

by Kate Hamill
adapted from the
novel by Jane Austen

Pride and Prejudice



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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

Pride and Prejudice

by Kate Hamill

adapted from the novel by Jane Austen

THE ARTISTIC TEAM

Directed and Choreographed by **Birgitta Victorson**

Set Design by **Michael McGarty**

Costume Design by **Olivera Gajic**

Lighting Design by **Dawn Chiang**

Sound Design by **Broken Chord**

Voice and Dialect Coaching by **Candice Brown***

Production Stage Managed by **Meg Tracy Leddy***

October 4 – November 4, 2018

in the Sarah and Joseph Dowling, Jr. Theater

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THE CAST

Mary/Mr. Bingley **Angela Brazil*‡**

Lydia/Lady Catherine **Katie Croyle**

Mr. Bennet/Charlotte Lucas **Richard Donnelly***

Mrs. Bennet/Servants **Janice Duclos*‡**

Jane/Miss De Bourgh **Shelley Fort***

Lizzy **Rebecca Gibel*‡**

Mr. Darcy/Wickham **Rachael Warren*‡**

Mr. Collins/Miss Bingley **Joe Wilson, Jr. *‡**

Understudies **Jihan Haddad, Hannah Van Sciver, Jessica Smith,
Rodney Witherspoon II**

Pride and Prejudice will be performed **with one intermission.**

Production Director **Laura E. Smith**

* Member of Actors' Equity Association, the union of professional actors & stage managers

‡ Trinity Rep Resident Acting Company member

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

World premiere production co-produced by Hudson Valley Shakespeare Festival and Primary Stages:

- June 24, 2017, Hudson Valley Shakespeare Festival
(Davis McCallum, Artistic Director; Kate Liberman, Managing Director)
- November 19, 2017, Primary Stages
(Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director)

Pride and Prejudice received a presentation as part of *The Other Season* at Seattle Repertory Theatre 2016-17

Pride and Prejudice is presented by special arrangement with Dramatists Play Service, Inc., New York.

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ON COVER: REBECCA GIBEL • COSTUMES 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



A WARM WELCOME TO THE

beginning of Trinity Rep's 2018-19 Season, and to our production of Jane Austen's beloved classic, *Pride and Prejudice*. Since we announced our season last year, so many folks have talked to me about how much they love this book. Austen's novel was first published in 1813, and after 200 years, it still has the power to delight and inspire. It is easy to forget, however, that it was

a bit of a literary departure in its day.

Austen was writing at the height of the movement of Romanticism, yet her style of writing was quite different from the mainstream. Her novels presented a realistic representation of life, particularly the lives of young women, by comparison to the overly sentimental literature that was being produced around her (almost exclusively by men). *Pride and Prejudice*'s heroine, Elizabeth Bennet, does not sigh or faint or pine, like the fictional girls of so many of the novels of this period. She isn't trying to impress anyone, male or female. She just happens to be witty, and bold, and passionate. She is, simply and honestly, herself.

Even more than the stylistic departure, Elizabeth is perhaps the most radical aspect of Austen's book. She has no intention of winning the affection of the haughty and overly critical Mr. Darcy, or any other man; she is just trying to survive the highly gendered society that has been forced upon her with her dignity intact. She exceeds all of Darcy's expectation by accident, simply by being genuine and unexpected, without art, artifice, guile, or regard to "how a girl should behave." This certainly is the reason that she remains one of the most beloved characters of English literature.

Kate Hamill's adaptation is an exciting departure from other adaptations of *Pride and Prejudice*, for a couple of reasons. First, it has a very strong, contemporary point of view about its characters and their lives built right into it, while retaining all of the great energy of the original story. Second, it calls for a doubling of actors throughout the script that erases lines of gender. Our audience has seen this at Trinity Rep many times before, where actors play roles of different genders as a result of a storytelling necessity. Yet in the rigidly gendered world of Jane Austen's novel, this choice takes on a special valence, asking us as audience to consider how gender shapes the narrative event.

Enter director Birgitta Victorson and her talented cast. They have stepped boldly into the roles that the play has cast them in, regardless of gender. Their work has been, from day one of rehearsal, to tell this wonderful story that so many love, so much. They have found the humor and pathos and joy that live in Austen's ur-narrative. Like Lizzy Bennet, they bring their true selves to the production, for you.

I can't wait for us all to re-discover Austen's *Pride and Prejudice* together here at Trinity Rep. I know that hearing classic stories in a new way will be something that we will be doing all season long together. And I look forward to seeing you at the theater on the journey.

Curt Columbus

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

WELCOME TO YOUR TRINITY

REP. As we embark on a new season of world class theater

and educational programming, I want to use this opportunity to reflect on last season and share with you the incredible results you and your support made possible. You make Trinity Rep a home for dramatic discoveries, bursting with activity that feeds the soul and inspires dialogue through unparalleled theatrical experiences. Your enduring faith in our work and eagerness to see it succeed is an inspiration to all of us.

Trinity Rep's 54th Season featured captivating stories, memorable performances, and creative record-breaking productions. We began the season in true rotating repertory with the unique pairing of Arthur Miller's timeless classic *Death of a Salesman* and one of the most produced contemporary plays in America, Dominique Morisseau's *Skeleton Crew*. Individually, the shows were riveting, with outstanding performances from both casts. Together, the shows illuminated the American Dream, then and now, provoking tremendous dialogue about race, class, aging, and disempowerment. Our annual production of *A Christmas Carol* with Joe Wilson Jr. as Ebenezer Scrooge was the highest-selling show in Trinity Rep's history, playing to near-capacity crowds (sales for this season's version are trending even ahead of that, so get your tickets early). Featuring different community groups in each



L TO R: Tom Parrish & Curt Columbus with RI Community Food Bank Chief Executive Officer Andrew Schiff

performance, the production also raised over \$60,000 for the Rhode Island Food Bank, setting an all-time record. In the new year, George Brant's *Into the Breeches!* became one of the highest-selling world premieres in Trinity Rep's history. Commissioned by Trinity Rep, this touching new comedy will have continued life, playing at other regional theaters in 2018-19. William Shakespeare's classic tale of jealousy, race, and intrigue, *Othello*, was directed with contemporary flair by rising star Whitney White, and served as an educational centerpiece for almost 3,500 students. The timely *Native Gardens* by Karen Zacarias ushered in the spring with sharp, witty, and sparkling comedy, and welcomed Daniel Duque-Estrada as Trinity Rep's newest company member. The season concluded with a highly successful and stirring production of *Ragtime*, reimagined by Artistic Director Curt Columbus. The message of "Make Them Hear You" carried into the lobby after the show, as the community groups featured during *A Christmas Carol* shared how audiences could become more involved in moving our community forward. The work and performances of last season were recognized with ten Motif Theater Awards and an award from the Independent Reviewers of New England.

Additionally, Trinity Rep's education programs served over 20,000 people of all ages through Project Discovery, Young Actors Summer Institute, Creative Classrooms, Trinity Rep Active Imagination Network (TRAIN) for young people on the spectrum, internships, classes, in-school residencies, free pre-show Prologues, and post-performance discussions. Our academic

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Our Romance with the Imperishable Romance



by Caitlin Howle, Digital Marketing Coordinator

JANE AUSTEN has been a staple of great literature for two centuries, but she has also expanded into the realm of pop culture. Her books have spawned countless movies, TV shows, and even an action figure or two. There are devout adaptations that interpret her work word for word and looser adaptations that throw in everything from time-travel to zombies. There's so much Jane Austen all around us, you might not even realize it.

First, the basics. Jane Austen was an English novelist who lived from 1775 to 1817. Her father, George Austen, was a rector at a Anglican parish and her mother, Cassandra Leigh, was from a prominent family. Austen had three siblings — Henry, Cassandra, and Francis. Her parents encouraged the family to be well-educated and to explore creative interests. The girls were sent to school but later had to return home when their family was unable to afford it. The rumor is that Jane and Cassandra were still tutored at home by their father, and that they may have even joined their brothers for lessons.

