



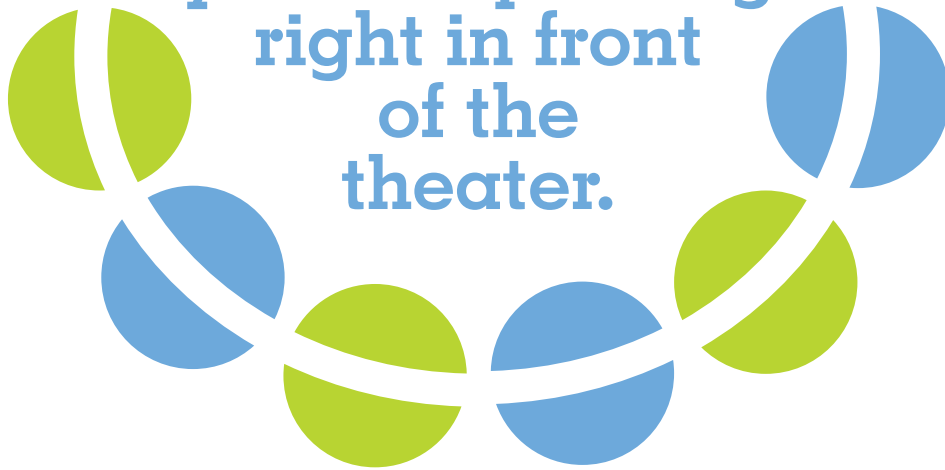
trinityrep

# Machbeth

by William Shakespeare

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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*

# Macbeth by William Shakespeare

## THE ARTISTIC TEAM

*Directed by* **Curt Columbus**  
*Set Design by* **Michael McGarty**  
*Costume Design by* **Andrew Jean**  
*Lighting Design by* **Oona Curley**  
*Sound Design by* **Peter Sasha Hurowitz**  
*Fight Choreography by* **Zdenko Martin**  
*Magic Design by* **Nate Dendy**  
*Production Stage Managed by* **Amy Witherby\***

**January 31–March 3, 2019**  
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## THE CAST (in alphabetical order)

*Lady Macbeth* **Julia Atwood\***  
*Witch 2 and others* **Stephen Berenson\*\***  
*Duncan and others* **Timothy Crowe\*\***  
*Witch 1 and others* **Janice Duclos\*\***  
*Donalbain and others* **Viraj Gandhi**  
*Macbeth* **Mauro Hantman\*\***  
*Witch 3 and others* **Jeanine Kane\***  
*Macduff and others* **Alexander Platt\***  
*Fleance and others* **Noah Saltzman**  
*Malcolm and others* **Aman Soni**  
*Ross* **Fred Sullivan, Jr.\*\***  
*Banquo and others* **Stephen Thorne\*\***  
*Lennox and others* **Rachael Warren\*\***

*Macbeth* will be performed **with one intermission.**

*Production Director* **Laura E. Smith**  
*Assistant Stage Manager* **Julia Perez\***

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

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ON THE COVER: MAURO HANTMAN • COSTUME BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

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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 William Shakespeare's *Macbeth*. While it was not widely performed in his lifetime, for the last five centuries it has been one of Shakespeare's most popular and, possibly, his most frequently produced work. Personally, I encountered this play for the first time at the age of 12, when I was asked to play the title role in a sixth grade production. The picture to the left

is me with a full head of Beatles hair, in a tunic that my mother made, wearing her costume jewelry and some unfortunately colored tights (my staff delight in subjecting me to such public ignomies).

I mention my grade school encounter because one of the challenges in staging *Macbeth* is its frequency of production. This will be the third Trinity Rep staging on our mainstage season; the first incarnation being done in 1969, directed by Adrian Hall, then another in 1992, directed by Richard Jenkins. Why return to it now?

The answer lies in the origins of the play, somewhere around the year 1606. James I ascends the English throne in 1603, when Elizabeth I dies without leaving an heir. James is a Scottish king, son of Mary, Queen of Scots, and his new reign is a time of great political turmoil. Then, in 1605, the great Gunpowder Plot, led by Guy Fawkes, tries to blow up the English parliament building while the king is giving a speech to both houses. For a vivid description and analysis, I'll refer those interested to Garry Wills' brilliant book, *Witches and Jesuits*.

Wills invites us to imagine that a communist cell had attempted to blow up the US Capitol building during a State of the Union address in the 1950s, and that plot was foiled. Against the backdrop of the Cold War and nuclear threat, imagine what our society would have felt. Such was the Gunpowder Plot in Shakespeare's day. The ripples into English society from this event, already ill at ease because of the new, unfamiliar Scottish king, were palpable in every corner of the kingdom. Playwrights are always the antennae and the mirror of their day, and Wills contends that there are many plays that have direct links to the Gunpowder Plot, *Macbeth* being only one of them. These plays are linked to feelings of political and moral instability, to a sense of universal dread of the times, to a feeling that all of the old, reliable rules have been cast aside.

Sound familiar? It is this political DNA that makes *Macbeth* such a timely play, particularly for our political moment. The feelings that I described above are keenly felt by us as citizens when we take in what is happening in our world today. Further, there is a tragic flaw that is found more often in *Macbeth* than in any other Shakespearean character. It is what critic Susanne Wofford calls "tragic self-assertion" in her excellent essay about the play (and the dismemberment and beheading in it). Wofford discusses *Macbeth*'s willingness to reject all social, moral, and political constraint as being his greatest tragic flaw.

We see this same, boundless self-assertion, or self-interest, in our leaders today. *Macbeth* presents a powerful, timely parable for us. It invites re-membering (after its dis-membering), even if we have seen it many times before. So lean in and enjoy the ride. I look forward to seeing you at the theater.

Curt Columbus

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

## THE SECOND HALF OF YOUR

season begins with my favorite Shakespeare play, *Macbeth*, a

riveting thriller filled with suspense, murder, and madness. The Shakespeare production is often an important centerpiece of Trinity Rep's educational offerings, and this year is no exception. Through Project Discovery, Trinity Rep's signature education program, over 3,000 students will experience this production, along with comprehensive standards-based study guides, classroom residencies, workshops, and post-performance discussions with the actors and artistic team. Since its inception in 1966, Project Discovery has introduced over 1.4 million young people to the power of live theater. Thanks to donations from individuals like you, this experience is offered at low or no cost to students and their schools. You may have read recently that thanks to the fundraising efforts of Trinity Rep Trustee Paul Choquette, we have raised an endowment of over \$1 million to help provide ongoing subsidy for this flagship program.

Trinity Rep staff and leadership are currently deep in planning for your 2019-20 Season, which we expect to announce in early March. Artistic Director Curt Columbus and his artistic team have read literally hundreds of plays, and now we are working to secure production rights and budget each play on the short list to craft a truly fantastic season for you. It is a busy time of planning and budgeting, as we work to balance artistic ambition, community impact, and financial resources. The process is both art and science. Each production will be its own unique artistic creation made from scratch, so we are projecting ticket sales for shows that don't exist yet except for words on a page. And since every ticket is subsidized by donations, we must balance realistic fundraising goals with ticket sales to make the whole season work. While we can't yet share the titles we are considering, I can tell you that it will be a season not to be missed, with some sure to sell out productions.

Subscribing is really the most fulfilling and financially beneficial way for you to engage in and experience Trinity Rep — and the only way to guarantee you won't miss the biggest hits of the season. If you are not yet a subscriber, I invite you to join us. With six play packages beginning at only \$114 (less than the cost of a single Broadway ticket), there are options for every lifestyle and budget. Our low Early Bird prices — the equivalent of two plays free — are your ticket to an incredible mix of comedy, drama, classics, and music sure to surprise, delight, and entertain. As a full season subscriber, you get the best prices, the best seats, money-saving restaurant and ticket discounts, exchange privileges, early access to tickets to *A Christmas Carol*, and a host of other benefits to make your theatergoing easy, flexible, and rewarding. Don't miss out on the lowest prices for next season — renew or purchase your subscription today! This Early Bird special expires February 24th.

Thank you very much for coming. We all remain ever grateful for your involvement, support, and patronage.

Enjoy the show,

Tom Parrish  
Executive Director



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**BEFORE THE SHOW STARTS,** please turn off cell phones, beepers, pagers, and alarms during the show. 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 all 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

# Non-Traditional SHAKESPEARE Is Pretty Traditional

by Tyler Dobrowsky

In Trinity Rep's production of *Macbeth* — one of Shakespeare's most famous plays, written in the early seventeenth century in London and set around 1050 or so in Scotland — you will see actors in modern dress (jeans, suits, etc.), a DJ playing contemporary music, and many allusions to current American society. There may be a gun when someone describes a sword. The script will be trimmed down slightly, with some of Shakespeare's language cut so the play isn't too long. A hopelessly antiquated word or two will be changed to something that sounds a bit more familiar to our 2019 ears.

This is how Shakespeare is generally produced these days, at Trinity Rep, as well as around the world. Very, very rarely is Shakespeare done "traditionally" — meaning, I suppose, with actors in plush pumpkin pants and Elizabethan dress, and without any cuts to the text. (Or, in the case of *Macbeth*, the costumes and the setting would look to resemble medieval Scotland, in keeping with the ostensible setting of the play.) The Globe Theater, in London, does perform "traditional" Shakespeare, but that is more the exception than the rule.

