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Mouthwasher

Best known for his role in *Rinse and Repeat for the Holiday Season*, where he played a crucial part in washing away any leftover food or bacteria from one too many holiday cookies.

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2017–18 Season at the Lederer Theater Center

under the direction of

Curt Columbus

Arthur P. Solomon and Sally E. Lapides Artistic Director Tom Parrish Executive Director

40TH ANNIVERSARY!





THE ARTISTIC TEAM

Directed by Angela Brazil and Stephen Thorne Music Direction by Michael Rice Choreography by von Tande Set Design by Michael McGarty Costume Design by Toni Spadafora Lighting Design by Dawn Chiang Sound Design by Peter Sasha Hurowitz Production Stage Managed by Kristen Gibbs*

November 9 - December 31, 2017 in the Elizabeth and Malcolm Chace Theater

Presented by

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This production is dedicated to Stephen Hamblett and his love for the story of A Christmas Carol.

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ON THE COVER: JOE WILSON JR . IMAGE BY MICHAEL GLIY

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THE CAST

STAVE I: MARLEY'S GHOST

Ebenezer Scrooge Joe Wilson, Jr.*‡

Bob Cratchit John Noble Barrack

Solicitors for the Poor Janice Duclos*‡, Rachael Warren*‡

Fred, Nephew to Scrooge Jack Dwyer

Jacob Marley Daniel Duque-Estrada*

Undertaker Anne Scurria*‡

Undertaker's Man Orlando Hernández

Mrs. Dilber Rebecca Gibel*‡

STAVE II: THE FIRST OF THE THREE SPIRITS

The Ghost of Christmas Past Anne Scurria*‡

Schoolmaster Janice Duclos*‡

Fan Qiana Sumner/Calista Aguinaldo

Scrooge as a Child David-Allen Sumner/Jeffrey JJ Bento

Young Scrooge Taavon Gamble*

Belle Jayne McLendon*

Mrs. Fezziwig Rachael Warren*‡

Fezziwig's Daughters Oriana Lada*, Shaffany Terrell

STAVE III: THE SECOND OF THE THREE SPIRITS

The Ghost of Christmas Present Orlando Hernández

Mrs. Cratchit Oriana Lada*

Martha Anai Nightingale/Emerson McGrath

Belinda Sofia Borges/Hadasyah Mestres

Peter Samuel Wright/Jack Hollen

Tiny Tim Joshua Pacheco/Lyndsie Lapierre

Lucy Shaffany Terrell

Sister-in-Law Rebecca Gibel*‡

Topper Daniel Duque-Estrada*

Party Guests Janice Duclos**, Taavon Gamble*, Jayne McLendon*

Laborers John Noble Barrack, Oriana Lada*, Anne Scurria*‡

Rachael Warren*‡

Want Anai Nightingale/Emerson McGrath

Ignorance Samuel Wright/Jack Hollen

STAVE IV: THE LAST OF THE THREE SPIRITS

The Ghost of Christmas Yet to Come Taavon Gamble*

Shaffany Terrell, Qiana Sumner/Calista Aguinaldo

The Royal Exchange Jack Dwyer, Anne Scurria*‡,

Rachael Warren*‡

Old Jo Janice Duclos*‡

Charwoman Jayne McLendon*

Poor Wife Rachael Warren*‡

Poor Husband Daniel Duque-Estrada*

STAVE V: THE END OF IT

Turkey Girl Sofia Borges/Hadasyah Mestres

The Company: John Noble Barrack, Janice Duclos*‡,
Jack Dwyer, Daniel Duque-Estrada*, Taavon Gamble*,
Rebecca Gibel*‡, Orlando Hernández, Oriana Lada*,
Jayne McLendon*, Anne Scurria*‡, Shaffany Terrell,

Rachael Warren*[‡], Joe Wilson, Jr.*[‡]

The Musicians: Terry Anthony, woodwinds (substitute);
Randy Cloutier, percussion (substitute); Kett Lee, cello;
Richard Marchetti, woodwinds; Michael Rice, keyboard & accordian; Mike Sartini, percussion; Bill Vint, woodwinds (substitute)

The Children: *Please note* that there are two casts of children for this production — Red/Green in the cast list below. The cast for your performance will be announced at the beginning of the show.

Red Cast: Sofia Borges, Anai Nightingale, Joshua Pacheco, David-Allen Sumner, Qiana Sumner, Samuel Wright Green Cast: Calista Aguinaldo, Jeffrey JJ Bento, Jack Hollen, Lyndsie Lapierre, Emerson McGrath, Hadasyah Mestres

Participating Community Groups: The Boys and Girls Club of Pawtucket, The Boys and Girls Club of Woonsocket, Dance for the Aging Population, Dorcas International Institute of RI, Festival Ballet Providence, Girls Rock! Rhode Island, NAMI Rhode Island, The Manton Avenue Project, Partnership for Providence Parks, Progreso Latino, Providence Veteran's Administration, Rhode Island Latino Arts, Seven Hills RI, Sisters Overcoming Abusive Relationships (SOAR), Tenderloin Opera Company, Tomaquag Museum, YouthBuild Preparatory Academy, Youth Pride RI.

Production Director Laura E. Smith

- * Member of Actors' Equity Association, the union of professional actors δ stage managers
- **‡** Trinity Rep Resident Acting Company member

ATASTY GIFT

For eleven years, there's been a unique ending to *A Christmas Carol*. At the curtain call, Scrooge steps forward and asks the audience to donate to the Rhode Island Community Food



Bank. This tradition began in 2006, when artistic director Curt Columbus arrived in Providence. While touring the Rhode Island Food Bank, his husband Nate Watson suggested tying food bank collections to *A Christmas Carol*. Why not provide an opportunity to live Scrooge's lesson of compassion and charity?

Last season, *A Christmas Carol* audiences gave \$43,726 to the Food Bank, and over the past decade, they've contributed more than \$400,000. During Curt's time as artistic director, this tradition has been an important link between Trinity Rep and its home. As Curt explains, "A strong Rhode Island community is the basis for a strong Trinity Rep." This relationship not only helps Rhode Islanders in need, but reminds audiences to bring the spirit of *A Christmas Carol* into their lives and to the rest of Rhode Island.

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FROM THE ARTHUR P. SOLOMON AND SALLY E. LAPIDES ARTISTIC DIRECTOR



WELCOME TO our annual production of A Christmas Carol by Charles Dickens. Trinity Repertory Company's version has lasted

FRIENDS

FROM THE EXECUTIVE DIRECTOR

THANK YOU FOR making Trinity Repertory Company and A Christmas Carol a part of your holiday

season. Trinity Rep's A Christmas Carol has been a Southern New England tradition for



and reminding us all of the joys of family, friends, community, and generosity. This year, as the production celebrates this milestone anniversary, the community takes center stage, with each performance featuring a different

As Fred tells his Uncle Ebenezer Scrooge, "I have always thought of Christmas time as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people as if they really were fellow passengers to the grave, and not another race of creatures bound on other journeys." There is a saying that there are two types of charities — those that save lives and those that remind us why life is worth saving. The incredible community groups featured here, including Trinity Rep, represent a mix of both, working to make our region and world a better place, and ever fighting "ignorance" and "want."

My first experience in the theater as a child at a student matinee of A Christmas Carol changed my life forever, opening my mind and my heart to the world's enormous possibilities and inspiring my curiosity in understanding different types of people and ideas. Nearly every day I hear stories from people like you about how Trinity Rep has touched their lives in important and meaningful ways — the play that brought a family closer together, the child who now dreams of doing something spectacular, and the elder who finds great solace in her once-a-month outing to Trinity Rep.

helping to underwrite our productions, education programs and community services that improve the lives of so many. With your charitable support, for example, this production will ignite the imaginations of over 8,500 students through Project Discovery, brighten the holidays for families through our partnership with the Rhode Island Community Food Bank, and bring scores of people together to create treasured memories that will be with you today, tomorrow and for years to come. Ticket sales cover only a portion of the cost of making your theater; the rest must be subsidized by the generosity of people like you who value this community jewel. Please take a moment now to support Trinity Rep and our efforts to unite our community through shared experiences and stories. Your tax-deductible gift, no matter the size, makes a difference. Donation reply envelopes are available throughout the theater for your convenience. You may also contribute online at www.

Theater also makes a great gift, providing an opportunity to find precious time with friends or loved ones. With many fabulous productions still ahead this season — including an inspirational musical, rollicking comedies, and timeless classics — Trinity Rep offers a number of great gift options from gift certificates to specially priced ticket packages.

From all of us at Trinity Repertory Company, may you and yours have a very happy and healthy holiday season and New Year.

40 years, helping thousands get into the spirit

non-profit or service organization.

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for 40 years, in large part, because we reimagine it every year from the ground up, returning to the great source material in order to find something fresh and unexpected. Not only is the Dickens novella so well-observed and human that it is rich with inspiration in itself, but the story also has the remarkable ability to reflect the time in which it is being read.

It should be remembered that Charles Dickens helped invent Christmas as we know it in the first place. At the time that he wrote A Christmas Carol. the holiday was generally a raucous affair, with roving bands of drunken people going from house to house, demanding to be treated to food and drink (think of the song, "Here We Go A-Wassailing"). Dickens described a festive time, but one that was much more about family than about rowdiness or drunkenness. In a sense, he called into being the kind of Christmas he wanted to see, and it became the basis for the holiday we know today.

In the middle part of the 20th century, the movie industry discovered Dickens' story as the perfect audience pleaser. Everyone has their favorite movie version — some people prefer the Alistair Sims, others the George C. Scott version, still others the Muppets! — yet in all of them, the giving of presents becomes a central image. While this is not a major part of the original Christmas Carol narrative, it reflects the change in the Christmas traditions of the time, one that puts focus on the exchange of gifts as a central ritual of the season. In this, we can see Dickens' narrative changed by the times in a way that stays with the story as it is told forward.