Austen showed a love for and promise in writing from an early age. In what is known as her "juvenalia" stage, she wrote many poems, notebooks, and a short novel that was meant to entertain her family and friends.



ABOVE LEFT: The poster for the 1940 film adaptation.
RIGHT: An 1873 portrait of Jane Austen

As Austen neared adulthood, her family moved to Bath, England in 1801. Austen was adamant about how much she hated the move, as it took her away from the home that she loved in Steventon. She wrote much less than she had before and scholars attribute this to an intense depression that overcame the author. She was in Bath for a short time, moving to Southampton in 1806 and finally to Hampshire in 1809.

Austen took ill at the beginning of 1816 and deteriorated rapidly. Though there is no certainty of what she died of, it is rumored to have been Addison's Disease, as popularized by the 1964 retrospective diagnosis by Dr. Vincent Cope. Despite her illness, Austen continued to write, working on novels that she unfortunately never finished.

Austen only published four novels during her lifetime, all anonymously as women were not allowed to sign contracts at the time. Those novels are: *Sense and Sensibility* (1811), *Pride and*

Prejudice (1813), *Mansfield Park* (1814), and *Emma* (1816). After her death in 1817, at the age of 41, Austen's brother Henry and her sister Cassandra had her remaining novels *Persuasion* and *Northanger Abbey* published as a set in 1818. Austen was never credited as the author of her novels while she was alive, with her first credit as author coming in 1821, though her brother Henry identified her as the author when the posthumous publication of *Persuasion* came out in 1818.

Jane Austen's work has continued to thrive, with adaptations upon adaptations coming out based on, or inspired by her novels. From the traditional to the bizarre, here are a few of the ways *Pride and Prejudice*, perhaps her best

known work, has transcended time and resonated with audiences through the decades.

Pride and Prejudice in Film and Television

The first television adaptation of *Pride and Prejudice* came out in 1938 in the United Kingdom and starred Curigwen Lewis as Elizabeth and Andrew Osborn as Mr. Darcy. It was broadcast on the British Broadcasting Corporation (BBC) and played just before World War II began. Two years later, in 1940, the much better known and first film adaptation appeared, starring Greer Garson as Lizzy and Laurence Olivier as that handsome Mr. Darcy. While very well-received, it did poorly at the box office. That didn't stop film and television adaptations from coming, however. There was another television miniseries in the 1950s, as well as ones in the 1960s and 1980s. None are as well known, though, as the 1995 television miniseries that featured Jennifer Ehle as Elizabeth and Colin Firth as Mr. Darcy. This adaptation won several awards, including a BAFTA for Jennifer Ehle for "Best Actress" and an Emmy for costume design.

Adaptations of Austen's work waned for

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ONSTAGE NOW

nearly a decade until 2004 when a Bollywood film named *Bride & Prejudice* that was loosely adapted from the original novel was produced. The most recent adaptation was the 2005 film version of *Pride and Prejudice* starring Keira Knightley and Matthew Macfadyen as Elizabeth and Darcy. It received four nominations at the 78th Academy Awards, though it did not take home any awards.

Pride and Prejudice in Professional Theater

When it comes to professional theater, there have been plenty of *Pride and Prejudice* adaptations, with the first documented one being in 1901. An adaptation by Helen Jerome was produced on Broadway in 1935 and was the basis for the 1940 film previously mentioned. Broadway also saw *First Impressions* in 1959 — a musical version of Austen's novel with book by Abe Burrows and music and lyrics by George Weiss, Bo Goldman, and Glenn Paxton. The show played 84 performances. There was another play by Jon Jory and a *Pride and Prejudice* musical again in 1995 by Bernard J. Taylor.

The latest adaptation of Austen's work is Kate Hamill's adaptation — the show you're seeing now. It premiered at the Hudson Valley Shakespeare festival in 2017, where Hamill played the leading role of Lizzy. Hamill's adaptation went on to be performed by Primary Stages at the Cherry Lane Theater in New York, where it caught the attention of regional theaters, many of whom (like Trinity Rep) recognized its value for their own seasons.

Looser Adaptations of *Pride and Prejudice*

Pride and Prejudice has inspired many different versions and some casual allusions to the plot. There are a few adaptations of the work that are looser, but still follow Austen's classic story or characters. For example, there was a four-part fantasy series from 2008 called *Lost in Austen* where a Jane Austen fan is sucked into the novel of *Pride and Prejudice*.

Austen is no stranger to sci-fi, being mentioned in the 2014 "The Caretaker" episode of the time-bending and space-traveling television show *Doctor Who*. *Pride and Prejudice* is also a book that the character of Fry jumps into in the Matt Groening (*The Simpsons*) animated series *Futurama*, where he and another character wreak havoc on the ball where Lizzy meets Darcy. The novel was also the inspiration for *Death Comes to Pemberley*, the 2013 miniseries set six years after Darcy and Elizabeth are married — two of the characters quarrel and a murder is committed with the Bennet crew left to solve the mystery.

In another look at what happens years after

the conclusion of the *Pride and Prejudice* story, the play *Christmas at Pemberley* by Lauren Gunderson and Margot Melcon premiered in 2016 and will be produced by our neighbors to the north, Lowell's Merrimack Repertory Theater this holiday season.

The first Emmy ever to be awarded in the category for Outstanding Creative Achievement in Interactive Media — Original Interactive Program went to another Austen-inspired creation. In 2012 *The Lizzie Bennet Diaries* was a YouTube web series in which Elizabeth Bennet is a graduate student who starts a video blog for her thesis and chronicles her dating adventures with the Bennet sisters through this digital format.

You also may have heard of the 2009 parody novel called *Pride and Prejudice and Zombies* which was later turned into a 2016 film. The story features the Bennet sisters as martial arts masters and weapon-wielding women in a world where they must fight off the zombie plague and find a suitable husband to marry. The film was a commercial flop, making a mere \$16 million compared to the \$28 million it took to make it.

Zombies aside, Darcy has been widely imagined as an extremely handsome suitor. Once though, he was a furry, four-legged bachelor in an adorable dog-sized suit. In 1995 the popular PBS children's television show *Wishbone* featured Austen's story, calling it, "Furst Impressions."

The main character, Wishbone, a Jack Russell terrier, was the adorable Mr. Darcy.

Also, in a fun turn of events, there was an Austen-inspired movie that came to life following the 1995 miniseries starring Colin Firth as Darcy. The miniseries has been widely attributed to be the inspiration for the 2001 film *Bridget Jones's Diary*, where Firth played "Mark Darcy," the main character's love interest. Andrew Davies co-wrote the *Bridget Jones* screenplay — and wrote the *Pride and Prejudice* adaptation that Firth starred in.

Of course, *Pride and Prejudice* is only one of Austen's works and there are plenty of other adaptations of her novels (for example, the 1990s movie *Clueless* is a loose adaptation of *Emma*). There are tons of fun Austen-inspired products, including a five-inch-tall Jane Austen action figure from Accoutrements, Inc. and an Austen-inspired recipe in a cookbook called *Kafka's Soup*. In 2003 *Pride and Prejudice* came in second in a BBC poll for the United Kingdom's "best-loved book," trailing only *The Lord of the Rings*.

Two centuries after Austen passed away, her work is still leaving its mark on the world and inspiring those who read and become involved with it. The next time you find yourself in the middle of a love story, you might just want to check who inspired it. In all likelihood, it was Austen herself. After all, it's a small Jane Austen world that we live in. ■

Saying **yes** to Jane Austen

by Rebecca Noon, Artistic Associate for Community

Every season Trinity Rep teams up with the Providence Public Library to curate a series of conversations that consider aspects of our productions by siting them in locations which resonate with the themes of the show. The series, called *Context & Conversation*, is a chance for audiences to experience the real-life places that reflect the shows, while also introducing you to incredible organizations working hard in our backyard. For *Pride and Prejudice* we teamed up with Wage House, a two-year-old comedy venue in Pawtucket run by Kate Teichman and Casey Calderiso. Who better to help us think about Jane Austen — a true original when it comes to funny ladies — than two contemporary women lifting up the local profile of women in comedy?

