

**LA MAMA**

EXPERIMENTAL THEATRE CLUB

PRESENTS

**OTHER THAN WE**

by Theater Three Collaborative



**The Downstairs**

**66 East 4th Street, NYC, 10003**

**November 21 - December 1, 2019**

# ***Other Than We*** ***Is a cli-fi fable, set in the future.***

**by Theater Three Collaborative**

**Part I:** The Dome—an artificial, controlled and surveilled shelter for the privileged few. Refugees and exiles live on garbage dumps outside.

**Part II:** A Clearing, A Truck, A Cave.

**Part III:** The Clearing and New Green Wood.

## **CAST**

Michelle, obstetrician: **Lisa Birnbaum\***

Eve, neuroscientist: **Emily Fury Daly\***

Tenaka, formerly a physician, now janitor: **Tommie J. Moore\***

Opa, linguist, dissident: **George Bartenieff\***

Newbies voices: **Lisa Birnbaum, Emily Fury Daly, Noah Pyzik\***

\*All Actors appear courtesy of Actors' Equity.

Written and Directed by **Karen Malpede**

Co-director: **George Bartenieff**

Music and sound design: **Arthur Rosen**

Set: **Donald Eastman**

Costumes: **Sally Ann Parsons, Carisa Kelly**

Lights: **Tony Giovannetti**

Movement: **Beth Graczyk**

Production Stage Manager: **Craig M. Rosenthal**

Stage Managers: **Noah Pyzik, Jen Wiener**

Wardrobe: **Sabrina Carina**

Casting: **Stuart Howard**

Poster art: **Luba Lukova**

Publisher, Agent: **Nina Kamberos**

Social Media: **Catherine Greninger**

Press: **Katie Rosin, Kampfire PR**

Assistant Lighting Designer: **Miriam Crowe**

Wardrobe: **Sabrina Bianca**

Photographer: **Beatriz Schiller**

Master Electricians: **David Bonilla, Juan Merchaun**

***For: Abel, Eben, Sirine, Justice, Shamie, our newbies, and for their parents.***



ACTORS EQUITY ASSOCIATION (AEA), founded in 1913 was the first of the American Actors' Unions and now represents more than 45,000 actors, singers, dancers, and stage managers nationally. Equity members are dedicated theatre professionals who uphold the highest artistic standards. Historically, AEA has stood at the forefront of many issues, including: civil rights (from the historic 1947 boycott of the then-segregated National Theatre in Washington D.C. to the 1986 founding of the Non-Traditional Casting Project); preservation of historic theatres (it initiated the land-marking of all of the Broadway theatres); national, state and local funding for the arts (AEA helped to create the National Endowment for the Arts); and arts lobbying to advance, foster, and benefit all those connected with the art of theatre. A member of the AFL-CIO, AEA is affiliated with the Federated International Artists (FIA), an international organization of performing arts unions. For more information, visit AEA's website at [www.actorsequity.org](http://www.actorsequity.org).

FINANCIAL COLLABORATORS: New York State Council on the Arts (NYSCA); Henning & Julia Hoesch, In Memory of Doris Isgrig, plus: Martha Bragin Clare Coss and Blanche Weissen Cook, Jan Clausen & Winston McIntosh, Charlotte Phillips, Nancy Romer, Elke Nicolai, Brian Stites, Cindy Rosenthal, Lawrence Kornfeld, The Russian Arts Theater and Studio, Holly Hill, Stefanie Segal, Folma Hoesch, Caspar & Sandra Hoesch, Thomas Regan, Timi Pappas, Paul and Harriet Pitcoff.

## Program Note:

Like all futurist literature, *Other Than We* is a metaphor—to be experienced literally, of course, as a high stakes adventure (will they, won't they, what will be the cost), but to lodge in the mind's heart as a fable from which some personal truth may be extracted which has meaning to each self, alone. We needn't agree on meaning—the writer is the last to suggest what something means—she has meant to create a world that sucks one in, a web of event that like any web is also a labyrinth and somewhat dangerous. She has, of course, intended—but, again, it hardly matters what she has intended—and in any case, the theater is a collective effort. Each character is a collaboration between a unique actor and the words on the page; the world lives, too, in the designers' eyes—by now, the playwright is mainly out-of-the-picture—the director (in this case, me) is trying to expedite and clarify the roads taken, driving the action deeper. (And this play has drive; the stakes could hardly be higher.) Nevertheless, the author had an intention she stands by—even if she won't say, cannot say, exactly what it was—because the intention, too, is taken up by forces inside her, outside her control. After the initial impulse and effortful investigation, once the words start speaking in her head, she attends; she does not lead.