Over the past few seasons alone, Trinity Rep has produced a *Julius Caesar* in modern clothing, with a female Caesar in a white pantsuit; *A Midsummer Night's Dream* that took place in a high-school prom in 1986; and an *Othello* set

in a contemporary American military barracks. The Gamm Theatre, one of our fantastic sister Rhode Island theaters, produced a version of *Macbeth* set during the first World War just a few years ago, and last spring performed a gender-bending version of *As You Like It* in relatively modern dress.

What may be surprising is that this is not a recent phenomenon. Using design elements to tell a slightly anachronistic story with Shakespeare's text has been around for over 100 years; changing or altering Shakespeare's text has been happening for centuries.

The most famous example of Shakespeare's text being manipulated is the history of *King Lear*. *Lear*, like *Macbeth*, is one of Shakespeare's great tragedies; it ends with (400-year-old spoiler alert!) first Cordelia, *Lear*'s daughter, being executed in prison, and then *Lear* finding her body and dying of grief. In short, it does not end well for the main characters. However, for most of the 17th and 18th centuries a completely different version of the play was performed, one not even written by Shakespeare and with an honest-to-god happy ending. Yes, all the villains in the play are vanquished, and *Lear* and Cordelia lived happily ever after. It was thought that this happy ending better suited the times, and in fact it ended with "the King's blest restoration" which was an obvious reference to the current monarch, Charles II. By the 1800s, though, Shakespeare's original text was replaced and that



**ABOVE:** Daniel Duque-Estrada as Lysander and Rebecca Gibel as Hermia in Trinity Rep's 2017 production of *A Midsummer Night's Dream*.

**BELOW:** Mauro Hantman as Calpurnius and Anne Scurria as Caesar in the 2015 production of *Julius Caesar*. Both plays directed by Tyler Dobrowsky with sets by Michael McGarty and costumes by Olivera Gajic.

PHOTOS BY MARK TUREK





became the popular version and the one we still use today.

The use of contemporary design elements started to creep into performances around 1920 — this is when you first start to see directors taking Shakespeare's text and, using contemporary costumes and props, transposing it over a modern setting. Over the next decade or two, directors began to take more and more liberties with Shakespeare's plays — in the 1930s, Orson Welles did a number of innovative productions of Shakespeare that proved to be quite influential. First was his production of *Macbeth*, which was performed in Harlem, featuring a completely black cast, and which took place on a fictional Caribbean island. The second was a 90-minute version of *Julius Caesar* produced in 1937 which depicted Caesar as a fascist, Mussolini- or Hitler-type figure. Given the political nature of *Caesar*, it can be somewhat controversial when updated to modern times — look no further than Oskar Eustis' production of *Caesar* in Central Park a few years ago, with a Donald Trump-like Caesar, that ended up as a talking point on Fox News and with protestors rushing the stage.

With the advent of film, Shakespeare's stories were given a new life, sometimes keeping Shakespeare's text (Orson Welles, Laurence Olivier, and many others made relatively straight-forward film versions of Shakespeare's greatest plays), and sometimes the movie would just borrow the basic plot: for example, Akira Kurosawa's *Throne of Blood* is *Macbeth* set in feudal Japan, and *West Side Story* is *Romeo and Juliet* in New York in the early 1960s. For some reason there was a run of these kinds of adaptations in the late 1990s — the Amanda Bynes vehicle *She's the Man* is based on Shakespeare's *Twelfth Night* and the romantic comedy that introduced Heath Ledger to America, *Ten Things I Hate About You*, is based on *Taming of the Shrew*.

There are, of course, logistical reasons why Shakespeare is produced this way: there is no copyright on Shakespeare's work, so people are free to borrow and adapt and change as they see fit. But it's not just that: there really is a universal appeal to his work — I'll never get over how words written hundreds of years ago can reveal parts of me to myself that I didn't even know were there; that plays so old, and with language so different from my own, can teach me about my world and my place in it. That's why Shakespeare still excites me — when I sit down in a theater before a production, I think, "How will Shakespeare's text be used this time?" What new things will he teach me given a new context or setting?

I hope that's how you feel before seeing our latest production of *Macbeth*. I know I can't wait to find out. ■

## ONSTAGE NOW

# An Exciting and Unusual Collaboration

## Trinity Rep teams up with the Mental Health Association of Rhode Island for *Macbeth's* Context & Conversation

by Rebecca Noon

**I**n my role as the artistic associate for community, I pursue potential community partners, reaching out to people who may never have considered a partnership with Trinity Rep. Every once in a while someone reaches out to me, and very clearly says, "I see how theater might be useful for my community. Can we partner?" When that happens I sit up and take notice.

This is how I met Mary Harrington, a board member for the Mental Health Association of Rhode Island (MHARI) and our community partner liaison for the *Macbeth* Context & Conversation. Mary approached me before a performance of *Ragtime* last spring, and it was clear we needed to work together. After a few meetings over the hot summer months, we decided Context & Conversation for *Macbeth* would be the ideal partnership.

Context & Conversation is Trinity Rep's partnership with Providence Public Library (PPL) that brings scholars, artists, community practitioners, and audience members to a community setting related to the themes of the play in order to explore the ideas found in the play currently on stage at Trinity Rep.

In December, Trinity Rep's **Conversation-alist-in-Residence** and **PPL's Programs and Exhibitions Director, Christina Bevilacqua** sat down with **Ruth Feder, MHARI's executive director** at the time, to chat about what makes Ruth and MHARI most excited for this upcoming collaboration.

**Christina Bevilacqua:** Tell us about the Mental Health Association of RI — what is your mission and who do you serve?

**Ruth Feder:** MHARI is a 501(c)(3) organization that is an affiliate of Mental Health of America. Established in 1916, our mission is to

promote mental health, prevent mental illness, and to improve the system of care for mental health through advocacy, education, service, and the dissemination of research.

We accomplish this a few different ways:

The RI Parity Initiative is a public awareness campaign to educate Rhode Islanders about mental health parity. Parity laws require that in most cases, health insurance for mental illness, including addiction disorders, must be the same as coverage for other medical conditions.

We work to eliminate stigma by spreading the word that mental illnesses are no less real, no less serious and, often, no less lethal than other medical conditions, MHARI works to free mental illness from the shackle of stigma.

MHARI can also be found in the halls

of the State House and various policy-making bodies, working hard to represent the voices of people who live with mental illness through legislative and policy advocacy.

Through educational programs

MHARI educates the public about mental wellness and mental illness. One program led by MHARI, along with a community planning committee, is May Is Mental Health Month. The month of events begins with a kickoff held at the State House, followed by events held across the state throughout the month. MHARI coordinates these events and creates a statewide calendar of events.

**CB:** What were your thoughts when Trinity Rep reached out about having the MHARI partner on a Context & Conversation event for *Macbeth*?

**RF:** Our first thoughts were that this is a very exciting — and unusual — collaboration. Typically, our collaborations are with other advocacy or mental health provider organizations. For us to have an opportunity to be part of this cultural event is something for which we



are very grateful.

It is also a thrill for MHARI to be working with you! Your dad was, for many years, a member of MHARI's board of directors. The late Joe Bevilacqua, Ph.D., is a legend in the mental health community and is fondly remembered as a visionary who helped transform the mental health landscape in Rhode Island.

We are also proud that historic Butler Hospital, one of the first psychiatric hospitals built in the US, is part of this community partnership with Trinity Rep and will house this exciting community conversation.

Theater can play a powerful role in addressing the stigma around mental health issues. People living with mental illness often acutely feel the stigma and are filled with self-loathing and despair believing they are to blame for their mental health struggles. Realistic and accurate portrayals in plays of what it is like to live with a mental illness or be treated at a psychiatric hospital — not a mental institution as they are too often called — can help audiences see that people living with mental illnesses can recover and live purpose-filled and productive lives just like everyone else.

**CB:** My dad loved working with MHARI! And he also loved theater, I think both fed his interest in understanding people's lives. He introduced me to plays at a young age, and I have so many memories throughout my life of attending and discussing productions with him and my mom, including many at Trinity Rep. So this is a special collaboration for me as well. And speaking of understanding people's lives, what are the biggest misconceptions that people have about mental illness?

**RF:** There is a most unfortunate — and dangerous — misconception that mental illnesses, including addiction disorders are either volitional (in other words, within the control of the person) or that they are not "real" illnesses. Both of these are totally false.

Mental illnesses are biochemically-based illnesses that can affect mood, thoughts, feelings, and/or behavior. Research and science are making advances in the field of mental illness; yet, because the symptoms and diagnoses are typically not diagnosed by tools such as x-rays or laboratory tests, it is often assumed that they are not real. Mental illnesses are no less real, no less serious, and often, no less lethal than other medical conditions.

There are other simple activities that aren't thought of as promoting mental wellness but, in fact, go a long way to helping children achieve mental health. Creating school and family environments that foster positive communication and caring can provide a foundation for healthy self-esteem. This can give children the tools they need to successfully navigate a stressful world.

**CB:** I know that you are a Shakespeare fan — can you tell us how you got bitten by the Bard

bug? What is it about his work, and *Macbeth* in particular, that speaks to you?

**RF:** The themes of mental illness that run through *Macbeth* fascinate me because, at the time Shakespeare wrote the play, very little was known about mental illness. In fact, most often symptoms that we now know to indicate a mental illness, were thought of as "madness." It is so interesting to apply current knowledge about mental illness to the symptomatology displayed in *Macbeth*.