Rebecca Noon: Can you describe the journey you've taken to manifest Wage House?

Casey Calderiso: Wage House was born from wanting to express ourselves as artists, comedians, and also business women. The journey to opening our doors was thrilling, challenging, and intimidating. We knew what we were doing as comedians... we didn't know as much about starting a business! We relied heavily on our improv training to say yes and keep things moving forward rather than question everything and stall the progress.

Kate Teichman: We both had experiences separately of growing up loving comedy, learning improv, watching a million shows, performing (sometimes in extremely cruddy venues, sometimes in polished theaters), becoming teachers ourselves. When we met, Casey and I quickly admired each others work ethic, commitment, and we made each other laugh. As adults who make stuff up for a living, we wanted to create a space not only we would love performing in but others would love watching comedy in.

RN: What does Wage House look like today? What are your dreams for Wage House?

CC: Today, after a year and a half, Wage House is growing steadily! We love when people discover us for the first time and have also forged great friendships with our regulars. We are extremely grateful to be able to say that it has been even better than we imagined! In the future, we are striving to maintain the spirit of Wage House while expanding our programming,



Kate Teichman and Casey Calderiso

class offerings, and talent pool!

KT: Wage House, today, looks like an intimate black box theater where all the fun happens. It's great to offer performers a space to create in, and bring people together to laugh. The dream is to grow in a million ways to teach folks improv, even the ones who think they are not funny. To offer more shows each week, grow our audiences, work with more performers and talented instructors. And for me personally have Obama come to a show. We're talking dreams here.

RN: What is one story you can tell that has happened because you said yes to women?

CC: One of our most popular shows to date has been *Tell It Again* which was produced, directed, and performed by a mother/daughter duo. It was an incredible experience seeing the pair support and encourage each other as well as create a hilarious, moving, and truly unique comedy experience. We were honored and so excited when they approached us with their idea.

KT: My answer is saying yes to Casey to start Wage House. And she said yes to me. It's really special to have started a business with another woman and then share that with all the people who walk through the doors. It inspires others, which is my favorite thing. And it showed me that I have what it takes, and I found out things about my business partner I would never have known if I didn't have the opportunity to see her in this position. I knew Casey as a performer, writer, and friend, but not as a business owner. We say yes to each other just about everyday.

RN: How did you feel about Jane Austen prior to this relationship with Trinity Rep?

CC: I don't think I knew enough of her work to form an opinion prior to this. If anything, I think I assumed her writing was too layered for me to feel like I could really wrap my head around it.

KT: I felt the work was fun and funny but dated and a lot about women being in love and trying to get married.

RN: How do you feel about Jane now?

CC: I've realized the error of my ways! Big mistake! Huge! Her work transcends genres and *Pride and Prejudice* isn't "just" a period piece. I'm excited to get to know her and her writing more and draw inspiration from her!

KT: I'm really excited Kate Hamill decided to dust off and trust that Jane Austen's work had lots to say to today's audience and give a voice to a bunch of funny gals.

RN: If you could erase one assumption about comedy what would it be?

CC: My answer pertains to local comedy specifically; local comedy can be great! Not every talented comedian/writer/improviser lives in LA or New York. People are often pleasantly surprised at the talent and professionalism on our stage! And we strive to provide a great night out that is unique and incredibly affordable.

KT: That you have to be funny to be a part of it. If you are a person, you can be funny.

RN: If you could erase one assumption about women what would it be?

CC: That we are all witches. Some of us are sorcerers! Or wizards! Or some sweet combo of all of those things!

KT: That you can explain women or any gender ever. I like being surprised by everybody!

RN: What is exciting about teaming up with Trinity Rep on this show?

CC: The chance for us as a small and new theater to collaborate with a much larger, much more reputable theater. We are thrilled!

KT: We love getting to meet and work with new artists and being included in a conversation with our community. And for it to be over a play written by a funny woman from the past, then adapted by a funny woman now, Wage House feels like a great place to meet each other.

RN: Why does comedy matter?

CC: Comedy matters because it encourages vulnerability. Improv comedy especially thrives on connection, collaboration, and saying, "I don't have this all figured out, and that's ok!"

KT: It's about connection. When we bring comedy to the stage, or watch in the audience, we are sharing what it is to be a person in the F-ed place we all live. The things that make us laugh the hardest are often the things that feel true. You gotta laugh. ■

The Pride and Prejudice Context & Conversation at Wage House is Thursday, Oct. 18 at 7:30 pm. This is a free event and everyone is welcome. RSVP at wagehouse.com/events/trinity-rep-s-context-conversation-pride-prejudice/

THE ARTISTIC TEAM

KATE HAMILL

Playwright

Kate Hamill is an actor/playwright, who was named the *Wall Street Journal's* Playwright of the Year in 2017. Her plays include: *Sense and Sensibility* (in which she originated the role of Marianne), winner of a 2016 Off-Broadway Alliance Award, nominee for a Drama League Award, with over 265 performances off-Broadway; *Vanity Fair* at the Pearl Theatre (in which she originated the role of Becky Sharp; nominee, 2017 Off-Broadway Alliance Award); *Pride and Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival (originated the role of Lizzy Bennet; nominee, Off-Broadway Alliance Award). Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie, Seattle Rep, Dallas Theater Center, PlayMaker's Rep, Folger Theatre (eight Helen Hayes Award nominations; winner, best production for *Sense and Sensibility*), Arvada Center, and others. Upcoming productions at Shakespeare Theatre of DC, A.C.T., Portland Center Stage, Syracuse Stage, Pittsburgh Public, Kansas City Rep, Dorset Theatre Festival, and more. Upcoming world premieres include *Little Women* at the Jungle Theater and Primary Stages, and *Mansfield Park* at Northlight Theatre. She is currently working on adaptations of *The Odyssey* and *The Scarlet Letter*, as well as several new original plays (*Prostitute Play*, *In the Mines*, *Love Poem*). Kate was one of the 20 most-produced playwrights in the country this past season. www.kate-hamill.com

BIRGITTA VICTORSON

Director and Choreographer

Birgitta Victorson is a director, choreographer, deviser, and educator. For Trinity Rep, she directed *Paris by Night* and *A Christmas Carol* (2009). She recently directed Tina Howe's *Breaking the Spell* at 59E59 and choreographed *Arabian Nights* at Hudson Valley Shakespeare. Her work has been seen at the Goodman, Steppenwolf, Chicago Shakespeare, Second City, the Hangar, Two River, EST, the Pearl, Jamal Jackson Dance, and Miloco (Prague, CZ). She currently teaches at Saint Ann's in Brooklyn and the National High School Institute at

Northwestern University. Graduate of Northwestern and the Brown/Trinity Rep MFA program. Birgitta lives in Brooklyn with her husband and two sons. Proud member, SDC!

MICHAEL MCGARTY

Set Designer

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

OLIVERA GAJIC

Costume Designer

Trinity Rep: *Into the Breeches!*, *Faithful Cheaters*, *A Midsummer Night's Dream*, *Appropriate*, *Beowulf: A Thousand Years of Baggage*, *Arnie Louis and Bob*, *The Hunchback of Seville*, *Julius Caesar*, *A Flea in Her Ear*, *A Christmas Carol*, *Veronica Meadows*, *Vanya and Sonia and Masha and Spike*, *Social Creatures*, *Crime and Punishment*, *The How and the Why*, *The Merchant of Venice*, *Clybourne Park*. **Brown/Trinity Rep:** *Neva*, *Middletown*, *Skin of Our Teeth*. **Other Theaters:** Salzburg Festival, Austria; Vineyard Theatre; Juilliard School; Here; Pig Iron; Lake Lucille; Talking Band and many other regional theaters. **Other:** US National Exhibit at the 2004 & 2007 Prague Quadrennial. 2004 NEA/TCG Career Development Program for Designers, 2010 IT Award for Outstanding Costume Design, 2011 TDF/Irene Sharaff Young Master Award, 2012 Barrymore Award for Outstanding Costume Design, and 2014 Bessie Award for Outstanding Visual Design.