Still and all, I wanted to go beyond my previous play, *Extreme Whether*, whose epilogue presents the choice before us, a fragile green world (a Green New Deal, I can say), or a catastrophic climate in which all life is precarious at best. The new play is set in a future where humans continued on as we do now, going about our business, using things up, seldom conscious—even the most conscious among us—of the consequences of our actions because we have always lived like this. (I am speaking of the privileged, the “developed” nations, the culprits.) The result has been climate collapse, and our toxic waste products, the nuclear radiation in our bombs, the poisons in our fuel have polluted the world. It is not just temperature rise, but all climate systems run amuck, that destroys lives. Of course, the privileged have taken shelter in the Dome, a hermetically sealed place. Those who disobey, or are no longer of use, are exiled. The Dome, of course, is highly surveilled and its shadowy rulers are trying ultimately to monitor and control every thought. Food is scarce and the solution ghoulish. “Women are wearing out,” the play's opening line, gives insight into the condition of the birthers.

There is resistance, of course, a shadowy, barely trustworthy underground. And there are rebels, those who in every tragic situation risk their lives for a vision they cherish in which human life, and all life, will at last be valued. The play is the story of four of them embarked on a foolhardy mission that may spell their doom but which might yet yield a new, fragile start to the project of conscious life.

Because I have had the great pleasure of working with George Bartenieff, Tony Giovannetti, Arthur Rosen, Sally Ann Parsons and Carisa Kelly over many years, I relied on our common concerns and their capacities to realize our visions. Donald Eastman is a new and fortunate collaborator. Christen Clifford, Caitlin Cassidy, Clea Straus Rivera, and Paul Pryce are actors who helped develop the script. Dalia Basiouny, Naomi Wallace and Kathleen Chalfant were early readers. Nina Kamberos, Egret Imprint, will publish the text. Many people's words and thoughts influenced this work. Among the writers I do not know but whose books I devoured, I acknowledge the anthropologist Sarah Blaffer Hrdy, fiction writers Ursula LeGuin, Octavia Butler, and James Baldwin (for his humanism), plus the many scientists, climate activists and nature writers whose works document often in elegant, heart wrenching prose our climate crisis. I was raised in a theater world where the word “transformation” was taken literally and intended to be given form. Joseph Chaikin's Open Theater, Judith Malina and Julian Beck's Living Theatre were my training grounds. Also, as a young woman, I met Noam Chomsky when I interviewed him for a CBS-Camera Three arts program on the lawn at M.I.T. His work continues to influence me, and we have remained in touch over the years. I spent many hours with two of his recent books on linguistics, *Why Only Us*, and *What Kind of Creatures Are We*. The title of this last book becomes an anxious question in the final transformative scene of this play. I was very lucky, too, in my friendship with the cognitive psychologist and ecofeminist Dorothy Dinnerstein, author of the groundbreaking *The Mermaid and the Minotaur*, with whom I shared hours of intense conversation, often while side stroking together in Long Island's sound, about her insistent question, “why we cannot see what we must see in order to survive.” Dorothy posited the need for a thinking-heart, a mind that could feel-think, and if there is one dominant idea in this play, that is it.

