



trinityrep

Little Shop of Horrors

book & lyrics by Howard Ashman
music by Alan Menken

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2018–19 Season at the Lederer Theater Center
under the direction of

Curt Columbus
*The Arthur P. Solomon and
Sally E. Lapides Artistic Director*

Tom Parrish
Executive Director

Little Shop of Horrors

*book & lyrics by Howard Ashman
music by Alan Menken*

*Based on the film by Roger Corman, screenplay by Charles Griffith
Originally produced by the WPA Theatre (Kyle Renick, Producing Director)
Originally produced at the Orpheum Theatre, New York City by the WPA Theatre,
David Geffen, Cameron Mackintosh, and the Shubert Organization*

THE ARTISTIC TEAM

Directed by **Tyler Dobrowsky**
Musical Direction by **Esther Zabinski**
Choreography by **yon Tande**
Set Design by **Sara Brown**
Costume Design by **Andrew Jean**
Lighting Design by **Dan Scully**
Sound Design by **Peter Sasha Hurowitz**
Puppets provided by **Monkey Boys Productions**
Production Stage Managed by **Kristen Gibbs***
Assistant Stage Manager **James Kane***

April 11 – May 12, 2019

in the Elizabeth and Malcolm Chace Theater



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ON THE COVER: JUDE SANDY • COSTUME BY AMANDA DOWNING CARNEY
IMAGE BY MICHAEL GUY

THE CAST

Seymour **Jude Sandy****
Audrey **Rebecca Gibel****
Mr. Mushnik **Stephen Berenson****
Orin, Mr. Bernstein **Stephen Thorne****
Chiffon **Carla Martinez***
Crystal **Elaxis Morton**
Ronnette **Kedren Spencer***
The Voice of the Plant (Audrey Two) **Rachael Warren****
The Plant (Audrey Two puppeteer) **Ted Chylack**
Voice, Radio Interviewer, Patrick Martin, Ensemble **Timothy Crowe****
Wino #1, Mrs. Luce, Ensemble **Janice Duclos****
Wino #2, Ensemble, Understudy for Audrey **Olivia Miller**
Customer, Skip Snip, Ensemble **Taavon Gamble***
Children **Emma Sheldon, EJ Spillberg**

THE MUSICIANS

Conductor, Keyboard 1 **Esther Zabinski**
Bass **Brian Grochowski**
Percussion **Dan Hann**
Guitar **Clay Nordhill**
Keyboard 2 **Courtney Swain**

Little Shop of Horrors will be performed with one intermission.

Production Director **Laura E. Smith**

** Member of Actors' Equity Association, the union of professional actors & stage managers
‡ Trinity Rep Resident Acting Company member
Understudies never substitute for a listed player unless a specific announcement is made at the
time of performance.*

*Little Shop of Horrors was originally directed by Howard Ashman with musical staging by
Edie Cowan.*

*Little Shop of Horrors is presented through special arrangement with Music Theatre
International (MTI). All authorized performance materials are also supplied by MTI.
www.MTIShows.com*

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

DEAR FRIENDS

FROM THE
EXECUTIVE DIRECTOR



WELCOME TO TRINITY

Rep's production of *Little Shop of Horrors*! I know many in our audience have been waiting for this production all season long, singing the songs in our lobbies and talking about the "irresistible" music and lyrics. Alan Menken's score and Howard Ashman's lyrics are utterly unforgettable, and this show is among the great American musicals of the late 20th century. It also continues Trinity Rep's tradition

of reexamining the American musical canon, begun in the mid-'90s by then-artistic director, Oskar Eustis.

I have heard Oskar speak so persuasively about the subversive nature of the musical theater form, how musicals can push boundaries farther than straight plays, because of the nature of music. (And the man who was the driving force behind *Hamilton* would know!) Music is a vibrant text, one that insinuates itself in the hearer and deepens the experiential life of what might otherwise be too complicated to take in quickly. For example, think about the Emcee's invitation at the opening number of *Cabaret*, as he welcomes us into the world of the play. He says, playfully, "We have no troubles HERE. Here, life is beautiful" – when we know that Nazi Germany is rising outside the door. That insistent, bouncy, familiar music of the opening of *Cabaret* takes us to a complicated, historical moment in an instant, in a way that spoken text alone could hardly achieve.

So it is with the score of *Little Shop of Horrors*, which is filled with so many memorable songs, each one better than the last. The music begins, and we are plunged into the doo-wop world of an American city, pre-gentrification, post-World War, and teetering on the edge of despair. The music is so immediately evocative of period and place that we don't need any more specifics than they provide. It is the sound of that socially precarious moment, before the liberation movements of the '60s, and there is a monster inside the most innocuous of environments, a flower shop.

I know you're thinking, it's just a musical, there's nothing more than meets the eye. But consider the horror movies of the 1950s and 1960s (on which this musical was based; a famously bad horror movie of the same name, by horror-schlockmeister Roger Corman). Those innocuous movies about monsters and creatures from outer space were reflective of the Cold War fears of Americans. In them, an unstoppable, insidious force comes from the outside and utterly destroys the orderly, peaceful way of life. With nuclear threat and Soviet communism everywhere in the public imagination, how could these movies be anything but a reflection of the zeitgeist?

Little Shop has the same kind of fears underpinning its innocuous façade. Set in the inner city in that unnamed but identifiable moment in time, the social unrest and economic decline are part of the story from the first, big number, "Skid Row." Further, the image of the unnatural plant, nurtured by man, and its impact on the world is one that truly resonates in our time of global climate change. That's the great, metaphorical virtue of monsters; they can be repurposed to reflect any moment.

Something to think about as you listen to this glorious music and take in Tyler Dobrowsky's brilliant production. Or you can simply enjoy an awesome, man-eating plant. Either way, I know you're in for a spectacular ride. I look forward to seeing you at the theater.

Curt Columbus
The Arthur P. Solomon and Sally E. Lapidès Artistic Director

THE FLOWERS AND PLANTS

of Mushnik's "Skid Row" Florists remind us that spring is finally

here. For months, we have been dreaming of "Somewhere That's Green," and I can't think of a better way to celebrate the beginning of spring than with this fun musical. From the incredible musical duo that also created *Aladdin*, *The Little Mermaid*, and *Beauty and the Beast*, *Little Shop of Horrors* was the third-longest running musical and the highest-grossing production in Off-Broadway history when it closed its initial run in 1987.

Just as we experience one of this season's highlights and approach the fantastical conclusion, Jose Rivera's *Marisol*, the seeds have been planted for the exciting 2019-20 Season. It will certainly be a season to remember, sure to surprise, delight, and entertain. Featuring a balanced mix of comedy, drama, and music, the new season has something for everyone. Each play illuminates the two sides of the same coin and the price of progress. Sometimes theater provides answers, but more often, it poses questions, reflections that help us navigate the gray areas of our lives and society.

The season begins with a major event — already the talk of the town — the world premiere of George Brant's *The Prince of Providence*, based on the book by Mike Stanton about late, former Providence Mayor Buddy Cianci. The box office has been buzzing since we announced this, and the only way to guarantee your ticket to see it is to subscribe, as seating is very limited. We follow that with a wonderful dramatic comedy by Tanya Saracho, *Fade*, and the final work by an American theater icon, August Wilson's *Radio Golf*. Company member Brian McElaney's adaptation of Charles Dickens's classic *A Tale of Two Cities* is the educational and literal centerpiece of the season. We are thrilled to then produce *Sweat* by Lynn Nottage, a recent Broadway hit that had its off-Broadway premiere at Oskar Eustis' Public Theater. The season ends with a musical masterpiece by America's greatest living Broadway composer and lyricist, Stephen Sondheim, the heart-pounding thriller *Sweeney Todd*, winner of eight Tony Awards, including Best Musical.

Subscription packages are now available for this extraordinary season, and we hope to "Suddenly, Seymour" of you. If you are new to Trinity Rep, I encourage you to explore the wide array of shows. They offer a fantastic sampling of the breadth of great theater you can find at Trinity Rep, and yet share so many similar qualities that experiencing them together in one season results in a cohesive conversation and dynamic journey. You can see them all for as little as \$120 for six plays. That's less than the price of a single Broadway ticket. In addition to guaranteeing yourself some memorable evenings out and saving up to 33% off (the equivalent of two plays free), as a full season subscriber, you get the best prices; the best seats; money-saving restaurant and parking discounts to make it a truly special outing; exchange privileges; advanced, discounted access to *A Christmas Carol*; and a host of other great benefits to make your theatergoing easy, flexible, and affordable. Performances will sell out, so subscribe today!

I also invite you to celebrate the arts at the annual Pell Awards Gala to benefit Trinity Rep's artistic and educational programs on June 3.

It's an exciting time to be a part of Trinity Rep, and we thank you for joining us today.

Enjoy the show, and remember "Don't Feed the Plants!"

Tom Parrish
Executive Director



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BEFORE THE SHOW STARTS, please turn off cell phones, beepers, pagers, and alarms. Texting and phone use are limited to intermission, outside the theater. Cameras, cell phone cameras, and recording devices are not permitted.

