIP offers college students and recent graduates hands-on experience in the day-to-day operations of a professional theatre season. Each internship is geared toward training and developing the skills of our interns as they explore a future in the field. Internships are available within various BSC administrative departments. Interns take professional development seminars in a wide range of theatre subjects, in addition to their mentorship by theatre professionals.



COMMUNITY ENGAGEMENT: Created in response to the Black Lives Matter (BVM) movement in the summer of 2020, Black Voices Matter seeks to empower, educate, and celebrate, supporting and encouraging Black community members by providing a platform for Black creativity and self-expression. As part of its BVM initiative, Barrington Stage Company is sponsoring Celebration of Black Voices, a free festival on Pittsfield's West Side, now in its fourth year, with events celebrating the local Black community through artistic engagement. Celebration of Black Voices lives up to its name by showcasing a mix of professional artists and local talent. This festival provides a joyful space for exploring, amplifying, and celebrating Black voices in the Berkshires. Barrington Stage has been at the forefront of community engagement since moving to Pittsfield in 2006. Our goal is to deepen our connection to residents and families through our ongoing education and community engagement programs, as well as our productions. We aim to make theatre accessible to all and to create inclusive programs in partnership with our community.

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