Trinity Rep's A Christmas Carol has its own traditions at its heart, which is a spirit of giving and community. From the beginning, it has been a favorite for our Project Discovery program which introduces school kids to theater. Literally hundreds of thousands of students have come to the show over the years with their teachers, giving an educational opportunity around a much-beloved story. Our Christmas Carol inflects young minds, making them better neighbors, better siblings, better citizens. The story has that power.

Then, since 2006, we have partnered with the Rhode Island Community Food Bank to raise funds for the invaluable work that they do. Simply by collecting pocket change after the show, we've raised over a quarter million dollars to help families with food need in our state. And this year, we are partnering with eighteen different non-profits from around Rhode Island and asking them to join our Carol onstage.

As I said at the beginning, A Christmas Carol has the ability to reflect the time in which the story is being told. In our time, nothing is more important than opening our arms to our neighbors, finding spaces where people can come together, working for the common good over working for personal gain. Our Carol this year is all about that story, and we are so thrilled that you are here with us to enjoy it. Happy holidays from all of us here at Trinity Rep, from our family to yours.

I'll look forward to seeing you at the theater.

-Curt Columbus, Arthur P. Solomon and Sally E. Lapides Artistic Director



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"Ebenezer Scrooge is truly one of the great parts." – JOE WILSON, JR.

by Braxton Crewell

As we approached the 40th anniversary of A Christmas Carol, I had the pleasure of talking with resident acting company member **Joe Wilson Jr.**, about playing Ebenezer Scrooge this season. Joe had expressed his excitement and gratitude at recent Trinity Rep events, but I wanted to ask him a few more questions about the production.

Braxton: What do you like about playing Scrooge?

Joe: I played him in 2008 as part of the second cast of *A Christmas Carol*, with Mauro Hantman also playing Scrooge. This is the first time I'm developing the role from the beginning. I've lived with this character for a long time. After all, I've been in 10 productions of *A Christmas Carol* here at the Rep. What excites any actor are the opportunities to play great roles. And Ebenezer Scrooge is truly one of the great parts. The journey that the character goes through in the course of an evening is so complicated, emotional, and fun.

Braxton: Why do you think it's important we do *A Christmas Carol* differently every year?

Joe: Like any great story handed down from generation to generation, we re-tell these iconic tales to remind us of common, shared humanity. History has a way of repeating itself, and humans are not under-prone to making the same mistakes over and over. These moments in the theater give us a chance to see what is good and possible in all of us. This time of year can be such a complicated experience for so many people. While joyous, some feel lonely, many feel disenfranchised, and some

David O'Connell & Joe Wilson, Jr. in A Christmas Carol, 2009 directed by Liesl Tommy

are so wounded that they withdraw from the world. This story teaches us that in the midst of darkness, hope can be discovered and renewed. The stories that we tell become internal sources of inspiration.

Braxton: How will this experience compare to your first *Christmas Carol* at Trinity Rep?

Joe: This year's production will highlight community groups that are doing work that is in the truest spirit of *A Christmas Carol*. We will feature these social service organizations onstage in our production, and provide them an opportunity to educate our audiences about the great work that they do... what drives them to serve, and all the creative ways that they are reaching the people in our community.

Braxton: What has it been like developing this show with directors Stephen Thorne and Angela Brazil?

Joe: Angela and Stephen have been wonderful collaborators and friends over the years. I trust and admire their artistic taste, integrity, and passion for telling extraordinary stories. In addition, I admire the care, compassion and generosity that they have shown throughout the process of forming the community partnerships featured in this production. They are smart and very funny, and have assembled a dynamic, diverse, and fantastic cast and creative team.

Braxton: Do you have a favorite memory of *A Christmas Carol* at Trinity Rep?

Joe: I would like to dedicate my performance in this year's show to the people of the City of Providence. I am from New Orleans. In my first production as a member of the company at Trinity Rep, I suffered a major knee accident which required that I drop out of the show, and have immediate surgery. My first time back on stage as a company member was in A Christmas Carol in 2005. I was so moved by the production because, as my family was struggling to recover from Hurricane Katrina, and as I was performing in that production, I was constantly reminded of the gracious and generous way my new family at Trinity Rep welcomed me, and took care of us in our time of need. You fundraised, prayed, and sent well wishes, and ensured that in my family's time of greatest need, they would not have to worry about me. You eased my pain of feeling so helpless, as I watched them on television suffering thousands of miles away. I will never forget the generosity and kindness shown to me and my family by this community as my hometown struggled to recover. That production of A Christmas Carol reminded me of all that I should be grateful for, and gave me the strength and resolve to pick myself up, to move forward, to do more... to be better.

PROLOGUES Join us for our free, pre-show series, **Prologues**. An hour before each subscription series performance (excluding *A Christmas Carol*), an actor or other facilitator will lead patrons in an enlightening 30-minute discussion about the show you're about to see. Spoilers and plot points not included!

BEFORE THE SHOW STARTS

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The More, the Merrier



Community organizations perform in A Christmas Carol

rinity Rep's 40th anniversary production of *A Christmas Carol* features a special addition — as part of our ongoing efforts to forge deeper connections with the Rhode Island community, co-directors Angela Brazil and Stephen Thorne have invited 18 non-profit, community service organizations to join our company onstage in this year's production. Representatives

of each group will perform in three consecutive performances throughout the run of the show.

Performing on the Chace stage in *A Christmas Carol* will be The Boys and Girls Club of Pawtucket, The Boys and Girls Club of Woonsocket, Dance for the Aging Population, Dorcas International Institute of RI, Festival Ballet Providence, Girls Rock! Rhode Island, NAMI Rhode Island, The Manton Avenue Project, Partnership for Providence Parks, Progreso Latino, Providence Veteran's Administration, Rhode Island Latino Arts, Seven Hills RI, Sisters Overcoming Abusive Relationships (SOAR), Tenderloin Opera Company, Tomaquag Museum, YouthBuild Preparatory Academy, and Youth Pride RI

"This is a story about someone who's chosen to isolate himself from his community, at great cost to that community and to himself. It couldn't be a more timely story; in our current fractured landscape, the importance of community, of looking at and really seeing each other, is critical," said co-director Angela Brazil. "We're thrilled to feature folks from our Rhode Island community who do work we think is invaluable here, work we want our audiences to know about. And the company of *A Christmas Carol* is so excited to play with these brand-new actors!"

"I am very excited about working with our community groups in our production because a big part of this story is about actually connecting with the world around us, as opposed to being 'solitary as an oyster' as Scrooge is," remarked co-director Stephen Thorne. "Dickens suggests that Christmas is one of the only times of year when we make an attempt to think about the people around us, whether family or strangers — so it seems natural to actually see more folks from our Rhode Island community and to actively include them in this amazing yearly community event that is *A Christmas Carol.*"

Bringing these organizations on stage builds on Trinity Rep's longstanding commitment to the Rhode Island community. Since 2006, money has been raised after every performance of *A Christmas Carol* for the Rhode Island Community Food Bank — helping Rhode Islanders in need and reminding audiences to bring the spirit of Dickens' story into their lives. Over \$400,000 has been raised since 2006 for the Food Bank thanks to the generosity of audience members. Now we are excited to introduce more hardworking community organizations to our audiences:

The Boys & Girls Club of Pawtucket provides life-changing and life-saving programs to youth in our community. These programs help youth realize goals set in the priority areas of Academic Success, Good Character and Citizenship, Healthy Lifestyles, and Confident Self-Expression through the Arts. Year-round Club members participate in a wide range of

enrichment activities designed to help them learn, grow, make friends, and have fun. With over 3,000 program participants each year, Great Futures Start HERE! More information is available at www.bgcpawt.org.

The Boys & Girls Club of Woonsocket offers a safe, fun, and educationally engaging place for youth ages 5–18, before and after school, when kids need us the most. Professionally developed programs are offered by caring, trained adult staff in six core areas: Character and Leadership Development, Education, Career Development, Health and Wellness, the Arts, and Sport and Recreation. The mission of the Club is to enable all young people, especially those who need us most, to reach their full potential as productive, caring, responsible citizens. Stop by your local Club to see the amazing things members and staff are doing each day! More information is available at www. bgcwoonsocket.org.

Dance for the Aging Population (DAPpers) is a dance class open to all ages and all abilities. It was created in 2013 as part of a program at Brown University called Artists and Scientists as Partners (ASaP). They invite people from the community with movement challenges to join them in the art and practice of dance regardless of previous dance experience and at a range of mobility levels, seated or standing. In the dance studio, people find joy, vitality, and a deep connection with others. We all become dancers.

Dorcas International Institute of Rhode Island is

committed to building on the diversity and strength of the people they serve as an investment in a stronger and more connected community. They welcome all those who are working to overcome cultural, educational, economic, and language barriers; and they empower them to achieve self-sufficiency and to participate actively in our community. They provide client-centered services, advocacy and opportunities based on their expertise in family literacy and adult education, employment services, refugee resettlement, translation, interpretation, U.S. citizenship, and immigration services. More information is available at www.diiri.org.

Festival Ballet Providence (FBP) is a professional dance company recognized for its high artistic quality, enriching the community with performance and education programs. As the resident ballet company of Rhode Island, FBP is comprised of 25–30 classically trained, professional ballet dancers performing a wide range of classical, neoclassical, and contemporary works in three venues in Providence: PPAC, The Vets, and its own Black Box Theatre. The FBP School educates the next generation of aspiring dancers with the highest quality education, including a successful program for children with Down Syndrome recognized for its therapeutic impact and inspiring success. FBP's educational outreach program reaches more than 5,000 children each season and connects directly with the community with workshops and demonstrations. More information is available at www.festivalballet.com.