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ATTENTION SMOKERS: For the comfort of our patrons, we have designated a smoking area on the east side of the building along Adrian Hall Way.

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ONSTAGE NOW

Little Shop of Horrors Musical Numbers

ACT 1

Prologue (Little Shop of Horrors).....

Chiffon, Crystal, Ronnette

Skid Row (Downtown)..... *Company*

Da-Doo..... *Chiffon, Crystal, Ronnette*

Grow for Me *Seymour*

You Never Know..... *Mushnik, Chiffon,*

Crystal, Ronnette, Seymour

Somewhere That's Green..... *Audrey*

Closed for Renovation *Seymour,*

Audrey, Mushnik

Be a Dentist..... *Orin, Chiffon,*

Crystal, Ronnette

Mushnik & Son *Mushnik, Seymour*

Sudden Changes *Seymour*

Git It (Feed Me)..... *Seymour, Audrey Two*

Now (It's Just the Gas) *Seymour, Orin*

Coda *Chiffon, Crystal,*

Ronnette, Audrey Two

ACT 2

Call Back in the Morning *Seymour,*

Audrey

Suddenly, Seymour..... *Seymour, Audrey,*

Company

Suppertime *Audrey Two*

The Meek Shall Inherit..... *Company*

Sominex/Suppertime (Reprise).....

Audrey, Audrey Two

Somewhere That's Green (Reprise).....

Audrey

Finale..... *Company*

Little Shop... Little Shop of ...History?

By Caitlin Howle

While most audiences are familiar with the 1986 film version of *Little Shop of Horrors*, I'm here to tell you about the history of the show, the movie, and man-eating plants.

First up is the 1960 film produced under the title *The Passionate People Eater*, the title was changed to *The Little Shop of Horrors* before release. Directed by Roger Corman, and written by Charles B. Griffith, this gem was shot over a two-day period, with all of its sets being recycled from another film, *A Bucket of Blood*. The budget for the movie was \$28,000 (\$240,000 in today's dollars).

Many people believe the film was based on a 1932 story, "Green Thoughts" by John Collier, about a man-eating plant. Author and journalist Dennis McDougal believes the film was inspired by the tongue-in-cheek story, "The Reluctant Orchid," published in 1958 by Arthur C. Clarke, also about a man-eating plant, though it was based on a 1905 H.G. Wells story, "The Flowering of the Strange Orchid." Man-eating plant stories, ahem, blossomed in the 1880s. The tale was always similar, with a traveler or explorer finding an unknown species of plant and getting eaten — you know, like you do when you go on vacation.

The 1960 film *The Little Shop of Horrors* was not meant to be scary in the least. It was a mash-up of multiple comedy genres, with the farcical elements in the limelight. As in today's musical, there's a flower shop owned by Gravis Mushnick, with two employees — Audrey and Seymour. While the shop is struggling, Seymour presents a wilting plant to Mushnick and says he got it from the "Japanese gardener over on

Central Avenue." Unlike the musical, there is a deeply masochistic dental patient, played by a familiar face to today's audiences, Jack Nicholson, in one of his first feature films. Also in the movie, the plant is called Audrey Jr. and is a cross-bred houseplant and not from outer space.

The 1960 film paved the way for the 1982 off-off-Broadway production of *Little*



Poster for the original 1960 movie



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Shop of Horrors with music by Alan Menken and lyrics and book by Howard Ashman (the show you're seeing now!) It featured Lee Wilkof as Seymour and Ellen Greene as Audrey and quickly moved to an off-Broadway theater where it ran for five years and became off-Broadway's highest-grossing show. Unfortunately, since the show was not produced on Broadway, it was ineligible for a Tony Award. The musical has since been revived multiple times, with a Broadway revival in 2003 and subsequent US national tour starting in 2004 with Anthony Rapp (known for *Rent*) as Seymour. The show also had a London revival in the West End from 2006-07 and received Laurence Olivier Award nominations and a nomination for Best Musical Revival. The show returned to London in 2018 with a six-week long run at Regent's Park Open Air Theater.

The success of the musical spawned the now legendary 1986 film, *Little Shop of Horrors* which was directed by Frank Oz. The film had Ellen Greene reprising her role as Audrey and featured Rick Moranis as Seymour, and Steve Martin as Orin Scrivello, DDS. The masochistic dental patient that Jack Nicholson played in the 1960 film was brought back for this cinematic version and was played by Bill Murray. The budget for this film was \$25 million, which garnered about \$39 million in sales. While not a flop, the studio, Warner Brothers, considered it to be an underperformer until it hit shelves on VHS tape and made a bigger profit.

The 1986 film was nominated for Academy Awards that year — for Best Visual Effects and Best Original Song for the song written as an encore, "Mean Green Mother from Outer Space." The song was the first Oscar-nominated song to be censored for the awards ceremony due to profanity. Unfortunately, it lost out to Top Gun's "Take My Breath Away."

Another fun fact about the 1986 film is that it was the first DVD to be recalled — in 1998 Warner Bros. released a DVD that contained unfinished footage from the film — which included an alternate ending. The footage was so bad that there was an immediate outcry from the creative team and copies were pulled from shelves.

While you'd think there couldn't be too much more you could do with a musical about a man-eating plant, you'd be wrong. In 1991, an American/French cartoon called *Little Shop* debuted on Fox Kids. The show was about a "nerd" named Seymour who has a pet Venus flytrap named Junior. While the plant in this kid-friendly version doesn't eat people, it does have the power to hypnotize and causes trouble for the show's cast of characters. The cartoon ran for one season, with 13 half-hour episodes.

From a dark comedy, to a musical, to a kid's cartoon — *Little Shop of Horrors* has cemented itself in cult-classic culture. Who knew that a man-eating plant would become so beloved by so many different audiences? ■

ONSTAGE NOW

Five Questions for Ted Chylack

Trinity Rep's former House Manager is back but working his magic from inside Audrey Two. What gives?

❶ Our patrons may remember you as Trinity Rep's House Manager from 2011 to 2016. What was your favorite part of that job?

For me, one of the best aspects of being the House Manager was cultivating relationships and making people feel at home when they walked through the door. At performances, I would see the same patrons coming back and we would start talking about the last show they saw, the one they were about to see, what they thought afterwards. The thing I love most about Trinity Rep is its commitment to the community, and it really shows in its subscribers, donors, partnerships, ushers, students, etc. These are people that keep investing in this organization because they feel that, in one way or another, the organization has invested in them, and I loved being a part of that relationship.

❷ What came next for you after leaving Trinity Rep.

Ever since high school, I had wanted to join the Peace Corps, and I finally reached a point when I said, "It's now or never," so I spent the past two years teaching at a primary school in the sub-Saharan nation of Lesotho. It was an amazing and eye-opening invitation to participate in cultural exchange. Not only do you learn about a new culture, but you learn a lot about your own as well, seeing it through someone else's eyes.

I taught English, health, and art to 4th through 7th graders, but a large part of my job in Lesotho was community integration, so I was still able to foster relationships and share stories with the people I met. Saying goodbye after two years wasn't easy, especially when it came to my students. Establishing a rapport with a new group of people can be a bit bumpy at first, but these kids warmed up to me pretty quickly and I still miss them terribly.

Leaving Trinity Rep was no picnic either, but even 8,000 miles away, I still felt like a part of the family. Several months into my service, the costume shop reached out to see if there was anything they could send for my students. A few months later, several dozen hand-knitted hats and scarves arrived. Since Lesotho is so far south and at such a high elevation, winter can get surprisingly cold. The kids at my school

loved their new winter wear. In moments like that one, it's easy to see how Trinity Rep has maintained its ties to the community all these years, always finding new ways of giving back.

❸ And when you returned to the States, you thought "For my next act, I'll be the puppeteer for Little Shop of Horrors" — right? Yes, absolutely. That was my grand plan all along. Actually, I think it's very sweet that my friends here thought of me. I had recently come back from Lesotho and was looking for work. When I got the call, I initially thought it was a joke — it's the strangest job offer I've ever had. After hearing, "No, you're not being pranked," I immediately accepted, and it's been lovely seeing all of the people I've missed for the last two years.

❹ As of this writing, rehearsals are just starting, so you haven't had the chance to do much work with Audrey Two. What are you most looking forward to with this role?

What is the biggest challenge?

It still sounds funny to me to call this a "role" because I think the real focus will be Rachael Warren as the plant's voice. I'm eager to work with her to add some physicality to the attitude she's bringing to the character. I think the biggest challenge for me will be keeping up with the professionals in the room. These are artists whose work I have admired for years, so I'm very aware that it's a privilege to be here. Yes, we're all friends, but I'm working with them in a very different capacity than ever before. As someone who is not a trained actor, puppeteer or singer, I'm touched that this offer even came up to begin with, and I plan to work hard at it.

❺ Any idea what comes next for you?