**CB:** Are there particular themes or characters or situations in *Macbeth* that connect to the issues that the MHARI addresses?

**RF:** There are themes of mental illness that pervade *Macbeth*. Through the lens of our 21st century knowledge about mental illness, a mental health professional today would likely identify some of the statements and behaviors of Lady Macbeth as suggestive of a mental illness. Although not definitive, her death suggests the possibility that Lady Macbeth died by suicide.

If Lady Macbeth were alive today and contacted us with concerns, we would refer her to clinicians who would not just read about her, but would meet with her and, if desired, also with her family, to recommend the best course of treatment tailored to her needs. Lady Macbeth would benefit from the advocacy work of MHARI that seeks to improve access to quality, affordable, mental health services.

**CB:** What are the most important ways people in the community can help the challenges faced by people living with mental health issues in Rhode Island today and why is it important that they get involved.

**RF:** People need to realize that they — or someone they know — is likely to experience mental health issues in their lifetime. Approximately one in five adults experiences mental illness in a given year. The stigma that still persists around mental illness prevents some people from seeking the care they need. It is imperative that people recognize the signs of mental illness and, rather than dismissing it or ignoring it, that they encourage someone experiencing a mental health crisis to get immediate help.

Untreated mental illness, including addictions, can result in suicide or lethal overdoses. No one should have to go through this alone. If you or someone you know needs treatment, please call or visit the state's new 24-hour adult triage center for confidential crisis intervention and to be connected to ongoing treatment: additional information can be found at [bmlink.org](http://bmlink.org) or by calling (401) 414-LINK.

*Context & Conversation for Macbeth will be held on Monday, February 11 at 6:30 pm at Butler Hospital, Ray Conference Center, 345 Blackstone Blvd., Providence. The event is free and open to the public.* ■

# Losing Their Heads

## Decapitation in Macbeth is a sign of the times

by Talley Murphy

**F**rom the early 1300s until 1660, heads lined the London Bridge. The tar-covered skulls of executed traitors were placed on spikes — a warning to anyone considering double-crossing the king or queen. Families of the executed were often desperate to reunite head with body to avoid spiritual damnation. The soul slipped out when the head was severed.

To get to the Globe Theatre from downtown London, you cross the bridge — it takes about five minutes. By the time *Macbeth* was first performed in 1606, around 30 heads were on display at any one time.

At the start of the 17th century, decapitation was mechanized. Instead of hiring talented (or not-so-talented) swordsmen, royal courts employed an early guillotine. The removal of the head from the body — the slipping of the soul — became a technological process. Cleanly, efficiently, traitors were beheaded. Punishment was swift. The executioner would often display



the head to the crowd in triumph. Occasionally, the traitor's head would try to speak. Even in mechanization, the soul can't be evacuated instantly.

Death in *Macbeth* is anything but mechanized, and souls stick around. The play is bloody and uneven; civilians die alongside soldiers, children beside their parents. The warring bodies of *Macbeth* are excessive and awful. In death, as the soul and the body separate, the soul returns not through the twitching jaws of England's executed, but as full beings, sensing, acting, affecting.

But while the dead come back in *Macbeth*, the decapitated seem to stay where they are. It is death with the promise of a soul removed.

The play begins with a beheading, one the witches have prophesied. As the sergeant reports, "he unseam'd him from the nave to the chaps, / And fix'd his head upon our battlements" (I.II). The head, fix'd like those along the bridge, is an indirect exercise of the

king's power, and a sign of all to come.

*Macbeth takes up the challenge of today's political world: how can we resolve the distance between our bodies and our minds?*

When Macbeth loses his head, it is presented to the new king for his approval ("behold, where stands / The usurper's cursed head," V.VIII). In order to secure the throne, his enemy's head needs to be raised to the crowd so that everyone

can confirm for themselves his death. Without the decapitation and its proof, the location of power becomes murky.

Our contemporary condition is disembodied. We have, effectively, lost our heads. Power regulates and stills our bodies; digital technologies move our consciousnesses beyond borders. *Macbeth* takes up the challenge of today's political world: how can we resolve the distance between our bodies and our minds? How can we find our spirits? We too are caught up in systems of control and futurity, and the severed head that ends the show is a warning to us, even as it stabilizes the world of the play. We are a lot more like Macbeth than the new king.

*Macbeth* was first presented at Hampton Court Palace, a site of carnage during Tudor rule. Henry VIII conducted his business from the palace and, famously, that business involved a lot of beheading. Heads rolled so the king could try to control his present and his future. The exercise of power traps, controls, and holds us. *Macbeth* asks whether or not we can get out of that trap, without losing our heads. ■

## ONSTAGE NOW

# Welcome to the "Scottish Play"

by Caitlin Howle

Or, if you please, Mackers. McB. MacBee. The-Play-That-Must-Not-Be-Named. Just say anything other than M-A-C-B-E-T-H! You may have heard the lore — that the name of this play must never be spoken in a theater without bringing on a calamity — but rumor and experience have led Trinity Rep folks to believe this play is cursed.

## The History Behind the Curse

The origins of the curse of McB date all the way back to the opening night of the show, in 1606. Some believe witches cursed the play, angry about being portrayed unfairly by Shakespeare. Others say the roles of the Witches must be played by actual witches to keep from disrespecting magical forces. There's also the notion that the spells the Witches cast are real, and keep the curse alive. Another sinister idea is that Shakespeare himself had the play cursed, making it so that only he could have a successful run of the show. A more fun, and less supernatural idea is that Shakespeare was distraught over rumors that King James I (whose heritage Shakespeare was trying to celebrate) despised the play — some even say he forbade it from being produced again — leading Shakespeare to only calling it "the Scottish play" from there on out of plain old bitterness.

## Bad Things Seem to Happen

Horrible things seem to follow productions of the show, with the first legend of an ill-fated

production appearing in 1606, during the show's first production. It's rumored that the actor playing Lady Macbeth died suddenly, and Shakespeare himself had to take his place. Another famous tale is that a real dagger was accidentally used in the murder of Duncan, which resulted in the actor's death. Then the Great Storm of 1703, which saw over 8,000 people killed, is said to have come on an opening night of the Scottish play in London.

In 1849 in New York, an intense rivalry between the actors Edwin Forrest and William Charles Macready got so foul that it led to the actors both performing the same play to see who was better. The play? Mackers. Their dispute was one of the causes of the Astor Place Riot, during which 22 people were killed and 36 more were injured.

A production in 1937 at the Old Vic in London, with Laurence Olivier playing Macbeth, had scenery that was unable to fit on the stage, a composer who tore up his score, and the death of the dog owned by the theater's manager, Lilian Baylis, during rehearsals, followed by Baylis' own death the night before opening. Olivier himself was nearly crushed by a falling heavy light. When The Old Vic revived the production in 1954, Baylis' portrait fell from the wall and crashed to the floor. Not learning from their mistakes, the Old Vic performed scenes from MacBee at a gala, featuring Peter O'Toole as the soon-to-be king. Four days later, the Arts Council withdrew all funding,

## Despite the Curse, the Show Goes On

This is the third time Trinity Rep has produced *Macbeth* on its mainstage. In 1969, the Witches were played by (L to R below) James Eichelberger, Marguerite Lennert, and James Patterson and directed by Adrian Hall. In 1992, directed by Richard Jenkins, the lead roles were played by Anne Scurria and Timothy Crowe.



PHOTO BY WILLIAM L. SMITH

PHOTO BY MARK MORELLI





leading to the theater closing for over a decade.

In 1948, acclaimed actress Diana Wynyard, fell over 15 feet during Lady M's sleepwalking scene on opening night. Don't worry though, she was able to get up and continue the performance.

John Gielgud's production in 1942 suffered from the real-life deaths of the actor playing King Duncan, as well as two of the actors playing the Witches — one of whom died on stage. Not to mention the costume designer who killed himself opening night.

Actor Charlton Heston felt the effects of the curse when, in 1954, not only did he crash his motorcycle during rehearsals of the show, but he also suffered severe burns when his tights somehow became soaked in kerosene and caused his legs to catch fire midway through the play.

Speaking of fire, during a 1964 run of the play-whose-name-we-mustn't-say, the D. Maria II National Theater in Portugal was damaged by a massive fire.

It's not only Shakespeare's version, though: Giuseppe Verdi's opera based on the famed play has seen its fair share of tragedy and mishap, with one of the most famous instances being in 1988 when opera coach Bantcho Bantchevsky killed himself during the intermission of a nation-wide broadcast of the show from the Met. The 2015 film adaptation saw actor Michael Fassbender and the rest of the cast and crew refusing to say the film's name, only referring to it as "the Scottish play," or "that name."

Since Trinity Rep announced early this year that it would produce the Bard's ill-fated play, we've seen multiple illnesses and emergency surgeries — one staff member fell in the crosswalk trying to avoid a car that was approaching a little too fast and broke her knee-cap. There have been other odd things that have happened to staff and designers, but we're not even sure we should list them all!