Girls Rock! Rhode Island is a volunteer-based non-profit that uses music creation and critical thinking to foster empowerment, collaborative relationships, and the development of healthy identities in girls and women. They offer summer camps and year-round music empowerment programs for girls, women, trans, and gender-nonconforming youth and adults. Their new program space on Westminster Street in Providence provides opportunities for more year-round engagement and new programs, including an afterschool

drop-in program and gender discussion group. More information is available at www.girlsrockri.org.

The Manton Avenue Project's mission is to nurture the unique potential of young people in Olneyville by unleashing their creative voices and uniting them with professional artists to create original theater. MAP offers year-round tuition-free playwriting and performance programs aimed at giving young people tools to forge ahead to become tomorrow's creative thinkers and community leaders. More information is available at www. mantonavenueproject.org.

NAMI Rhode Island provides free mental health support groups and classes to individuals and families affected by mental illness. NAMI RI also provides free mental health education to thousands of school children every year. The mission of NAMI RI is to educate the public about mental illness, to offer resources and support to all whose lives are touched by mental illness, to advocate at every level to ensure the rights and dignity of those with mental illness, and to promote research in the science and treatment of mental illness. More information is available at www.namirhodeisland.org.

Partnership for Providence Parks is a 501 (c)(3) non-profit that supports volunteer groups — Park Friends — seeking to transform neighborhood parks into thriving green spaces that reflect the needs and character of their community. They work in 100-plus city parks in all 26 neighborhoods in Providence. They see public lands as platforms for access, equity, and social justice. Their overarching goal is to build community through programs in Play, Health + Wellness, Education and Conservation, Stewardship, and Technical Support and Training. They are honored that Trinity Rep is one of their 50 community partners. They invite you to become a park friend and their PARK-ner, too! More information is available at www.ProvidenceParks.org.

Progreso Latino, Inc. is a multi-service, non-profit, community-based organization located in Central Falls. Their mission is to empower Rhode Island's Latino and immigrant communities to achieve greater self-sufficiency and socio-economic progress by providing transformational programs that support personal growth and social change. More information is available at www.progresolatino.org.

The Providence Veterans Administration's mission is to fulfill President Abraham Lincoln's promise "to care for him who shall have borne the battle, and for his widow and his orphan" by serving and honoring the men and women who are America's veterans. More information is available at www.providence.va.gov.

Rhode Island Latino Arts is the state's leading non-profit organization exclusively dedicated to the promotion, advancement, development, and cultivation of Latino arts, including the art, culture, history, and heritage of Rhode Island Latinos. They are proud to be a partner of this innovative production of *A Christmas Carol* and to participate in the theater's vision of engaging new audiences more deeply. More information is available at www. rilatinoarts.org.

Seven Hills RI, one of 12 Seven Hills Foundation Affiliates, is a comprehensive social services agency serving more than 1500 children and adults with significant life challenges, living in Rhode Island. The mission of Seven Hills Foundation is to promote and encourage the empowerment of people

with significant challenges so that each may pursue their highest possible degree of personal well-being and independence. Empowering services offered include: Early Intervention, Home Based Children's services, Behavioral Health, Enhanced Outpatient Services, Adult Residential/Day programs and many more. More information is available at www.sevenhills.org.

SOAR (Sisters Overcoming Abusive Relationships)

is a grassroots task force of the Rhode Island Coalition Against Domestic Violence. Established in 1989, SOAR is made up of domestic violence survivors, who are dedicated to using their voices and experiences to end domestic violence. The mission of SOAR is to promote, advocate, and work towards the elimination of domestic violence and to embody and give visibility to the voices of abused women. More information is available at www.soarinri.org.

Tenderloin Opera Company is a music and theater group that tells the story of homelessness in Rhode Island through writing, music, and performance. Named after the San Francisco neighborhood in which it was founded, TOC members include currently and formerly homeless Rhode Islanders and their advocates. TOC authors, writes music, and performs one opera a year based on stories of homelessness, abuse, addiction, hope, love, and redemption. They also perform often at soup kitchens, shelters, political rallies, and protest events with the aim of supporting and telling the stories of all marginalized people across Rhode Island and beyond. More information is available at www.facebook.com/TenderloinOperaCompany.

Tomaquag Museum's mission is to educate the public and promote thoughtful dialogue regarding Indigenous history, culture, arts, and Mother Earth, and connect to Native issues of today. Their core values are rooted in their Indigenous beliefs that drive their organization's strategy and decisions and contribute definitively to its success. The very culture of the organization is determined by their traditional values and philosophy. Respect, leadership, inclusiveness, knowledge, and responsibilities are the ideals and inspiration that guide Tomaquag Museum and its employees. As their organization continues to grow and develop, these values guide them into the future. More information is available at www.tomaquagmuseum.org.

YouthBuild Preparatory Academy is designed based on a community that recognizes and supports the diverse needs of urban youth, creates an environment for individual growth, and cultivates social and emotional development resulting in a successful transition from adolescence to adulthood. YouthBuild Preparatory Academy is laser-focused on academic excellence and achievement. They provide a rigorous and relevant, standardsdriven experiential learning community to ensure all students master the content and skills necessary to earn a postsecondary degree. More information available at www.youthbuildprov.org.

Youth Pride RI is an affirming space for lesbian, gay, bisexual, trans, queer, and questioning young people to build community, develop connections, and be themselves. Youth come together from a wide range of backgrounds and join with one another over common issues and activities, sometimes as simple as playing video games or sharing a meal. All of their programs are free of charge and include individual counseling, weekly discussion groups, leadership trainings, social events, and wellness activities. In the end, youth experiences at Youth Pride RI can be transformative. More information is available at youthprideri.org.

Like the shows? Follow us on social media! Tag your experience with **#christmascaroltrc**







THE ARTISTIC TEAM

ANGELA BRAZIL* ‡

Co-Director

Trinity Rep: This is Ms. Brazil's 18th season with the company. Highlights include: Scout, To Kill a Mockingbird; the title characters in The Heidi Chronicles and Veronica Meadows; Hildy Johnson, His Girl Friday; Elizabeth Proctor, The Crucible; Jane, Absurd Person Singular; Matilde, The Clean House; Samantha, Indoor/ Outdoor: Julia, A Delicate Balance: Claire, The Long Christmas Ride Home; Edward and Victoria, Cloud Nine: Priscilla, Homebody/Kabul. Other favorites: Appropriate, Blues for Mister Charlie, House & Garden, Cherry Orchard, The Henriad, and The Cider House Rules. Other Theaters: Dallas Theater Center, Long Wharf Theatre, Berkeley Rep, The Bread Loaf Acting Ensemble, Riverside Theatre, Other: Ms. Brazil is Director of the Brown/Trinity Rep MFA Programs, and a member of its Voice and Speech faculty.

STEPHEN THORNE* ‡

Co-Director

Trinity Rep: This is Mr. Thorne's 18th season. Favorite roles: Atticus, *To Kill a Mockingbird;* Tom Joad, *The Grapes of Wrath;* Homer Wells, *The Cider House Rules;* John Proctor, *The Crucible;* Arthur, *Camelot;* Hamlet; Stephen, *The Long Christmas Ride Home;* Hal/Henry V, *The Henriad;* Matt, *The Fantasticks;* Heisenberg, *Copenhagen;* Quango, *Homebody/Kabul;* Garry, *Noises Off.* Other Theaters: Actors Theatre of Louisville, Long Wharf Theatre and Riverside Shakespeare Festival. He has been a member of the Bread Loaf School of English Acting Ensemble since 1999. Other: Stephen is the author of two plays: *The Completely Fictional — Utterly True — Final Strange Tale of Edgar Allan Poe* and *Veronica Meadows*.

MICHAEL RICE

Musical Director

Trinity Rep credits include Beowulf: A Thousand Years of Baggage, Oklahoma!, Oliver!, Paris by Night, Cabaret, Camelot, and A Christmas Carol. Recent highlights include two productions of 1776, directed by Frank Galati. As a composer/lyricist, Rice adapted a version of Brecht's The Good Woman of Setzuan (Samuel French) with Eric Bentley, and composed the musical American Beauty, written with Jack Heifner, Romulus Linney and others, which has been produced throughout the country. His newest musical drama, During Wind and Rain, written with librettist Margaret Jones Bolsterli, premiered last spring at Little Rock's Argenta Theatre.

YON TANDE

Choreographer

Trinity Rep: Debut. Choreography/Movement: New York SummerStage, Kumble Theater for the Performing Arts, Movement Research (Judson Church), Martha Graham Studio Theater, NYU Graduate Acting, Merrimack Repertory Theatre, BerkshireTheatre Festival. Theater: GuthrieTheatre, Signature Theatre, Minneta Lane Theatre, New Ohio Theatre, New Jersey Performing Arts Center, National BlackTheatre, New York Live Arts, Roulette, Japan Society, The Kitchen. Other: Kennedy Center, Karamu House, Publick Playhouse, Elizabeth Theatre. BFA, Howard University, MFA, Long Island University, Ph.D. candidate and Driskell Fellow, Institute for Doctoral Studies in the Visual Arts.

