

A woman with dark hair in a bun, wearing a black leather jacket, a dark button-down shirt, and blue jeans, sits on a silver extension ladder. She is positioned against a red brick wall covered in graffiti. Two large, white chalk wings are drawn on the wall behind her. The ladder extends from the bottom of the frame towards the top. The overall scene is vibrant and artistic.

trinityrep

Marisol

by José Rivera

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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

Marisol *by José Rivera*

THE ARTISTIC TEAM

Directed by **Brian Mertes**
Original Music Composed by **Ashley Frith and Kei Soares Cobb**
Musical Direction by **Ashley Frith**
Violence Design by **Orlando Pabotoy**
Set Design by **Eugene Lee**
Associate Set Designer **Patrick Lynch**
Costume Design by **Cait O'Connor**
Lighting Design by **Cha See**
Sound Design by **Broken Chord**
Production Stage Managed by **Meg Tracy Leddy***
Assistant Stage Manager **Julia Perez***

May 16 – June 16, 2019

in the Sarah and Joseph Dowling, Jr. Theater

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Trinity Rep gratefully acknowledges the past support of the B.B. Lederer Sons Foundation, the State of Rhode Island, and the City of Providence.

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ON THE COVER: MIA ELLIS • COSTUME BY AMANDA DOWNING CARNEY
IMAGE BY MICHAEL GUY

THE CAST

Marisol **Octavia Chavez-Richmond***
Angel **Mia Ellis**‡**
June **Angela Brazil**‡**
Lenny **Charlie Thurston**‡**
Young Woman, Woman with Furs, Ensemble **Jackie Davis***
Man with Golf Club, Radio Announcer, Ensemble **Mauro Hantman**‡**
Subway Announcer, Man with Scar, Ensemble **Brian McEleney**‡**
Man with Ice Cream, Ensemble **Joe Wilson, Jr.**‡**
Viola **Ashley Frith**

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

Production Director **Laura E. Smith**

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

Original New York production by The New York Shakespeare Festival

Originally commissioned and developed by INTAR Hispanic American Arts Center through a grant from the Rockefeller Foundation

World premiere in the 1992 Humana Festival of New American Plays at Actors Theatre of Louisville

Subsequently produced by La Jolla Playhouse and Hartford Stage Company

Marisol is presented by special arrangement with Dramatists Play Service, Inc., New York.

PLEASE TURN OFF cell phones and alarms during the performance. Texting and cell phone use are limited to intermission, outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

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

DEAR FRIENDS

FROM THE
EXECUTIVE DIRECTOR



WELCOME TO THE FINAL

play of our 2018-19 Season, José Rivera's contemporary American classic, *Marisol*. This extraordinary play premiered in 1992 at the Actor's Theatre of Louisville as part of their Humana Festival of New American Plays and won an Obie Award for best new play in 1993. And the play is as resonant and rich today as it was when it first appeared on a stage over 25 years ago.

Why is that? It may not seem obvious at first blush. Our protagonist, Marisol Perez, is an everywoman, an anonymous office worker in a bland copy editing job, who finds herself unexpectedly in the middle of a grand, celestial conflict. She finds herself in an end time, an apocalypse, a fantastical upside-down world where the laws of civil society, morality, and even physics seem to have suddenly contorted. Marisol feels lost, hopeless, abandoned, because, as an Angel explains to her at the beginning of our story, it's that "the universal body is sick."

Reading the news in the morning, here in 2019, we find ourselves feeling the truth of that idea, how a universal body is sick. Everyday we are confronted with things that appear apocalyptic: climate change, political dysfunction, school shootings, morally bankrupt leaders... the litany goes on at a breathtaking pace. None of the old rules apply, none of the old structures seem eternal, or sturdy, or even sound. It is at times like these that humans turn to "apocalyptic literature."

This literature comes from a very long tradition in western culture, dating back to early Jewish texts like the Old Testament Book of Daniel. In it, Daniel sees a world torn apart by beasts, replaced by an "everlasting dominion" of saintly people. Many scholars acknowledge that early Christianity was a "fervently apocalyptic religion," filled with visions of the end of the world, most famously in the last book of the New Testament, the Revelation of John. In all of these cases, the political and cultural strife of the era is expressed through these end-of-world narratives.

Rivera's play follows in these early traditions, but it is also deeply inflected by the 20th century world of drama, that was simultaneously apocalyptic and absurdist. Samuel Beckett, Eugene Ionesco, and Jean Genet saw the world as coming to an end, but that this end was a grand, cosmic joke. It is this Theater of the Absurd, as Martin Esslin calls it, that tinges Marisol Perez's experiences with the ridiculous, even the laughable. Who will have the last laugh, and I mean the very, last laugh?

A play this layered needs an interpreter with an equally expansive vision, and Trinity Rep is very fortunate to have the remarkable Brian Mertes to bring the text to thrillingly idiosyncratic life. Mertes has a 25-year relationship with José Rivera, from Brian's days as a New York actor, so no one is better suited to lead *Marisol* onto our stage.

And *Marisol* is the perfect end to our season, a season which featured so many stories about the indomitable spirit of humankind, stories about people in impossible circumstances finding their strength, their spirit, their way forward. So sit back, relax, and enjoy this great, epic play. I look forward to seeing you all at the theater.

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

THIS SEASON—FEATURING

stories of gods and demons, angels and icons — was larger

than life, telling stories that were both epic yet intimate. Thank you for being a part of one of our biggest seasons ever, and the highest selling since 2004. The season opened with an effervescent and whimsical new adaptation of *Pride and Prejudice*. During the holidays, our annual production of *A Christmas Carol* became the highest-selling and most attended show in Trinity Rep's history, playing to near capacity crowds (subscribe now to gain early, discounted access to next year's production and beat the rush). Featuring different community choirs in each performance (over 1,000 community performers), the production also raised over \$57,000 for the Rhode Island Food Bank. The New Year began with an epic, once-in-a-lifetime combination: the breathtaking *black odyssey*, directed by and featuring company members Jude Sandy and Joe Wilson, Jr., followed by Brian McEleney's tour-de-force performance of *An Iliad*. Curt Columbus' thrilling production of William Shakespeare's *Macbeth* introduced over 2,500 students to the power of live theater. Audiences then embraced our 70th world premiere, Lauren Yee's *The Song of Summer*, which will surely have life and other productions beyond Providence. And Tyler Dobrowsky infused so much fun into the locally-set and perennially popular *Little Shop of Horrors*. We conclude this season with José Rivera's contemporary classic, *Marisol*. Since we are a non-profit organization, work of this scale and scope is only possible because of your patronage and charitable support. To help us end the season strong, through June 30, one of our Trustees and his wife are matching all new and increased donations to the Annual Fund up to \$50,000. I invite you to meet the challenge and put an amazing capstone on this incredible season.

As summer approaches, Trinity gears up for Young Actors Summer Institute, one of the region's premier summer youth programs where students in grades 1-12 take classes in acting, movement, voice, writing, directing, and design. You will also want to keep an eye out for performances of our free, bilingual co-production with Rhode Island Latino Arts, *Tanta Bulla... ¿Y Pa' Qué?* (*Much Ado About Nothing*).

On the horizon, Trinity Rep's 56th Season promises something for everyone: the not-to-be-missed, sure-to-sell-out *The Prince of Providence* about Buddy Cianci; a wonderful dramatic comedy by Tanya Saracho, *Fade*; August Wilson's *Radio Golf*, the final work by this American theater icon; "the best of times and the worst of times" in *A Tale of Two Cities*; the award-winning hit *Sweat* by Lynn Nottage; and the musical masterpiece *Sweeney Todd* by America's greatest living Broadway composer and lyricist.

When we announced the season, the box office was buzzing. With limited availability, particularly for *The Prince of Providence*, the only way to guarantee that you don't miss a moment is to subscribe. Be our "Buddy" and subscribe now for the best seats and prices, beginning at only \$120 for the full six-play season. Or you can purchase a Flex Pass to create your own custom season. Plus, as a subscriber, you receive great benefits like free exchanges, discounted parking, restaurant deals, and first access.

From all of us at Trinity Rep, best wishes for a fun and safe summer. See you in the fall and enjoy the show!

Tom Parrish
Executive Director



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

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performance for
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Everyone who has seen the show through the run is invited to return for this unique and free 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.