## Out, Out Damn... Curse!

Did you happen to say the name? Don't worry. There are rituals that are said to help if someone says the name of the show in the theater. The most common is to go outside the theater, spin around three times, spit over your left shoulder, and swear. Though, if swearing isn't for you there are also some who believe that saying lines from another Shakespearean play will aid in the removal of the curse. For example, "Fair thoughts and happy hours attend on you," from *The Merchant of Venice* is one that's used, but *Hamlet's* "Angels and ministers of grace defend us," is supposedly the best for protection. After you have said the line you cannot enter the theater again until someone invites you in.

So please, please, please — don't say it. Be careful if you even think it! And make sure that if you do say it, you're ready to pay the price, or at least spit over your shoulder. After all, better off safe than sorry. ■

## ONSTAGE NOW

### THE ARTISTIC TEAM

#### CURT COLUMBUS

##### 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.

#### MICHAEL MCGARTY

##### Set Designer

In more than 30 years, productions at Trinity Rep include: *Pride and Prejudice*; *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.

#### ANDREW JEAN

##### Costume Designer

Andy Jean is a NY-based costume designer and is thrilled to be returning to Trinity Repertory Company and collaborating with Curt Columbus on *Macbeth*. Previously at Trinity Rep, he designed last season's *Othello*. 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](http://www.andyjean.com)

#### OONA CURLEY

##### Lighting Designer

Oona Curley is a lighting and scenic designer. **Recent:** *Paradise Blue*, Long Wharf; *Circus – Wandering City*, BAM; *Sweeney Todd*, Mahagonny/The Medium, Curtis Opera; *Good Grief*, Vineyard; 1969: *The Second Man*, NYTW Next Door; *The Magic Flute*, Indy Symphony; *Tin Cat Shoes*, Clubbed Thumb; *¡Bienvenidos Blancos!*, Team Sunshine; *Opium*, Spiegelworld; *ms. estrada*, The Flea; *The Homecoming Queen*, Atlantic Theater Co.; *Lashed but not Leashed*, The Public/UTR; *in a word*, Lesser America; *Far Away*, Sharon Playhouse; *Underground Railroad Game*, ArsNova+Tour; *The Light Princess*, Arden Theatre. **Nominee:** Princess Grace Award, Hewes Design Award (*Underground Railroad Game*). **Recipient:** J.S. Seidman Award for Design Excellence, Weston Award for Design. MFA NYU/Tisch. [www.oonacurley.com](http://www.oonacurley.com).

#### 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*

*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, and an Associate Member of the National New Play Network.*



*Baggage*. This is his 23rd season with the company, where he serves as sound engineer.

## ZDENKO MARTIN

### Fight Choreographer

Zdenko Martin is a proud graduate of the Brown/Trinity Rep MFA Acting Program who lives in Brooklyn and works as an actor, musician, and fight director. Most recently at Trinity Rep, he choreographed the fights for last season's *Othello*. His theater credits include: *A View from the Bridge* directed by Ivo Van Hove; *Hudson to China*, St. Ann's Warehouse; *Macbeth in Stride*, Public Theatre, Under the Radar; *Lover I'll Bring You Back to Life*, Ars Nova; *Jumpers for Goalposts*, Studio Theatre; *I Am Not Batman* and *The Open Road*, Humana Festival, Actors Theatre; *The Grapes of Wrath*, Trinity Rep. TV credits include: *Bluebloods*, CBS; *Claws*, TNT. Up next: *An Iliad* at Long Wharf Theatre directed by fellow Brown/Trinity Rep alum, Whitney White. More at [www.zdenkomartin.com](http://www.zdenkomartin.com).

## NATE DENDY

### Magic Design

Nate Dendy graduated from Brown/Trinity Rep in 2009. His first role at Trinity Rep was *The Mute*, *The Fantasticks*. A Drama Critic's Circle, Jeff Award, and Helen Hayes-nominated actor and magician, he has played Off-Broadway and on stages across the country, also appearing on the television show *Penn & Teller: Fool Us*. His most recent role as actor and magician was Ariel in *The Tempest*, directed by Aaron Posner and Teller (from Penn & Teller) for which he received a Jeff Award nomination for Best Actor. Nate has designed magic for regional theaters, including last season's *Ragtime* at Trinity Rep, off-Broadway, and movies. Visit [NateDendy.com](http://NateDendy.com)

## ADDITIONAL STAFF

**Vocal Coach**..... Brian McEleney  
**Assistant Director** ..... Ian Kramer  
**Assistant to the Director**..... Jotae Fraser  
**Dramaturg** ..... Tyra Wilson  
**Assistant Lighting Designer**..... Ted Brown

## THE CAST

### JULIA ATWOOD\*

#### Lady Macbeth



**Trinity Rep:** Julia, *Arnie Louis* and *Bob*. **Regional:** Sister James, *Doubt*; Cordelia, *Falsettos*; Jeannie, *Hair*. **Brown/Trinity Rep:** Romeo, *Romeo and Juliet*; Robert Sideway, *Our Country's Good*; Emma/Bobbi Biebitz, *We Go Round and Round*; Elizabeth Proctor, *The Crucible*. **TV:** "The Good Fight," "Bull." **Other:** Julia received her MFA from Brown/Trinity Rep in 2017.

### STEPHEN BERENSON\* ‡

#### Witch 2, Murderer 1, Porter, Messenger



**Trinity Rep:** 30 seasons, recent roles include 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.

### TIMOTHY CROWE\* ‡

#### Duncan, Lord, Messenger, Siward



**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\* ‡

#### Witch 1, Servant, Murderer 3, Porter, Seyton



**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*. **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.

### VIRAJ GANDHI

#### Donalbain, Hecate



**Brown/Trinity Rep:** King Ferdinand, *Love's Labour's Lost*. **Other Theaters:** Television Voice, *A Great Wilderness*, O'Neill Theater Center. **Other:** Viraj is currently a third-year acting candidate in the Brown/Trinity Rep MFA program. He merited degrees from Bowdoin College and Choate Rosemary Hall. His original plays have been produced at Atlanta's Alliance Theater, as well as Manhattan Repertory Theater. In addition to acting and playwriting, Viraj is a composer, DJ, and sound designer. His sonic work can be found at [soundcloud.com/virajgandhi](http://soundcloud.com/virajgandhi). "Although nothing in this world is certain, at least we can believe in something." —Haruki Murakami.

### MAURO HANTMAN\* ‡

#### Macbeth



**Trinity Rep:** A company member since 1999, highlights include: Jack Burden, *All the King's Men*; Cyrano, *Cyrano de Bergerac*; Hotspur, *Henry IV*; Peter Pan, *Peter Pan*; Dill, *To Kill a Mockingbird*; Oberon, *A Midsummer Night's Dream*; Scoop, *The Heidi Chronicles*; John Dodge, *Middletown*; Steve, *Clybourne Park*; Mr. Marx, *Intimate Apparel*; Hal, *Proof*; Rooster Hannigan, *Annie*; George Bailey, *It's a Wonderful Life*; Wally, *The Cider House Rules*;

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Following the final performance of each production, join us for a party with the cast to toast the closing night. Participate in a dynamic conversation about the play, what it means to us today, and more. Everyone who has seen the show through the run is invited to return for this unique and free event.



Frank, *Appropriate*; Phil, *Faithful Cheaters*; and Roderigo, *Othello*. **Other Theaters:** Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. **Other:** Mauro has an MFA from the Trinity Rep Conservatory.

#### JEANINE KANE\*

**Witch 3, Porter, Messenger, Servant, Woman, Murderer 2, Gentlewoman**



**Trinity Rep:** Belle/Lucy, Mrs. Cratchit, *A Christmas Carol*; Elvira (understudy), *Blithe Spirit*. **Other Theaters:** A Resident Actor at the Gamm Theatre for over 20 years, favorite roles include: Hannah, *The Night of the Iguana*; Jaques, *As You Like*

*It*; Elizabeth, *King Elizabeth*; Hannah, *Arcadia*; Paulina, *The Winter's Tale*; Bananas, *House of Blue Leaves*; Lady Macbeth, *Macbeth*; Margaret, *Good People*; Gertrude, *Hamlet*; Maureen, *The Beauty Queen of Leenane*; Nora, *A Doll's House*; Mrs. Kendal, *The Elephant Man*; Elomire, *La Bête*; Marlene, *Top Girls*; Olivia, *Twelfth Night*; Beatrice, *Much Ado About Nothing*; Yelena, *Uncle Vanya*; Cordelia, *King Lear*; Suzy, *The Hot L Baltimore*; Molly, *Molly Bloom*. Other theaters include Commonwealth Shakespeare Company, Boston Playwrights' Theatre, Worcester Forum Theatre, NH Center for the Performing Arts. **Television:** *Brotherhood* (Showtime). **Other:** A graduate of the Trinity Rep Conservatory, she teaches at Massasoit Community College and Emerson College.