MICHAEL McGARTY

Set Designer

In more than 30 years, productions at Trinity Rep include: Like Sheep to Water, or Fuente Ovejuna, A Midsummer Night's Dream, Beowulf: A Thousand Years of Baggage, Arnie Louis and Bob, To Kill a Mockingbird, Julius Caesar, Ivanov, Vanya and Sonia and Masha and Spike, The Grapes of Wrath, King Lear, Three by Three in Rep, Steel Magnolias, It's a Wonderful Life, Absurd Person Singular, Dead Man's Cell Phone, Cabaret, A Christmas Carol, A Raisin in the Sun, and The Importance of Being Earnest. On Broadway, Michael designed Master Class, Wait Until Dark, and God Said "Ha." He has also designed for NY Shakespeare Festival, Old Globe Theatre, Pittsburgh Public Theater, NY City Opera, Cincinnati Opera, Opera Pacific, Wilma Theater, Dallas Theater Center, Seattle Rep, Geffen Playhouse, Mark Taper Forum, Philadelphia Theater Company, Pasadena Playhouse, Williamstown Theater Festival, Bay Street Theater and the Kennedy Center. Michael teaches design at RISD.

TONI SPADAFORA

Costume Designer

Toni Spadafora is a designer and artist who has worked on Broadway, in regional theater, opera, commercials, television, film, and even in football stadiums — having costumed the opening and closing ceremonies for the 1984 Summer Olympics. She has also worked in the fashion industry managing the Los Angeles atelier of Bob Mackie as well as designing for retailers Chico's and Lane Bryant. She recently had a one-woman show of her collage artwork at the Cotuit Center for the Arts. At Trinity Rep, she has designed A Christmas Carol, Ivanov, Barefoot in the Park, The Glass Menagerie, To Kill a Mockingbird, Blues for Mister Charlie, Oklahoma!, Death of a Salesman, and Skeleton Crew.

DAWN CHIANG

Lighting Designer

Trinity Rep: The Mountaintop. Broadway: Zoot Suit, co-design for Tango Pasion; associate design: Show Boat, La Cage Aux Folles. Opera: Resident lighting designer, New York City Opera. Off Broadway: Manhattan Theatre Club, Roundabout Theatre, the first two seasons of the Encores! (City Center/New York). Regional Theater: Oregon Shakespeare Festival, Mark Taper Forum, Denver Center Theatre Company, South Coast Repertory, Guthrie Theater, Syracuse Stage, and Arena Stage. Awards: Two Dramalogue awards, two Lighting Designer of the Year awards (Syracuse Area Live Theatre). **Nominations:** American Theatre Wing/ Maharam design award, Los Angeles Drama Critics' Award and San Francisco Bay Area Drama Critics' Award.

PETER SASHA HUROWITZ

Resident Sound Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including last season's *Like Sheep to Water, or Fuente Ovejuna, A Midsummer Night's Dream,* and *Beowulf: A Thousand Years of Baggage.* This is his 22nd season with the company, where he serves as sound engineer.

ADDITIONAL STAFF

Assistant Director	Jordan Butterfield
Child Coordinators Ja	ike Kuhn, Devin Mooney
Dance Captain	Taavon Gamble

THE CAST JOHN NOBLE BARRACK



Brown/Trinity Rep: Nate, A Map of Virtue; Baptista, The Taming of the Shrew; Autolycus, The Winter's Tale; Alistair/Carl, Game the Play or Play the Game; Jimmy, Rachel. Other Theaters: Morell, Candida, Jerry, Once in a Lifetime,

File, 110 in the Shade, Don Carlos Homenides de Histangua, A Flea in Her Ear, Simon, The Game's Afoot, Monomoy Theatre; Con, Stupid F***ing Bird; Arthur-a-Bland, Robin Hood, Williamstown Theatre Festival; Robert Gutman et al, If All the Sky Were Paper, Dogberry, Much Ado About Nothing, Martha's Vineyard Playhouse; Sir Nathaniel, Love's Labour's Lost, Saratoga Shakespeare Co. Other: Third-year student in the Brown/Trinity Rep MFA

This theater operates under agreements with the League of Resident Theatres, Actors' Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater.











Acting program. Graduate of Skidmore College BS in Theater

JANICE DUCLOS* ‡

Solicitor, Schoolmaster, Party Guest, Old Jo



Trinity Rep: 33 seasons, favorite roles include: Rose, Dancing at Lughnasa; Sister Mary, Sister Mary Ignatius Explains It All for You; Miss Hannigan, Annie; Polonius, Hamlet; Melony, The Cider House Rules; Josie, A Moon for the Misbegotten; Wanda,

The Waiting Room; Virginia, The Clean House; Beverly, The Receptionist; Lady Bracknell, The Importance of Being Earnest; Fraulein Kost, Cabaret; Jean, Dead Man's Cell Phone; Morgan Le Fay, Camelot; M'Lynn, Steel Magnolias; Sonia, Vanya and Sonia and Masha and Spike; Lorraine, A Lie of the Mind; Librarian, Middletown, Queen Isabella, The Hunchback of Seville; Aunt Eller, Oklahoma! Director: One for the Money, which she wrote, and Intimate Apparel, Trinity Rep. Other Theaters: American Repertory Theater, Arena Stage. Other: She is a graduate of CCRI and URI.

DANIEL DUQUE-ESTRADA*

Jacob Marley, Topper, Poor Husband



Trinity Rep: Alonso/King Ferdinand of Aragon, Like Sheep to Water, or Fuente Ovejuna; Lysander, A Midsummer Nights's Dream; A Christmas Carol. Other Theaters: Oregon Shakespeare Festival, Dallas Theater Center (former

Brierly Resident Acting Co. member), Shakespeare Dallas, Brown/Trinity Playwright's Rep, California Shakespeare Theater, Shakespeare Santa Cruz, The Shotgun Players, Intersection for the Arts/Campo Santo, The Cutting Ball Theater. **TV:** Second Chance. **Other:** Daniel has been a counselor and teaching artist with Trinity Rep's Young Actor's Summer Institute. Graduate of the Brown/Trinity Rep MFA Acting program; BA from UC Berkeley.

JACK DWYER Fred, Royal Exchange



Trinity Rep: Mercutio Romeo and Juliet, Trinity Rep and Rhode Island Latino Arts. Brown/Trinity Rep: Lloyd, Mud, Tranio, The Taming of the Shrew; Polixines, The Winter's Tale; Ethan, From White Plains; Peggy/Amelia Tilford, The Children's Hour.

Regional: Romeo and Juliet, Notre Dame Shakespeare; Antony and Cleopatra, Elizabeth Rex, and Much Ado About Nothing, Illinois Shakespeare Festival; Salome, Right Brain Project; Hamlet, Rosencrantz and Guildenstern are Dead, and Two Gentlemen of Verona, American Players Theater; and Widower's Houses, ShawChicago. **Other:** Third year student in the Brown/Trinity MFA program. BA Kenyon College.

TAAVON GAMBLE*

Young Scrooge, Party Guest, Ghost of Christmas Yet to Come, Dance Captain



Trinity Rep: Oklahoma!
Tour: Seussical. Regional:
SpeakEasy Stage
Company, Greater Boston
Stage Company, Reagle
Music Theatre, New
Bedford Festival Theatre,
Theatre By The Sea, Ocean
State Theatre Company,

Ivoryton Playhouse, The Hanover Theatre, West Virginia Public Theatre, Baltimore Shakespeare Festival. **Choreography:** Brown University, Pittsburgh Playhouse, White Plains Performing Arts Center, Bigfork Summer Playhouse, Jean's Playhouse, Arundel Barn Playhouse, and Bryant University. **Training:** Point Park University alumni.

REBECCA GIBEL* ‡

Mrs. Dilber, Sister-in-Law



Trinity Rep: A company member since 2013: Poppy, Faithful Cheaters; Hermia, A Midsummer Night's Dream; Ghost of Christmas Past, A Christmas Carol; Beowulf: A Thousand Years of Baggage; Ado Annie, Oklahoma!; To Kill a Mockingbird; Blues

for Mister Charlie; The Heidi Chronicles; Frances, Melancholy Play: a chamber musical; Tour Guide, Middletown; Corie Bratter, Barefoot in the Park; Anna, Ivanov; Sally, A Lie of the Mind; Mrs. Smith, Social Creatures; Gloria, Boeing-Boeing; Guenevere, Camelot; Cecily, The Importance of Being Earnest. Other Theaters: Huntington Theater Company, Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, Intiman Theatre, The Williams Project, Hangar Theatre, The Gamm, Theatre By The Sea, Fiasco Theater/McCarter Theatre, Fault Line Theatre. TV: Blue Bloods, The Burning Woman. Other: MFA in Acting, Brown/ Trinity Rep; IRNE Award Nomination: Best Actress in a Musical; Denver Post Readers' Choice Award: Best Year by an Actress. www.rebeccagibel.com

ORLANDO HERNÁNDEZ

Ghost of Christmas Present, Undertaker's Man



Trinity Rep: Frondoso, Like Sheep to Water, or Fuente Ovejuna; Romeo, Romeo and Juliet, Trinity Rep and Rhode Island Latino Arts. Tour/New York: Member, Tap Kids Touring Company (2002-2006) and Cats Paying Dues (2005-2008).

Other Theaters: Pisano, *The Hotel Plays*, Spectrum Theater Ensemble; Valentino, *La Jaula de las Locas*, Arte Latino of New England. **Solo Shows:** *The Interesting Narrative of Juan G. Knee-Heart*, AS220 Black Box, Providence; *Si así lo hicieseis, haréis bien...*, La Casa de Cultura Ruth Hernández Torres, Río Piedras, Puerto Rico. **TV:** *The Jerry Lewis Telethon* (2005 & 2006). **Other:** BA, Yale University (Class of 2013).

ORIANA LADA*

Mrs. Cratchit, Fezziwig's Daughter, Laborer



Brown/Trinity Rep: Sarah, A Map of Virtue; Maureen, The Beauty Queen of Leenane; Daemon, The Winter's Tale; Lucentio, The Taming of the Shrew; Mary, The Children's Hour; Hiba, There Is No One Between You and Me; Chorus, The

Love of the Nightingale. New York: Ciara Jones, Summer Valley Fair, New York Musical Theatre Festival. Other Theaters: Queenie, The Wild Party; Johanna, Sweeney Todd; Patsy, The Rimers of Eldritch; Greenclad One, Peer Gynt; Olive Ostrovsky, The 25th Annual Putnam County Spelling Bee, Lynette "Squeaky" Fromme, Assassins. Other: Third-year student in the Brown/Trinity Rep MFA program. BFA from University of Evansville. Merry Christmas. Ma!