ONSTAGE NOW

WHY MARISOL?

by Kate Brandt

The title of today's play might sound familiar to some Trinity Rep theatergoers, even though this is the first time we have produced this play on the mainstage. Perhaps they might know it from the 1993 Obie Award win for its playwright José Rivera. Or, they might remember that the play was produced by the Brown/Trinity Rep MFA program in 2013. That production was directed by Taibi Magar (*A Christmas Carol* in 2014, *The Hunchback of Seville*, *The Song of Summer*, and next season's *The Prince of Providence*).

There aren't many scripts outside of Shakespeare that have been selected by both the MFA program and Trinity Rep. (*Middletown* by Will Eno is another — produced as part of the 2014-15 Season in the Dowling Theater and also in the Pell Chafee Performance Center by the MFA students in 2013.) So what makes this show so appealing?

For Trinity Rep's season, the lineup is selected by Curt Columbus as artistic director with input from his team. Shows are selected not just for their individual merit, but also with the whole season in mind. Some of the considerations are thematic: how do the shows speak to each other... what journey will an audience go on throughout the season? Others are more practical — budgeting,

casting, technical resources.

So we asked Curt what made him choose *Marisol* for this season. He replied, "I wanted to program *Marisol* for a range of reasons. José Rivera is one of the leading writers for the American stage, and Trinity Rep has not produced his work. The texture and poetry of his language is gorgeous and unique, and the images he produces with his words stay seared in people's brains.

And while it is the 25th anniversary of the premiere of the play, it still has so much to say to contemporary audiences. *Marisol* is a young woman who lives in a world that is teetering on the brink of disaster, and her journey is one that combines self-discovery with revelations about her place in the grand scheme of things. I believe that audiences will find that her story is more relevant and more resonant today than it has ever been.

Finally, I wanted to program the play because

PHOTOS ON THIS PAGE AND THE NEXT are from the 2013 Brown/Trinity Rep MFA production of *Marisol* in the Pell Chafee Performance Center, directed by Taibi Magar '14. Featured are Brown/Trinity Rep MFA Acting students Nikki Massoud '14 as *Marisol*, Tangela Large '14 as *the Angel*, and Mark Larson '14 as *the Man with the Scar*. Set by Patrick Lynch, costumes by Jessie Darrell, lighting by Kirsten Opstad, and photos by Mark Turek.





of (director) Brian Mertes' long association with José. Our audiences know that Brian brings a thrilling, unique perspective to everything he does. He is the perfect interpreter for this work."

Brown/Trinity Rep MFA productions, in comparison, are chosen very differently. Those plays are selected by the directors. They choose plays that interest them artistically and present challenges that they want to tackle as part of their education. So we asked Taibi to look back at what made her select *Marisol* for the spring project of her second year in the directing program.

Because of the differences in their objec-

tives, it isn't surprising that her answer differed from Curt's. One of the primary reasons she selected the play was because the "stage directions are wildly impossible and therefore a gift to the theater director. Challenges breed ingenuity."

Though that wasn't the only reason Taibi chose this play. And this second part of her rationale aligns perfectly with Curt's. According to Taibi, "I chose *Marisol* because of the language. Rivera's text is funny, profound, vivid, and totally enrapturing." Beautifully-written plays appeal to directors, no matter what their ultimate goal is.


The connection between those two produc-

tions runs even deeper. The director of the current production, Brian Mertes, also serves as the Head of Directing for the MFA program. There's also Mia Ellis, who is playing the angel in today's production. She was in her final year as an MFA acting student during that 2013 production. She recalls wondering if she would ever have the opportunity to encounter the play again and what she would make of it upon reexamination.

How about you? If you got a chance to see Taibi's 2013 production, we'd love to hear your thoughts on encountering the play again and how the two experiences compare for you.

Did you know...

Did you know that Brown/Trinity Rep MFA productions have public performances that you can attend? Tickets range from just \$8-\$15. Performances are held at the Pell Chafee Performance Center, located just around the corner from us. These are incredible opportunities to see the work of up-and-coming actors and directors just before they burst on to the national scene. Taibi Magar, for example, has gone pretty quickly from Brown/Trinity Rep's MFA program to be an Obie Award winner and nationally sought-after director. And, you might even get the chance to see a play that might then make its way on to the Trinity Rep mainstage.

Though their performances have ended for this season, productions will pick up again next fall. Check trinityrep.com/shows for productions and schedules as they are announced. 



WHO'S WHO

THE ARTISTIC TEAM

JOSÉ RIVERA

Playwright

Born in San Juan, Puerto Rico, in 1955, José Rivera is a recipient of two Obie Awards for playwriting for *Marisol* and *References to Salvador Dali Make Me Hot*, which were both produced by The Public Theater in New York. His plays — *Cloud Tectonics*, *Boleros for the Disenchanted*, *Sueño*, *Sonnets for an Old Century*, *School of the Americas*, *Massacre (Sing to Your Children)*, *Brainpeople*, *Adoration of the Old Woman*, and *The House of Ramon Iglesia* — have been produced around the world. Mr. Rivera's screenplay for *The Motorcycle Diaries* was nominated for a Best Adapted Screenplay Oscar in 2005. His screenplay based on Jack Kerouac's *On the Road* premiered at the 2012 Cannes Film Festival, and his film *Trade* was the first film to premiere at the United Nations. He is the writer/director of the short film *Lizzy* and author of the novel *Love Makes the City Crumble*. Honors include grants from the National Endowment for the Arts, Rockefeller Foundation, New York Foundation for the Arts, a Fulbright Fellowship in Playwriting, and a Whiting Foundation Writers' Award. In 1986, *The House of Ramon Iglesia* appeared on the PBS series *American Playhouse*. In 1991, he co-created and produced the critically acclaimed TV series *Eerie, Indiana*.

BRIAN MERTES

Director

Brian is Head of the Brown/Trinity Rep MFA Directing Program, and an associate director at Trinity Rep, where he directed *Steel Magnolias*, *Clybourne Park*, *Crime and Punishment*, *A Lie of the Mind*, *The Glass Menagerie*, and *Appropriate*. He has taught directing for Columbia and NYU film programs, and has been a guest director at North Carolina School of the Arts, SUNY Purchase, NYU Grad, UT Austin, and Yale. Brian has directed many world premieres, including working with Christine Jones on *Theater for One*, David Greenspan's *The Myopia* for the Foundry Theater at the Atlantic, and José Rivera's *Massacre* at Rattlestick Playwrights Theater in

NYC. He has developed new work at Ensemble Studio Theater, Manhattan Class Company, Naked Angels, Manhattan Theater Club, The Public, PS 122, Actors Theatre of Louisville, Playwrights Center Minneapolis, New Dramatists, Ars Nova, Playwrights Rep, PlayPenn, Mahogany Opera, and BACA. He was a guest director at Juilliard for over two decades, most recently on a multimedia theater work based on Sam Shepard's *Paris, Texas* with alt-country rocker, Jim White. Brian has directed for ABC, CBS, NBC, and Fox, garnering three Emmy and three DGA nominations, and an Emmy for directing. From 2013-2017, his production of *Jedermann*, co-directed with Julian Crouch was the centerpiece of the Salzburg Festival and his feature film *I Am a Seagull* premiered in 2019 at The Public Theater's Under the Radar Festival and MassMoCa, and will be featured at the Spoleto and Noorderzon Festivals in Europe this summer.

ASHLEY FRITH

Composer/Musical Director/Viola

Artist and educator, Ashley Frith, is a former Viola Fellow at Community MusicWorks in Providence, RI. She studied viola with Lila Brown at The Boston Conservatory. Ashley has held resident musician and teaching artist positions with Newport String Project, Revolution of Hope, and the Greater Miami Youth Symphony. She's interested in the use of sound as a healing modality, in combination with mindful practices, and the effect these tools can have on mental health. Ashley currently holds the position of Network Fellow at Community MusicWorks, exploring and sharing anti-racism work through self-love practices across a network of youth arts organizations.

KEI SOARES COBB

Composer

Kei is a Cape Verdean-American choreographer, sound designer, performance artist, and healer. Since studying music technology and western philosophy at Northeastern University, Kei has pursued a more traditional education under the wings of mentors, masters, and spirit guides. Grounded in animist practice, Kei's work lives in a lineage of dis-located African bodies invoking technology and flesh to render ambient/ancestral rhythms in an ongoing process of re:orientation.

Kei is an artist-in-residence at AS220's Blackbox Theatre and is supported by the Rhode Island State Council on the Arts in development of their latest work, experimental opera *Basso Continuo*.

ORLANDO PABOTOY

Choreographer

Recent Projects in Movement Design (Choreography): *Henry the VI Part 1, 2, 3*, NAATCO; *Cherry Orchard*, CSC; Acting Company 2017-18 season.