DAWN CHIANG

Lighting Designer

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

BROKEN CHORD

Sound Design

Trinity Rep: *Appropriate*, *Melancholy Play*: a chamber musical, *The Glass Menagerie*, *A Lie of the Mind*, *Crime and Punishment*, *King Lear*, and *Steel Magnolias*. **Broadway:** *Eclipsed*, *The Parisian Woman*. **New York:** *Scarcity*, *The Lying Lesson*, Atlantic Theater; *OZET*, The Incubator Arts Project; *The Insurgents*, Labyrinth Theater; *Bull in a China Shop*, LCT3; *When We Were Young and Unafraid*, Manhattan Theatre Club; *Relevance*, *Transfers*, MCC; *Harrison TX*, *Informed Consent*, Primary Stages; *The Good Negro*, *Party People*, The Public Theater; *Stay*, *Massacre*, *Charles Ives Take Me Home*, *Rattlestick*; *The Other Thing*, Second Stage Theatre; *The Dance and the Railroad*, *Appropriate*, Signature Theatre; *Lascivious Something*, *Row After Row*, Women's Project. **Regional:** Actors Theatre of Louisville, Berkeley Rep, Centerstage, Cleveland Play House, Dallas Theater Center, Guthrie Theatre, Hartford Stage, Huntington Theatre, Oregon Shakespeare Festival, People's Light, Shakespeare Theatre Company, Yale Rep. **Film:** *Fall to Rise*. www.brokenchord.us

CANDICE BROWN*

Voice and Dialect Coach

Candice is a Boston-based actor, director, and voice and dialect coach. She is the owner and operator of VoiceWorks a private voice and acting studio in Milton, MA, and coaches voice and acting privately in and around the Boston and New York area. Candice has taught at The Boston Conservatory at Berklee since 2004 where she teaches courses in voice, speech, and dialects in both the BFA and Master of Fine Arts in Musical Theater programs.

ADDITIONAL STAFF

Assistant Director Tyra Wilson
Piano & Music Consultant Emily Serrata

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

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.

LORT
League of Resident Theatres

NNP National New Play Network
Associate Member

ACTORS
EQUITY
ESTABLISHED 1914

SDC The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

tcg Theatre
Communications
Group

The Designers at this Theatre
are Represented by
United Scenic Artists - Local USA 829
of the International Alliance of Theatrical Stage Employees

THE CAST

ANGELA BRAZIL* ‡

Mary/Mr. Bingley



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, and played Emilia in *Othello*. Other highlights include: *Scout*, *To Kill a Mockingbird*;

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

KATIE CROYLE

Lydia/Lady Catherine



Trinity Rep: This is Katie's Trinity Rep debut. **Brown/Trinity Rep:** Eurydice, *Eurydice*; Feste, *Twelfth Night*; Katherine, *Love's Labour's Lost*; Rachelle/Various, *Civil Sex*. **Other Theaters:** EgoPo Theater, The Arden, White Box, Plays

and Players, Philly Shakes, New Paradise Laboratories, On The Verge, Theater at Monmouth, Theater Workshop of Nantucket. **Other:** Katie is a third-year student in the Brown/Trinity Rep MFA Acting program. She holds a BA from Bryn Mawr College and is a graduate of the National Theater Institute MATS program in Moscow and the Headlong Performance Institute. She is a founding member and Creative Advisor for the theater company Ninth Planet. www.katiecroyle.com

JANICE DUCLOS* ‡

Mrs. Bennet



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*. **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.

SHELLEY FORT

Jane/Miss De Bourgh



Trinity Rep: Belle, Lucy, *A Christmas Carol*; Mayme, *Intimate Apparel*. **NY:** *Martyrs*, La MaMa; *Black Hollow*, Signature Theatre; *Harry and the Thief*, The Habitat; *Burnished by Grief*, La MaMa; **Regional:** *The Mountaintop*, Chester

Theater; *Trailus and Cressida*, Bread Loaf Acting Ensemble. **TV/Film:** *Unicornland*, Lucy Gillespie; *Liberal Arts*, Josh Radnor. **Writing:** *The Bright Edges of the World*, Quick Silver Theater Co; *Poppy*, The Fire This Time Festival, NYC; *Runaway*, The National Black Theater of Harlem. **Producing:** *Dear Sister*, webseries @fortsisters. **Upcoming:** *The Infinite Love Party* by Diana Oh, Bushwick Starr **Other:** BA Kenyon College, MFA Brown/Trinity Rep. www.shelleyfort.com

REBECCA GIBEL* ‡

Lizzy



Trinity Rep: A company member since 2013: Evelyn Nesbitt, *Ragtime*; Desdemona, *Othello*; Poppy, *Faithful Cheaters*; Hermia, *A Midsummer Night's Dream*; Warrior Two, *Beowulf*; Ado Annie, *Oklahoma!*; *To Kill*

a Mockingbird; *Blues for Mister Charlie*; Frances, *Melancholy Play: a chamber musical*; Corie Bratter, *Barefoot in the Park*; Anna, *Ivanov*; Sally, *A Lie of the Mind*; Mrs. Smith, *Social Creatures*; Gloria, *Boeing-Boeing*; Guenevere, *Camelot*; Cecily, *The Importance of Being Earnest*. **Other Theaters:** Huntington Theater Company, Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, ArtsEmerson, Intiman Theatre, Capital Rep, Fiasco Theater/McCarter Theatre, Fault Line Theatre, company member at The Williams Project. **TV/Film:** *Blue Bloods*; *Castle Rock*; *American Woman*. **Other:** MFA in Acting, Brown/Trinity Rep; IRNE Award Nomination: Best Actress in a Musical; *Denver Post* Readers' Choice Award. rebeccagibel.com

RICHARD DONELLY*

Mr. Bennet/Charlotte Lucas



Trinity Rep: *An American Cocktail*; *Come Back, Little Sheba*; *A Christmas Carol*; *Boots on the Ground*; *Some Things Are Private*; *Dead Man's Cell Phone*; *His Girl Friday*; *Sparrow Grass*; *Love Alone*; *The Grapes of Wrath*, *Julius Caesar*. **Other**

Theaters: Sandra Feinstein-Gamm Theatre, Playwrights Horizons, RI Shakespeare Theatre, 2nd Story Theatre, Charles Street Playhouse. **Film:** *Urban Relics*, *By a Thread*, *Say You'll Be Mine*, *Mystic River*, *American Hustle*, *Black Mass*, *Manchester-by-the-Sea*, and *Polka King*. **Television:** *Empire State*, *Law & Order*, *Providence*, *Brotherhood*, *Body of Proof*.

RACHAEL WARREN* ‡

Mr. Darcy/Wickham



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

Cabaret; Eliza, *My Fair Lady*; Betsy/Lindsey, *Clybourne Park*; *Songs of Innocence*, *Songs of Experience*; Ophelia, *Hamlet*; Wendy, *Peter Pan*; Rebecca, *The Long Christmas Ride Home*; Sabina, *The Skin of Our Teeth*; Lady Percy/Katherine, *The Henriad*; Mary, *Dublin Carol*; Mary Warren, *The Crucible*; Truvy, *Steel Magnolias*. **National Tours:** *Tommy*, *Chess*, *Company*. **Other Theaters:** Oregon Shakespeare Festival, A.R.T., Actors Theatre of Louisville, Cleveland Play House, Williamstown, Hartford Stage, Goodspeed Opera, The Wallis Annenberg Center, Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University, and teaches in the Brown/Trinity Rep MFA Program.