JAYNE McLENDON* Belle, Party Guest, Charwoman



Brown/Trinity Rep: The Pilot, Grounded; Mae, Mud; Paulina, The Winter's Tale; Hortensio, The Taming of the Shrew; Martha Dobie, The Children's Hour; Chorus, The Love of the Nightingale. Other Theaters: Rachel, The Dream of the Burning

Boy (West Coast premiere); Kayleen, Gruesome Playground Injuries; Margaritah, Stuck; Emma, Betrayal; Gilmer, Godspell. Other: Back-up vocals for Jared Leto's "30 Seconds to Mars" (Love Lust Faith + Dreams album) and Jimmy Kimmel Live! Jayne is a third year student in the Brown/Trinity Rep MFA program. BFA from NYU Tisch School of the Arts.

ANNE SCURRIA* ‡

Undertaker, Ghost of Christmas Past, Laborer,



Royal Exchange
Trinity Rep: This is Anne's
39th season. Highlights
from over 100 productions:
Marion, Faithful Cheaters;
Grendel's Mother, Beowulf: A
Thousand Years of Baggage;
Espanta, The Hunchback of
Seville; Julius Caesar, Julius

Caesar; Amanda, The Glass Menagerie; Meg, A Lie

of the Mind; Ma Joad, The Grapes of Wrath; Marion, Absurd Person Singular; Elizabeth, The Syringa Tree; Homebody, Homebody/Kabul; Vivian Bearing, Wit; Martha, Who's Afraid of Virginia Woolf?; Lady Macbeth; Lil Bit, How I Learned to Drive; Scrooge, A Christmas Carol; Mary Tyrone, Long Day's Journey Into Night. Other Theaters: Public Theater, Circle Rep, Intiman Theatre, Arena Stage, Actors Theatre of Louisville, Pittsburgh Public Theater, Long Wharf Theatre, Williamstown Theatre Festival, Lyric Stage, SpeakEasy Stage, New Century Theater, Perseverance Theatre. Other: Anne was a Kaplan Fellow and a graduate of the Trinity Rep Conservatory. She teaches acting in the Brown/Trinity Rep MFA Program.

SHAFFANY TERRELL

Fezziwig's Daughter, Lucy, Ghost of Christmas



Yet to Come
Trinity Rep: Debut. Other
Theaters: Recent credits
include Common House
Productions, Boston; Starr,
JOBE, PVDFest Black
Box; Dancer, Heurisko,
Paramount Theatre, Boston;
Mary, Black Nativity, Central

Square Theater. **Other:** Shaffany has studied dance and voice for many years, most recently at the American Music and Drama Academy College and Conservatory of Performing Arts in New York City, majoring in Music Theater. She also trained at Boston Conservatory (MTDI). She's been showcasing her aspirations as a dancer, singer and actress on stage since age four.

RACHAEL WARREN* ‡ Solicitor, Mrs. Fezziwig, Laborer, Royal Exchange, Poor Wife



Trinity Rep: Since 2000: Puck, A Midsummer Night's Dream; Beowulf: A Thousand Years of Baggage; Laurey, Oklahoma!; To Kill a Mockingbird; Blues for Mister Charlie; Portia, Julius Caesar; Tilly, Melancholy Play: a chamber musical;

Nancy, Oliver!; Sally, Cabaret; Eliza, My Fair Lady; Betsy/Lindsey, Clybourne Park; Antigone, The Dreams of Antigone; Songs of Innocence, Songs of Experience; Ophelia, Hamlet; Wendy, Peter Pan; Isobel, The Secret Rapture; Rebecca, The Long Christmas Ride Home; Sabina, The Skin of Our Teeth; Lady Percy/Katherine, The Henriad; Mary, Dublin Carol; Mary Warren, The Crucible; Truvy, Steel Magnolias. National Tours: Tommy, Chess, Company. Other Theaters: Oregon Shakespeare Festival, A.R.T., Actors Theatre of Louisville, Cleveland Play House, Williamstown, Hartford Stage Company, The Wallis Annenberg Center, Virginia Stage. Other: Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Weslevan

University, and teaches in the Brown/Trinity Rep MFA Program.

JOE WILSON, JR.* ‡ Ebenezer Scrooge



Trinity Rep: In 12 seasons, plays include: The Mountaintop; Beowulf: A Thousand Years of Baggage; Oklahoma! (IRNE Award); The Hunchback of Seville, Julius Caesar, Melancholy Play: a chamber musical, Middletown, Ivanov, Intimate

Apparel, The Grapes of Wrath, King Lear, House & Garden, Boeing-Boeing, Clybourne Park, Camelot, Yellowman, Cabaret, The Odd Couple, A Raisin in the Sun, A Christmas Carol, Paris by Night, All The King's Men. The Fantasticks, Cherry Orchard, Topdoa/ Underdog (IRNE Award), Ain't Misbehavin' (IRNE Award), Hamlet. Broadway: Jesus Christ Superstar. **Off Broadway:** Little Ham and Josephine's Song. Regional: Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Ordway Music Theatre, Children's Theatre Company, New Rep. and American Players. Other: MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William δ Eva Fox Foundation and administered by Theatre Communications Group.

KRISTEN GIBBS*

Production Stage Manager

Trinity Rep: This is Ms. Gibbs' 11th season with Trinity Rep! Some favorite shows include *Cabaret, A Christmas Carol, House* $\bar{\alpha}$ *Garden,* and *Oklahoma!* **Off-Broadway:** The Public Theater (13 productions over the past six seasons, including Shakespeare in the Park, the Public Works initiative, and Joe's Pub); Playwrights Horizons; MCC Theater. **Other Theaters:** The Gamm Theatre, Theatre By The Sea, Brown/Trinity Rep MFA Program. **Other:** Kristen is a Rhode Island native, thrilled to be back at Trinity Rep after seeing her first show here many years ago!

MUSICIANS

Terry Anthony, woodwinds (substitute); Randy Cloutier, percussion (substitute); Kett Lee, cello; Richard Marchetti, woodwinds; Michael Rice, keyboard & accordian; Mike Sartini, perscussion; Bill Vint, woodwinds (substitute)

CHILDREN

Calista Aguinaldo, Jeffrey JJ Bento, Sofia Borges, Jack Hollen, Lyndsie Lapierre, Emerson McGrath, Hadasyah Mestres, Anai Nightingale, Joshua Pacheco, David-Allen Sumner, Qiana Sumner, Samuel Wright

- * Denotes member of Actors' Equity Association, the union of professional actors and stage managers.
- **‡** Trinity Rep Resident Acting Company member





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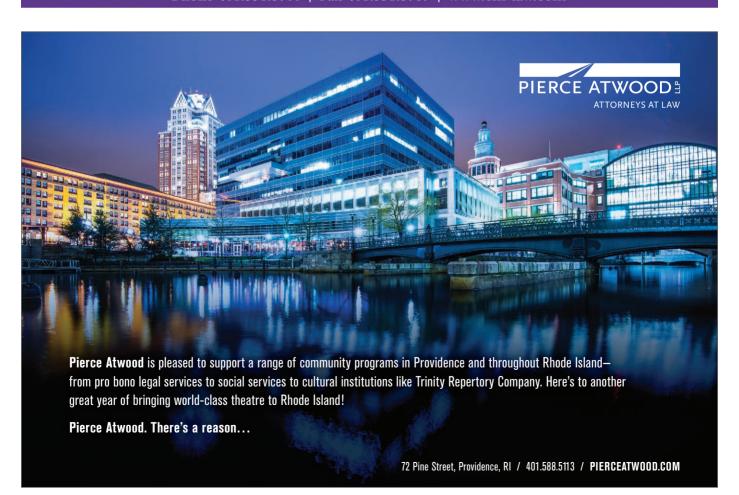


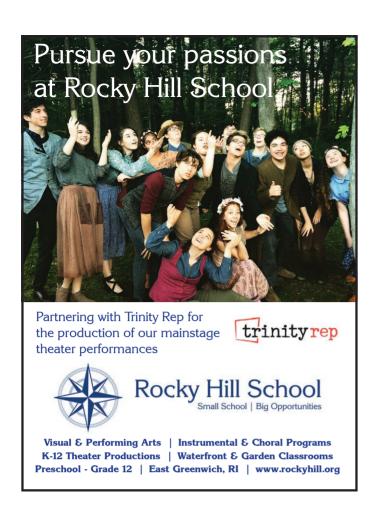


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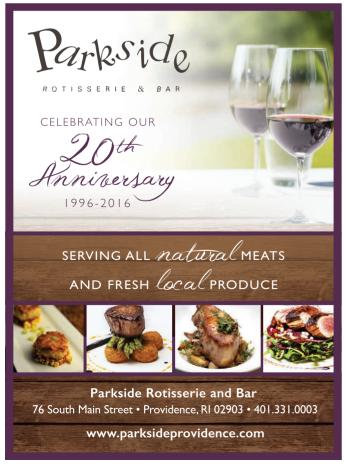






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Trinity Rep is your home For Your Information for dramatic discoveries.

NATIONALLY CELEBRATED

Founded in 1963, Trinity Rep has long been nationally recognized for excellence and innovation. The company received the Tony Award for Outstanding Regional Theater in 1981, produced four television productions for PBS, toured India and Syria, and was the first American theater company to perform at the Edinburgh International Festival in Scotland. Trinity Rep's Project Discovery program, which celebrated 50 years of student matinees last season, became a national model for arts education.