Film/TV: Alan Tudyk, *K2SO, Starwars: Rogue One*; Comedy Central; WB; NBC; ABC.

Playwright/ Performer: *Sesar*, Ma-Yi Theater. **Direction:** *Serpent Woman*, *The World in the Moon*, *Scapin*, *Caucasian Chalk Circle*, *Pericles*, *The Frogs*, The Juilliard School; *That Beautiful Laugh*, La MaMa.

Performance: Select venues include The Public, New York Theater Workshop, Yale Rep, Met Opera, Kirk Douglas, Guthrie, Ma-yi Theater, American Airlines Theater, Salzburg Festpieler (Austria).

Collaborations: Geof Soebelle (*Object Lesson*, *Home*). Lars Han (*Holoscenes*), Andrei Belgrader (*Pericles*, *Cherry Orchard*), Valeria Solomonoff (*Vale-Tango*).

Faculty: The Juilliard School, NYU (TSOA), New Studio (Physical Acting). **Awards:** Obie, 2003; TCG Fox Fellow.

EUGENE LEE

Resident Set Designer

Eugene Lee is the production designer of *Saturday Night Live*, *The Tonight Show Starring Jimmy Fallon*, and *Late Night With Seth Meyers*. He is represented on Broadway and internationally by the musical *Wicked*. **Other Broadway credits:** *Bright Star*, *Ragtime*, *Show Boat*, and *Sweeney Todd*. **Film credits:** Coppola's *Hammett*, Huston's *Mr. North*, Malle's *Vanya on 42nd Street*, and Demme's *A Master Builder*. This is his 50th year designing productions at Trinity Rep. BFA from The Art Institute of Chicago, Carnegie Mellon. MFA from Yale School of Drama. Three honorary PhDs. **Awards:** Tony, Drama Desk, Lucille Lortel, Emmy, Elliot Norton Award for Sustained Excellence, Pell Award, and DesignXR Lifetime Achievement Award. A recent inductee into the New York Theater Hall of Fame, he lives in Providence, RI with his wife, Brooke.

CAIT O'CONNOR

Costume Designer

Cait is a designer, painter, and illustrator working and exhibiting in the United States and abroad. Recent and upcoming projects include *Hamlet* directed by Barry Edelstein, The Old Globe; *La Traviata* directed by Arin Arbus, Lyric Opera of Chicago/Canadian Opera Company/Houston Grand Opera (Dora Mavor Moore Award: Outstanding Costume Design); *Titus Andronicus* directed by Michael Sexton, The Public Theater; *A Lie of the Mind* directed by Brian Mertes, Trinity Rep; *Inspiré* for Cirque du Soleil; *Massacre* directed by Brian Mertes, Rattlestick Theater; *The Witch of Edmonton* directed by Jesse Berger, Red Bull Theater (Lucille Lortel Award nomination); and *Hamlet*, The Wooster Group.

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



CHA SEE

Lighting Designer

Cha See is from Manila, Philippines. Credits include: *Cute Activist*, Bushwick Starr; *Macbeth In Stride*, Joe's Pub; *The Triumphant*, Target Margin Theatre; *Nora*, The Juilliard School; *What to Send Up When It Goes Down*, The Movement; *Mondo Tragic*, National Black Theatre; *Plural Love*, Soho Rep Lab; *Anna May Wong*, Mabou Mines; *The Maturation of an Inconvenient Negro*, Cherry Lane; *Skinamarink*, NYTW Next Door. **Upcoming:** *America V2.1*, Barrington Stage; *On the Grounds of Belonging*, Long Wharf Theatre; In the Penal Colony, NYTW Next Door; *Yasmina's Necklace*, Premiere Stages. Cha is exhibiting her works at the Prague Quadrennial 2019. **Training:** MFA NYU Tisch. For more, visit seelightingdesign.com and @seethruuu.

BROKEN CHORD

Sound Design

Trinity Rep: *Steel Magnolias*, *A Lie of the Mind*, *Crime and Punishment*, *The Glass Menagerie*, *The Melancholy Play*, *King Lear*, *Pride and Prejudice*. **Broadway:** *The Parisian Woman*, *Eclipsed*. **Off-Broadway:** Atlantic Theater, *The Lying Lesson*; IAP, *OZET*; LCT3, *Bull in a China Shop*; MTC, *When We Were Young and Unafraid*; Primary Stages, *Informed Consent*; Public Theater, *The Good Negro*, *Party People*; Signature, *Dance and the Railroad*. **Regional:** Berkeley Rep, *Ruined*; Cleveland Play House, *Fairfield*; Dallas Theater Center, *The Great Society*; Guthrie Theater, *Enemy of the People*, *As You Like It*; Hartford Stage, *Make Believe*; Huntington Theatre, *Top Girls*; OSF, *UniSon*; Shakespeare Theatre, *Hamlet*, *Macbeth*; Yale Rep, *These Paper Bullets!*. **Film:** *Fall to Rise*. brokenchord.us

ADDITIONAL STAFF

Assistant Directors.....Eddie DeHais
Aileen McGroddy
Associate Set Designer.....Patrick Lynch
Assistant Lighting Designer.....
Charlotte McPherson

THE CAST

ANGELA BRAZIL* ‡

June



Trinity Rep: This is Ms. Brazil's 19th season with the company. Last season she co-directed *A Christmas Carol* with fellow company member Stephen Thorne. Other highlights include: Mary, Mr. Bingley, *Pride and Prejudice*; Emilia, *Othello*;

Scout, *To Kill a Mockingbird*; the title characters in *The Heidi Chronicles* and *Veronica Meadows*; Hildy Johnson, *His Girl Friday*; Elizabeth Proctor, *The*

Crucible; Jane, *Absurd Person Singular*; Matilde, *The Clean House*; Samantha, *Indoor/Outdoor*; Julia, *A Delicate Balance*; Claire, *The Long Christmas Ride Home*; Edward and Victoria, *Cloud Nine*; Priscilla, *Homebody/Kabul*. Other favorites: *Appropriate*, *Blues for Mister Charlie*, *House & Garden*, *Cherry Orchard*, *The Henriad*, and *The Cider House Rules*. **Other Theaters:** Dallas Theater Center, Long Wharf Theatre, Berkeley Rep, The Bread Loaf Acting Ensemble, Riverside Theatre. **Other:** Ms. Brazil is Director of the Brown/Trinity Rep MFA Programs, and a member of its Voice and Speech faculty.

OCTAVIA CHAVEZ-RICHMOND*

Marisol



Trinity Rep: Mrs. Cratchit, *A Christmas Carol*; Laurencia, *Like Sheep to Water*, or *Fuente Ovejuna*. **Brown/Trinity Rep:** Masha, *Neva*; Marie, *This Wide Night*; Mag, *The Beauty Queen of Leenane*; Hermione, *The Winter's Tale*; Gremio, *The*

Taming of the Shrew; Karen, *The Children's Hour*; Jawaad, *There is No One Between You and Me*; Chorus, *The Love of the Nightingale*. **Regional:** Lulu, *Between Riverside and Crazy*, IRNE nomination; Cannibal Queen, *Airness*; Touchstone, *As You Like It*; Desdemona, *Othello*; Janey, *U.S.A.*; Sandra, *I Don't Know Why He Loves Me*; Sophie, *No One Asked Me*; Ti-Jean, *Ti-Jean and His Brothers*; Lily, *In the Wilderness*. **Film:** Sonya, *Who We Are Now* (2018); Sophie, *From Nowhere* (2016); Christine, *Estate Sale*; Veronica, *Tales From the Couch*. **Other:** Brown/Trinity Rep MFA '18; NYC Fringe Excellence in Ensemble Award; David Wickham Writing Prize 2018; 2018 Margo Skinner Memorial Fellowship.

JACKIE DAVIS*

Young Woman, *Woman in Furs*, *Ensemble*



Trinity Rep: *Benevolence*, *black odyssey*. **Regional:** Siobahn, *The Curious Incident of the Dog in the Night-time*, Actor 3, *Booty-candy*, SpeakEasy Stage; Dianne, *The Empaths*, Wellfleet Harbor Actors Theater; Marie, *Barbecue*,

Jackie, *Saturday Night*, *Sunday Morning*, Lyric Stage; Track 1, *Sons of the Prophet*, Huntington Theatre; Batty Ruth, *Akeelah and the Bee*, Mrs. Bucket, *Charlie and The Chocolate Factory*, Wheelock Family Theatre; Norman, *Wind in the Willows*, Nsugo, *Living Room in Africa*, Gloucester Stage Company. **Other Theaters:** Malka, *Days of Atonement*, Israeli Stage; Paulette Breedlove, *The Bluest Eye*, Agnes, *Bug*, Rashida, *The Etymology of Bird*, Providence Black Repertory Theatre. **Other:** Founding Artistic Director, New Urban Theatre Laboratory.