#### ALEXANDER PLATT\*

**Macduff, Lord, Apparition 1**

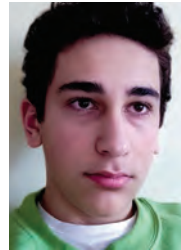


**Trinity Rep:** Mr. Jones, *Social Creatures*; Careless, *School for Scandal*; Mr. Tremayne, *The Skin of Our Teeth*. **Other Theaters:** Austin/Lee, *True West*, Gloucester Stage; He, *Stage Kiss*, Peter Timms, *Chinglish*, Lyric Stage

Company; Loveborg, *Hedda Gabler*; Todd, *Far Away*, Michael, *Festen*, Paul, *Paul*, Zamir, *Why Torture is Wrong...*, Rodrigo, *Don Carlos*, Gamm Theatre; Julian, *Futurity*, Wilbury Group; Hedwig, *Hedwig and the Angry Inch*, Perishable Theatre/Trinity Rep, Laertes, *Hamlet*, Actors' Shakespeare Project; Ezra Chater, *Arcadia*, The Ballplayer, *Insignificance*, The Nora Theatre; Mycroft Holmes, *Miss Holmes*, Neville, *Neville's Island*, Mr. Hyde, *Dr. Jekyll & Mr. Hyde*, Greater Boston Stage Company; Officer Anthony, *The Etymology of Bird*, Providence Black Rep; King Deramo, *King Stag*, Elemental Theatre; Judas, *The Pathological Passion of the Christ*, La MaMa. **Other:** Artistic director of Elemental Theatre Collective in Providence, 2006-12, and MFA in Acting from Trinity Rep Conservatory ('02).

#### NOAH SALTZMAN

**Fleance, Apparition 2, Macduff's Son, Servant**



five years: he enjoyed studying at YASI and in Trinity's after school programs with Natalie, Jordan, Tibbs, and many Brown/Trinity MFA students. Noah especially loves physical comedy, stage combat, and improv. He is an avid math student, a juggler, and a third degree black belt in karate. Noah thanks Curt and Jordan for giving him this opportunity.

#### AMAN SONI

**Malcolm, Lord, Apparition 3**



**New York:** Professionally based in New York and Mumbai. Recent NYC theater credits include: *Queen* by Aditya Rawal, *Invasion* by Jonas Hassen Khemiri, and *Shape of Love* by Bina Sharif, Theater for the New City.

**Regional Theaters:** *Prowess*

by Ike Holter, Pyramid Theater. **Brown Trinity Rep:** Domine, *Loves Labours Lost*; Fabian, *Twelfth Night*; Jax, *Prowess*. **Other:** Undergraduate of SUNY Purchase College, Conservatory of Theatre Arts. Apprentice to Ariane Mnouchkine, Théâtre du Soleil. Aman is a third-year acting student in the Brown/Trinity Rep MFA program.

#### FRED SULLIVAN, JR.\* ‡

**Ross**



**Trinity Rep:** 128 roles since 1984: Falstaff; Bottom; Harold Hill; Oscar Madison; Alfie Doolittle; Scrooge, Creon, Warbucks, George Bailey; Capt. Hook; Bo, *Appropriate*; Victor/Pocket, *A Flea in Her Ear*; Charles, *Blithe Spirit* (Norton Award); Walter Burns, *His Girl Friday* (IRNE Award); Joe, *Angels in America*; Edmund, *Long Day's Journey Into Night*; Jamie, *A Moon for the Misbegotten*; and J.P. Morgan, *Ragtime*. Directing: *Boeing Boeing*, *Shooting Star*, *A Christmas Carol*. **Other Theaters:** Malvolio, Gloucester, Jaques, Bottom, Parolles, Capulet, Commonwealth Shakespeare Co.; *Inherit the Wind*, *Laughter on 23rd Floor*, OSTC; Berkeley Rep; DTC; ATL; NJ Shakespeare. Resident director, 30 productions, Gamm Theatre: *Hamlet*, *Macbeth*, *Lear*, *Tempest*, *Much Ado About Nothing*, *The Glass Menagerie*, *Night of the Iguana*, *Arcadia*, *Cat on a Hot Tin Roof*, *The Dresser*, *Glengarry Glen Ross*, and *Awake and Sing* (Norton Award). Actor, Gamm

Theatre: Rothko, *Red*; Autolycus, *The Winter's Tale*; and Donny, *American Buffalo*. **Other:** Fred teaches acting at Gamm and RISD.

#### STEPHEN THORNE\* ‡

**Banquo, Doctor**



**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\* ‡

**Captain, Lennox, Lady Macduff**



**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 Mocking-*

*bird*; 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 teaches in the Brown/Trinity Rep MFA Program.

#### AMY WITHERBY\*

**Production Stage Manager**

**Off-Broadway:** *Wild Goose Dreams*, *Before Your Very Eyes*, Gatz, *Kitchen*, *King Lear*, *Measure for Measure*, *All's Well That Ends Well*, *Romeo & Juliet*, NYSF/The Public Theater; F\*cking Good Plays Festival II, Rattlestick Playwrights Theatre. **Regional:** Utah



Shakespeare Festival, Kansas City Repertory Theatre, Chicago Shakespeare Theater, Chicago Children's Theatre, Goodman Theatre, Kingsmen Shakespeare Company, Renaissance Theaterworks, Cincinnati Shakespeare Company, The 24-Hour Plays. **Opera:** Dayton Opera, Odyssey Opera. **Education:** BA: The Ohio State University. Certificate: Guildhall School of Music and Drama.

#### JULIA PEREZ\*

##### Assistant Stage Manager

**Trinity Rep:** Stage manager, *Skeleton Crew*; assistant stage manager, *Ragtime*, *Death of a Salesman*. Production assistant, *Faithful Cheaters*, *A Midsummer Night's Dream*, *A Christmas Carol*, *Appropriate*, *Arnie Louis and Bob*, *The Hunchback of Seville*, *The Heidi Chronicles*, *Julius Caesar*. **Other Theaters:** Stage manager, *A Human Being Died That Night*, *Gloria*, Gamm Theatre; Peterborough Players.

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

‡ Trinity Rep Resident Acting Company member

## NEXT AT TRINITY REP

# Rocking into Spring

*Acting company member Charlie Thurston dives into the challenges of a new play about the song the rules the summer airwaves*

Recently Associate Artistic Director Tyler Dobrowsky posed several questions to resident actor Charlie Thurston, who will be playing the pop musician at the heart of Lauren Yee's new play, *The Song of Summer*, onstage this spring at Trinity Rep.

**Tyler Dobrowsky:** What makes you excited about this project?

**Charlie Thurston:** So many things! Not only will this be the first time I work with the effortlessly cool Taibi Magar [Brown/Trinity Rep '14] who has been pretty busy, you know, winning Obies... Not only is the cast incredible — I mean Joe "the hunk" Wilson, Annie "the fierce" Scurria, and Tina "I've heard so much about how charming and talented you are for years" Chilip. Not only is Lauren Yee one of the most dynamic young playwrights out there whose electric dialogue might literally blow up the theater (Okay, not literally, but it's very snappy)... BUT I get to play a rock star again. What more could a fellow ask for?

**TD:** Do you like working on new plays? What other new plays have you worked on in your career? Is it a different kind of process than a play that's already been produced?

**CT:** I'm a big fan of the new play process. This is not necessarily true for all actors, because working on a new play creates additional challenges. The most obvious being that the play continues to change right up to opening. Getting ten pages of new dialogue the day of a preview can make even the strongest guts a bit nauseous. So you have to be a bit more flexible. I dig it because it means I get to be a part of generating something completely new and fresh and responsive to the present moment in history. And while it's nice to work on the great works of Shakespeare, and Dickens, and Chekhov, those old dudes are long dead and buried. For this show, I got to see one of the rising stars of the American theater, Lauren Yee, work in real time. And she is no joke, people. She is wicked smart and watching her make substantial rewrites in a matter of hours... I've truly never seen anything like it. Here at Trinity Rep, the new plays I've worked on are *Social Creatures*, *Melancholy Play*, *The Completely Fictional* — *Utterly True* — *Final Strange Tale of*

Edgar Allan Poe, and, most recently, *Faithful Cheaters*, by our resident playwright, Deborah Salem-Smith.

**TD:** You were so wonderful in *Beowulf: A Thousand Years of Baggage* a few years ago, and now you're playing another rock and roll guy. Do you enjoy playing those kinds of characters? Are you naturally drawn to those kinds of characters? What kind of characters do you enjoy playing?

**CT:** I didn't know I liked playing rock stars before *Beowulf*, but it turns out I do! *Beowulf*, because Curt Columbus' production really embraced the aesthetic of a live rock show, I studied the physicality of some of the great rock stars in history, Mick Jagger, David Bowie, Freddie Mercury, Sid Vicious, to name a few. You know when you're a little kid and you are listening to one of your favorite songs and just let loose physically, totally let your freak flag fly? Well, I got paid to do that.

This one will be a bit different as I won't be doing as much rocking out. With this one, I'll get to dive more deeply into the psychological effects of fame. So like when Britney shaved all her hair off, or when Justin Bieber was seen crying at Disney World, that kind of thing. In this country we are totally obsessed with famous people. So it's a

worthy subject to explore. How it affects their sense of self, their loved ones, and also, why are they famous? What is the root cause or source?

As far as characters I like playing, I'm all about variety. Getting to play all different kinds of roles makes my job the most challenging and fun.

**TD:** This play is about a musician who writes the "song of the summer." Do you have some favorite songs of the summer?