**-Karen Malpede**

**George Bartenieff** (Opa, co-director, producer), legendary actor-producer of new plays, began his career at age 14 on Broadway in *The Whole World Over*, directed by Harold Clurman with Uta Hagen and Herbert Bergoff, and this summer he played the lead in that same play at HB Studios. He is co-founder of Theater Three Collaborative and has created and acted leading roles in eleven collaborations of new plays with Karen Malpede, including his acclaimed Uncle in *Extreme Whether*, and Victor Klemperer in *I Will Bear Witness*, which he toured to London, Austria and Germany, after premiering at Classic Stage and Theater J. He has created leading roles in seminal productions: under the direction of Alan Schneider, he played the lead roles back-to-back in *Krapp's Last Tape & Zoo Story* in the 1965 revival; he was in the original productions of *The Brig* and *Dead End Kids*. Recently, he appeared on Broadway in *Fiddler on the Roof*, and *Merchant of Venice*, and at the NYSF as Cadmus in *The Bacchae*. He was co-founder of Theater for the New City where for 24 years he produced over 400 new American plays by Sam Shepard, Irene Fornes, Malpede and many others. In 1992-92, he organized six theaters nationwide to stage annual eco-theater festivals, creating and sharing new work. He co-founded Theater Three Collaborative in 1995. Up-coming TV: *Ray Donovan*. Four Obie Awards for Lifetime Achievement, Acting, and Producing, Drama Desk, Philly. Teaches Shakespeare at HB Studios. RADA, Guildhall.

**Lisa Birnbaum** (Michelle) is thrilled to be a part of *Other Than We!* Some NY off-broadway credits include John Webster's *White Devil*, *F#%king Up Everything*, *Abraham Lincoln's Big Gay Dance Party*, and *Lizzie Borden* amongst others. Recent Regional credits include playing Elizabeth Taylor in *Cleo* by Lawrence Wright, directed by Bob Balaban (Alley Theatre), Bedlam's *Sense & Sensibility* (Folger, ART, & Portland Centerstage), *Lysistrata* (Conn. Rep), *A Midsummer Night's Dream* (Playmakers Rep), *The Moscows of Nantucket* (TWN), *Italian American Reconciliation* (Longwharf Theatre), *The Cry of the Reed* (Huntington Theatre), *Taming of the Shrew* (Shakespeare Theatre of D.C.), *Alls Well That Ends Well* (Yale Rep.), *Romeo and Juliet* and *Anything Goes* (Williamstown Theatre Festival). TV Credits include *Madam Secretary* (CBS), *Deception* (NBC), *Law & Order* (NBC), and *Guiding Light* (CBS). Lisa also teaches acting at NYCDA. Lisa received her M.F.A. from the Yale School of Drama. Many thanks to Vanguard, the Birnbaum clan, and her NY fam.

**Emily Fury Daly** (Eve) Emily is a Wisconsin native and recent New Yorker having graduated with her MFA from the University of California-Irvine in 2018. She has worked regionally at such places as Pacific Conservatory Theatre (*Sense and Sensibility*), Chautauqua Theater Company (*Noises Off*, *Romeo and Juliet*), The Great River Shakespeare Festival (*Macbeth*), Pittsburgh Public Theater (*Indecent*), and American Players Theater (*As You Like It*, *The Recruiting Officer*, *Measure for Measure*). Emily is represented by Avalon Artists Group and is very excited to be working with Theater Three Collaborative for the first time! Love to the Dalys.

**Tommie J. Moore** (Tenaka) Tommie has performed in over 30 plays. His film work includes; *Robinson* (rookie FBI agent) in the feature film *Al Qarem*; Larry in the web series *LabCats*, A security guard in the short film *Close*; And most recently Abraham in the film *The Lure*. In 2020, he will be Off-Broadway with his one-man play *Dare to be Black*, (The Jack Johnson Story). Mr. Moore is currently in the original cast of Layon Gray's *Cowboy*. In which he plays the lead character, Bass Reeves. Follow Tommie on Instagram @ tommiejmoore | Facebook.com/tommiejmoore | Facebook.com/daretobeblack

**Donald Eastman** (Set Design) is thrilled to return to La MaMa with Karen Malpede for *Other Than We*. He returns to La MaMa later this season with *The Transfiguration of Benjamin Banneker* written and directed by Theodora Skipitares. Other premier productions include the plays of Tazewell Thompson, Eduardo Machado as well as two decades of design for Maria Irene Fornes. Upcoming productions include *Freedom Ride*

at Chicago Opera Theatre and Jeanine Tesori and Tazewell Thompson's *BLUE* for Washington National Opera. Donald is the recipient of numerous awards including an OBIE Award for Sustained Excellence of Design and is a grantee of the NEA/National Opera Institute.