MIA ELLIS*‡

Angel



Trinity Rep: Sarah, *Ragtime*; Camae, *The Mountaintop*; Juanita, *Blues for Mister Charlie*; Calpurnia, *To Kill A Mockingbird*; Joan, *Melancholy Play: a chamber musical*; Laura, *The Glass Menagerie*; Esther, *Intimate Apparel*; Mrs. Wainwright,

The Grapes of Wrath; The Ghost of Christmas Past, *A Christmas Carol*; Francine/Lena, *Clybourne Park*. **Regional:** *Blood Wedding*, The Williams Project; *Benevolence*, Mosaic Theater of DC; *A Raisin in the Sun*, Seattle Repertory Theatre; *Hamlet, A Midsummer Night's Dream*, Santa Cruz Shakespeare; *The Book Club Play*, Virginia Stage Company; *Good People*, The Gamm; *Hamlet*, Bread Loaf Acting Ensemble; *Sharon's Shorts*, Robert Moss Theatre; *Two Grey Hairs*, Under St. Marks. **TV/Film:** *Elementary*, *Person of Interest*, *What Would You Do*, *New Yorkers in LA*, *Louder Than Words*, *Softer*. **Other:** Robert Clayton Black Memorial Fellow; Margo Skinner Fellow; Graduate of Brown/Trinity Rep MFA Acting Program; BA Music/Vocal Performance, Tougaloo College. Special thanks to her Mom, Semoune, and L.B.

MAURO HANTMAN* ‡

Man with Golf Club, *Radio Announcer*, *Ensemble*



Trinity Rep: A company member since 1999, highlights include: *Macbeth*, *Macbeth*; 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*; Frank, *Appropriate*; Phil, *Faithful Cheaters*; Roderigo, *Othello*; and *Macbeth*. **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, and is a 2018 Ten Chimneys Fellow.

BRIAN MCELENEY* ‡

Subway Announcer, *Man with Scar*, *Ensemble*



Trinity Rep/Actor: Over 75 plays, including *An Iliad*, *King Lear*, *Richard II*, *Richard III*, *Julius Caesar*, *The Glass Menagerie*, ...*Edgar Allan Poe*, *Vanya and Sonia and Masha and Spike*, *The Odd Couple*, *Who's Afraid of Virginia Woolf?*, *The Cider House Rules*, *Angels*

in America, *Long Day's Journey Into Night*, *The Merry*

Wives of Windsor, The Threepenny Opera, Cherry Orchard, Amadeus. **Director:** Over 25 productions as Trinity Rep Associate Director, including *An Iliad, Death of a Salesman, To Kill a Mockingbird, Blues for Mister Charlie, Ivanov, The Grapes of Wrath, House & Garden, Absurd Person Singular, The Crucible, Twelfth Night, The Dreams of Antigone, A Raisin in the Sun, All the King's Men, Our Town, Hamlet, Measure for Measure.* **Other:** Head of Brown/Trinity Rep MFA Acting program.

CHARLIE THURSTON* ‡

Lenny



Trinity Rep: A company member since 2013: *Robbie, The Song of Summer, Tateh, Ragtime; Cassio, Othello; "Butsy" Benini, Jr., Faithful Cheaters; Beowulf, Beowulf: A Thousand Years of Baggage; Curly, Oklahoma!; Peter Patrone, The Heidi*

Chronicles; Frank, Melancholy Play: a chamber musical; Paul Bratter, Barefoot in the Park; Frankie, A Lie of the Mind; Bob Cratchit, A Christmas Carol; Muley Graves, The Grapes of Wrath; Mr. Smith, Social Creatures; Edgar, The Completely Fictional — Utterly True — Final Strange Tale of Edgar Allan Poe. **Other Theaters:** Goodspeed Musicals, Cleveland Play House, Fault Line Theatre, The Williams Project (company member), Intiman Theatre, Arden Theatre Company, Baltimore Center Stage, Bread Loaf Acting Ensemble, Chautauqua Theater Company, Creede Rep, Riverside Theatre, Redmoon Theater.

Film/TV: *Life, Itself; Money Monster, Law & Order SVU.* **Other:** MFA in Acting, Brown/Trinity Rep.

JOE WILSON, JR.* ‡

Man with Ice Cream, Ensemble



Trinity Rep: In 15 seasons, plays include: *The Song of Summer, black odyssey* (co-director and the role of Ulysses), *The Mountaintop, Oklahoma!* (IRNE Award), *Julius Caesar, Intimate Apparel, The Grapes of Wrath, Clybourne Park, Camelot, Yellowman, Cabaret, A Raisin in the Sun, A Christmas Carol, All The King's Men, The Fantasticks, Cherry Orchard, Topdog/Underdog* (IRNE Award), *Ain't Misbehavin'* (IRNE Award), *Hamlet.* **Broadway:** *Iceman Cometh* (2018 Tony Nominated Best Revival) starring Denzel Washington, *Jesus Christ Superstar* (2000 Tony Nominated Best Revival). **Off-Broadway:** *Little Ham and Josephine's Song.* **Regional:** Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Ordway Music Theatre, Children's Theatre Company, New Rep, and American Players. **Other:** MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group. He is on the board of the Manton Avenue Project, the South Side Cultural Center in Providence, RI, and The Center for Reconciliation. Joe is also proud to serve as the Coordinator of

Activism through Performance at Trinity Rep.

MEG TRACY LEDDY*

Production Stage Manager

Trinity Rep: *black odyssey, Pride and Prejudice, Death of a Salesman, Faithful Cheaters, The Mountaintop, Arnie Louis and Bob, Julius Caesar, The Glass Menagerie, A Lie of the Mind.* **Regional:** *Top Girls, The Cave, and And Moira Spins* (workshop productions), *Tiger Style*, Huntington Theatre Company; *KYNUM, Women in Jeopardy, It's a Wonderful Life Radio Play*, Merrimack Repertory Theatre; *The Rant, Hedda Gabler, The Gamm; Out of Stereo*, Gloucester Stage Company; *Guys & Dolls*, Ocean State Theatre Company; *Neighborhood 3: Requisition of Doom, The Stairs to the Roof, A.R.T./MXAT; The Seagull, The Chekhov Project at Lake Lucille; The Traveling Companion, A Chalky White Substance*, Absolute Theater Festival (Dublin, Ireland).

JULIA PEREZ*

Assistant Stage Manager

Trinity Rep: Stage manager, *Skeleton Crew*; assistant stage manager, *Ragtime, Death of a Salesman, Macbeth.* 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, True West*, Gamm Theatre; Peterborough Players.

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

‡ Trinity Rep Resident Acting Company member

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The Prince of Providence

By George Brant

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

Directed by Taibi Magar

September 12 – October 20, 2019

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

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A Christmas Carol

By Charles Dickens

Original music by Richard Cumming

Directed by Kate Bergstrom

November 7 – December 29, 2019

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

Fade

By Tanya Saracho

Directed by Diane Rodriguez

December 5, 2019 – January 5, 2020

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

August Wilson's Radio Golf

Directed by Jude Sandy

January 30 – March 1, 2020

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

A Tale of Two Cities

By Brian McEleney

Based on the novel by Charles Dickens

Directed by Tyler Dobrowsky

February 20 – March 22, 2020

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

Sweat

By Lynn Nottage

Directed by Christie Vela

April 2 – May 3, 2020

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

Sweeney Todd: The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Curt Columbus

April 23 – May 24, 2020

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

Staff Picks

by Kate Brandt

The 2019-20 Season is already the talk of the town. If you haven't heard about the lineup yet, check it out on the previous page. You can also read more about the shows and the people behind them at TrinityRep.com/1920Season.

We polled our staff to find out which show next season they were most looking forward to. These are the folks who end up being the most familiar with the productions. By the time we reach each opening night, staff members in all departments will be intimately familiar with these shows and what it takes to put them on stage for you, our audience. In fact, early conversations have already begun for many of these shows between directors, designers, and our team here on the ground. No matter what their job is though, our staff members are also all theater lovers who enjoy seeing the finished product on stage. So some of our staff picked their favorites below based on their role in the process of bringing the show to life and others selected the shows they are most excited to be in the audience for.