Trinity Rep shapes the future of the nation's theater through the development and production of new plays, as well as the Brown University/ Trinity Rep MFA — a three-year program that is one of the leading actor and director training programs in the country.

LOCALLY MADE

Trinity Rep's celebrated resident acting company members make Providence their home and are proud to be a part of the community. They provide an artistic foundation that allows directors and playwrights to achieve heightened levels of creativity and encourage the audience to feel more connected to the organization.

Community connections are made and strengthened daily through robust education and engagement programs. In a single season Trinity Rep's educational programs reach 20,000 Southern New England students through performances, in-school visits, and backstage workshops. Engagement opportunities range from conversations with artists to community partnerships. Trinity Rep is committed to inclusion at every level of the organization, including programs like open captioning and sensory-friendly performances.

Located in downtown Providence, Trinity Rep has long been a driving force behind the creativity that fuels and defines the region. From its roots in Providence's Trinity United Methodist Church, Trinity Rep moved in 1973 to its present home, the Lederer Theater Center in downtown Providence. Built in 1917 and formerly known as the Majestic Theater, the historic building now houses two performance spaces: the Elizabeth and Malcolm Chace Theater (500+ seats) and the Sarah and Joseph Dowling, Jr. Theater (200+ seats.)

Employing over 100 artists, educators, and administrators, the organization generates nearly \$12 million in economic activity annually.

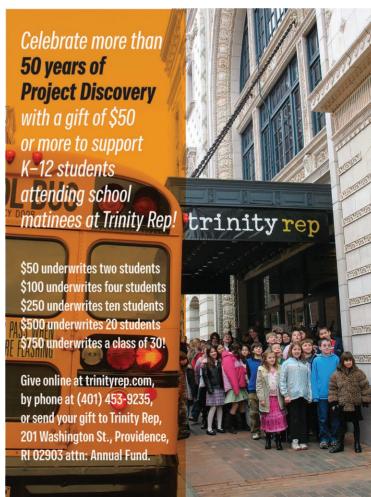
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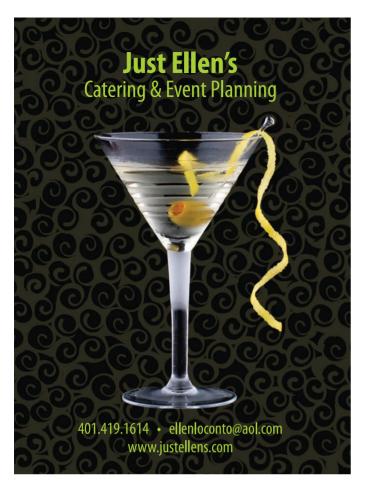
Trinity Rep is committed to reinventing the public square and inspiring dialogue by creating emotionally-stimulating live productions and innovative education programs for all ages and abilities. Whether classical or contemporary, all of Trinity Rep's productions connect audiences with the play in meaningful and sometimes surprising ways. Its annual production of A Christmas Carol is new every year and has brought families together for

Artistic director since 2006, Curt Columbus has embraced the Trinity Rep aesthetic established by founding Artistic Director Adrian Hall and continued by his successors: Anne Bogart, Richard Jenkins, Oskar Eustis, and Amanda Dehnert. Together, with Executive Director Tom Parrish, Columbus is committed to creating unparalleled theatrical experiences for and with the community.



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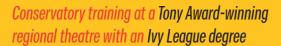
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STAFF FOR TRINITY REPERTORY COMPANY

CURT COLUMBUS Arthur P. Solomon and Sally E. Lapides Artistic Director



Curt Columbus became Trinity Repertory Companv's fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity

include Beowulf: A Thousand Years of Baggage, Middletown, Vanva and Sonia and Masha and Spike. The Merchant of Venice. His Girl Friday. Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and the world premieres of The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe and Social Creatures. Trinity Rep has been home to the world premieres of three of his plays, Paris by Night, The Dreams of Antigone, and Sparrow Grass, and produced his translations of Chekhov's Cherry Orchard and Ivanov, as well as Fevdeau's A Flea in Her Ear and Lope de Vega's Like Sheep to Water, or Fuente Ovejuna. Curt's adaptation of Dostoevsky's Crime and Punishment (with Marilyn Campbell) has won awards and accolades around the United States, the United Kingdom and Australia. His translation of Chekhov's Three Sisters, developed at the Arden Theatre in Philadelphia, is published by Dramatists Play Service, as is Sparrow Grass and his translations of Chekhov's Seagull, Uncle Vanya, Cherry Orchard, and Ivanov. Curt lives in Providence, Rhode Island with his husband. Nate Watson.

TOM PARRISH Executive Director



Leading Trinity Rep since 2015, Tom Parrish previously served successful tenures as executive director of Geva Theatre Center and Merrimack Repertory Theatre. He also worked at Arena Stage, Cleveland Play

House, Dallas Theater Center, and San Diego Repertory Theatre. He is currently involved on the boards or committees of the League of Resident Theatres. Theatre Forward, Greater Providence Chamber of Commerce, Providence Foundation. and the Providence Warwick Convention & Visitors Bureau Awards include a NAACP Theatre Award for Best Producer and "Forty Under 40" recognition in Rochester, the Merrimack Valley and San Diego. He received his MBA/MA, Arts Administration from Southern Methodist University: BA in Theater Arts and Economics from Case Western Reserve University: and attended the National Theater Institute and Harvard Business School's Strategic Perspectives in Nonprofit Management.

TYLER DOBROWSKY Associate Artistic Director



Tyler Dobrowsky has been a member of the education, literary, and artistic teams since 2003. He founded YASI (Young Actors Summer Institute), Trinity Rep's summer program for children, as well as Shakespeare en el Verano (Shakespeare in the Summer), Trinity Rep's touring bilingual summer Shakespeare project. Directing credits at Trinity Rep include: A Midsummer Night's Dream; Julius Caesar: A Flea in Her Ear: It's A Wonderful Life: A Live Radio Play: Love Alone (a world premiere with the playwright Deb Salem Smith) and A Christmas Carol. Directing credits at the Gamm: The Bia Meal. Morality Play, The Rant and American Buffalo. Tyler has also taught at NYU's Tisch School for the Arts, and his work has been seen at Asolo Rep and UNC/Playmakers Rep. Tyler teaches in the Brown/ Trinity Rep MFA program, serves on the board of Rhode Island Latino Arts and is a proud member of the Stage Directors and Choreographers union. He received his MA in Education Policy from Brown University, and studied history, theater, and Russian at Holy Cross.

LAURA SMITH Production Director



Ms. Smith is in her 21st season with Trinity Rep. She was the associate production manager at Trinity Rep for six years and the capital projects manager for two years, overseeing the construction of the Pell Chafee

Performance Center. In the past, she has been the production manager for the Department of Theatre, Speech and Dance at Brown University and the Berkshire Opera Company. She has also stage managed for institutions such as the Metropolitan Opera, the New York Philharmonic, and the Juilliard School.

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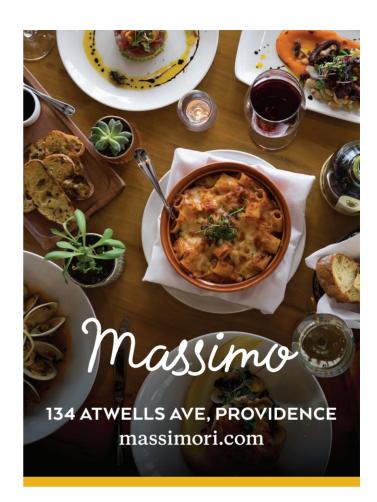
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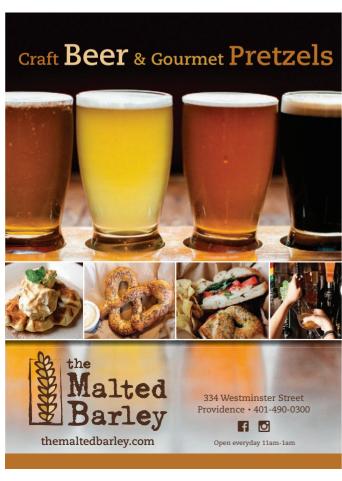
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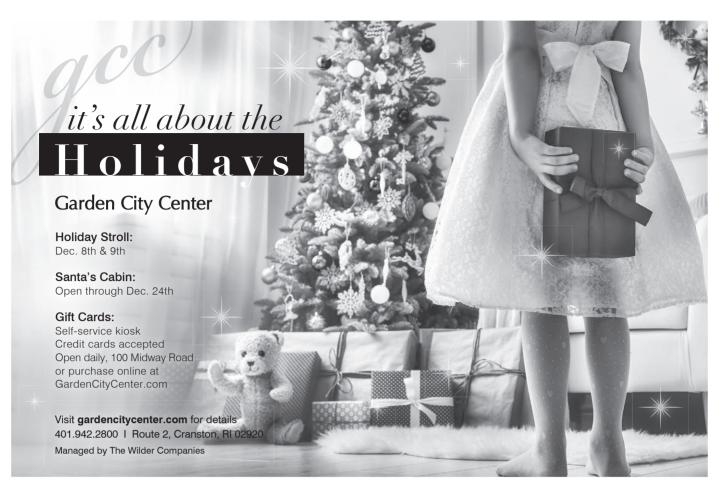
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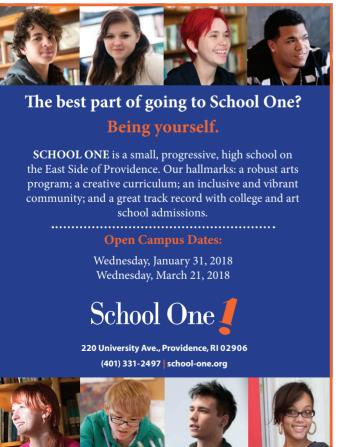
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Lady Windermere's Fan

by Oscar Wilde

November 30 & December 1-3 & 7-10, 2017

Measure for Measure

by William Shakespeare

February 22-25 & March 1-4, 2018

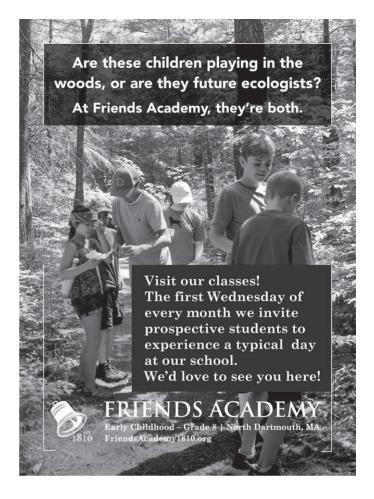
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A Musical based on the stories of P.L. Travers and the Walt Disney Film Original Music and Lyrics by Richard M. Sherman and Robert B. Sherman Book by Julian Fellowes New Songs and Additional Music and Lyrics by George Stiles and Anthony Drewe Co-Created by Cameron Mackintosh