**Tony Giovannetti** (Lighting Designer) has designed lights for all TTC production since 1995, including the premier of *I Will Bear Witness* at Classic Stage Company, and most recently he joined us in Paris for our performances of *Extreme Whether* at ARTCop21 where he solved a variety of design problems. He has designed many productions for Meredith Monk, Lee Nagrin and others, working inside and at sight specific locations outside. He is head of the electrics department at the Metropolitan Opera and has designed lighting for numerous outdoor summer concerts. Bessie Award winner for lighting design.

**Catherine Greninger** (Digital Media Specialist) designs and maintains our website and digital communications. A graduate of Pratt Institute and current student at SVA, she enjoys her time involved with the theater life while pursuing her passion in experimental motion graphics.

**Stuart Howard** (Casting) has been casting in NYC for over 30 years. He casts for Broadway, Off Broadway, National & International tours and regional productions around the U. S. including Shakespeare Theatre and Studio Theatre (both in Washington, DC), Houston's Alley Theatre, Seattle Repertory, Delaware Theatre Company, and Red Bull Theater in NYC. In April, 2020, Red Bull will present Jesse Berger's production of Jeffrey Hatcher's new adaptation of Ben Jonson's *The Alchemist*.

**Nina Kamberos** (Publisher) is the founder and editor-in-chief of Laertes, a press for literary translation located in Chapel Hill, North Carolina ([www.laertesbooks.org](http://www.laertesbooks.org)). In early 2020, she will have the honor of publishing *Other Than We* as an Egret Acting Edition, an imprint for engaged and provocative drama. It will also be included in the forthcoming anthology, *Department of Dreams: Recent Dystopian Plays from Across the World*. Through Egret Acting Editions & Literary Agency, Nina will act as a representative for Karen and *Other Than We*. She will also commission translations into French, Turkish, and German to begin to introduce this work to a wide international audience.

**Carisa Kelly** (Costume Designer) has been collaborating with Sally Ann Parsons on Theatre Three Collaborative productions since 2013 including *Extreme Whether* presented at La MaMa. Carisa's work has been seen at The Berkshire Theatre Group (*Outside Mullingar*) Primary Stages (*Fade*), Second Stage (*Mala Hierba*), MINT Theatre (*The New Morality*, *Phillip Goes Forth*), HERE Arts Center and the 52nd St Project, where she loves to help bring kids' plays to life. A Seattle native she worked with Wooden O'Theatre, Book-It-Repertory Theatre and was the resident design assistant at The Seattle Repertory Theatre. Work in film includes *Diane* (Kent Jones), *Don't Think Twice* (Mike Bribglia) and *The Ticket* (Ido Fluk). She holds an MFA from NYU's Tisch School of the Arts.

**Luba Lukova** (Graphic Designer) Luba's art is exhibited around the world and is included in the permanent collections of the Museum of Modern Art, New York; Denver Art Museum; Bibliothèque nationale de France, Paris; Hong Kong Heritage Museum; the Library of Congress; and the World Bank, Washington, D.C. She has created posters for Theater Three Collaborative and La MaMa for more than 20 years. [www.lukova.net](http://www.lukova.net)



**Karen Malpede** (Author/Director) of 20 plays and co-founder of Theater Three Collaborative. *Other Than We*, to be published in January by Laertes, follows *Extreme Whether* (La MaMa, 2018, Paris, ArtCop21, 2015, Theater for the New City, 2014); the shorts *Dinner During Yemen* (Signature, 2018), *Hermes in the Anthropocene: A Dogologue* (University of Iowa, 2019, Reed College, 2015), the revival of her 1995 *The Beekeeper's Daughter* (Theater for the New City, 2016), *Another Life* (RADA, London, Theater for the New City, 2013, Irondale, 2012, Gerald W. Lynch Theater, 2011), *Prophecy* (Berlin, 2007, London, 2008, 4th St., Theater, NYC, 2010), the docudrama *Iraq: Speaking of War* (Culture Project, 2007, CUNY Grad Center, 2006). Her most recent play *Blue Valiant* written for Kathleen Chalfant, will receive a first reading at New York Theater Workshop in December. She is author of the anthology of *Plays in Time: The Beekeeper's Daughter, Prophecy, Another Life, Extreme Whether*, lead editor of *Acts of War: Iraq & Afghanistan in Seven Plays*, author of an anthology of early plays, *A Monster Has Stolen the Sun and Other Plays*. Her short plays, fiction and essays on ecofeminism, climate crisis, a new green Federal Theater, bearing witness, the Iraq war, the US torture program, etc. are published in *The Kenyon Review*, *TriQuarterly*, *Dark Matter*, *Howlround*, *Transformations*, *Torture Magazine*, *New Theater Quarterly*, *TDR* and elsewhere. She is an adjunct associate professor on the Environmental Justice and Theater faculties at John Jay College, CUNY. McKnight National Playwrights', NYFA, Vogelstein fellow. Member: PEN, Dramatists Guild, Brooklyn for Peace. MFA Columbia University.