Trinity Rep's teams' opinions are varied, and every show is the headliner for someone. We know our subscribers feel the same way. That's one of the best parts of being a subscriber — the variety. Instead of only seeing blockbusters, you will be rewarded with the unanticipated thrill of discovering a new work that truly moves you in ways you never could have predicted, and that you might have skipped had you not subscribed.

Check out what our staff is excited about and you'll soon see that you won't want to miss a single one.

GAYLE ULRICH, GENERAL MANAGER: "I am most excited for August Wilson's *Radio Golf*. I was really impressed with the movie *Fences*, which is based on one of the 10 plays in August Wilson's American Century Cycle, all set in Pittsburgh. My husband is from there, and I have spent many vacations in Pittsburgh visiting his family. It is so different from my East Coast upbringing! I am really looking forward to seeing another play in the cycle on our stage."

MICHAEL GETZ, PROPERTIES MASTER: "I am most excited about *The Prince of Providence* for a couple of reasons. First, having lived in Providence for almost 25 years now (YIKES!), Buddy was the mayor when I first started working at Trinity Rep, so I lived here during a lot of the subject matter. I also absolutely love George Brant's writing. *The Mourners Bench* is my all-time favorite new play that we have premiered since I have worked here, and I adored *Into the Breeches!* last season. Buddy's story is in great hands with George Brant, and I hope that Providence and

Looking Forward to the 2019-20 Season

Trinity Rep staff share what shows in the upcoming season they are most excited about

Rhode Island will be interested in seeing it come to life on the Trinity Rep stage."

LAUREN USTASZEWSKI, DEVELOPMENT COORDINATOR: "I'm most excited to see next year's production of *Fade!* As a part-time screenwriter, I know how much our experiences in life are woven into the stories we tell and how necessary it is for everyone's story to be seen and heard. I'm excited to watch and see the journey of a writer who comes to the table with a diverse voice and struggles in a writing room dominated by the status quo. It's a story about class and representation that I find particularly important, and I cannot wait to see it on our stage!"

JESSICA TOPOROSKI, ACCOUNTS PAYABLE & HUMAN RESOURCES ASSISTANT: "One of the shows that I am most looking forward to seeing is *A Christmas Carol* because I want to see how the play gets changed up from staging to cast to adaptation from last year to this coming year."

MAXWELL SNYDER, MARKETING INTERN: "I'm most excited for Brian McEleney's adaptation of *A Tale of Two Cities!* It's one of those stories that everyone vaguely remembers from high school, whether they actually read it or not. Brian has such a creative and inventive brain, which was showcased during his performance of *An Iliad*. I can only imagine the things he has done to this story to reinvent it and tie it into what's going on today."

ANGELA BRAZIL, RESIDENT ACTOR & DIRECTOR OF THE BROWN/TRINITY REP MFA PROGRAMS IN ACTING & DIRECTING: "I've felt a pull towards the conversation that

Sweat invites since it premiered at Oregon Shakespeare Festival a few years ago. I knew, reading it, that it would be wonderfully cast with our company and our Brown/Trinity Rep MFA students. It's the kind of rich contemporary American story — about a group of friends and co-workers whose relationships are jeopardized by tears in their economic and societal fabric — that might become even richer when told by a group of actors who have deep relationships with one another. This story is deeply resonant at this moment in Rhode Island, a perfect marriage of why this play, why us, why now."

LIZZY PEGLER, COSTUME TECHNICIAN:

"I'm really excited for *A Christmas Carol!* I know we do it every year, but I love [director] Kate Bergstrom and it's my first chance getting to run wardrobe on the show! I love the holiday season, and I'm so excited to celebrate it for two months!"

BRIAN MCELENEY, RESIDENT ACTOR:

"Do I really need to say how excited I am that Trinity Rep is producing my adaptation of *A Tale of Two Cities*? It's an exciting, moving story that I think says a lot about where we are in our polarized country today. I'm thrilled and honored ...and I can't wait!!!"

CAITLIN HOWLE, DIGITAL MARKETING COORDINATOR:

"I'm a Rhode Island transplant, and I've fallen in love with the Buddy Cianci story. Love him or hate him, his legacy has meant so much to the city of Providence. From listening to *Crimetown* to reading the book by Mike Stanton, I can't wait to see *The Prince of Providence* as only Trinity Rep is able to tell it."

HENRY BARCOHANA, BOX OFFICE REPRESENTATIVE:

"I'm most excited for *The Prince of Providence*. Having grown up in Providence, I am very familiar with the rise and fall of Buddy Cianci. Buddy as a politician, had a charisma that no longer exists in today's politics. I cannot wait to see how Trinity will bring his story to life!"

KATHERINE NIEDZWIADEK, FRONT OF HOUSE STAFF:

"I'm most excited for Trinity Rep's production of *A Tale of Two Cities* by Charles Dickens. This is because when I was a little girl, I remember my dad giving me an enormous black book that had golden edges containing four Charles Dickens novels including *A Christmas Carol*, *Great Expectations*, *Oliver Twist*, and most importantly *A Tale of Two Cities*. It was the first Charles Dickens novel that I read in that enormous book. This novel gave me my love for stories. This is why I'm so excited to see Trinity Rep's production of *A Tale of Two Cities*."


LINDA BARONE, SALES FULFILLMENT MANAGER:

"I'm looking forward to August Wilson's *Radio Golf*. I read it and think the language is beautiful, the characters fully developed and he hit on a very important issue, but not in a heavy-handed way."

KAREN PIGEON, FRONT OF HOUSE STAFF: "*Sweat*, because I love Lynne Nottage's work."

And as for me, the **Director of Marketing and PR**, *Sweeney Todd* takes the top spot. I have been a huge Stephen Sondheim fan for years. His music and lyrics are like Trinity Rep — fascinatingly complex while still absolutely accessible, memorable, and utterly, delightfully unexpected.

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

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

WHY SUBSCRIBE?

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

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

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With packages that start at just \$20 per show and savings as high as 33%, subscribers are rewarded with the very best value.

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



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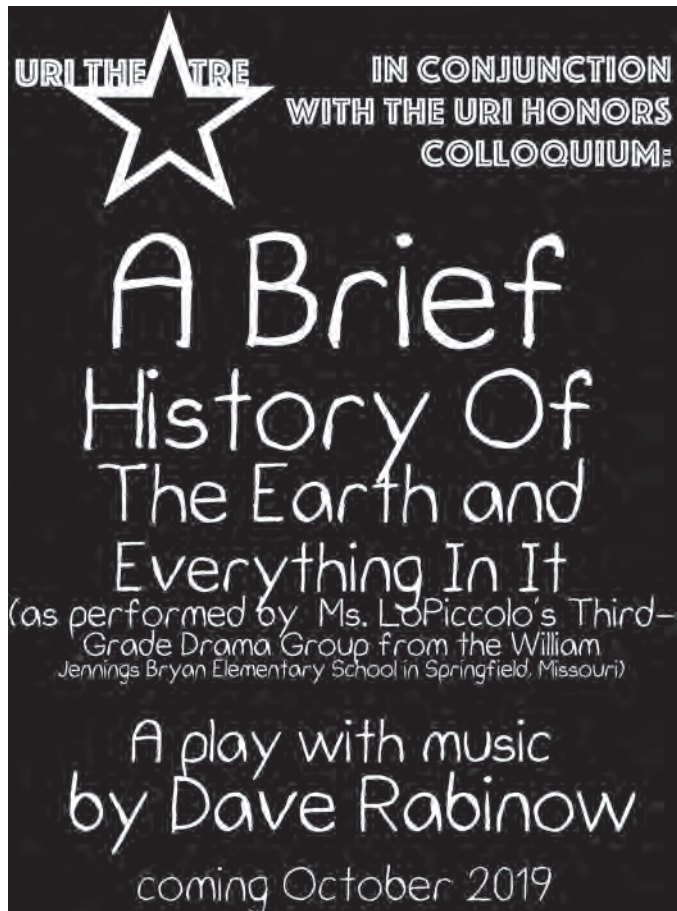
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Much Ado / Tanta Bulla... About Nothing / ¿Y Pa' Qué?

Caitlin Howle sat down with Tatyana-Marie Carlo and Orlando Hernández, part of the team behind this year's Teatro en El Verano bilingual outdoor production of *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?*

Teatro en El Verano would not be possible without Rhode Island Latino Arts (RILA). Celebrating its 30th anniversary this year, RILA has become Rhode Island's leading nonprofit organization exclusively dedicated to the promotion, advancement, development, and cultivation of Latino arts. RILA continues to celebrate and promote Latino art through an extensive network and catalog of Latinx artists in the state and by hosting networking events for artists to meet and collaborate.