Well, unless *Marisol* has puppets, it looks like I'm out of job when this show closes. I don't have a clue what's next for me, but that's kind of exciting. I couldn't have predicted that this opportunity would come along and it's something I'll remember for the rest of my life, so I'm ready for whatever's on the horizon. All I hope is that I get to work in another wonderful place where everyone is passionate about the work that they do, eager to support one another, and dedicated to the surrounding community. That being said, give me a call if you ever do *Avenue Q*! ■



WHO'S WHO

THE ARTISTIC TEAM

HOWARD ASHMAN

Playwright and Lyricist

Best known as a pivotal creative mind behind the renaissance of Disney animation and his work on *The Little Mermaid*, *Aladdin*, and *Beauty and the Beast* (which is dedicated to, "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul...") Ashman's first love was theater. Ashman was a founder of Off-Off Broadway's renowned WPA Theater, where he conceived, wrote and directed *God Bless You, Mr. Rosewater*, as well as the classic musical, *Little Shop of Horrors* (both with music by Alan Menken). In 1986, he wrote and directed the Broadway musical *Smile* (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980s theater scene, *Smile* remains popular on high school and college campuses throughout the country. Howard Ashman died in 1991 from complications of AIDS.

ALAN MENKEN

Composer

Legendary composer Alan Menken's stage musicals include: *God Bless You Mr. Rosewater*, *Patch Patch Patch*, *Atina: Evil Queen of the Galaxy*, *Real Life Funnies*, *Little Shop of Horrors*, *The Dream on Royal Street*, *Kicks*, *The Apprenticeship of Duddy Kravitz*, *Beauty and the Beast*, *A Christmas Carol*, *Weird Romance*, *King David*, *The Hunchback of Notre Dame*, *The Little Mermaid*, *Sister Act*, *Leap of Faith*, and *Newsies*. He has also contributed to such revues as *Personals*, *Diamonds*, and *On the Record*. His film musicals include: *Little Shop of Horrors*, *The Little Mermaid*, *Beauty and the Beast*, *Newsies*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Home on the Range*, *Enchanted*, and *Tangled*. His dramatic underscores for films include *Life With Mikey*, *Noel*, *The Shaggy Dog*, and *Mirror Mirror*. He has contributed songs to such films as *Rocky V*, *Home Alone 2 – Lost in New York*, *Life With Mikey*, and *Captain America – The First Avenger*. Television credits include writing numerous songs for *Sesame Street*, composing the score for the

ABC mini-series *Lincoln*, contributing songs for the musical *Polly*, the Hallmark adaptation of his musical of *A Christmas Carol*, and the songs for an episode of the ABC-TV series *The Neighbors*. His songwriting collaborators have included Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Jack Feldman, David Spencer, Lynn Ahrens, Dean Pitchford, Glenn Slater, and Chad Beguelin. Alan won the 2012 Tony and Drama Desk Awards for his score to *Newsies*. He currently has more Academy Awards than any other living individual, including four for Best Score (*The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, and *Pocahontas*) and four for Best Song ("Under the Sea," "Beauty and the Beast," "A Whole New World," and "Colors of the Wind"). He has earned 11 Grammy Awards (including Song of the Year for "A Whole New World"), seven Golden Globes, London's Evening Standard Award, the Olivier Award, the Outer Critics Circle Award, and the Drama Desk Award. Other notable achievements include induction into the Songwriters Hall of Fame and Billboard's number one single ("A Whole New World") and number one album (*Pocahontas*). In 2001, he was named a Disney Legend. He has also been awarded two doctorates in Fine Arts from New York University and the North Carolina School of the Arts. In 2010, he received his own star on the Hollywood Walk of Fame.

TYLER DOBROWSKY

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: *Into the Breaches!* a world premiere by George Brant; *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 Big Meal*, *Morality Play*, *The Rant*, *American Buffalo*, and *Incognito*. Tyler has taught at NYU's Tisch School for the Arts as well as at the Brown/Trinity Rep MFA program, and his work has been

seen at Asolo Rep and UNC/Playmakers Rep. Tyler runs Trinity Rep's new play development programs, 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. He lives in Providence with his wife, Taibi.

ESTHER ZABINSKI

Musical Director/Keyboard

Previously at Trinity Rep, Esther was the musical director for *A Christmas Carol* (2018) and *A Midsummer Night's Dream*. Favorite projects have been *Bright Star* at the University of Scranton; *Into the Woods*, *Little Women*, *Anything Goes*, and *The Addams Family* for Ocean State Theater; and *Spamalot* for Theatre By The Sea. She is co-owner of Zabinski Music Studio in Pawtucket where she teaches piano and voice lessons along with her sister, Rebekah. She is a member of The Piano Teachers Guild and the Handbell Musicians Association. Esther is also the music coordinator at St. Marks Episcopal Church in Foxboro, MA, conducting both the choir and the hand bell choir. She is currently working on a recording of children's songs with her sister, creating the TwinZ Music Production Company, and has now launched the Key of Z Academy, online piano instruction. As always, she would like to thank Rebekah, Gabba and Alex for everything.

YON TANDE WHITNEY V. HUNTER

Choreographer

Trinity Rep: *The Song of Summer*, *black odyssey*, *A Christmas Carol* (2017 & 2018). **Theater:** *We Are Proud to Present...*, Guthrie Theatre; *Lives of Great Poisoners*, Brown University; *The Persian Quarter*, Merrimack Repertory Theatre; *Finian's Rainbow*, Berkshire Theatre Festival; *a cautionary tail*, NYU Graduate Acting. **Choreography:** RISD Museum, New York SummerStage, Kumble Theater for the Performing Arts, Movement Research (Judson Church). **Other:** MET Opera, Kennedy Center, Karamu House, Publick Playhouse, Elizabeth Theatre, Signature Theatre, New Ohio Theatre, New Jersey Performing Arts Center, National Black Theatre, New York Live Arts, Roulette, Japan Society, The Kitchen. BFA, Howard University; MFA, Long Island University; Ph.D. candidate/Driskell Fellow, Institute for Doctoral Studies in the Visual Arts.

SARA BROWN

Set Designer

Sara is a set designer for theater, dance, and opera. **Trinity Rep:** *Appropriate*, *Death of a Salesman*, *Skeleton Crew*. **New York:** The Kitchen, Brooklyn Academy of Music Next Wave Festival. **Regional:** American Repertory Theater. **Other:** Actor's Shakespeare Project, Boston; Boston Playwrights' Theatre, Festival d'Automne, Paris; Dana Tai Soon Burgess Co., Washington DC; Sideshow Theater, Chicago; National

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; an Associate Member of the National New Play Network; and a Public Works Affiliate.



Young Arts Foundation, Miami; Lyric Stage Company, Boston. **Awards:** 2017 Elliot Norton Award for Outstanding Design, Midsize, Small or Fringe Theater for *Edward II* with Actor's Shakespeare Project. She is the Director of Design for Massachusetts Institute of Technology in Music & Theater Arts.

ANDREW JEAN

Costume Designer

Andy Jean is a NY-based costume designer. Previously at Trinity Rep, he designed *Othello* and *Macbeth*. Recently he's worked at Ars Nova, Vineyard Theater, Movement Theatre Company, Public Theater, and PlayMakers Repertory. Latest works include: *What to Send Up... When it Goes Down*, *Trouble in Mind*, *Rags Parkland*, *Good Grief*, *Cabaret*, and *Macbeth in Stride*. Andy has an MFA in Stage Costume Design from Tisch/NYU. More at www.andyjean.com

DAN SCULLY

Lighting Designer

Dan is a New York-based lighting and projection designer. **Trinity Rep:** *Ragtime*, *A Midsummer Night's Dream*, *Appropriate*, *Beowulf: A Thousand Years of Baggage*, *The Hunchback of Seville*, *Heidi Chronicles*, *A Flea in Her Ear*, *The Glass Menagerie*, *A Lie of the Mind*, *Crime and Punishment*, *Sparrow Grass*, *Love Alone*, *The Mourners' Bench*, *Clybourne Park*, *Steel Magnolias*, *A Christmas Carol*. **Broadway:** *Rocky*. **New York:** New York City Ballet, Carnegie Hall, Lincoln Center Chamber Orchestra, NY Pops, Alvin Ailey/American Dance Theater, Juilliard School, Red Bull Theater, and others. **Regional:** Huntington Theatre Co., Geva Theatre, Cleveland Play House, American Repertory Theatre, Asolo Repertory Theater, La Jolla Playhouse. **Other:** *If/Then* National Tour; *Jedermann*, Salzburg Festspiele, Austria; *A Charlie Brown Christmas*, San Francisco Symphony; resident lighting designer for Abraham. InMotion, Bessie Award; MFA from Tisch/NYU.

PETER SASHA HUROWITZ

Resident Sound Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *Ragtime*; *Like Sheep to Water*, or *Fuente Ovejuna*; *A Midsummer Night's Dream*; *A Christmas Carol*; and *Beowulf: A Thousand Years of Baggage*. This is his 23rd season with the company, where he serves as sound engineer.