**Sally Ann Parsons** (Costume Designer) has designed all TTC productions since the original *The Beekeeper's Daughter* in Veroli, Italy, 1994. She designed costumes for Daniel Nagrin's many solo works, including *The Peloponnesian War* and was part of his experiment in improvisation, *The Work Group*. She was a longtime collaborator with the downtown theater artist, Lee Nagrin, the third of Theater Three Collaborative. She costumed Don Redlich's company for many years, including a number of pieces choreographed by Hanya Holm, designed many solo works for the performance artist Margaret Beals, as well as music theater works for Eric Saltzman. She designed for Elina Mooney, Phoebe Neville, Irene Feigenheimer, Barbara Roan, Billy Siegenfeld, Lee Conner, and Lorn MacDougall. She owns and is the creative director of Parsons-Meares, Ltd, a theatrical costume shop established in 1980 with her husband, James Meares. Parsons-Meares, Ltd. creates costumes for Broadway shows, dance, opera, as well as various spectacles including ice shows and circuses. She is a Tony Award winner for Excellence in Theater.

**Noah Pyzik** (Stage Manager) NY acting credits include *Addy & Uno* (Off-Broadway Alliance Award nom), Liz Swados' *Nightclub Cantata* (The York Theatre), *What I Want You To Know* (dir. George Faison), *Alex & Eugene* (NY Innovative Theatre Award), *Seven Deadly Sins* (KOY Productions), *Stormy Weather* (RAVE Festival), *Naked Boys Singing* (Theatre Center).

**Arthur Rosen** (Music and Sound Composer) for TTC has composed original music and sound for *Prophecy, Another Life, Extreme Whether*, and *The Beekeeper's Daughter*, as well as for this production of *Other Than We*. His first foray in the theatre world was working with George at the Theatre for the New City in the early seventies. Stylistically, he has traveled from Rock/Pop to Jazz to Contemporary Concert and Theatre Music to the Djembe and Sabar Music of West Africa. His Major Work: *Trouble the Water* has been over 14 years in the writing, and is a culmination of all these styles and experiences.

**Katie Rosin, KAMPFIRE PR/MARKETING** (Publicist) was instrumental in the launch of the Broadway musical *Brooklyn* and the National Tour of *Mother Load*. Kampfire has

been integral in multidimensional campaigns for New York Innovative Theatre Award Recipients, GLAAD Award winners, back-to-back NYMF Best of Fest winners, and Drama Desk nominees. In 2014, Kampfire launched Stage17.tv, a digital entertainment destination for episodic fiction and reality programming for the world's largest stage—the Internet. Some of Kampfire's current and past clients include: 14th Street Y-LABA Theater, Attic Theater, Boomerang Theatre Company, Convergences Theatre Collective, Esperance Theatre Company, The League of Professional Theater Women, MyCarl Productions, New York Innovative Theatre Awards, New York Neo-Futurists, The Performing Arts Center at Purchase College, and R.Evolucion Latina. [www.kampfirefilmspr.com](http://www.kampfirefilmspr.com)

**Craig M. Rosenthal** (Production Stage Manager) is excited to join *Other Than We* after working with Ogunquit Playhouse and their productions of *Murder on the Orient Express* and *42nd Street* as their production assistant. His other Off-Broadway credits include *The Last Jew of Boyle Heights*, *Under the Bodhi Tree*, *You Are Perfect*, *You Never Can Tell*, and Drama Desk Nominated *Threepenny Opera*. Regional: *Opera House Arts Shakespeare in Love*, *New Harmony Theatre's Hound of the Baskervilles*, *The Fantasticks*. National Tours: *Sid the Science Kid* and *Junie B. Jones*.