Trinity Rep and RILA have worked together for several years. In 2017, we partnered for Trinity Rep's third annual America Too event: *Just Like Us*, a play written by Latina playwright, Karen Zacarías,

spaces. This year, *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* will present fun challenges and opportunities for the cast to tell their story in Spanish and English in spaces around the state.

Caitlin Howle: Why is bilingual theater important? What does it do for the community?

Orlando Hernández: Speaking multiple languages is a reality for lots of people. There are a lot of people in our state who are either Spanish-dominant or who speak both languages, and it's important that their experience shape the theater that's made and presented here.

Tatyana-Marie Carlo: My grandparents spoke very little English; my parents and I learned to adapt to our environment while still maintaining our Spanish language. Bilingual theater brings people together without creating additional barriers. It is truly a gift to see my 90-year-old grandmother watch a play with me and understand the story. Being able to share the theater with generations of my family is a gift, and that is what bilingual theater does. Plus, a recent study found it's good for your health!

CH: It's amazing that you share this with your grandmother. Will people who speak only

the experience.

CH: Orlando, you've been involved with Teatro en El Verano for a long time. Can you tell us about your journey to get there?

OH: In 2016, I had been living in Providence for a couple of years, and I had just gotten involved with Arte Latino of New England's production of *La Jaula de Las Locas*. Shoutout to Maritza Martell and Saúl Ramos! Saúl was the

translator/adaptor for the first Teatro en El Verano production of *Romeo and Juliet*, so that's how I heard about it. I was still new to acting — I had more experience as a tap dancer and writer — so it actually changed my life. I feel lucky to be a part of this project. I continue to learn a huge amount about the problems and possibilities of language, storytelling, collaboration, and representation. Increasingly, the project is being driven by Latinx people, and people from Rhode Island, which is really important.

CH: What can we expect about this year's production of *Much Ado About Nothing*?

OH: The production is still being developed, but you can definitely expect to enjoy the outdoor locations. Most of the performances happen in parks and other public spaces, which will lead to interesting choices for this play in particular.

TMC: I also hope to bring much more musicality to this production. We have some amazing singers in the cast.

CH: Tatyana, this is your second year in the Brown/Trinity Rep MFA Directing program. What is the process for a bilingual production?

TMC: Spanish was my first language growing up, and at times when it comes to English, I am at a loss for words and vice versa in Spanish. I live in a constant mode of translation in my mind. When I work on bilingual English/Spanish plays, there is a sort of shorthand that exists for me. I find that I can be direct and more specific with my thoughts, and in turn, it makes for more clearly defined storytelling.

CH: Last question. What can you tell us about the differences between last year's production and this year's?

TMC: *The Tempest* or *La Tempestad* is sometimes referred to as a dark comedy or a tragicomedy. *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* is a romantic comedy, which means there will be lots of laughs, dancing, music, people falling in love, and a wedding, maybe even two weddings.

Teatro en El Verano's production of *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* will perform throughout Rhode Island this summer. All performances are free and open to the public. To find out more, call our box office at (401) 351-4242 or visit www.TrinityRep.com/Teatro. Thanks to The Susan F. Gonsalves Charitable Fund at the Rhode Island Foundation for its sponsorship of this project.

Lea esta historia en español en
www.trinityrep.com/Teatro



Tatyana-Marie Carlo (far left) and Orlando Hernandez (far right) with the company of last season's *The Tempest/La Tempestad*

which was based on the real story of DREAMers and shows the human cost of ending Deferred Action for Childhood Arrivals (DACA). Marta V. Martínez, Executive Director and Community Oral Historian at RILA, is a resident artist at Trinity Rep. Many playwrights, directors, and actors that work with RILA also work regularly on Trinity Rep productions.

Every year, Teatro en El Verano tours throughout Rhode Island at outdoor venues, producing free public performances in parks and other outdoor

English or only Spanish understand the story?

TMC: One hundred percent, if not through the language, then through the actors' physicality.

OH: Exactly. Over the years, we hear from lots of people who speak only English or only Spanish that they are able to understand and enjoy the story. It's good for your brain! Kufa Castro, our translator/adaptor, is great at giving anchors in both languages; and Tatyana is a great storyteller. Spoken language is only one part of

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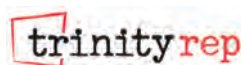
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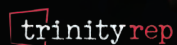
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NATIONALLY CELEBRATED

Founded in 1963, Trinity Rep has long been nationally recognized for excellence and innovation. The company received the Tony Award for Outstanding Regional Theater in 1981, produced four television productions for PBS, toured India and Syria, and was the first American theater company to perform at the Edinburgh International Festival in Scotland. Trinity Rep's Project Discovery program, which celebrated 50 years of student matinees in 2016, became a national model for arts education.

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

LOCALLY MADE

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


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

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

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

CONSTANTLY CREATIVE

Trinity Rep is committed to reinventing the public square and inspiring dialogue by creating emotionally-stimulating live productions and innovative education programs for all ages and abilities. Whether classical or contemporary, all of Trinity Rep's productions connect audiences with the play in meaningful and sometimes surprising ways. Its annual production of *A Christmas Carol* is new every year and has brought families together for over 40 years.

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



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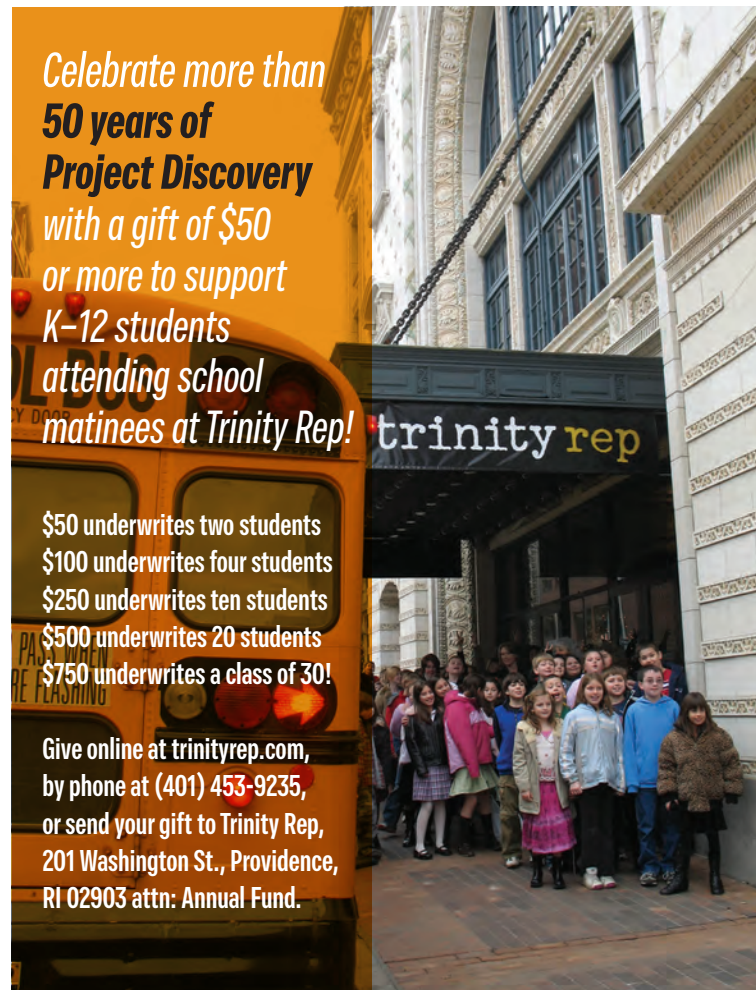
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STAFF FOR TRINITY REP

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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Where Are They **NOW?**

by Maxwell Snyder

In 2001, Trinity Rep partnered with Brown University to create Masters of Fine Arts programs in acting and directing. Throughout the years, our students have continued to impress us with their hard work and dedication to their craft. Since graduating, our alumni have been taking the professional world by storm! Here are just a few of the many accomplishments they have achieved within the past few years.

Andy Grotelueschen '05 has been nominated for a Tony for his role as Jeff Slater in the new Broadway musical *Tootsie* after originating the role at the Cadillac Palace Theatre in Chicago. He is also a company member with Fiasco Theatre, a New York-based professional theater company founded and run by Brown/Trinity Rep alumni.

Charlie Hudson III '07 is currently in the NBC series *Manifest* after a year of theater work culminating in an acclaimed production of *Little Rock* at the Alabama Shakespeare Festival.