MUSIC THEATRE INTERNATIONAL

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scripts, musical materials, and dynamic theatrical resources to over 70,000 professional, community, and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theater, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

ADDITIONAL STAFF

Assistant Director Tyra Wilson

THE CAST

STEPHEN BERENSON* ‡

Mr. Mushnik



Trinity Rep: 30 seasons, recent roles include *Witch*, *Macbeth*; *Stuart, Into the Breeches!*; *Willy Loman*, *Death of a Salesman*; *Academic One/Grendel*, *Beowulf: A Thousand Years of Baggage*; *Scrooge*, *A Christmas Carol*; *Fagin*, *Oliver!*; *Fool*, *King Lear*; *Shylock*, *The Merchant of Venice*; *Sydney*, *Absurd Person Singular*; *Herr Schultz*, *Cabaret*; *Feste*, *Twelfth Night*; *Harry*, *Paris by Night*. **Other Theaters:** NYC's Town Hall, BAM, The Kennedy Center, Dallas Theater Center, on tour in the US and Canada, The White House, 17 seasons with the Bread Loaf Acting Ensemble. **Other:** Founding Director of the Brown/Trinity Rep MFA Programs, a member of the Acting faculty, and a Professor of the Practice at Brown University. He holds a Tutorial appointment at Lincoln College Oxford. Awards include New England Theatre Conference, Providence Mayor Citation, The Lunt-Fontanne Fellowship at Ten Chimneys.

TED CHYLACK

The Plant (Puppeteer)



Trinity Rep: House manager and teaching artist, 2011-2016. **Other Theaters:** Barrington Stage Company, Enchantment Theatre Company. **Other:** Ted is happy to be back with his Trinity Rep family after having served in Lesotho with the United States Peace Corps for the past two years. He has a BA in Film and Video from the Pennsylvania State University.

TIMOTHY CROWE* ‡

Voice, Radio Interviewer, Patrick Martin, Ensemble



Trinity Rep: Over 125 productions including *Macbeth*, *The School for Wives*, *The Miser*, *The Seagull*, *Angels in America*, *A Christmas Carol*, *My Fair Lady*, *Clybourne Park*, *The Mourners' Bench*, *A Lie of the Mind*, *Into the Breeches!*, *Native Gardens*. **Broadway:** *The Shadow Box*. **Off Broadway:** *The Servant*, *Bill W. and Dr. Bob*. **Other Theaters:** Annenberg Center, Speakeasy Stage, Actors Theatre of Louisville, Cleveland Play House, Virginia Stage, Long Wharf Theatre, The Kennedy Center, Berkeley Rep, The Walnut Street Theatre, The Cutler Majestic Theatre. **Film/TV:** *Outside Providence*, *Underdog*, *Hachiko*, *The Silent Eye*, *Easy Listening*, *Brotherhood*, *House of Cards*, *The Hollars*. **Other:** Mr. Crowe received his MA from St. Louis University; London Academy of Music and Dramatic Arts.

JANICE DUCLOS* ‡

Wino #1, Mrs. Luce, Ensemble



Trinity Rep: 34 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*; *Queen Isabella*, *The Hunchback of Seville*; *Aunt Eller*, *Oklahoma!*; *Winifred Snow*, *Into the Breeches*; *Emma Goldman*, *Ragtime*; *Mrs. Bennet*, *Pride and Prejudice*; *Witch 1*, *Macbeth*. **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.

TAAVON GAMBLE*

Customer, Skip Snip, Ensemble, Dance Captain



Trinity Rep: *Ragtime*, *A Christmas Carol* ('17 and '18), *Oklahoma!* **Tour:** *Seussical*. **Regional:** North Shore Music Theatre, Speakeasy Stage Company, Greater Boston Stage Company, Lyric 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, Village Theatre, Peach State Theatre, Show Palace Theatre. **Training:** Point Park University alumni. **Other:** IRNE nominations for *Dames at Sea* and *Kiss of the Spider Woman*. www.taavongamble.com

REBECCA GIBEL* ‡

Audrey



Trinity Rep: A company member since 2013: Lizzy, *Pride and Prejudice*; Evelyn Nesbitt, *Ragtime*; Desdemona, *Othello*; Poppy, *Faithful Cheaters*; Hermia, *A Midsummer Night's Dream*; Warrior Two, *Beowulf: A Thousand Years of Baggage*;

Ado Annie, *Oklahoma!*; *To Kill a Mockingbird*; *Blues for Mister Charlie*; Frances, *Melancholy Play: a chamber musical*; 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, ArtsEmerson, Intiman Theatre, Capital Rep, Fiasco Theater/McCarter Theatre, Fault Line Theatre, company member at The Williams Project. **TV/Film:** *Blue Bloods*, *Castle Rock*, *American Woman*, *NOS4A2*. **Other:** MFA in Acting, Brown/Trinity Rep; IRNE Award Nomination: Best Actress in a Musical; *Denver Post* Readers' Choice Award. rebeccagibel.com

CARLA MARTINEZ*

Chiffon



Trinity Rep: Brigit, Sarah's Friend, Ensemble, *Ragtime*. **Off-Broadway:** *Brecht on Brecht*, PTP/NYC. **Other Theaters:** She recently appeared in *Man in the Ring* at the Huntington Theatre Company. Her credits include: *Merrily We Roll Along*,

Huntington; Joice Heth, *Barnum* and Kate, *The Wild Party*, Moonbox Productions; *Brecht on Brecht*, New Repertory Theatre; Marta, *Company* and *My Fair Lady*, Lyric Stage Company; *Far from Heaven*, SpeakEasy Stage Company; *Mary Poppins*, *Shrek*, *Hairspray*, *It's a Wonderful Life*, and *Oliver!*, Wheelock Family Theatre; and *The Wiz*, *The Full Monty*, *A Funny Thing Happened on the Way to the Forum*, and *Dreamgirls*, Interlakes Summer Theatre. **Other:** Ms. Martinez is a performer, educator, choreographer, and graduate of Berklee College of Music. www.carla-martinez.com

OLIVIA MILLER

Wino #2, Ensemble, Understudy for Audrey



Trinity Rep: Girl/Ensemble, *Ragtime*; Lady Capulet, *Romeo and Juliet*, Shakespeare en el Verano.

Brown/Trinity Rep: God/Others, *The Good Person of Szechwan*; Susan, *tick, tick... BOOM!*; Ensemble, *An Acorn*; Viola/Cesario,

Twelfth Night; Jaquenetta, *Love's Labours Lost*; Shizu Proctor, *Civil Sex*. **Other Theaters:** Squeaky Fromme, *Assassins*, Christmas Eve, *Avenue Q*, Oberon; *The Rimers of Eldritch*, *Columbinus*, *My Fair Lady*, Greater Boston Stage; Claire, *The Maids*, Gwendolen Fairfax, *The Importance of Being Earnest*, Yum Yum, *The Mikado*, Josephine, *HMS Pinafore*, Harvard College. **Other:** Olivia is a third-year student in the Brown/Trinity Rep MFA program and received her BA in English from Harvard College.

ELEXIS MORTON

Crystal



Off Broadway: Sarah's Friend, *Ragtime on Ellis Island*; Miriam, *The Bad Years*. **Regional:** Turtle, *A Year with Frog and Toad*, Arden Theater Company; Josephine, *Big Fish the Musical*, 11th Hour Theater Company; Hattie, *Kiss Me*

Kate, Renaissance Music Theater Company. **Workshops:** Angela, *Single Rider*, Deirdre, *Republic*, Maisie, *Something Like a War*, PKG/Apostlette, *TEETH: A New Musical*. **Other:** Elexis has a BFA in Musical Theater from University of the Arts. Elexismorton.com.

JUDE SANDY* ‡

Seymour



Trinity Rep: A company member since 2016. Co-director, *Deus*, *black odyssey*; *Othello*, *A Midsummer Night's Dream*, *Oklahoma*, *To Kill a Mockingbird*, *Blues for Mister Charlie*, *A Christmas Carol*, *A Raisin in the Sun*,

Paris by Night. **Brown/Trinity Rep:** *Hamlet*, *Pericles*, *Angels in America*, *Elektra*, *Inked Baby*. **Broadway:** *War Horse*, Lincoln Center Theater. **Off-Broadway:** *The Little Prince*, *Hang a Tale*; *Hit The Wall*, Barrow Street Theatre; *At the Table*, Fault Line Theatre. **Regional:** Shakespeare Theatre Company; Guthrie Theater; The Williams Project; Bread Loaf Acting Ensemble; movement and associate direction for *The Crucible* and *Little Shop of Horrors*, Cleveland Play House. **Training:** MFA, Brown/Trinity Rep; AB, Brown University; Guthrie Experience for Actors in Training; American Dance

Festival; American Dance Legacy Initiative. With thanks and in loving memory to teacher and mentor Ken Washington.

KEDREN SPENCER*

Ronnette



Regional: Clipboard Woman/Ensemble, *Billy Elliot*, Signature Theatre (VA); Queen Elizabeth, *Richard III*, Olivia, *Twelfth Night*, Margot, *Dial 'M' for Murder*, Theater at Monmouth; Aileen/Ensemble, *Roe*, Ensemble/Swing, *Evita*, Asolo Repertory

Theatre; Ensemble, *The Tempest*, Ensemble/Mariana understudy, *Measure for Measure*, Shakespeare Theatre Company; Ensemble, *Amadeus*, Baltimore Center Stage; Bottom, *A Midsummer Night's Dream*, FSU/Asolo Conservatory; Casca, *Julius Caesar*, Asolo Rep New Stages; Ensemble/Jeanie understudy, *Hair*, Keegan Theatre; Mattie Jackson, *Ford's 150: The Lincoln Tribute*, Ford's Theatre. **Education:** MFA, FSU/Asolo Conservatory for Actor Training, 2018. **Other:** www.kedrenspencer.com. WAKANDA FOREVER!