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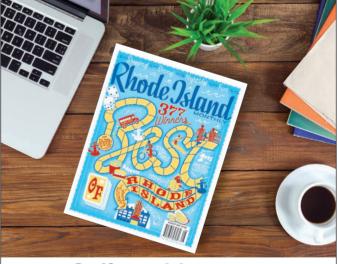


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*CVC audit, March 2017



by Braxton Crewell

In a conversation about a timeless and relevant tale, Trinity Rep's artistic director, **Curt Columbus**, talked with me about this spring's production of Ragtime, which he will direct and which is certain to be one of the most pertinent and exciting shows of Trinity Rep's 2017-18 Season.

Braxton: What excites you about the show, especially as a director?

Curt: The reason that I wanted to do it is because I had recently reread the book and found myself aware that all of the issues in 1905 that E.L. Doctorow is writing about are the issues of today. All of his interest in fame, capitalism, American nationalism — the Black Lives Matter text of the book, the women's rights text of the book, and the immigration text of the book are literally everything we are dealing with now. Now is the time, I thought, because it is so hard to find parables within which we can see our problems vividly without it shutting down conversation. So my hope is that returning to this particular book right now will spark a really good conversation in our community about things that are important.

Braxton: When was the first time you read the book or saw the musical?

Curt: I first read the novel in high school in the late '70s, when the book came out. I had an English teacher in 11th grade named Jim Carson, and he was like, 'THIS IS ONE OF THE GREAT CONTEMPORARY AMERICAN NOVELS,' and I went, 'OK, I better read that.' He had also encouraged me to read *Moby Dick* and I had a mind altering/mind expanding experience with that. So here was *Ragtime* and it kind of blew my mind, partially because Doctorow's project is not naturalism at all. For example the Caucasian family is Mother, Father, Mother's Younger Brother, The

Boy, and Grandfather, so they're called by these generic names and he has this project about what we perceived as middle class-ness. So the white people are kind of objects in this story, whereas Coalhouse, Tateh, and Sarah all have names. It's very interesting.

I saw the musical on Broadway when it first opened because my friend, Frank Galati, directed the first production. I saw Audra Macdonald in the

role of Sarah — and I lost my mind — and Brian Stokes Mitchell in the role of Coalhouse, who was just dreamy. I still remember in that 3000-seat Broadway house Audra sang Your Daddy's Son and people were just sobbing — I was sobbing. It profoundly moved me and it has always been on my list to produce and so here we are.

Braxton: What do you hope our audiences will take away from this production?

It's going to be pretty special.

Ragtime

book by Terrence McNally music by Stephen Flaherty lyrics by Lynn Ahrens based on the novel Ragtime by E.L. Doctorow directed by Curt Columbus

April 26 - May 27, 2018

In America at the turn of the 20th century, optimism and possibility are as prevalent as burgeoning racial and social volatility. The lives of an upper-class white mother, Jewish immigrant, and black musician from Harlem intersect in profound ways that are heightened by the passionate, vibrant, Tony Award-winning score.

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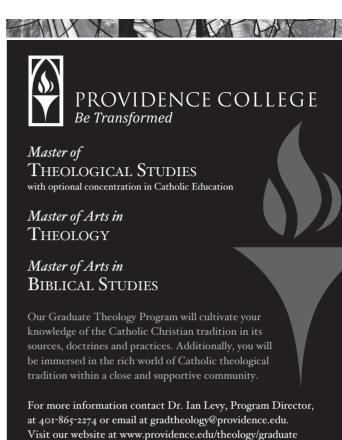
Curt: What I hope is that maybe we can make changes as a community so that these issues are not still the burning issues of 50 years from now. The hope is by looking at our history as history that we can see a way forward in the present.

Braxton: What is your favorite song in the show and why?

Curt: "Wheels of a Dream," because it's such a great anthem. It's so hopeful. It's so alive to possibility. It's so beautifully written. One of the things I love about this show is that musically it is telling a story as well. There's a way in which "Wheels of a Dream" is typically American, and it speaks to American optimism and American exceptionalism and all of the things that we think about when we think of that turn-of-the-20th-century moment. Musically it is doing that, while the text is doing all of that, and then it's going to be Joe Wilson, Jr. and Mia Ellis doing that too. It's just going to be so beautiful, because we collectively, as an audience, love them both so much. Yeah, I think it's going to be pretty special.

ABOVE L TO R: RACHAEL WARREN, JOE WILSON, JR. & CHARLIE THURSTON







Trinity Rep's Young Actors Summer Institute (YASI)

is the best place for a summer full of theater for all ages! In addition to the full YASI program, additional programs include YASI Jr., YASI Players, YASI Shakes, and YASI Masters. **Registration** opens on January 2, 2018.

MONTH-LONG PROGRAM

YASI

The Young Actors Summer Institute is one of the most comprehensive summer arts enrichment programs in New England. For four and half weeks, students ages 10 to 18 choose from a variety of electives, including playwriting, musical theater, improvisation, Shakespeare, stage combat and more. Taught by Trinity Rep's acting company, education staff, Brown/Trinity Rep MFA students and alums, and local working artists, YASI culminates in two public performances on the Trinity Rep stage.

The program runs July 2 – August 3, 2018 with showcases on August 3 and 4 at 7:00 pm. Classes run Monday – Friday, 9:00 am – 5:00 pm. Students provide their own lunches and snacks. Limited half-day morning options are available. Financial aid is available.

ONE-WEEK PROGRAMS

VASI Shakes

Students entering grades 10 – 12 (and graduating seniors) can attend an extra week of YASI to mount a full production of a play by William Shakespeare. Students are led in a crash course from casting to blocking, teching, and performing on the Trinity Rep stage. This year, YASI Shakes is shaking it up (pun intended!) by making it a musical. Not all roles will require singing, but

It's Never Too Soon to Think About Acting Up Next Summer

be prepared to sing at your audition. Students must be a part of the full YASI program in July to participate. This program runs August 6–10, 2018, 9:00 am -5:00 pm, with shows on August 10 and 11 at 7:30 pm.

YASI Junior

YASI Jr. is our summer offering for children entering grades one through four who wish to explore the world of performance, with classes in movement, acting, props crafting, and more. Family and friends will be invited to a sharing at the end of the week. This program runs June 25–29, 2018. First and second graders attend mornings 9:00 am – noon, and third and fourth graders attend afternoons, 1:00–4:00 pm.

YASI Masters

YASI Masters is a week-long program for high school and college students looking to deepen their practice in a variety of concentrations, taught by our resident acting company and artistic staff in intensive three-hour sessions. YASI Masters runs June 25–28, 2018. Detailed schedule and course descriptions will be posted on TrinityRep. com in January.

YASI Players

YASI Players is a week-long program for students in conjunction with the Gordon School. Students in grades five through nine rehearse, stage and perform a new family-friendly play in one week. Everyone who registers gets a role. Priority is given to students who participate in the full YASI program in July. This program runs August 6–10, 2018, 9:00 am – 4:00 pm, with performances on August 11 and 12 at 2:00 pm.

For more information, visit www.TrinityRep.com/YASI.





Trinity Rep Honored for Leadership

n October 3, Trinity Rep received the Best Practice Award in Leadership from the Rhode Island Foundation's Initiative for Nonprofit Excellence and Blue Cross/Blue Shield of Rhode Island. The award recognized Trinity Rep's work in developing a successful short-term financial turnaround and long-range planning process designed to maximize stakeholder buy-in and address critical financial and strategic issues facing the theater.

This is an exciting time to be a part of Trinity Rep! Don't miss out! Join our family of subscribers and donors today. Visit TrinityRep.com to learn more.

"The robust and collaborative process re-affirmed our mission and values; engaged in deep analysis; and articulated institutional priorities. While there is still much work ahead, we have a stronger business model that is fueling revenue growth and generating positive operating cash flow for the first time in well over a decade," said Tom Parrish, executive director.

Focused on advancing three goals — Great Art, Great Business, and Great Place to Be — and driven by strategies and tactics in the four key areas of programming, the Brown/Trinity Rep MFA program, patron development, and facilities, the theater's process cultivated institutional ownership of the plan; leveraged the collaborative and creative skill sets of its resident artists, external stakeholders, staff and board; and set clear goals and expectations for better operational planning and accountability in the future.