Gillian Williams '10 has a recurring role in the series *David Makes Man* (written by Oscar-winning writer Tarell Alvin McCraney) for Oprah Winfrey's OWN network. She has been previously seen in *The Girlfriend Experience*, *The Knick*, and *The Good Wife*.

Annie Worden '10 is the founder and artistic director of Stories 4 Strength and brought her organization to Nairobi, Kenya, working with over 60 children to build two original shows based on issues from the children's lives. In the project's teaching artist company was fellow '10 alumna **Cherie Corinne Rice**.

Vichet Chum '11 was awarded a prestigious Princess Grace Playwriting Fellowship (for emerging theater, dance, and film artists) to support his continued work as a writer/actor. He recently debuted an original one-man show *Knyum* at Merrimack Repertory Theatre.

Nikki Massoud '13 most recently played Emmy in a production of *A Doll's House Part 2* directed by Les Waters, which toured to Berkeley Rep and Huntington Theater Company. She appeared in Theresa Rebeck's new pilot *The Russian Cousin*, which premiered in September.

Floredelino Lagundino '15 was recently named the new artistic director of Park Square Theater in Saint Paul. He was the recipient of the 2018 SDC Sir John Gielgud Classical Theatre Directing Fellowship and the 2017 Drama League New York Directing Fellowship.

Andrew Polec '15 is starring in the national tour of the musical *Bat Out of Hell*. Andrew originated the leading role in London's West End, receiving the 2017 Joe Allen Best West End Debut Award.

Jessica Ko '16 returned for a second season as a company member at the Oregon Shakespeare Festival, in *Snow in Midsummer*, and two productions of *Henry V*.

Nicole Villamil '16 is currently understudying the lead role in *Network* on Broadway and has gone on for the role, acting alongside Bryan Cranston. She originated the role of Sheila in the original production at the National Theatre in London before moving it to Broadway.

Kyle Vincent Terry '16 co-starred with Tony

Mia Ellis '12, **Rebecca Gibel '10**, **Jude Sandy '09**, and **Charlie Thurston '12** — and whose careers extend far beyond Trinity Rep. Plus we are thrilled to welcome back graduates who have appeared in recent Trinity Rep productions, like **Tina Chilip '06** (*The Song of Summer*) and **Octavia Chavez-Richmond '18** (*A Christmas Carol* and *Marisol*), or directed them, as in the case of **Tiffany Nichole Greene '11** (*Skeleton Crew*), **Taibi Magar '14** (*The Song of Summer* and next season's world premiere of *The Prince of Providence*), and **Whitney White '15** (*Othello*).

From LA to New York to London and beyond, our alumni are taking the theater world by storm. Keep an eye out for our Brown/Trinity Rep alumni and the projects they're working on! 📌



Award nominee (and Trinity Rep Conservatory graduate) **John Douglas Thompson** in Michael Cristofer's *Man in the Ring* (directed by Michael Grief, *Rent*) at the Huntington Theater Company.

Ashley Teague '17 is the founding director of Notch Theater, a community-engagement-based company that seeks to drive change around the pressing issues of our time. Ms. Teague is the co-creator of *Too Wild to Drill: An Odyssey*, a public storytelling project based on narratives of public land gathered in rural communities in the US.

David Samuel '18 landed a spot in the company of the US National Tour of *Charlie and the Chocolate Factory* playing Mr. Beauregarde.

Needless to say, we are also proud of the graduates who are now members of our resident acting company — **Daniel Duque-Estrada '13**,

After returning from successful showcases in New York City and Los Angeles, where they impressed agents, casting directors, and others in the realms of theater, film, and video, the **Brown/Trinity Rep MFA Acting class of 2019** (pictured above) is ready to face the world. Our best wishes go out to (standing left to right) Brendan D. Hickey, L'Oréal Lampley, Alexander De Vasconcelos Matos, Antonio Michael Woodard, Ryan Broussard, Katie Croyle, Teddy Lytle, Elizabeth Lewis, Aman Soni, María Gabriela Rosado González, (seated) Olivia Miller, Louis Reyes McWilliams, Evan Andrew Horwitz, Viraj Gandhi, Will Adams, and Anita Castillo-Halvorsen. Not pictured are 2019 Directing graduates Addie Gorlin and Ken-Matt Martin, from whom we also expect great work! 📌 PHOTO BY CHUCK FISHMAN

"Everyone Gets a Standing Ovation" at YASI

by Caitlin Howle

Just because it's almost summer doesn't mean that Trinity Rep isn't busy! Another year of our Young Actors Summer Institute (YASI) is quickly approaching! In 2018 there were **120 students** who took part in YASI and all of them performed in the showcase at the end of the program. Plus, there were **56 different classes** that students could choose from and **48 staff members**, including instructors and assistants.

But let's take a step back—what's YASI? YASI is the best place for a summer full of theater for all ages! It is one of the most comprehensive summer arts enrichment programs in New England. For four and a half weeks, students ages 10 to 18 choose from a variety of electives, including playwriting, musical theater, improvisation, Shakespeare, stage combat, and more. These classes are taught by Trinity Rep's acting company, education staff, Brown/Trinity Rep MFA students and alumni, and local working artists. At the end of the program, there are two public performances on the Trinity Rep stage. After the main program, there are optional program extensions for extra enrichment.

Classes

Class offerings are better than ever each year. Students get to choose what class they want to take based on their own interests, meaning our program is designed based on student feedback and class sizes are small for more personalized attention. There are also plenty of bonding activities so that students can get to know each other and start to form friendships that we hope will last a lifetime. Last year students came together to do a scavenger hunt, a lip sync competition, and were able to pelt one of our directors, Matthew Tibbs, with a pie to the face. He was unscathed, though his pride may have been hurt just a bit.

One of the best things about YASI is getting


to talk with the students about how YASI affects them. We sat down with one of the YASI kids, Sophie Grosswendt. Sophie is a 17-year-old and has been coming to YASI since 2012. She started out with no theater experience but wanted to come because "...it sounded like something I wanted to do!"

She loves all of her classes but is eager to admit that musical theater is her favorite. She smiles and says, "Rachael Warren is amazing!" Many kids, like Sophie, come year after year for YASI. We've had some kids who have come all the way from elementary school through high school — but don't let that fool you — new students are always welcome.

The thing about YASI and the courses at Trinity Rep is that we take pride in our kids! We want them to feel like they can achieve anything — because they can. We want to help them be the best actor, playwright, director, or whatever they may dream of being. Our programs are meant to encourage, train, and aid students in preparing them for their dreams. Students from YASI have gone on to do great things, and continue to work as actors, even at Trinity Rep! For example, current YASI student J.J. Bento has been in *A Christmas Carol* twice — and we recently had William Derby as Brett in *The Song of Summer*.

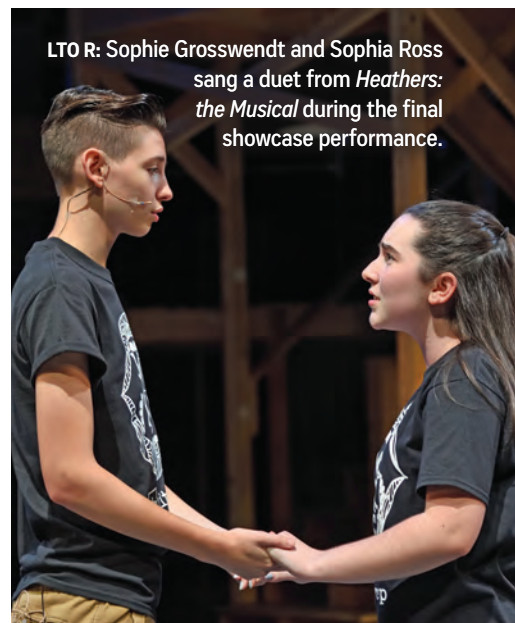
We asked Sophie why she comes every year and she told us, simply: "Everybody here is so nice and accepting. It's good to know there are places like this where everyone is accepted. Everyone gets cheered for, everyone gets a standing ovation."

Registration is now open for 2019 YASI programs, which also include YASI Jr. for students in grades 1-4. Students select classes in the order in which they registered, so act now! Financial aid is available as well — since we believe that theater should be accessible for all.

For details, please visit TrinityRep.com/yasi or check out the following pages. We hope to see you this summer! 



Trinity Rep's Front of House Manager Bradly Widener taught workshops in make-up.



LTO R: Sophie Grosswendt and Sophia Ross sang a duet from *Heathers: the Musical* during the final showcase performance.



Suddenly **Summer** Classes!