STEPHEN THORNE* ‡

Orin, Mr. Bernstein



Trinity Rep: This is Mr. Thorne's 19th season. Last season he co-directed *A Christmas Carol* and was Iago in *Othello* and Harry Houdini in *Ragtime*. Favorite roles include: 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*.

RACHAEL WARREN* ‡

The Voice of the Plant



Trinity Rep: Since 2000: Darcy/Wickham, *Pride and Prejudice*; Mother, *Ragtime*; Grace Richards, *Into the Breaches!*; Puck, *A Midsummer Night's Dream*; Warrior One, *Beowulf: A Thousand Years of Baggage*; Laurey, *Oklahoma!*; *To Kill a Mockingbird*; Portia, *Julius Caesar*; Tilly, *Melancholy Play: a chamber musical*; Nancy, *Oliver!*; Sally, *Cabaret*; Eliza,

My Fair Lady; Betsy/Lindsey, *Clybourne Park*; *Songs of Innocence*, *Songs of Experience*; Ophelia, *Hamlet*; Wendy, *Peter Pan*; 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, Goodspeed Opera, The Wallis Annenberg Center, Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University, and on the faculty of the Brown/Trinity Rep MFA Program.

KRISTEN GIBBS*

Production Stage Manager

Trinity Rep: This is Ms. Gibbs' 12th season with Trinity Rep! Some favorite shows include *Cabaret*, *A Christmas Carol* (2017), and *A Midsummer Night's Dream*. **Off-Broadway:** The Public Theater (13 productions over the past six seasons, including Shakespeare in the Park, the Mobile Shakespeare Unit, the Public Works initiative, and Joe's Pub); Playwrights Horizons; MCC Theater. **Other Theaters:** NY Stage and Film Powerhouse Theater, 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!

JAMES KANE*

Assistant Stage Manager

Trinity Rep: Production stage manager, *An Iliad*; assistant stage manager, *black odyssey*. Production assistant: *Pride and Prejudice*; *Ragtime*; *Othello*; *Death of a Salesman*; *Like Sheep to Water*, or *Fuente Ovejuna*; *A Midsummer Night's Dream*; *Beowulf*; *A Thousand Years of Baggage*; *A Christmas Carol* 2016 and 2017; *Oklahoma!*; Teatro en El Verano: *La Tempestad*, *Romeo y Juliette*. **Other:** Ringling

Bros. Barnum and Bailey Circus: 126th and 128th Editions. James is proud to have attended Rhode Island College.

CHILDREN

Emma Sheldon, EJ Spillberg

* Denotes member of Actors' Equity Association, the union of professional actors and stage managers.

‡ Trinity Rep Resident Acting Company member

Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

THE MUSICIANS

BRIAN GROCHOWSKI

Bass

Trinity Rep: *A Christmas Carol*. **Broadway:** *Jersey Boys*, *Martin Short: Fame Becomes Me*. **Off-Broadway:** *Jacques Brel*, *Toxic Avenger*, *Gone Missing*, *See Rock City*, *Sphinx Winx*. **Tours:** *Copacabana*, *Grease*, *Fame* (China), *Will Roger Follies*, *A Chorus Line*. **Other:** Teaches guitar, bass, and ukulele at Zabinski Music Studios in Pawtucket, RI.

DAN HANN

Percussion

Dan Hann is a percussionist/drummer based in the Southern New England region. Dan has performed for many regional theaters in New England, including Trinity Rep. He can also be seen performing regularly with The Cape Symphony, Plymouth Philharmonic Orchestra, and other regional orchestras. Dan is a staff music accompanist for The Rhode Island College Dance Company and an

Associate Professor of Music in Performance at Wheaton College, Norton MA.

CLAY NORDHILL

Guitar

Clay Nordhill is a Boston-based guitarist, composer, and educator. A graduate of the University of Rhode Island, Clay can be found performing regularly with Soul City, an 11-piece dance band based out of Boston, as well as leading his own groups in venues throughout the Northeast. He teaches guitar at Dean College, the Wheeler School, and maintains a private teaching studio. Clay has performed at the Discover Jazz Festival in Burlington, VT and the Newport Jazz Festival in Newport, RI. He also hosts a weekly concert series on Monday evenings during the summer at the Contemporary Theater Company in Wakefield, RI.

COURTNEY SWAIN

Keyboard 2

A native of Japan, Swain settled in Providence RI after earning her Bachelor of Music from Berklee College of Music in Boston. In addition to studying voice, classical composition, and music production at Berklee, Swain formed Bent Knee, an experimental rock band which is currently under record contract with InsideOut/Sony Music. Bent Knee most recently completed a European tour supporting British prog-metal band Haken, and is preparing to release its fifth album at the end of the summer. Between touring, Swain supports Rhode Island and Massachusetts musical theater productions as a keyboard player and music director.

SUBSTITUTE MUSICIANS

Keyboard Jen Christena-Holden
Alice Fu, Alex Tirrell
Guitar Robert Schlunk
Keyboard Mike Sartin

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"We all have the potential ...to be angels."

Talking with Mia Ellis about her role as The Angel in *Marisol*

Caitlin Howle, Trinity Rep's digital marketing coordinator, had a chat recently with resident company member Mia Ellis. Mia has had a whirlwind year since we last saw her performing the breathtaking and tragic role of Sarah in last season's production of *Ragtime*. We wanted to catch up with her and find out what audiences have to look forward to in our upcoming production of *Marisol*.

CH: Before we jump in — where have you been since *Ragtime*? What productions have you been in? Spill the details, we've missed you!

ME: The short version is that I was all over for a little while, then I landed in Los Angeles! The longer version is that I was in a workshop performance of an incredible piece, *Benevolence*, which was written by Ifa Bayeza as part of *The*

theater company in LA, Son of Semele. It's been a wonderful time, full of many new experiences, and I am learning so much but I am absolutely looking forward to returning to Providence — it's akin to coming home.

CH: We are so excited for you, and extremely proud, too. Now, let's talk about your upcoming role in Jose Rivera's *Marisol*. What was your first exposure to the show?

ME: I first saw *Marisol* when I was in my third year in the graduate program here at Brown/Trinity Rep in 2012. Part of the first-year class was in a production of it, and I recall wondering if I would ever encounter the play again and what I would make of it, and here we are!

CH: That's amazing. I love the connection with the Brown/Trinity Rep MFA program. What

on the edge of anticipation when in a rehearsal process with Brian. He knows my strengths quite well, and he creates a world in which it's necessary for those strengths to be tested and re-molded in service of the play. He takes the music that I am, rearranges the notes, modulates the key, and the result is a variation on the theme of me and the character I'm playing that neither of us could have predicted.

CH: *Marisol* focuses a lot on the theme of protection, especially with your character, the Angel. What do you think of the idea of an angel as a protector — even in the face of war? How do you feel that we protect each other in times of unrest and uncertainty?

ME: Someone always has to keep watch, so the idea of angels in war and in peace, is an idea I believe in. I also firmly believe that God works through people, and in that way, we all have the potential, the ability to be angels, to provide a saving grace to anyone in need of it. We are responsible for each other in that way. I dare say that anyone can be an angel at any time, but the choice to be one has to be made. Much like how the Angel gives *Marisol* a choice. Holding each other accountable is included in that as well. When God or a powerful leader, whichever is applicable, slowly becomes or has always been incompetent and destructive, who will be brave enough to implement the system of checks and balances? We, the angels have to...

CH: I love this idea of people being able to be individual angels, and I think that's such a poignant thought when it relates to Jose Rivera's work. *Marisol* is set at the turn of the 21st century — which is already almost two decades ago, if you can believe it. Do you feel that a play about the new millennium is relevant in today's world?

ME: Absolutely. With all that is happening throughout the world, we might as well be at the turn of the century, which is a phrase, in my opinion, that evokes a feeling that there are cataclysmic historical changes taking place; that feeling has been replaced with the reality that changes are actually happening right in front of each and every one of us.

CH: That's beautiful. So tell us, what do you want audiences to take away from this production?

ME: Many things, but to start: fear and responsibility. These two things combined will spark a need for each audience member to look inside, to soul search, and to recognize any belief they have that permits dehumanization, discrimination, or inequality, and then align their thoughts and actions with the opposite of that belief. ■

Till Trilogy and performed at Mosaic Theater in Washington, DC; I had never worked there before.

I also helped produce, for the first time, a short film titled, *Softer*. I was in the play *Blood Wedding* at The Williams Project in Seattle — which was another first, and fellow company member Rebecca Gibel was also a part of the production.