**CT:** I'm not sure if these came out in the summer, but they were definitely huge hits that were practically on repeat on the radio: "Uptown Funk" by Bruno Mars... so good! And this one is a bit less iconic: "Somebody That I Used to Know" by Gotye. I swear to you that in a couple month period, I heard that song 100 times on the radio. And I still like it. ■

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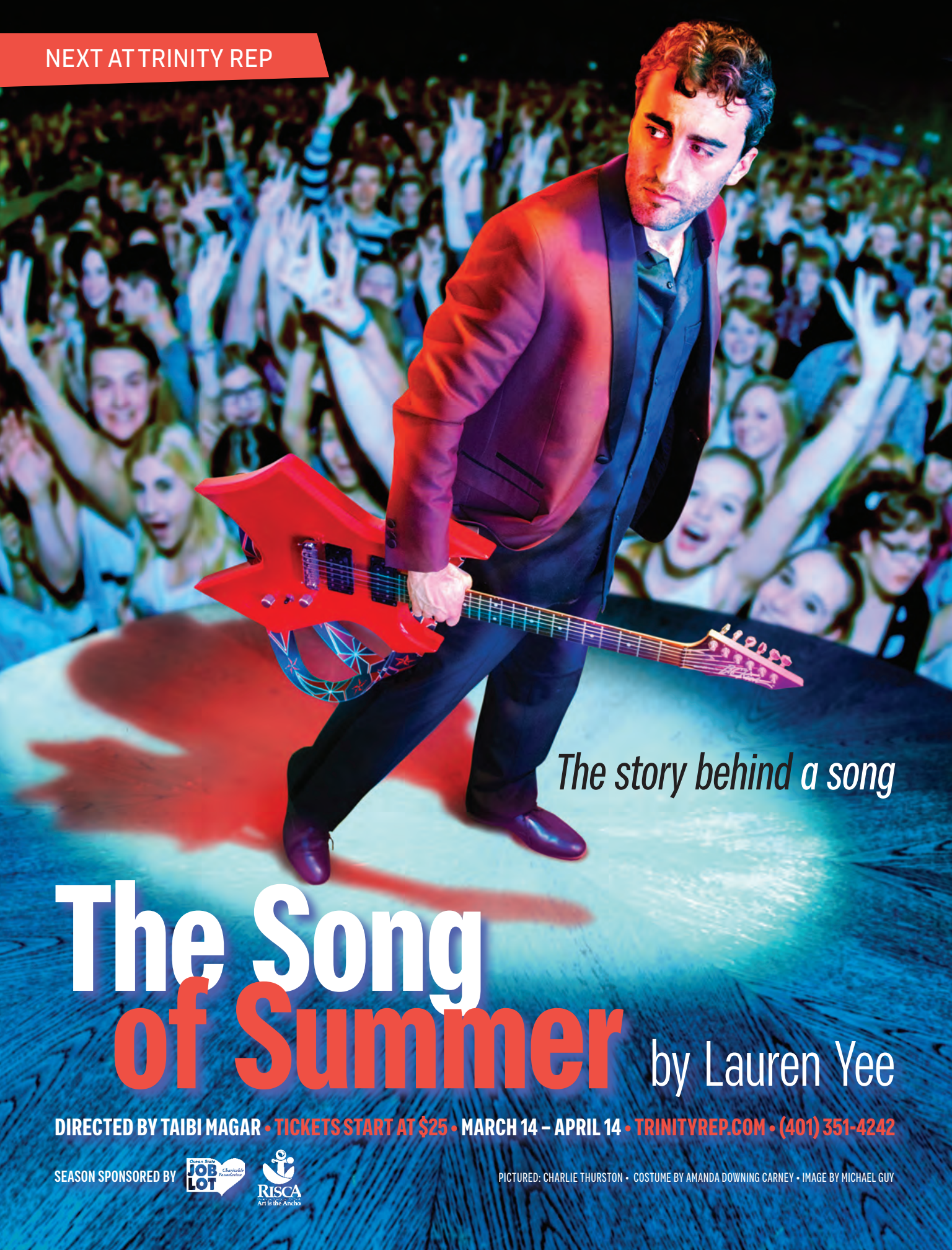
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NEXT ATTRINITY REP



*The story behind a song*

# The Song of Summer

by Lauren Yee

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### The Song of Summer

by Lauren Yee  
Directed by Taibi Magar  
March 14 – April 14, 2019

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### Little Shop of Horrors

Book & Lyrics  
by Howard Ashman  
Music by Alan Menken  
Directed by Tyler Dobrowsky  
April 11 – May 12, 2019

A perennially-popular, award-winning musical, *Little Shop of Horrors* blends doo-wop, rock and Motown into a charming and totally-twisted must-see 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.

### Marisol

by José Rivera  
Directed by Brian Mertes  
May 16 – June 16, 2019

Marisol goes to bed in her New York City apartment, but awakens 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.

*Plays, prices, dates & artists subject to change*

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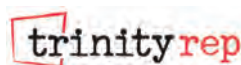
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With all that's good about the arts, shouldn't *all* Rhode Islanders be able to enjoy and participate in what our state has to offer?

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Rhode Island's investment in the arts is small (*just 7/100<sup>ths</sup> of 1% of our state's budget*). With that, we managed to reach over 1.2 million Rhode Islanders and visitors last year, including over 189,000 young people.

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- Peek backstage with show-specific tours led by Trinity Rep staff
- Invitations to special events
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### Advocate: \$500-\$749

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### Leader: \$750-\$1199

- No handling fees on single ticket purchases (some restrictions apply)
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### VIP: \$1,200 to \$2,499

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### Associate Producer: \$10,000 to \$24,999

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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

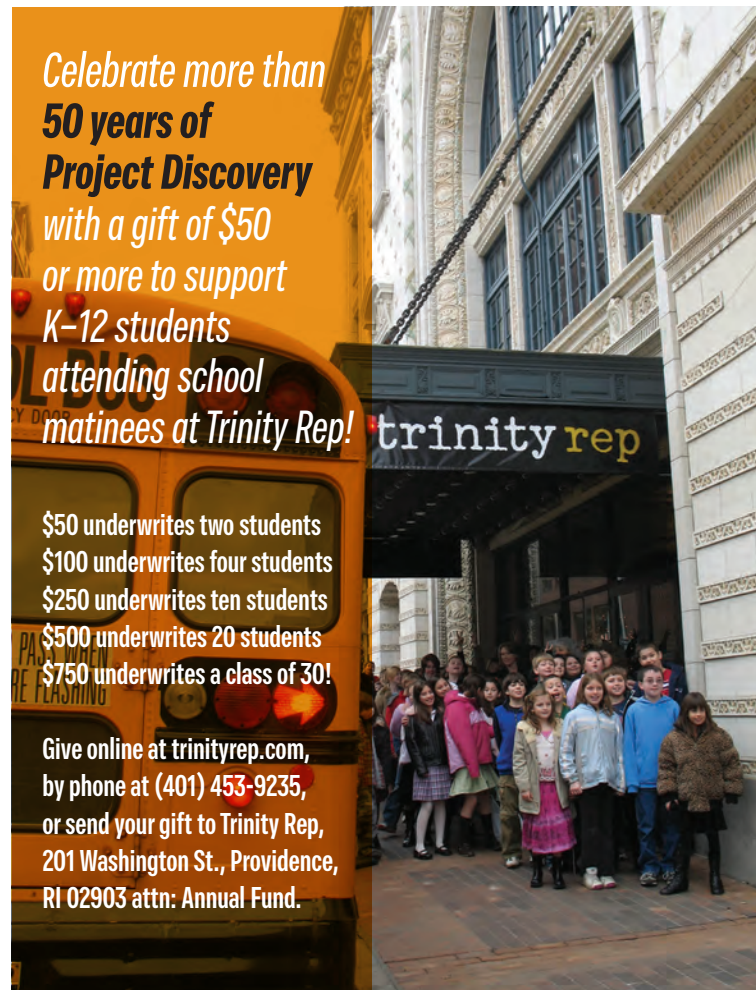
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- **Assistive Listening Devices** are available at the box office and reception desk at street level.
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- **Physicians and others who may need to be reached** during a performance are asked to register 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).
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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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*black odyssey* by Marcus Gardley • January 3 – February 3, 2019

*An Iliad* by Lisa Peterson & Denis O'Hare • February 6–10, 2019

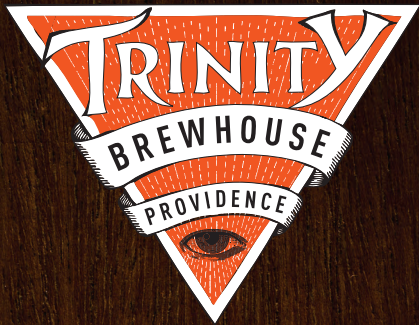
*Macbeth* by William Shakespeare • January 31 – March 3, 2019

*The Song of Summer* by Lauren Yee • March 14 – April 14, 2019

*Little Shop of Horrors* by Howard Ashman & Alan Menken • April 11 – May 12, 2019

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## Young Actors Studio Spring Session (6 Weekly Classes)

Grades K-1: Tuesdays 4:00-5:00 pm, March 26 – May 21, 2019, \$150

Grades 2-4: Tuesdays, 5:15-6:15 pm, March 26 – May 21, 2019, \$150

Grades 5-7: Saturdays, 1:00-2:00 pm, March 23 – May 18, 2019, \$150

Grades 8-12: Saturdays, 2:30-4:00 pm, March 23 – May 18, 2019, \$225



## Shakespeare in the Library

February 7 – May 23, 2019

Grades 3-6, Thursdays 4:00 – 5:30 pm

Trinity Rep and the Providence Athenaeum invite students to participate in a 45-minute version of a Shakespeare masterpiece. Directed by Natalie Dreyer, students learn to bring Shakespeare's words to life before starring in public performances staged in the Athenaeum's library stacks. This year, we will be tackling *The Tempest*. Previous shows include *Comedy of Errors*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Twelfth Night*, *King Lear*, and *Macbeth*.