JOE WILSON, JR.* ‡

Mr. Collins/Miss Bingley



Trinity Rep: In 13 seasons, plays include: *The Mountaintop*, *Beowulf: A Thousand Years of Baggage*, *Oklahoma!* (IRNE Award), *The Hunchback of Seville*, *Julius Caesar*, *Melancholy Play: a chamber musical*, *Middletown*, *Ivanov*, *Intimate*

Apparel, *The Grapes of Wrath*, *King Lear*, *House & Garden*, *Boeing-Boeing*, *Clybourne Park*, *Camelot*, *Yellowman*, *Cabaret*, *The Odd Couple*, *A Raisin in the Sun*, *A Christmas Carol*, *Paris by Night*, *All The King's Men*, *The Fantasticks*, *Cherry Orchard*,

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 and the South Side Cultural Center in Providence, RI. Joe is also proud to serve as the Coordinator of Activism through Performance at Trinity Rep.

MEG TRACY LEDDY*

Production Stage Manager

Trinity Rep: *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 Sterno*, 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).

UNDERSTUDIES

Jihan Haddad, Hannah Van Sciver, Jessica Smith, Rodney Witherspoon II

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† Trinity Rep Resident Acting Company member

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

NEXT AT TRINITY REP

A Really Lovely Present

Preparations are underway for a joyous production of A Christmas Carol, Southern New England's beloved family holiday tradition



MARK VALDEZ

Caitlin Howle, Trinity Rep's digital marketing coordinator, recently sat down with this year's director of *A Christmas Carol*, Mark Valdez. She asked him a few questions about the upcoming production and what audiences can look forward to.

Caitlin Howle: Curt Columbus, our artistic director, said that you were very excited to be asked to direct *A Christmas Carol*. Can you tell us why that is?

Mark Valdez: I have only seen *A Christmas Carol* once — and it was 20 years ago! Curt called me and asked me what show I wanted to do, and I said, "*A Christmas Carol*!" and he was like, "Really?" and I told him that I had never felt ownership of it. This is my chance to be a part of this legacy and tradition in theater and it has meaning for a lot of people. I want to be a part of that.

CH: Is there anything you want

the public to know about the production so far?

MV: One thing is that we're inviting community choirs to be a part of the show. In addition to the company, every night or so, there will be a different community choir singing as part of the show. Also, my goal is to make the production really joyous — we want it to be traditional so it's not set in the future or on another planet or something. I also want it to be very physical, in my mind, it's going to be Cirque du Soleil meets *A Christmas Carol*. Overall, it's important to me that this show matters to a lot of families. It means something. Our aim is to give people a really lovely Christmas present.

CH: What are you most excited about for this production?

MV: The fun! I think we as a people need to be joyous, we need to laugh. I'm also looking forward to getting to know all the people from across Rhode Island who are going to be a part of this production. This show means something to the state, and it's such a beautiful thing to me.

CH: If you were visited by one of the ghosts in the show, which one would you want it to be?

MV: Not Future! I think it would be Christmas Present, 'cause he's fun! He laughs, he's eating. I just imagine him snacking through the whole thing, and having a beer. Not Past, either, because past is past.

CH: What do you hope that audiences take away from your production?

MV: I really want people to lift up some hope. It's so easy to write people off, and it's so tempting sometimes. I want people to know they can invest more into their neighbors. We can all change, just like Scrooge. Regardless of where we stand ideologically or politically if we can just hold on to hope, that's what matters. ■

trinityrep

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Mark Valdez

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IMAGE BY MICHAEL GUY

WHY SUBSCRIBE?

Thousands of people have already subscribed to Trinity Rep's 2018-19 Season — and that number is growing every day. Why do they subscribe? Here are just a few reasons...

One-of-a-kind productions

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

Best prices

With packages that start at just \$114 for the entire season and savings as high as 33%, subscribers are rewarded with the very best value.

Don't miss a thing

When word spreads about each can't-miss show, subscribers will have their seats locked in at a great deal, as others scramble to grab the higher-priced tickets that are left.

Flexibility

Subscribers can lock in the best rates early but still exchange their tickets without penalty whenever conflicts come up. For the ultimate flexibility, choose a Flex Pass package.

Loads of extras

Discounts at local restaurants, early access and special pricing for *A Christmas Carol*, and additional tickets are all part of every subscription package. Plus subscribers are the first to know about additional events, trips, and news.

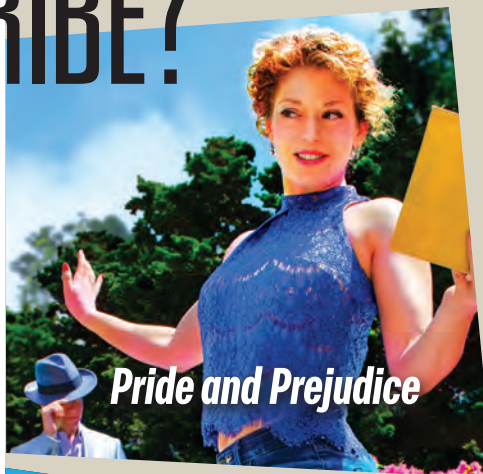
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Subscribers also have the option to take advantage of one of the several special series we offer including Open Captioning, Sensory Friendly, Next Generation, Teens Talk, or Opening Night to meet the needs and interests of our diverse audience.

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

HINT: You can count the price of your *Pride and Prejudice* ticket toward the cost of your subscription! ■

2018-19 SEASON



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on thought-provoking dramas, joyous evenings filled with laughter and music, and stories both new and classic that connect you with your community. **Six-play packages at your Tony Award-winning theater start at just \$114.**

Pride and Prejudice

by Kate Hamill • Based on the novel by Jane Austen

Directed by Birgitta Victorson • October 4 – November 4, 2018

The treasured and iconic "will they or won't they" romance between Elizabeth Bennett and Mr. Darcy is infused with fresh vitality and hilarity in this effervescent new comedic adaptation. Mrs. Bennett is determined to find suitable husbands for her daughters, but can't quite get fiercely independent Elizabeth on board — at least not when it comes to the impossibly arrogant Mr. Darcy. At once both warmly familiar and surprisingly funny, the Bennett family's shenanigans have never felt so modern.

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A Christmas Carol

By Charles Dickens • Original music by Richard Cumming

Directed by Mark Valdez

November 8 – December 30, 2018

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.

black odyssey

by Marcus Gardley • Based on Homer's *The Odyssey*

Directed by Kent Gash • January 3 – February 3, 2019

After Ulysses Lincoln is lost at sea and presumed dead, the Gulf War veteran struggles to find his way back home to his wife and son while unknowingly being controlled by a host of gods — both scheming and benevolent. Along the way, he must confront his ancestral past so that he can embrace his unsettled present. His journey is an epic, breathtaking, and gloriously theatrical reimagining of Homer's classic that brilliantly combines Greek mythology and African-American history of the last 50 years.

An Iliad • Limited Engagement!

by Lisa Peterson and Denis O'Hare

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

February 6–10, 2019

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 unshakable attraction to violence, destruction, and chaos over the millennia. This limited-run special engagement is sure to sell out!

Macbeth

by William Shakespeare

Directed by Curt Columbus • January 31 – March 3, 2019

This Shakespearean thriller bursts at breakneck speed with more suspense, murder, and madness than any 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.

The Song of Summer

by Lauren Yee

Directed by Taibi Magar • March 14 – April 14, 2019

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.

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 Trinity Rep event. A strange and unusual plant seems like just the thing to save a beleaguered Skid Row flower shop and its hapless employees, Seymour and Audrey. But when that plant turns out to feed only on blood and is inclined toward world-domination, well...things get a little messy. This deviously-delicious musical will be fun for the whole family.

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.

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Plays, prices, dates & artists subject to change.

partnership with Brown University also continued to deepen and grow, as demonstrated by Brown's decision to make the MFA programs tuition free beginning in 2018-19. This wonderful investment by Brown in the artists of tomorrow ensures that you will continue to see some of the most talented young actors of their generation on our stages in the years to come.