Then, I volunteered as a writer-mentor with Young Storytellers. I was also recently chosen to be a Semele Scribe at an ensemble

are you most looking forward to about this production?

ME: Working with my fellow acting company members again, and the angel wings, of course!

CH: You'll be reuniting with director Brian Mertes, who you last worked with here in *The Glass Menagerie* in 2015 — what can you tell me about working with him?

ME: Brian and I have great respect and understanding of each other as artists and people, and I'm delighted to work with him. I'm always



LEFT: Mia Ellis (with Dennis Kozee) — as another kind of angel — in the role of Laura in Trinity Rep's 2015 production of *The Glass Menagerie* by Tennessee Williams, directed by Brian Mertes with sets by Eugene Lee, costumes by Toni Spadafora, and lighting by Dan Scully. PHOTO BY MARK TUREK

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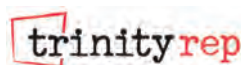
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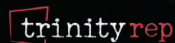
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NATIONALLY CELEBRATED

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 in 2016, 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 tuition-free 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.

CONSTANTLY CREATIVE

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 over 40 years.

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. 



For Your Information

- **Trinity Repertory Company**
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- **Box Office** (401) 351-4242 • boxoffice@trinityrep.com
Noon–8:00 pm Tuesday–Sunday
- **Subscriber Services** (401) 351-4242 • subscriptions@trinityrep.com
- **Administrative Offices** (401) 521-1100
9:00 am–5:00 pm, Monday–Friday
- **Our performances begin on time.**
Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available at the box office and reception desk at street level.
- **Smoking is not permitted** inside the building.
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- **Group Sales:** For discounts, call (401) 521-1100 x238.
- **Physicians and others who may need to be reached** during a performance are asked to register their names and seat locations with a house manager. Emergency contact numbers are (401) 521-1100 x241 (Dowling Theater lobby) and (401) 521-1100 x282 (Chace lobby).
- **Children age four and over** are welcome at performances — age two and over for *A Christmas Carol*. Younger children will not be admitted.
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STAFF FOR TRINITY REP

CURT COLUMBUS

The Arthur P. Solomon and Sally E. Lapides Artistic Director



Curt Columbus became Trinity Repertory Company'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 *Ragtime*, *Beowulf: A Thousand Years of Baggage*, *Middletown*, *Vanya 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 Feydeau'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 is responsible for the organization's audience and donor development and financial management. Previously, he 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 Providence, 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: *Into the Breeches!* a world premiere by George Brant; *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 Big Meal*, *Morality Play*, *The Rant*, *American Buffalo* and *Incognito*. Tyler has taught at NYU's Tisch School for the Arts as well as at the Brown/Trinity Rep MFA program, and his work has been seen at Asolo Rep and UNC/Playmakers Rep. Tyler runs Trinity Rep's new play development programs, 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. He lives in Providence with his wife, Taibi.

LAURA SMITH

Production Director



Ms. Smith is in her 22nd 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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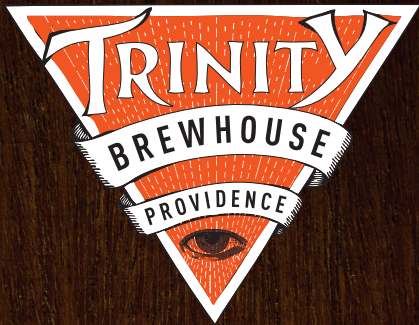
Macbeth by William Shakespeare • January 31 – March 3, 2019

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A Closer Look at the 2019-20 Season

By Kate Brandt

The 2019-20 Season is already the talk of the town. If you haven't heard about the lineup yet, check it out on page 35 and then read below to learn more about the shows and people behind them.

Throughout the course of the season, audiences will take a journey with some characters who are larger than life (ahem... Buddy Cianci and someone nicknamed a "demon barber"), but also characters who remind us so much of people we know that it's impossible not to be drawn into the immediacy and relevancy of their stories. No matter the subject matter though, the stories we are going to share with you have a few things in common. We will get to see how people in different situations weigh the advantages of success and progress with the cost of those achievements. We get to dig deep into how very few things are black and white — and revel in the joyful complexities of the gray areas. And since one political cycle rolls seamlessly into the next, it only seems appropriate that we tell stories that remind us that all politics are personal.

Artistic Director Curt Columbus points out that the stories of next season are "some of the most compelling stories imaginable." The lineup includes winners of a Pulitzer Prize and several Tony Awards. They are written by legends of the theater like August Wilson and Stephen Sondheim. They will be directed by some of our audience's favorites and will feature the incredible work of your resident acting company taking on roles that will showcase the very best of their abilities. (Stay tuned for key casting announcements this summer.)



GEORGE BRANT

Kicking things off will be **The Prince of Providence**, the story of Providence's own practically-Shakespearean character — former mayor Buddy Cianci. We're staging this show in our smaller Dowling Theater to provide a more intimate and powerful theatrical event — but that means that tickets will be very limited. We've already added a week to the run of this

show, but the only way to guarantee a seat to this blockbuster is to subscribe. This adaptation is written by George Brant (*Into the Breeches!*) and is based on the *New York Times* best seller of the same name by Mike Stanton. We're going to look at the highs and lows of Buddy's career and take a fascinating look back at our local history. Obie Award-winner Taibi Magar, who is a graduate of the Brown/Trinity Rep MFA program in directing, returns to take the helm of this production. Taibi just recently directed *The Song of Summer* here and is a sought-after director all over the country.

We continue the season with our annual production of **A Christmas Carol**, providing thousands of Southern New England families with a joyous and magical holiday tradition. Newly imagined every year, this show sells out earlier every year. This year's production will be directed by a rising star and MFA graduate, Kate Bergstrom. Her joyful and heart-forward approach to directing will be a great match for this beloved story of redemption and hope. Tickets are currently available to subscribers (at a discount!) and will go on sale to the general public on July 25.

We next get to meet an immensely talented playwright Tanya Saracho and her play, **Fade**. In addition to writing for the stage, Tanya is also a successful television writer and show runner, having worked on *How to Get Away With Murder*, *Girls*, *Vida*, and *Looking*. This behind-the-scenes dramatic comedy draws on her own experience as a writer as we meet a young novelist from Mexico, with her first job in Hollywood. Upon learning that Trinity Rep was producing *Fade*, she said it was a "bucket-list" event for her. We're just as excited to be producing her play. Curt got to know Tanya as a young playwright in Chicago and says, "She's an extraordinary, extraordinary craftsman around language. I'm excited to introduce our audiences to her work."



TANYA SARACHO



AUGUST WILSON

From Hollywood, we will travel to Pittsburgh for August Wilson's final play and the culmination of his American Century Cycle, which chronicles the lives of African Americans in each decade of the 20th century. In **Radio Golf**, we meet Harmond Wilks, an entrepreneur and real estate developer, who has set his sights on becoming the first black mayor of Pittsburgh. This stirring play from the writer of *Fences* provides a lens into the issues of progress and gentrification which ties into many of the conversations that are happening nationally and locally. Company member Jude Sandy, who co-directed this winter's *black odyssey* will take up the reins as director.

The next production showcases one of the things that Trinity Rep does best — produce adaptations of classic works of literature for the stage. This season's production of **A Tale of Two Cities** is adapted from the Charles Dickens novel by company member Brian McEleney. The timeless story of love, redemption, and revolution was produced last summer at Bread Loaf in Vermont. When Curt saw it, he knew immediately that it was perfect for Trinity Rep audiences. He noticed, "Brian's adaptation really pressurizes some of the elements of the story in a way that makes it feel like we're watching a story about the political environment today. I was so enthralled." Curt has tapped Tyler Dobrowsky to direct the legendary text. Tyler's work is well-known to Trinity Rep audiences — in fact, he is the director of the show you're seeing today! (We don't expect any man-eating plants in *A Tale of Two Cities*, though.)



BRIAN McEENEY

Our next production is the Pulitzer Prize winner and Broadway hit ***Sweat*** by Lynn Nottage. As Executive Director Tom Parrish notes, "As someone who grew up in the Midwest, in circumstances very similar to this, I think this is the story of my family, the story of friends, and a lot of people I know." Nottage wrote the play after spending two years interviewing residents of Reading, PA. The result is a stunning and highly-acclaimed story about relationships, chosen family, and what happens when opportunities once afforded to a town disappear.



LYNN NOTTAGE

Christie Vela will direct. She was most recently in Providence to direct *Native Gardens* last spring — a hugely popular show with our audiences. We can't wait to see her take on this powerhouse of a show.

When Curt first applied for the job to be Trinity Rep's artistic director, he was asked to put together a sample season as part of the hiring process. The only show on that list that he hasn't yet produced is the musical that will close out the season. Stephen Sondheim's ***Sweeney Todd: The Demon Barber***



STEPHEN SONDHEIM

of Fleet Street was first produced on Broadway 40 years ago and earned scenic designer Eugene Lee one of his early Tony Awards. Perfect for the Trinity Rep stage and talent, this "bloody brilliant" musical is destined to be an unforgettable musical theater experience. Curt will direct. This will be his third musical in the past four seasons, having been at the helm of *Ragtime* at the end of last season and *Beowulf: A Thousand Years of Baggage* at the start of the 2016-17 Season. Tom thinks Curt is going to "slay it." Curt said that was a terrible joke, but



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we agree with Tom.