For more information about or to register for these programs (and more!), please visit [TrinityRep.com/education](http://TrinityRep.com/education).



## Write Here, Write Now!

### Student Playwriting Competition

Students from all New England high schools are invited to submit an original short play (approximately 6-12 pages) by March 19. Entries will be reviewed by Trinity Rep staff and winners will be announced on April 23. Winning playwrights work on play development with Trinity Rep staff before having their play read by professionally-trained actors for an audience of friends and family on May 21, 2019. Winners also receive a scholarship towards any Trinity Rep Young Actors Studio after-school class. Each winner's school receives 20 free tickets to a Project Discovery student matinee during the 2019-20 Season.


## Young Actors Summer Institute (YASI)

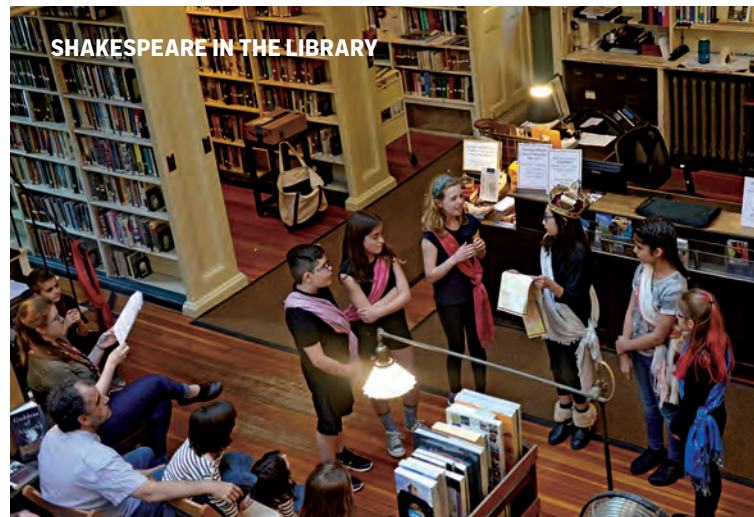
The Young Actors Summer Institute (YASI) is one of the most comprehensive summer arts enrichment programs in New England. For the month of July, students ages 10-18 choose from a variety of electives, including playwriting, musical theater, improvisation, Shakespeare, stage combat, and more. Taught by Trinity Rep's acting company, staff, Brown/Trinity Rep MFA students and alums, and local working artists, YASI culminates in two public performances on the Trinity Rep stage. July 1 – August 2, 2019, for students entering grades 5-12 and graduated seniors. 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. The group rehearses, stages, and performs a new family-friendly play in one week. August 5 – 9, 2019.

YASI Jr. is our week-long half day program for young performers focusing on the fundamentals of acting. For students entering grades 1-4. June 24 – 28, 2019.

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. June 24 – 27, 2019.

Registration now open at [trinityrep.com/yasi](http://trinityrep.com/yasi) 





# Flowers Bloom and Music's in the Air This Spring in *Little Shop of Horrors*

*Marketing Intern Maxwell Snyder sat down with Associate Artistic Director Tyler Dobrowsky, who will be directing Little Shop of Horrors, to find out what to expect from the '80s cult classic movie musical on Trinity Rep's stage this spring.*

**Maxwell Snyder:** We're all so excited for *Little Shop of Horrors*. What do we need to know about this production?

**Tyler Dobrowsky:** The casting! I have a few members of the company that were in *A Midsummer Night's Dream*, which I directed two years ago, that are going to be in the production. Having them back working on a similar type of pop confection will be really fun. Stay tuned for more exciting cast updates! Also, the songs are just fantastic. Nearly everyone I've talked to about the show encountered it when they were younger, and it made them want to pursue musical theater. I think there's just a real connection to the story and the songs that people have.

**MS:** That's awesome! Were you ever in it?

**TD:** No, but I do remember I watched it in high school, and it was so much fun. It really inspired me and made me wish I was more of a musical theater person.

**MS:** We all love the 1986 film adaptation with Rick Moranis and Steve Martin. What's going to be different in this production than that movie?

**TD:** Spoilers! The ending is different in the stage version than in the film. I've also kicked around different ideas for it because there is a lot in this story — it's essentially a tale of someone selling their soul to achieve material or romantic success, which is exciting to explore. But I also don't want to weigh it down with too many strange concepts.

I am, however, interested in seeing what it's like to set the show here, in Providence.

**MS:** What will that mean to have it be local?

**TD:** Setting it in this city will be fun. You have to remember that Providence and Rhode Island were hit with a ton of economic hardship from the 1950s on. There are plenty of people that can relate to the "Skid Row" aspect of these down-and-out characters that are striving for something greater. I think Rhode Islanders can really appreciate that. We all want to strive for something greater.

**MS:** Since the show was based on the 1960 sci-fi horror film, will it still be family friendly?

**TD:** I think this could definitely be something you can take your kids to, but at the same time, the plant does eat people. It won't be gory, of course, but the plant will look lifelike and is a mass-murdering plant, which may be a bit much for some younger kids. As always, we leave it to the parents to decide what is right for their children. As the show gets closer, we will be able to provide more information to parents to help them make that decision.

**MS:** What else should we know about the production?

**TD:** It's going to be a really fun show. It's the word that the design team and I keep coming back to — that we're going to have *fun* with it. I want to make sure that this is as bright and colorful as possible.

**MS:** One last question, what do you want the audience to take away from this show?

**TD:** This show does ask some questions about human nature; what we want; and what we think of success or how that relates to how we value money. It speaks to the hardship of making your life better, but also how money and financial success are not the things that will ultimately make you happy. For both Audrey and Seymour, they're both looking for external validation because they don't think they deserve better. So how do you get that from yourself? But I also hope people have a great time watching the show and leave singing the songs. If we can have both of those things, then I think it'll be amazing. ■



## Little Shop of Horrors

Book & Lyrics by Howard Ashman

Music by Alan Menken

April 11 – May 12

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SPRING 2019

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# An Incomparable Arts Experience in London

In September 2018, 32 travelers from four states enjoyed eight days of arts and culture in London, plus a day trip to historic Bath on Trinity Rep's annual theater tour, led by Curt Columbus (The Arthur P. Solomon and Sally E. Lapides Artistic Director) and his husband Nate Watson. This is a uniquely Trinity Rep-curated tour, bringing guests to theatrical venues both world-renowned and up-and-coming to see productions ranging from traditional to cutting-edge, paired with guided cultural excursions and walking tours, meals at some of London's best restaurants, and even free time to explore desired corners of the city.

This year, guests were treated to a list of incredible shows: a fascinating *A Winter's Tale* at Shakespeare's Globe Theater; the challenging new play *Dance Nation* by young American writer Clare Barron; a "brilliant" *The Height of the Storm* at Theatre Royal, starring Dame Eileen Atkins and Sir Jonathan Pryce; and a visually-stunning, high-energy reimagining of *Company*, featuring the legendary Patti Lupone and up-and-comer Rosalie Craig in the central role of "Bobbie" at the Gielgud Theatre in the West End. The tour also included the sprawling new two-part play *The Inheritance* (tour-goers saw *Part 2*), which charts the impact of the AIDS epidemic in America, and with Wakefield, RI and URI alum Andrew Burnap in the leading role. For the final doubleheader at the National Theatre, our group experienced the range of work for which the theater is famous: first, Shakespeare's *Antony and Cleopatra*, which is rarely performed, starring Ralph Fiennes and Sophie Okonedo in the title roles, and *The Prisoner*, co-directed by 93-year-old Peter Brook and his longtime collaborator Marie-Helen Estienne. In a post-show discussion, Curt

called Okonedo's performance "a breathtakingly clear master class in the delivery of Shakespeare's text."

In fact, these post-show talks are what Trinity Rep travelers often remark as being the highlight of their time in London, digging into what they've just seen, sharing opinions and ideas sparked by the work onstage. *The Prisoner* in particular provided a lively debate, with one traveler calling it a "...deep meditation on prison, imprisonment, and justice — redemption and atonement from the prisoner's point of view," while another, speaking about the bare stage on which the piece played, pondered: "What is theatrical if you have nothing?" Guests also spoke pre-show with artists like director Jonathan Kent about his production of *The Height of the Storm*, and three actors from *The Inheritance*, including Mr. Burnap.

Trinity Rep's theater tours provide an incomparable arts experience: tactile, full-sensory, and in-depth. From exclusive access to some of the art form's most prolific artists, to private tours of famous landmarks and neighborhoods, to upscale accommodations; this annual jaunt across the pond is perfect for the curious theatergoer.

Tour fees provide significant tax-deductible contributions to support Trinity Rep's artistic and education programs. They frequently sell out to repeat travelers — to ensure first access to these trips, consider becoming a Designer-level donor with a gift of \$2,500 or more.