**Beatriz Schiller** (Photographer) photographer-journalist & visual artist, lives mostly in NY. Published in 3 continents, by major publications among others: N. Y. Times, N. Y. Magazine, Art in America, Der Spiegel, Lufthansa Magazine, Jornal do Brasil, Time, Newsweek, Opera News, Dance Magazine and more. She photographed and/or interviewed onstage, in various locations, countries and in her studio, Composers, Maestros, Playwrights, Choreographers, Writers, Singers, Dancers, Filmmakers, Visual Artists, such as: Marguerite Yourcenar (1st woman in Académie Française), Noam Chomsky, Robert Wilson, Karen Malpede, George Bartenieff, Lee Breuer, John Cage, Steve Reich, Virgil Thompson, Robert Rauschenberg, Francis Bacon, Joseph Beuys, Jimmy Durham, Pavarotti, Nureyev, Baryshnikov, Pina Bausch, Mark Morris, Werner Herzog, at places as The Metropolitan Opera, Brooklyn Academy of Music, Pepsico Summerfare, La Mama, Joyce Theater, Lincoln Center, Theater for a New City. Work shown/published among other places: Walker Arts Center, Lincoln Center for the Performing Arts, The Cathedral of St. John the Divine, NY Public Library, MAM Rio de Janeiro, MoMA NY etc. Beatriz Schiller's book *Beyond the Flag, Iconographies of Patriotism* of photos and text, will be published this December 2019. She photographs Karen Malpede's plays & George Bartenieff's acting, since Beckett in the 1980s to *Other than We* 2019- that will open at La MaMa 11/2019

**Jen Wiener** (Stage Manager) is delighted to be working on this premiere production. Select Stage Management credits include: *Broken Story* (Gene Frankel Theatre), *The Big Time* (AADA), *Her Naked Skin* (AADA), *Richard III* (Scranton Shakes), *Gilded* (BAM), *The Sisters* (Teatro Latea), *Your Alice* (BAM, Edinburgh Fringe), *Into The Woods* (Founders Hall Theater) and *Gemini* (The Lion Theatre). Jen is a freelance Stage Manager based in NY and willing to travel. Special thanks to her family, friends and Mike for their continued love and support.

**Theater Three Collaborative** is an Obie-winning, 33-year-old theater, co-founded with the late, great Lee Nagrin and led by actor/producer/director George Bartenieff ("a national treasure") and playwright/director Karen Malpede ("one of our most prominent political playwrights"). A multi-award-winning writing, design and acting team that has collaborated for over three decades on eleven original projects in NY and Europe. Their last four plays are anthologized along with seven critical essays in *Plays in Time: The Beekeeper's Daughter, Prophecy, Another Life, Extreme Whether. Other Than We* will be published by Laertes. [www.theaterthreecollaborative.org](http://www.theaterthreecollaborative.org)

# LA MAMA



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*Rendering: 74 East 4th St.*

La MaMa's historic, landmark building at 74 East 4th Street is undergoing an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit [www.lamama.org/remakeaworld](http://www.lamama.org/remakeaworld)



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**July 1, 2018 – June 30, 2019**

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## NOW PLAYING

### Virgo Stars

Nov 14 - Dec 1, 2019  
The Downstairs

### The Dark Star From Harlem: The Spectacular Rise of Josephine Baker

Nov 21 - Dec 1, 2019  
Ellen Stewart Theatre

### Other Than We

Nov 21 - Dec 1, 2019  
The Downstairs

### Experiments Play Reading Series Speech Therapy

November 25, 2019  
La Galleria  
47 Great Jones

### The Trojan Women Project Festival

December 5 - 15, 2019  
Ellen Stewart Theatre

## COMING SOON

### Indian Market and Social

December 6 - 8, 2019  
The Downstairs

### Where Are We Now

Dec 11 - 21, 2019  
The Downstairs

### GAZ

December 19 - 22, 2019  
Ellen Stewart Theatre

### Koliada Winter Songs

December 21, 2019  
Ellen Stewart Theatre

### La MaMa Kids Winter Wonderland

December 22, 2019  
The Downstairs

### Christmas in Nickyland

Dec 22, 2019  
The Downstairs