Subscriptions are currently available for the 2019-20 Season, which includes all six subscription series shows, plus early, discounted access to *A Christmas Carol*. Packages start at just \$120 for all six shows — that's less than the price of a single Broadway show and include discounts of up to 33% off. In addition to first access to seats and great discounts, subscribers have the ability to exchange their tickets for another performance at no extra charge. The savings and flexibility can't be beat. **Non-subscriber tickets will go on sale this summer, but the only way to guarantee a seat — especially for high-demand shows like *The Prince of Providence* — is to subscribe.**

More information about subscriptions can be found online at trinityrep.com/subscribe or by calling our friendly box office staff at (401) 351-4242.

We look forward to sharing these compelling and dynamic stories with you. It will certainly be a season filled with dramatic discoveries. ■

WHY SUBSCRIBE?

Thousands of people have already subscribed to Trinity Rep's 2019-20 Season — and that number is growing every day. Why do they subscribe? Here are just a few reasons...

One-of-a-kind productions

Being a subscriber here means intimate, dynamic, and unexpected adventures await you six times each year. They trust that whatever they see will feature outstanding acting, creative direction and design, and an interesting conversation on the drive home.

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Options

Subscribers also have the option to take advantage of one of the several special series we offer including Open Captioning, Sensory Friendly, Next Generation, Teens Talk, or Opening Night to meet the needs and interests of our diverse audience.

Our box office can help you find the package that's right for your budget and schedule. **Call (401) 351-4242, visit TrinityRep.com/subscribe, email boxoffice@trinityrep.com, or stop by to meet our friendly staff in person.** ■

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Plays, prices, dates & artists subject to change.

The Prince of Providence

By George Brant

*Based on the novel The Prince of Providence
by Mike Stanton*

Directed by Taibi Magar

September 12 – October 20, 2019

The nation knows him from *Crimetown* and *Operation Plunder Dome*, but Providence has a deeper and more complicated relationship with Buddy Cianci. A charismatic visionary who was also a corrupt philanderer, the long-time mayor defied the odds time after time — from his very first election to winning again after being arrested on assault charges. Surrounded by a colorful carousel of characters, Buddy gave Providence many things: some are more visible — businesses, tourism, and relocated rivers — while others are less tangible, but no less real — pride, notoriety, and now, a great story to tell.

Subscribers get early
access and discounts for...

A Christmas Carol

By Charles Dickens

Original music by Richard Cumming

Directed by Kate Bergstrom

November 7 – December 29, 2019

Rhode Island's family holiday classic returns with the joyful story of Ebenezer Scrooge's journey from solitude to redemption. Inspired by Tiny Tim and the ghosts of Christmas Past, Present, and Future, Scrooge learns lessons that remind us all about the true spirit of the season. Trinity Rep's magical, music-filled production continues to delight New England audiences.

Fade

By Tanya Saracho

December 5, 2019 – January 5, 2020

Lucia is understandably nervous. It's day one at her first TV writing job. As a Mexican-born novelist, she may actually be the "diversity hire" she's heard whispers about. Uncertain whether she can make a place for herself in cutthroat Hollywood, at least she feels less alone when she meets Abel, the Latino janitor. They form a bond and share stories, but it turns out that what Lucia gains from their friendship is not what Abel expects in this witty dramatic comedy about class, integrity, and culture.

August Wilson's Radio Golf

Directed by Jude Sandy

January 30 – March 1, 2020

Real estate developer and entrepreneur Harmond Wilks is determined to become the first black mayor of Pittsburgh and is on a mission to revive his blighted childhood neighborhood. As Wilks confronts the past, he is forced to question how pursuing change could put his neighborhood's history at risk. Both moving and funny, *Radio Golf* is the culmination of August Wilson's ten-play American Century Cycle chronicling each decade of African-American life in the 20th century.

A Tale of Two Cities

By Brian McEleney

Based on the novel by Charles Dickens

Directed by Tyler Dobrowsky

February 20 – March 22, 2020

In the late 1700s, London and Paris face parallel states of social and political upheaval on the eve of the French Revolution. Against this tumultuous backdrop emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation is epic and universal, while also being intensely intimate and personal. "The best of times and the worst of times" are brought to vivid life on stage in this remarkable approach to the time-honored classic.

Sweat

By Lynn Nottage

Directed by Christie Vela

April 2 – May 3, 2020

Warm humor and tremendous heart permeate this Pulitzer Prize-winner and hit Broadway play. Deep in the Rust Belt, blue collar factory workers swear by longtime friendships that seem unbreakable. These women spend their days working at physically-demanding jobs and their evenings laughing over drinks and dreaming of retirement. But mistrust, pride, and the economic pressures from a changing America introduce fissures in the foundation of this chosen family. Soon the bonds shatter, forever altering the path of two generations.

Sweeney Todd: The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Curt Columbus

April 23 – May 24, 2020

An indisputable masterpiece by America's greatest living Broadway composer and lyricist, this is a heart-pounding thriller set on the seedy side streets of 19th-century London. Filled with diabolical humor and extraordinary music, this eight-time Tony Award-winning musical tells the tale of an exiled barber's quest to avenge the wrongs done to him and his family. *Sweeney Todd* is a beautiful, soaring dark comedy filled with stunning terror that will leave you gasping!

Suddenly Summer Classes!



PHOTO BY MARK TUREK

Registration is open now for the 2019 **Young Actors Summer Institute (YASI)**, one of the most comprehensive summer arts enrichment programs in New England.

YASI: From July 1 through August 2, students entering grades 5–12 and graduated seniors (ages 10–18) 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. There is an optional extension week for high school students called YASI Shakes.

YASI Players is a week-long program for students in grades 5–9, who rehearse, stage, and perform a new family-friendly play in one week, August 5–9.

YASI Jr. is our week-long, half-day program for young performers focusing on the fundamentals of acting. June 24–28 for students entering grades 1–4.

YASI Masters program offers a week-long series of intensive classes for high school and college students with theatrical experience who are looking to expand their repertoire, build skills, and make connections. It is taught by resident acting company members and artistic staff in intensive three-hour sessions, June 24–27.

Finding Balance: Contrasting Monologues

Monday, June 24, 10:00 am – 1:00 pm with Daniel Duque-Estrada

Whether you're looking to get back into acting or auditioning for graduate school or a theater, we can help you hone the techniques necessary to audition successfully. Students should prepare two contrasting monologues that show their range. The class explores different types of auditions, with a special emphasis on the two-monologue theatrical audition. Students will do mock auditions and learn helpful techniques to best present themselves, as well as common pitfalls to avoid. Danny Duque-Estrada is a resident acting company member at Trinity Rep.

For prices and more information or to register for these programs (and more!), please visit trinityrep.com/education and click on Engage and Learn. Financial aid is available.

Fake It Till You Make It: Nailing the Dance Audition

Monday, June 24, 2:00 pm – 5:00 pm with Taavon Gamble

Many musical theater actors feel confident in their singing abilities but often they trip up at the dance audition. This workshop is geared to the actor who "moves well" but doesn't consider themselves a dancer. Preparing for a movement piece requires knowledge of basic fundamentals, and this course will provide some helpful hints for keeping up and standing out at a dance audition. Taavon Gamble is an actor based in New England. At Trinity Rep, he has appeared in *Ragtime*, *A Christmas Carol*, and *Oklahoma!*

Speaking the Speech

Tuesday, June 25, 10:00 am – 1:00 pm with Rachael Warren

One of the actors' tools is voice, but often performers struggle to utilize their instrument to its fullest potential. Producing clear, supported, and sustainable sound can be difficult. This class will focus on speech, including methods for breathing, projection, diction, and clarity. Rachael Warren is a resident acting company member at Trinity Rep.

Stage Combat Skills Every Actor Should Have

Tuesday, June 25, 2:00 pm – 5:00 pm with Teddy Lytle

A fight can be the peak of a play, and creating compelling combat for the stage is challenging. This class addresses the basics of stage combat that every actor should have in their tool belt. While emphasizing safety and realism, students will learn techniques for movement, including punches, kicks, falls, and reactions. Teddy Lytle is an actor, musician, fight choreographer, and writer who receives his MFA from Brown/Trinity Rep this spring.

Dressing the Stage: The Art of Props

Wednesday, June 26, 10:00 am – 1:00 pm with Michael Getz

While watching a play, we often take for granted the small details: period-correct newsprint, curtain patterns, or table settings. Props create a vibrant world and help with storytelling. You will learn how a properties master approaches the concept, design, and strategy for a production. Through a hands-on project, you will learn how to research and analyze a script to come up with a concept that supports the image and story of the production. Michael Getz has been the Trinity Rep's properties master for 22 seasons.