Trinity Rep's programming objectives include

a strong emphasis on fostering equity, diversity, and inclusion; deeper and broader community engagement; a balanced, varied and exciting repertoire; acting company development; and enhanced educational endeavors. With the Brown/Trinity Rep MFA, Trinity Rep seeks to develop a more organizationally integrated, academically distinctive program that leverages the strengths of Brown University and Trinity Rep to take the theater's Top 5 program to even greater heights. Patron development objectives include relationship building, loyalty development, branding and communications, and growing demand. In stewarding and leveraging its multiple facilities, Trinity Rep will develop a facilities master plan to utilize the existing Cultural Facilities Bond and any new funding to revitalize its facilities into dynamic, functional and inclusive spaces for live performance and community gathering.

As Artistic Director Curt Columbus said at the theater's annual meeting, "We can become our community's 21st century gathering space, filled with 21st century programming. We can be a national leader in all aspects of our programming, while being fiscally and socially responsible. We are poised for a great future at Trinity Repertory Company. Let's make that future happen, together."

Did You Celebrate Your 70th Birthday Before May 1, 2017?

Celebrate again by making a gift to Trinity Rep's annual fund or endowment using an Individual Retirement Account (IRA) rollover!

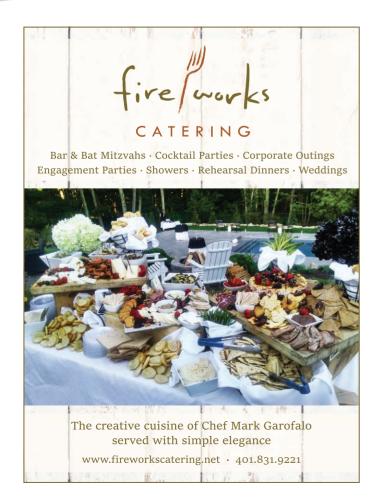
In 2015, the Protecting Americans from Tax Hikes (PATH) Act made permanent a charitable giving tax incentive: the Individual Retirement Account (IRA) charitable rollover for individuals aged 70½ and older. Beneficiaries of the IRA charitable rollover include social service providers, religious organizations, educational institutions, and cultural institutions like Trinity Rep!

Mandatory distributions from IRAs can trigger a tax burden, even if the money from the distribution is eventually donated to charity. The IRA charitable rollover allows tax-free charitable donations up to \$100,000 from an IRA. Best of all, the tax benefits of IRA rollover gifts are available regardless of whether or not you itemize your tax returns. This can be particularly useful to donors who may no longer file itemized returns.

Here is a recap of the IRA rollover rules:

- You can make a direct transfer if you are age 70% or older on the day of the gift and transfer up to \$100,000 directly from an IRA to one or more qualified charities. This applies only to IRAs and not to other retirement plans.
- You pay no income tax on the gift. The transfer generates neither taxable income nor a tax deduction.
- The gift can satisfy all or part of a required minimum IRA distribution for the year.
- The gift may not be used to fund a gift annuity, charitable remainder trust, donor advised fund or private foundation.
 - You cannot receive goods or services in return for the rollover.
 - There is no expiration date. You can make a rollover gift any time!

Even if you're not yet of an age to make an IRA rollover gift, it's never too soon to set up a retirement account (and consider making Trinity Rep a beneficiary of that account—another tax-free way to make a gift). And, of course, be sure to budget enough savings for theater tickets!



THANK YOU FOR YOUR SUPPORT!

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Stephen Berenson, Angela Brazil, Timothy Crowe, Janice Duclos, Mia Ellis, Rebecca Gibel, Mauro Hantman, Phyllis Kay, Brian McEleney, Jude Sandy, Anne Scurria, Fred Sullivan, Jr., Stephen Thorne, Charlie Thurston, Rachael Warren, Joe Wilson, Jr.

ARTISTIC AND MABEL T. WOOLLEY LITERARY DEPARTMENT

Arthur P. Solomon & Sally E. Lapides Artistic Director
Curt Columbus
Associate Artistic DirectorTyler Dobrowsky
Resident Designer Eugene Lee
Associate Directors Brian McEleney, Brian Mertes
Resident Artist Michael McGarty
Playwright-in-Residence Deborah Salem Smith
Director of Voice & SpeechThom Jones
Community Engagement CoordinatorRebecca Noon
Conversationalist-in-ResidenceChristina Bevilacqua
Commissioned Artists George Brant, Jackie Sibblies Drury
Marcus Gardley, Vatic Kuumba, The Low Anthem
Marcel Mascaro, Katie Pearl, Ken Prestininzi, Saul Ramos
Charise Castro Smith, Robert Vaughan
Whitney White, Lauren Yee
Artistic Management InternBraxton Crewell

EDITORATION

EDUCATION
Director of Education
School Partnerships Manager & Teaching Artist Matthew Tibbs
Arts Integration & School-to-Career Coordinator Natalie Dreyer
Education InternsFatima Faris, Gillian Gurganus
Artistic Leadership & Inclusion FellowClay Martin
Teaching Artists Adam Bram, Angela Brazil, Jackie Davis
Tyler Dobrowsky, Daniel Duque-Estrada, Natalie Dreyer
Mia Ellis, Mauro Hantman, Anne L. Harrigan
Casey Seymour Kim, David Ledoux, Steve McLellan
Rebecca Noon, Dave Rabinow Jude Sandy, Fred Sullivan Jr.
Linda Sutherland, yon Tande, Rachael Warren, Joe Wilson Jr.

PRODUCTION

Production Director	Laura E. Smith
Associate Production Director	Mark Turek
Assistant Production Director	Anne L. Harrigan
Production Assistants	Kelsey Emry, James Kane
	Esther McFaden
Stage Management Intern	Nakia S. Avila

SCENERY

Technical Director	Karl Orrall
Charge Scenic Artist	Philip Creech
Carpenters	Joshua Christoffersen, Jeffrey Clark
	Ian Hudgins, Michael McGarty, Jose Nunez
Stage Carpenter	Kelley Pfeiler

LIGHTING

Master Electrician	Steve McLellan
Assistant Master Electrician	Kelly Lipsey
First Electrician	Kristen Roth
Board Operator	Alex MacBeth
Lighting Intern	

COSTUMES

Costume Shop Director	Amanda Downing Carney
Cutter/Draper & Rentals	Kerry DeLaGarza
Cutter/Draper & Crafts	Erin Meghan Donnelly
First Hand	Yvonne Henson-Maloney
Stitcher/Wardrobe Supervisor	Kathryn Whitesel
Hair & Wig Artisan/Wardrobe	Emily Christoffersen
Overhire Stitchers	Rachel Dulude, Alyssa Karnes,
Costume Intern	Ava Mascena

PROPERTIES

Master	S. Michael Getz
Artisan	Michael Dold

ΔΙΙΝΙΛ

Sound Engineer	Peter Sasha Hurowitz
Sound Technician	Lizzy Callas
Sound Board Operator	Kelsey Burcher
Sound Intern	

ADMINISTRATION

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Erin Gray, T.J. Lewis, Ava Mascena, Kristi McDonald
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SU	NDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SA	TURDAY
NOV. 5		6	7	8	9 \$ PR 7:30 PM	10 PR 7:30 PM	11 PR	
12 (DC 12M PR	13	14 PR ON 7:30 PM			17 7:30 PM		SF+ 12 6 PM
19	12 PM 6 PM	20	21 7:30 PM	22 7:30 PM	23	24 7:30 PM		12 PM 6 PM
26	12 PM 6 PM	27	28		30 7:30 PM	DEC. 1 7:30 PM	l	12 PM 6 PM
3	12 PM 6 PM	4	5 7:30 PM	-		8 7:30 PM	9	12 PM 6 PM
10	12 PM 6 PM	11	12	1	14 7:30 PM	15 7:30 PM	16	12 PM 6 PM
17	12 PM 6 PM	18	19	20 7:30 PM	21 7:30 PM	22 7:30 PM	l	12 PM 6 PM
24	12 PM 6 PM		26 7:30 PM		28 2 PM 7:30 PM	29 7:30 PM	30	
31	2 PM	JAN. 1	2	3	4	5	6	

INTO THE BREECHES! • January 25 - February 25, 2018

SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY
JAN. 21	22	23	24	25 \$ PR 7:30 PM	26 PR 7:30 PM	27 PR 7:30 PM
28 OC 2PM PR	29	30	31 ON IC 7:30 PM	FEB. 1 NG 7:30 PM	2 TT 7:30 PM	3 2 PM 7:30 PM
4 2 PM	5	6 7:30 PM	7 7:30 PM	8 7:30 PM	9 7:30 PM	10 7:30 PM
11 2 PM 7:30 PM	12	13	14 2 PM 7:30 PM	15 7:30 PM	16 7:30 PM	17 2 PM 7:30 PM
18 2 PM 7:30 PM	19	20 SF 7:30 PM	21 2 PM 7:30 PM	22 7:30 PM	23 7:30 PM	24 7:30 PM
25 2 PM 7:30 PM	26	27	28	MAR. 1	2	3

OTHELLO • February 15 – March 18, 2018

SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY	
FEB. 11	12	13	14	15 \$ PR 7:30 PM	16 I PR 7:30 PM	17 PR 7:30 PM	
18 OC 2PM PR	19 ON 7:30 PM	20	21 IC 7:30 PM		23 TT 7:30 PM	24 2 PM 7:30 PM	
25 2 PM 7:30 PM	26	27 7:30 PM	28 2 PM 7:30 PM		2	3 7:30 PM	
4 2 PM 7:30 PM	5	6	7 2 PM	8 7:30 PM	9 7:30 PM	10 2 PM 7:30 PM	
11 2 PM 7:30 PM	12	13 SF 7:30 PM	14 7:30 PM		16 7:30 PM	17 7:30 PM	
18 2 PM	19	20	21	22	23	24	













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