As a flagship cultural institution and the state's largest arts organization, Trinity Rep is committed to serving this community, providing valuable programs and services in primary, secondary, and post-secondary education; healthcare; economic development; job training; civic engagement; creative place-making; and community building. Last season, we expanded our sensory-friendly program by offering modified performances of every production, while incubating Spectrum Theatre Ensemble for people on the autism spectrum and their

allies. Our engagement with the growing Latinx community continued with our commitment to inclusion and equity on our stage, on our staff, and on our board; the third season of Teatro en el Verano, touring a free bilingual Shakespeare production throughout the state; and a flourishing collaboration with Rhode Island Latino Arts, as RILA executive director Marta V. Martinez joined

us as artist-in-residence and accepted our invitation to share office space. After two seasons of participation in *Every 28 Hours*, we launched *America Too*, partnering with RILA to offer a staged reading of Karen Zacarias' *Just Like Us* about the DACA "dreamers." Sustained work in advancing equity, diversity, and inclusion and our investments in community engagement have positioned us well for ongoing transformation and development, internally and externally.

One of our greatest successes last season was in strengthening organizational capacity. Last season marked the first year of Trinity Rep's three-year strategic plan aimed at implementing a stronger business model that pursues a balanced budget through reliable, renewable sources of income and prudent expense management.

Trinity Rep's strategic plan advances three goals — Great Art, Great Business, and Great Place to Be — through strategies and tactics in four key areas: Programming, Brown/Trinity Rep MFA, Patron Development, and Facilities. Programming objectives include an emphasis on fostering equity, diversity, and inclusion; deeper and broader community engagement; a varied and exciting repertoire; acting company development; and enhanced educational endeavors. With the Brown/Trinity Rep MFA programs, we seek to develop a more organizationally integrated, academically distinctive program that leverages the strengths of Brown University and Trinity Rep to take our Top 5 program even higher in the rankings. Patron Development objectives include relationship building, loyalty development, branding and communications, and nurturing demand. A comprehensive facilities master plan directs the Cultural Facilities Bond and any new funding to revitalize our facilities as dynamic, functional, and inclusive spaces for performance and community gathering. In crafting the strategic plan, an effort recognized by the Rhode Island Foundation's Initiative for Nonprofit Excellence's Leadership Award, we focused on identifying the programmatic and institutional initiatives necessary to increase quality, public service, vibrancy, and financial stability by replicating or adapting industry best practices or developing innovative approaches for sustained strategic growth.

I am happy to report that these efforts are working. After diligent work by



L TO R: Phyllis Kay, Janice Duclos, Anne Scurria, Meghan Leathers & Rachael Warren in Trinity Rep's 2018 production of *Into the Breeches!* PHOTO BY MARK TUREK

the board, leadership, and staff to eliminate Trinity Rep's long-time structural deficit and transform our business model, Trinity Rep is truly transitioning from surviving to thriving, and making an even deeper impact in the community. Since 2015, ticket revenue has grown 26% and overall earned income is up 23%. Annual Fund income has increased by 23%, and individual giving grew 20%. We broke our 54-year historical sales record for highest grossing production; reversed the decline in full-season subscriptions; restructured our long-term debt; and eliminated the persistent \$1 million structural deficit, generating positive operating cash flow for the first time in well over a decade in 2017. Even better, in 2018, we ended the year with a modest operating surplus, including non-cash depreciation expense.

With the support of the Rhode Island Cultural Facilities Bond, we have been working through deferred maintenance projects for our 100-year-old home, the Lederer Theater Center. As a part of the facilities master planning process, completed last season, we examined functional adjacencies for increased collaboration and efficiency, researched evolving theatergoing habits and preferences, and sought a design that will transform our facility into a vibrant 21st century "public square" to catalyze dialogue, exploration, and creativity to promote continual learning and growth. We anticipate conducting a feasibility study this year, to explore our capacity for a major capital campaign to renovate, reorganize, and expand in fulfillment of this vision.

And now, a new season begins. Gods and demons, angels and icons — familiar stories told in unique, compelling, and creative ways. A rollicking *Pride and Prejudice*; an epic and theatrically breathtaking pairing of *black odyssey* and *An Iliad*; a riveting retelling of Shakespeare's *Macbeth*; the touching story behind *The Song of Summer*; the deviously-delicious musical, *Little Shop of Horrors*; and the other-worldly contemporary classic, *Marisol*.

If you have not yet subscribed to the 2018-19 Season, I encourage and invite you to join us. With a mix of drama, comedy, classics, and music that is sure to surprise, delight, and entertain, there is something for everyone. You can even apply the cost of your ticket today toward a subscription package. Only as a subscriber will you experience the full range of repertory in intimate venues that make you feel a part of great storytelling by great artists. Plus, as a subscriber, you receive exclusive benefits like free exchanges, discounted parking, restaurant deals, and preferred access to special productions like *A Christmas Carol* and *An Iliad*. Guarantee yourself the best seats at the best prices for every Trinity Rep production before they sell out, and give yourself a year to remember with friends or loved ones that will fill you with joy, surprise, curiosity, excitement, and pride in the quality of professional theater made right here in Rhode Island.

There is great energy and momentum at your theater now, due in no small part to your patronage and charitable support. I hope you feel proud of all you helped Trinity Rep accomplish this past year, and eagerly anticipate the exciting future ahead. You are an essential and valued partner in fostering a creative home for Rhode Island's artists, audience, students, and community members to reinvent the public square. Thank you for coming and enjoy the show!

Tom Parrish, Executive Director

Russell Morin

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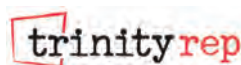
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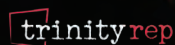
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Boost Your Business —**Advertise** in Trinity Rep Programs

Advertising with Trinity Rep is an affordable way to reach a highly desirable audience with multiple advertising impressions throughout the year. In fact, approximately two thirds of the audience are full season subscribers, who see at least six productions a year. For more information, contact Alexander Haines at (401) 521-1100 x238, ahaines@trinityrep.com. ■

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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^{ths} 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
- Plus all the benefits listed above

Advocate: \$500-\$749

- Two free tickets to a Brown/Trinity Rep MFA production
- Opportunity to observe technical rehearsals throughout the season
- Plus all the benefits listed above

Leader: \$750-\$1199

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- Experience the creative process through access to rehearsal and conversation with resident artists
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- Plus all the benefits listed above

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- Invitations to New Play Workshops throughout the year
- Plus all the benefits listed for Friends

Designer: \$2,500 to \$4,999

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- Name recognition on donor boards in the lobby
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Associate Producer: \$10,000 to \$24,999

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To make a donation or take advantage of your benefits, please visit TrinityRep.com/ donate or call (401) 453-9235.

*In accordance with section 170(f)(8) of the Internal Revenue Code, it is our responsibility to inform you that the Internal Revenue Service considers charitable contributions as the difference between your gift and the "fair-market value" of any goods or services received in exchange. Fair-market values are as follows: Angel \$1,015; Associate Producer \$895; Director \$605; Designer \$550; VIP \$415; Leader \$175; Advocate \$35; Patron \$15; Supporter \$15. Current as of August 2018. Subject to change.

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NATIONALLY CELEBRATED

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

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

LOCALLY MADE

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


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

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

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

CONSTANTLY CREATIVE

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

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



For Your Information

- **Trinity Repertory Company**
201 Washington St., Providence, RI 02903
www.TrinityRep.com • info@trinityrep.com
- **Box Office** (401) 351-4242 • boxoffice@trinityrep.com
Noon–8:00 pm Tuesday–Sunday
- **Subscriber Services** (401) 351-4242 • subscriptions@trinityrep.com
- **Administrative Offices** (401) 521-1100
9:00 am–5:00 pm, Monday–Friday
- **Our performances begin on time.**
Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available at the box office and reception desk at street level.
- **Smoking is not permitted** inside the building.
- **Cameras (including cell phone cameras)** and recording devices are not permitted. Please turn all cell phones and pagers to silent mode.
- **Group Sales:** For discounts, call (401) 521-1100 x238.
- **Physicians and others who may need to be reached** during a performance are asked to register their names and seat locations with a house manager. Emergency contact numbers are (401) 521-1100 x241 (Dowling Theater lobby) and (401) 521-1100 x282 (Chace lobby).
- **Children age four and over** are welcome at performances — age two and over for *A Christmas Carol*. Younger children will not be admitted.
- **Gift Cards:** The perfect gift! Available in any amount, at the box office, at www.TrinityRep.com, or (401) 351-4242.