For information on how you can participate, please contact Lauren Ustaszewski at (401) 453-9235 or [lustaszewski@trinityrep.com](mailto:lustaszewski@trinityrep.com). ▀

*"This trip was a first for us that we would happily repeat. We did things and heard from artists we could never have found on our own. The expert guides, great discussions, and access to artists made it priceless."*

—ALISON EICHLER



London travelers from left to right: Laura Harris, Nate Watson, Betty Ann Hughson, Helen Euler, Elizabeth Schaaf, Curt Columbus & Polly Eddy



# Trinity Rep Has Lost a Treasured Friend



This fall, Trinity Rep unexpectedly lost one of its most dedicated and ardent supporters. Elizabeth Hughson, known to her friends as Betty Ann, was the epitome of a Trinity Rep super fan: longtime subscriber, Inner Circle donor, event attendee, theater tour traveler, archive volunteer, Community Ambassador, champion, and cheerleader. In her life outside of Trinity

Rep, Betty Ann was an active volunteer with the Lifelong Learning Collaborative, The Manton Avenue Project, and WaterFire, and a dedicated attendee and supporter of Rhode Island theater. She loved photography, travel, and all things Disney.

*"I had the great pleasure to travel the world with Betty Ann, who was the greatest booster we've ever had for our Trinity Rep tours, both nationally and internationally. Betty Ann was the definition of an intrepid traveler, who approached every adventure with an open heart and an open mind. She was also one of my favorite theatergoers — insightful and critical in all of the best ways. She loved to travel the world, and being in a theater watching a play was just another way she traveled. Nate and I will miss her greatly and will think of her every time we lead a Trinity Rep group."*

—Curt Columbus, Artistic Director

*"Betty Ann was a dream volunteer whose generosity extended to everything she did. When she shared that she needed 'more to do' in retirement, I introduced her to The Manton Avenue Project, and from then on she was seen at every production, and often helped out in the office and at events. At Trinity Rep and elsewhere, I always looked forward to spending time with such an upbeat, spirited person. She was 'all in,' to the last, and never complained about her personal challenges. I miss her daily: her sparkly outfits, tart political commentary, emails full of emojis, never-ending curiosity, and plentiful hugs."*

—Carol Drewes, Development Officer

*"I was terribly behind in my duties as archivist in providing Brown University's John Hay Library with copies of Trinity Rep's print and photo materials when Betty Ann became my savior. Not only did she steadfastly keep me on track for many years with her volunteer work, but she also brought so much joy and life and wisdom and generosity to our offices. Far more than a coworker, she was a delightfully funny friend and her presence was the very definition of what we cherish about 'community' here at the theater. She loved Trinity Rep and we loved her back."*

—Michael Guy, Creative Director



PPAC  
SATURDAY, FEB. 16, 2019, 2PM & 8 PM  
**HARRY POTTER AND  
THE CHAMBER OF  
SECRETS IN CONCERT**

THE VETS  
Amica Rush Hour FRIDAY  
FEB. 22, 2019, 6:30 PM  
TACO Classical SATURDAY  
FEB. 23, 2019, 8 PM

**THE ROMANCE OF  
RACHMANINOFF**  
Ken-David Masur, conductor  
Fabio Bidini, piano

DUKAS: *The Sorcerer's Apprentice*  
RACHMANINOFF: *Rhapsody  
on a Theme of Paganini*  
BERLIOZ: *Symphonie fantastique*

PPAC  
SATURDAY, MARCH 9, 2019,  
2PM & 8 PM  
**STAR WARS:  
A NEW HOPE  
LIVE IN CONCERT**

THE VETS  
Amica Rush Hour FRIDAY  
MARCH 15, 2019, 6:30 PM  
TACO Classical SATURDAY  
MARCH 16, 2019, 8 PM  
**BEETHOVEN'S  
VIOLIN CONCERTO**

Francisco Noya, conductor  
Jennifer Frautschi, violin  
JANÁČEK: *Káťa Kabanová*: Overture  
BEETHOVEN: Violin Concerto  
DVOŘÁK: Symphony No.5

THE VETS  
SUNDAY, MARCH 31, 2019, 2PM  
**GALA  
CELEBRATION WITH  
BRAMWELL TOVEY**

Bramwell Tovey, conductor  
Olga Kern, piano  
TCHAIKOVSKY:  
*Eugene Onegin*: Polonaise  
TCHAIKOVSKY: Piano Concerto No.1  
TCHAIKOVSKY: Symphony No.5

THE VETS  
TACO Classical SATURDAY  
APRIL 13, 2019, 8 PM

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THE VETS  
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MAY 3, 2019, 6:30 PM  
TACO Classical SATURDAY  
MAY 4, 2019, 8 PM  
Season Finale!  
**1812 OVERTURE**  
Alexander Mickelthwate, conductor  
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**W**e 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 are always planning fun opportunities for you to engage with Trinity Rep. These may include coming to **observe 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](mailto:kkataja@trinityrep.com) or (401) 453-9285. ■

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



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### 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. ■



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***Trinity Rep encourages creativity, empathy, and the ability to dream big.  
Make a gift today and help us keep dreaming.***

***Donate online at [TrinityRep.com/support](https://TrinityRep.com/support) or call (401) 453-9235. You can also give  
through your IRA Rollover or charitable trust. Contact us with any questions.***

L TO R: RICHARD DONELLY, REBECCA GIBEL, JOE WILSON, JR., KATIE CROYLE,  
ANGELA BRAZIL & SHELLEY FORT IN *PRIDE AND PREJUDICE* • PHOTO BY MARK TUREK



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Associate Artistic Director ..... Tyler Dobrowsky  
Resident Designer ..... Eugene Lee  
Associate Directors ..... Brian McEleney, Brian Mertes  
Resident Artist ..... Michael McGarty  
Playwright-in-Residence ..... Deborah Salem Smith  
Artistic Associate for Community ..... Rebecca Noon  
Conversationalist-in-Residence ..... Christina Bevilacqua  
Coordinator of Activism through Performance ..... Joe Wilson, Jr.  
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Jackie Sibbles Drury, Marcus Gardley, Orlando Hernandez  
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Regina Taylor, Robert Vaughan, Whitney White, Lauren Yee  
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Anne L. Harrigan, Alexis Ingram, Ronald Kevin Lewis  
Teddy Lytle, Clay Martin, Steve McLellan, Rebecca Noon  
Wendy Overly, Dave Rabinow, Fred Sullivan, Jr.  
Linda Sutherland, Matthew Tibbs  
Rachael Warren, Madison Weinoffer  
Sensory Friendly Consultants ..... Dan Boyle, Daniel Perkins

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Associate Production Director ..... Mark Turek  
Assistant Production Director ..... Anne L. Harrigan  
Production Assistants ..... Kelsey Emry, Alexandra D'Agostino  
Stage Management Intern ..... Devin Christor

### SCENERY

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Charge Scenic Artist ..... Philip Creech  
Carpenters ..... Joshua Christoffersen, Ian Hudgins  
Michael McGarty, Jose Nunez  
Stage Carpenter ..... Beckett Mullen

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Assistant Master Electrician ..... Zachary J. Remson  
Board Operators ..... Alex MacBeth, Devin Mooney  
Lighting Intern ..... Kerstin Messmer

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Cutter/Draper ..... Erin Meghan Donnelly  
Hair & Wig Artisan ..... Emily Christoffersen  
First Hand ..... Yvonne Henson-Maloney  
Costume Technicians ..... Alyssa Karnes, Lizzy Pegler  
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# tickets times & dates

## SPECIAL LIMITED ENGAGEMENT!

### **An Iliad** by Lisa Peterson and Denis O'Hare

Based on Homer's The Iliad, translated by Robert Fagles

Directed & performed by Brian McEleney

Feb. 6-10, 2019 • Dowling Theater

The journey with the great poet Homer continues with this special theatrical event. A captivating lone storyteller recounts the familiar tales of gods and goddesses, wars and battles, and humanity's unshakeable attraction to violence, destruction, and chaos over the millennia.

Sponsored by  CORNISH ASSOCIATES

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
<b>FEB. 3</b>	<b>4</b>	<b>5</b>	<b>6</b> 7:30 PM	<b>7</b> 7:30 PM	<b>8</b> 7:30 PM	<b>9</b> 2 PM 7:30 PM
<b>10</b> 2 PM <b>OC/CN</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>

### **Macbeth** by William Shakespeare

Directed by Curt Columbus

Through March 3, 2019 • Chace Theater

From the director of *Ragtime*, this Shakespearean thriller bursts at breakneck speed with more suspense, murder, and madness than a blockbuster film. Tempted by the eerie visions of three mysterious witches and pushed by his ruthless wife, Macbeth is determined to grab what he wants — the throne of Scotland. Unchecked greed and ambition fuel his bloody rise to power, but his ego ultimately brings about his brutal end, while Lady Macbeth's guilt and paranoia lead to one of theater's most riveting descents into madness.

Part of *Shakespeare in American Communities*, a program of the National Endowment for the Arts in partnership with Arts Midwest.

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

# Ticket prices start at \$25.

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### **The Song of Summer** by Lauren Yee

Directed by Taibi Magar

March 14 – April 14, 2019 • Dowling Theater

That song on every radio and wedding DJ's playlist — that catchy earworm that's inescapable for an entire summer — the "song of the summer" ...there's more to it than everyone knows. There's more to know about its singer, too — like why he snuck away from a concert and traveled hundreds of miles to visit the home of his childhood piano teacher. What — and who — he finds there could change his career and his life. A touching story about how revisiting the past can change our future.

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

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