16 Bars, Headshot, and Resume: Audition Prep

Wednesday, June 26, 2:00 pm – 5:00 pm with Carla Martinez

One aspect of a musical theater audition is the classic “16 bars” of a song — a very short amount of time to display your range. This class will focus on packing a full performance into a small package. Students should bring a headshot and acting resume. They will receive feedback on format and style so they can make the best first impression. Carla Martinez is a performer, teacher, and choreographer residing in Boston.

Acting for the Camera

Thursday, June 27, 10:00 am – 1:00 pm with Carolyn Pickman

Well-rounded actors need to feel confident on the stage *and* in front of a camera, but even experienced stage actors have trouble making the transition. Students will give cold readings in pairs to the camera and dissect what it takes to land an on-screen role. The class includes advice on the best self-tape strategies. Students must provide a headshot and resume. Carolyn Pickman is the director of The Studio and the co-founder and current president of CP Casting Inc. She has won numerous casting awards for feature films, including *Spotlight*; *The Departed*; *Gone, Baby, Gone*; *Shutter Island*; *Mystic River*; *Good Will Hunting*; *The Crucible*; and *Mystic Pizza*.

Oldies But Goodies: Directing the Classics

Thursday, June 27, 2:00 pm – 5:00 pm with Tyler Dobrowsky

Classic plays are those that have been performed for hundreds of years in countless languages around the world, and have universal themes that transcend time and space. The freedom of producing a play in the public domain allows the director to reimagine the piece, making it relevant to a new audience with their own aesthetic. Students will approach a classic play from the director's perspective, thinking outside the box and stretching the bounds of the text. We will look at works by Shakespeare, Lope de Vega, Molière, and others. Tyler Dobrowsky has been a member of Trinity Rep's education, literary, and artistic teams since 2003, and directed *Little Shop of Horrors*, *Into the Breeches*!, *A Midsummer Night's Dream*, *Julius Caesar*, and *A Flea in Her Ear*. ■

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Visit trinityrep.com/pell to purchase tickets and for updates.

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We are profoundly grateful for the individual philanthropic support we receive each season. For patrons looking to deepen their engagement and are able to make a yearly commitment of at least \$1,200, there is the **Inner Circle**. Donors who join the Inner Circle receive some exciting benefits in return.

First and foremost is access to your **personal concierge service**: David Azulay, Manager of VIP Services and Special Events, can take care of all your ticketing needs at Trinity Rep (if you need to switch your show date, or want to add to your party), recommend and secure dinner reservations, and book seats at theaters across the country, on Broadway, and beyond.

In addition, Inner Circle donors are invited to exclusive behind-the-scenes events throughout the year. There's the Inner Circle Dinner series, where you join artists for a **pre-show dinner and private prologue** at Gracie's, one of our fabulous restaurant partners, or at a catered dinner here at the theater, to learn a little more about the performance you're about to see. Last season, we chatted with playwright George Brant about his new play *Into the Breeches!*; *Othello* leads and resident actors Rebecca Gibel and Jude Sandy mixed and mingled before giving attendees an insider's perspective on their characters and director Whitney White's process; and *Ragtime* visiting artist Taavon Gamble talked about his regional career — and what keeps him coming back to Trinity Rep. It's a great time to **get to know your artists, staff, and each other better, while also learning secrets from the shows**. And dinner is on us!

We have lots of fun opportunities for you to see your charitable support making a difference, which include **observing a working rehearsal** — being in the room with the creative team in real time; **cocktail parties** at the theater and around the state to chat with the resident acting company, artistic director Curt Columbus, executive director Tom Parrish, and exciting visiting artists; and delicious celebratory **brunches** at some of the city's hottest spots, where we get the chance to thank you directly for your incredible generosity.

For more information on how you can become an Inner Circle donor, or any of the benefits, contact Assistant Director of Development Kate Kataja at kkataja@trinityrep.com or (401) 453-9282. ■

BELOW, L TO R: Curt Columbus, Sharon Jenkins, and Richard Jenkins at an Inner Circle brunch event.



Join the Inner Circle with a gift of \$1,200 or more for exclusive invitations to exciting events & behind-the-scenes opportunities!



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If you are **70.5 years old or older** and have an individual retirement account (IRA), you can transfer up to \$100,000 directly from your IRA to one or more qualified charities, meeting your required minimum distribution and avoiding income tax (the Tax Cuts and Jobs Act of 2017 retained this provision). Transfers must go directly from your IRA to Trinity Rep, which can be particularly useful to donors who no longer file itemized returns.

Here is a recap of the IRA rollover rules:

- You can make a direct transfer if you are age 70.5 or older on the day of the gift and you transfer directly from an IRA to one or more qualified charities. Speak to your IRA manager to initiate a gift. For year-end giving, it's best to initiate requests prior to Thanksgiving.
- The gift can satisfy all or part of a required minimum IRA distribution for the year.
- You pay no income tax on the gift. The transfer generates neither taxable income nor a tax deduction.
- The gift may not be used to fund a gift annuity, charitable remainder trust, donor advised fund, or a private foundation.
- You cannot receive goods or services in return for the rollover.

For more information about planned giving options at Trinity Rep, call (401) 453-9285. ■

ABOVE: Stephen Berenson & Phyllis Kay in Trinity Rep's 2017 production of Arthur Miller's *Death of a Salesman*



*Join our Spring Matching Challenge: **make a gift by June 30 and see it go twice as far!***

For more information on this match, or to make a gift, visit TrinityRep.com/support or call (401) 453-9235.

TRINITY REP'S DONORS play a critical role in our ability to create Tony Award-winning theater in and for our community. Your essential support makes it all possible: presenting high-quality, vibrant productions; a powerful and unique new play development program; bold, rich conversation in our communities; and in-depth, unparalleled education opportunities for students of all ages.

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Stage Combat Michael Jerome Johnson
On-Camera Training Gillian Williams
Industry Mentor..... Erica Jensen
Brown/Trinity Rep Intern..... Jasmine Bell

tickets, times & dates

Ticket prices start at \$25. Buy early and pay less, or subscribe for the best prices!

Little Shop of Horrors

Book & lyrics by Howard Ashman • Music by Alan Menken

Directed by Tyler Dobrowsky

April 11 – May 12, 2019 • Chace Theater

A perennially-popular, award-winning musical, *Little Shop of Horrors* blends doo-wop, rock, and Motown into a charming and totally-twisted must-see Trinity Rep event. A strange and unusual plant seems like just the thing to save a beleaguered Skid Row flower shop and its hapless employees, Seymour and Audrey. But when that plant turns out to feed only on blood and is inclined toward world-domination, well... things get a little messy. This deviously-delicious musical will be fun for the whole family.



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SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
APRIL 7	8	9	10	11 \$ PR 7:30 PM	12 PR 7:30 PM	13 PR 7:30 PM
14 2 PM PR/OC	15 ON 7:30 PM	16	17 IC 7:30 PM	18 NG 7:30 PM	19 TT 7:30 PM	20 2 PM 7:30 PM
21 2 PM 7:30 PM	22	23 7:30 PM	24 2 PM 7:30 PM	25 7:30 PM	26 7:30 PM	27 2 PM 7:30 PM
28 2 PM 7:30 PM	29	30	MAY 1 OC 2 7:30 PM	2 7:30 PM	3 7:30 PM	4 7:30 PM
5 2 PM 7:30 PM	6	7 SF 7:30 PM	8 7:30 PM	9 7:30 PM	10 7:30 PM	11 SF+ 2 PM 7:30 PM
12 2 PM CN 7:30 PM	13	14	15	16	17	18

KEY TO CALENDARS

- PR** Low-Priced Preview
- \$** Pay What You Can
- NG** Next Generation
- SF** Sensory Friendly
- ON** Opening Night
- TT** Teens Talk
- OC** Open Captioned
- SF+** Sensory Friendly Plus
- IC** Inner Circle
- CN** Closing Night



Trinity Rep's 55th Season is sponsored by



Marisol

by José Rivera

Directed by Brian Mertes

May 16 – June 16, 2019 • Dowling Theater

Marisol awakens in her New York City apartment after a visit from her guardian angel to a surreal and crumbling new reality. The Bronx has become a battlefield as leather-clad angels take up arms against an old and dying God in a war to save the universe. The moon has disappeared, food has turned to salt, and chaos follows Marisol at every turn as she attempts to find hope among the ruins in this primal, poetic, fantastical, and often humorous contemporary classic.



SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
MAY 12	13	14	15	16 \$ PR 7:30 PM	17 PR 7:30 PM	18 PR 7:30 PM
19 2 PM PR/OC	20 ON 7:30 PM	21	22 IC 7:30 PM	23 NG 7:30 PM	24 TT 7:30 PM	25 2 PM 7:30 PM
26 2 PM 7:30 PM	27	28 7:30 PM	29 OC 2 PM 7:30 PM	30 7:30 PM	31 7:30 PM	JUNE 1 7:30 PM
2 2 PM 7:30 PM	3	4	5 7:30 PM	6 7:30 PM	7 7:30 PM	8 7:30 PM
9 2 PM 7:30 PM	10	11 SF 7:30 PM	12 2 PM 7:30 PM	13 7:30 PM	14 7:30 PM	15 2 PM 7:30 PM
16 2 PM CN	17	18	19	20	21	22

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