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

YASI: From July 1 through August 2, students entering grades 5–12 and graduated seniors (ages 10–18) choose from a variety of electives, including playwriting, musical theater, improvisation, Shakespeare, stage combat, and more. Taught by Trinity Rep's acting company, education staff, Brown/Trinity Rep MFA students and alumni, and local working artists, YASI culminates in two public performances on the Trinity Rep stage. There is an optional extension week for high school students called YASI Shakes.

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

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

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

Finding Balance: Contrasting Monologues

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

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

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

Fake It Till You Make It: Nailing the Dance Audition

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

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

Speaking the Speech

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

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

Stage Combat Skills Every Actor Should Have

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

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

Dressing the Stage: The Art of Props

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

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

16 Bars, Headshot, and Resume: Audition Prep

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

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

Acting for the Camera

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

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

Oldies But Goodies: Directing the Classics

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

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

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PLAYWRITING FESTIVAL**

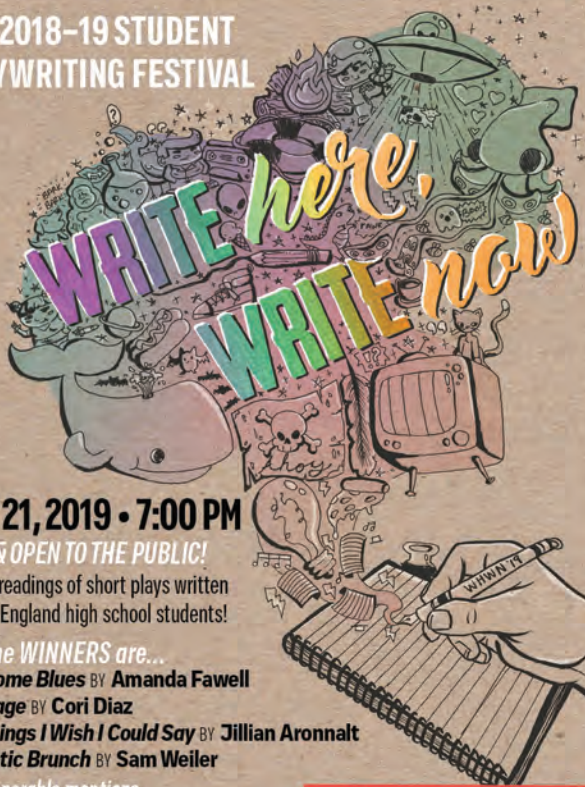
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for their hard work and dedication. We couldn't do what we do without them. We are always interested in adding to our volunteer corps. If you are interested in learning more about opportunities within the Trinity Rep volunteer program, visit TrinityRep.com/volunteer. In addition to seeing shows for free and other benefits, you'll also know that your work is directly helping one of Providence's largest cultural organizations.

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We are profoundly grateful for the individual philanthropic support we receive each season. For patrons looking to deepen their engagement and are able to make a yearly commitment of at least \$1,200, there is the **Inner Circle**. Donors who join the Inner Circle receive some exciting benefits in return, enjoying fun opportunities to see your charitable support making a difference while mingling with Trinity Rep staff, resident actors, and visiting artists. For more information on how you can become an Inner Circle donor, contact Assistant Director of Development Kate Kataja at kkataja@trinityrep.com or (401) 453-9282.

Personal Concierge Service!

We can take care of all your Trinity Rep ticketing needs, pre- or post-show dinner reservations, and access to house seats at theaters across the country, on Broadway, and beyond. Call David Azulay, Manager of VIP Services and Special Events at (401) 453-9237.

Inner Circle Dinner Series!

Join artists from our shows for a pre-show dinner and private prologue at one of our fabulous restaurant partners, or a catered dinner here at the theater. You'll get the chance to chat more in-depth with guests from the resident acting company and artistic staff, while learning some behind-the-scenes secrets about the performance you're about to see.

Invited Rehearsals!

Inner Circle donors are invited to join the cast, crew, and Trinity Rep staff for the very first read-through of every show of our season. Be the first to hear about the director's vision and plans for sets and costumes, joining the creative team in real time for their kickoff rehearsal.

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



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PICTURED: Stephen Berenson & Phyllis Kay

Trinity Rep Earns 4-Star Rating from Charity Navigator



Trinity Rep's improved financial health and commitment to accountability and transparency have earned it a 4-star rating from Charity Navigator, America's largest independent charity evaluator. This is the first time that Trinity Rep has earned this accolade, and the theater is one of only five charities in Rhode Island to hold this distinction.

Since 2002, using objective analysis, Charity Navigator has awarded only the most fiscally responsible organizations a 4-star rating. In 2011, Charity Navigator added 17 metrics, focused on governance and ethical practices as well as measures of openness, to its ratings methodology. These accountability and transparency metrics, which account for 50 percent of a charity's overall rating, reveal which charities operate in accordance with industry best practices and whether they are open with their donors and stakeholders.

"Trinity Rep's exceptional 4-star rating sets it apart from its peers and demonstrates its trustworthiness to the public," according to Michael Thatcher, president and CEO of Charity Navigator. "Only a quarter of charities rated by Charity Navigator receive the distinction of our 4-star rating. Based on its 4-star rating, people can trust that their donations are going to a financially responsible and ethical charity when they decide to support Trinity Rep."

"When people donate to Trinity Rep, they are partners in our charitable mission of reinventing the public square through company, community, and education," said executive director Tom Parrish. "The Board and staff take very seriously the effective stewardship of our supporters' charitable investments in our not-for-profit endeavor, and deeply value those relationships. We hope our donors feel great pride in all they help us to accomplish, including now bringing Trinity Rep to the most financially stable and sustainable position in its history."

Trinity Rep's rating and other information about charitable giving are available free of charge on www.charitynavigator.org. More-detailed information about Trinity Rep's rating is available to Charity Navigator site visitors who become registered users, another free service. ■



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

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

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

LONDON IS CALLING

Did you know that each fall artistic director Curt Columbus and husband Nate Watson lead travelers on a week-long, arts and culture intensive in London? This uniquely Trinity Rep-curated tour provides an incomparable arts experience: tactile, full-sensory, and in-depth. From exclusive access to some of the theater's most prolific artists, to private tours of famous landmarks, 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, please call Lauren Ustaszewski at (401) 453-9235 or email lustaszewski@trinityrep.com.

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Directed by Brian Mertes • May 16 – June 16, 2019 • Dowling Theater

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26 2 PM 7:30 PM	27	28 7:30 PM	29 OC 2PM OC 7:30PM	30 7:30 PM	31 7:30 PM	JUNE 1 7:30 PM
2 2 PM 7:30 PM	3	4	5 7:30 PM	6 7:30 PM	7 7:30 PM	8 7:30 PM
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Theresa Moore*
Russell Morin
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Kibbe Reilly*
Kate Sabatini*
Ken Sigel
Alec Stais*
Donna Vanderbeck
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Eugene Lee
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Box Office Reps..... Henry Barcohana, Brittany Costello
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Kelly McDonald, Karen Pigeon, Amanda Talbot
Front of House Staff..... Desiree Clements, Alyssa Gerundio
Kass Ferland Haroun, Leslie Gerundio, Jessica Hatem
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Katherine Niedzwiedek, Tristan O'Shea, Daniel Perkins
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Volunteer Coordinator Stephen Lehrer

VOLUNTEERS

Many thanks to our dedicated volunteer ushers & ambassadors.
See page 37 for a list of this season's ushers.

BROWN UNIVERSITY/ TRINITY REP MFA PROGRAM

The Arthur P. Solomon & Sally E. Lapidés Artistic Director,
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Director, Brown/Trinity Rep MFA Programs Angela Brazil
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Head of Directing, DGS Brian Mertes
Head of Voice & Speech Thom Jones
Head of Movement & Physical Theater Shura Baryshnikov
Chair of the Department of Theatre Arts and
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Founding Director..... Stephen Berenson
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Program Coordinator Sammi Haskell
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PCPC Technical Director Josh Christoffersen
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Props Master Heather Lemos
Stage Managers..... Brandon Lovejoy, Natalie Rosario
Creative Producer, Professional Development Melissa Kievman
Acting Stephen Berenson, Rachel Christopher, Anne Scurria
Directing, Dramaturgy Curt Columbus, Raelle Myrick-Hodges
Patricia Ybarra
Playwriting Deborah Salem Smith
Singing Hillary Nicholson, Rachael Warren
Voice & Speech..... Angela Brazil, Rebecca Gibel
Chantal Jean-Pierre
Physical Theater..... Mauricio Salgado, Jude Sandy, yon Tande
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