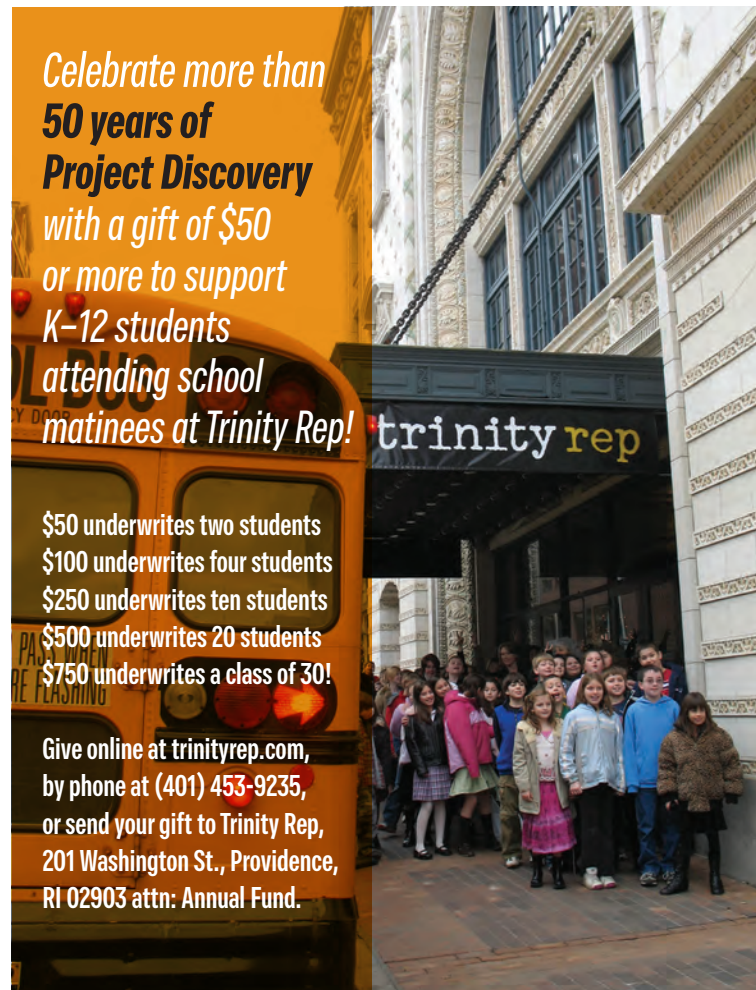
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STAFF FOR TRINITY REP

CURT COLUMBUS

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



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

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

TOM PARRISH Executive Director



Leading Trinity Rep since 2015, Tom Parrish is responsible for the organization's audience and donor development and financial management. Previously, he served successful tenures as executive director of Geva

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

TYLER DOBROWSKY Associate Artistic Director



Tyler Dobrowsky has been a member of the education, literary, and artistic teams since 2003. He founded YASI (Young Actors Summer Institute), Trinity Rep's summer program for children, as well as Shakespeare en el Verano

(Shakespeare in the Summer), Trinity Rep's touring bilingual summer Shakespeare project. Directing credits at Trinity Rep include: *Into the Breeches!* a world premiere by George Brant; *A Midsummer Night's Dream*; *Julius Caesar*; *A Flea in Her Ear*; *It's A Wonderful Life: A Live Radio Play*; *Love Alone* (a world premiere with the playwright Deb Salem Smith), and *A Christmas Carol*. Directing credits at the Gamm: *The Big Meal*, *Morality Play*, *The Rant*, *American Buffalo* and *Incognito*. Tyler has taught at NYU's Tisch School for the Arts as well as at the Brown/Trinity Rep MFA program, and his work has been seen at Asolo Rep and UNC/Playmakers Rep. Tyler runs Trinity Rep's new play development programs, serves on the board of Rhode Island Latino Arts, and is a proud member of the Stage Directors and Choreographers union. He received his MA in Education Policy from Brown University, and studied history, theater, and Russian at Holy Cross. He lives in Providence with his wife, Taibi.

LAURA SMITH Production Director



Ms. Smith is in her 22nd season with Trinity Rep. She was the associate production manager at Trinity Rep for six years and the capital projects manager for two years, overseeing the construction of the Pell Chafee

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

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

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Trimester Acting Courses

Trinity Rep offers six-week acting classes for students in grades K-12 at all experience levels. These courses are process-based, focusing on acting techniques through the lens of scene study, playwriting, collaborative creation, or improvisation and are taught by our education staff. Each class culminates with an informal sharing for friends and family in our education classroom.

Young Actors Studio Winter Session (6 Weekly Classes)

Grades K-1: Tuesdays 4:00-5:00 pm, January 8 – February 12, 2019 (\$125)

Grades 2-4: Tuesdays, 5:15-6:15 pm, January 8 – February 12, 2019 (\$125)

Grades 5-7: Saturdays, 1:00-2:00 pm, January 12 – February 16, 2019 (\$125)

Grades 8-12: Saturdays, 2:30-4:00 pm, January 12 – February 16, 2019, 2018 (\$200)

Trinity Technicians

TBD dates September 2018 – June 2019, rolling admission, Grades 7-12, \$100

For students more interested in focusing the spotlight instead of being in it, we have Trinity Technicians! Technicians meet several times through the year, learning the ins and outs of the technical side of theater. Under the guidance of a member of the technical staff, Trinity Technicians observe one tech rehearsal for each show, meet with a designer or member of the production team for each show, and attend every Trinity Rep production.

Shakespeare in the Library

February 7 – May 23, 2019, Grades 3-6, Thursdays 4:00 -5:30 pm, \$250

Trinity Rep and the Providence Athenaeum invite students to participate in a 30-minute version of a Shakespeare masterpiece. Directed by Natalie Dreyer, students learn to bring Shakespeare's words to life before starring in a public performance staged in the Athenaeum's library stacks. Previous shows include *The Comedy of Errors*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Twelfth Night*, *King Lear*, and *Macbeth*.

The spring session begins March 2019. Visit our website to register:

www.trinityrep.com/education

Committed to Being Sensory Friendly

Sensory Friendly Subscription

Trinity Rep offers subscription series performances of every show to meet the needs of audience members with autism, PTSD, and/or sensitivities to light and sound. Sensory-friendly performances are identical to other performances of the run, but feature red warning lights placed discreetly in the theater to let patrons know when loud sounds or intense lighting (such as strobe lights) are about to play, giving them the chance to close their eyes or block their ears.

In addition to a warning light before intense sound and light effects, sensory-friendly performances offer trained ushers in the audience to offer assistance, a program insert with a list of potential trigger warnings, a social story and plot synopsis sent in advance, and a safe space in the lobby for patrons who need a break.

Please note: Sensory-Friendly performances are more appropriate for teenagers and adults.

Upcoming Sensory-Friendly performances are at 7:30 pm and include:

Pride and Prejudice on October 30, 2018

black odyssey on January 29, 2019

Macbeth on February 26, 2019

The Song of Summer on April 9, 2019

Little Shop of Horrors on May 7, 2019

Marisol on June 11, 2019

Sensory Friendly Plus!

Designed to meet the needs of children and adults on the autism spectrum, and/or individuals with sensory processing disorders or other cognitive disabilities, this performance features modified sound, lighting, and other adjustments. Patrons are invited to make sounds, enter and exit as needed during the performance, and enjoy this holiday tradition with their family and community. To prepare for the experience, we also have a plot synopsis, video guide, social story, and opportunity for patrons to come one hour early to "Meet Your Seat." Sensory Friendly Plus! shows are also family friendly, so bring the whole crew.

Sensory-Friendly Plus! performance dates for the 2018-19 season:

A Christmas Carol on November 17, 2018

at 12:00 pm

Little Shop of Horrors on May 11, 2019

at 2:00 pm

Tickets are available at www.TrinityRep.com, by calling the box office at (401) 351-4242, or in person. For more information, please email Jordan Butterfield at jbutterfield@trinityrep.com.



LOCAL ACTORS LOCAL SNACKS

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April 5-14, 2019 | Program 2

SWAN LAKE
May 10-12, 2019

season 41
2018|19

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JAN. 3 – FEB. 3

black odyssey

By Marcus Gardley

Directed by Kent Gash • Sponsored by **CORNISH ASSOCIATES**

After Ulysses Lincoln is lost at sea and presumed dead, the Gulf War veteran struggles to find his way back home to his wife and son while unknowingly being controlled by a host of gods — both scheming and benevolent. His journey is an epic, breathtaking, and gloriously theatrical reimagining of Homer's classic that brilliantly combines Greek mythology and African-American history of the last 50 years.

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America Too: PROVIDENCE HOUSING CRISIS

FREE • October 22, 2018 at 7pm • Trinity Rep's Dowling Theater

By Rebecca Noon, Artistic Associate for Community

In the fall of 2015, resident actor and Coordinator of Activism through Performance Joe Wilson, Jr. returned from Ferguson, MO with over 75 one-minute plays written by artists from around the country, responding to a week of meetings with people related to and affected by the killing of Michael Brown by police a year before. Today this collection of plays, which has been produced around the country, is known as the Every 28 Hours plays (www.every28hoursplays.org). The overwhelming response to the Every 28 Hours event at Trinity Rep confirmed something we suspected: theater can be a powerful tool for community dialogue and social change, and that by following our mission to "reinvent the public square," we had a mandate to continue the work.

Since then we have initiated and produced a community performance event every fall in support of or in response to an urgent matter facing Providence. Last year we collaborated with RI Latino Arts to spur conversation about the repeal of DACA (Deferred Action for Childhood Arrivals) by reading Karen Zacarias' *Just Like Us*, and in 2016 we illuminated our community's relationship to policing and racism by performing the Every 28 Hours plays again alongside plays written locally. Each year we include a component that asks anyone who wants to perform or direct to join us at the theater two hours before the

show to be assigned a team and a script. As one participant told me a few years ago, "This is my favorite kind of acting gig that doesn't pay me: low time commitment and high heart investment."

We recognize the unique position we hold, and our ability to contribute our expertise as "art-makers" to real world problems, while enlisting our community as co-conspirators. At past events, people have made new allies; the post-show conversations have been urgent; and multigenerational, multi-ethnic, multi-class audiences have hung on every word. The shows are "hot-off-the-presses." People care deeply about the stories they are sharing, and the audience knows they are witnessing a truth about the place they live.

Plays give us images, stir up empathy, make us feel rather than analyze. With big impossible problems, sometimes we need to lead with our hearts in order to work out new solutions. By committing to America Too every year, Trinity Rep's staff, artists, and audiences know that at least once a year, in addition to our season of plays, we will swing the doors open wide and let in as many people as can fit to start the process needed to listen closely and find new solutions.

This year America Too will feature powerful, honest, and revealing short plays about Providence's housing crisis, produced in partnership with Direct Action for Rights and Equality (DARE) and its Tenants and Homeowners Association (THA). Written by local playwrights in collaboration with THA members, the collection

of five-minute plays will be inspired by questions like: How has your neighborhood changed? What is important to you about your neighborhood? What forces are at work in your neighborhood? How do they push you out? How do they draw you in? What do you want other people to know about where you live? They will be performed and directed by an ensemble that includes members of Trinity Rep's resident acting company, Rhode Island artists, activists, community members, and youth. The event features short plays by: April Brown, Julia Izumi, Vatic Kuumba, Eli Nixon, David Rabinow, and Gina Rodriguez created in collaboration with storytellers.

Following the performance will be a community conversation on what we can do to create a city that works for everyone, and stops pushing out people who can no longer afford to live here.

Theater can be dangerous. It stirs up empathy and gives audiences and artists a false sense of having "done" something. Going through an intense heart-opening production can trick your mind into feeling like you've actually made a change in the world. In that way, all of us who continue to support America Too must be vigilant. This is not an event to pat ourselves on the back about, but instead to use as a catalyst to dig deeper, get messier, and ask, what else can I do to help? As someone said the first year, "I have no doubt the event will be great. What I want to know is, what happens the day after the event." We all have our own answers to that question, but I hope, as supporters of Trinity Rep, you see us wrestling with that question all season long.

We need you to share these plays!

If it's before Oct 22, and you would like to

perform: All experience levels, ages, abilities, and identities are encouraged to join. Arrive at 5:00 pm on Monday, October 22 at Trinity Rep to be assigned a play, a role, and a team. Be prepared to rehearse and then perform on Trinity Rep's stage at 7:00 pm that day.

If it's before Oct. 22, and you would like

to direct: Some directing experience suggested. Arrive at 4:00 pm on Monday, October 22 at Trinity Rep to be assigned a play, a team and prep your idea before your actors arrive at 5:00 pm. Be prepared to rehearse until 6:45 pm, and then watch the show on Trinity Rep's mainstage at 7:00 pm.

To perform or direct, please email Rebecca Noon at noon@trinityrep.com.

If it's before Oct. 22, and you would like

to attend: Seating is limited and past events have sold out. To ensure your free ticket, please reserve online or call the Box Office at (401) 351-4242. Tickets must be picked up by 6:30 pm to be guaranteed. Tickets may be available on the day of the show. ■

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This past May, 23 theater lovers joined our resident Chicago experts, the Arthur P. Solomon and Sally E. Lapides Artistic Director Curt Columbus and his husband Nate Watson, for an exploration of their former hometown. Trinity Rep's annual domestic theater tour included accommodations (and full breakfasts!) at Hotel Palomar in the city's bustling Near North neighborhood, and private coaches to all performances. Thanks to generous donors, Trinity Rep's Production Director Laura Smith was along for the tour as a special guest, providing not only great company, but invaluable insights on backstage tours at Writers Theater, The Yard, and the CIBC, and post-show discussions.

After arriving in Chicago, a chartered coach took us on the scenic route up Lake Shore Drive into the city. The tour kicked off with an arrival reception and discussion of Chicago theater with playwright Lydia Diamond (*Smart People*), actor Ian Merrill Peakes (*Macbeth*), and director Hallie Gordon (*Smart People*), who also serves as artistic director for Steppenwolf Theater for Young Adults.

The next day included a walking tour of public art and architecture in Chicago's Loop, led with zest and humor by Margaret Hicks of Chicago Elevated. That evening, before attending *Smart People* at Writers Theater, we were treated to a tour of their beautiful new facility, designed by award-winning architect Jeanne Gang of Studio Gang, and led by Managing Director Jon Faris. Following the show, we enjoyed an engrossing discussion with Jon and Artistic Director Michael Halberstam in the theater's luxurious rooftop lounge.

Friday morning brought Kate Carson-Groner,

Magic-Infused *Macbeth*... Dinner with "Hamilton" ...and More

Trinity Rep's 2018 Spring Theater
Tour to Chicago was action-packed

by Betty Ann Hughson and Curt Columbus



leading actor from The Hypocrites, to the Palomar for a pre-show discussion of *Aristophanesathon*, a four-hour marathon production of the 11 extant comedies of Aristophanes. This unique experience at the West Division Street Chopin Theater included two breaks for on-site

dinner and dessert, and bar service throughout. Curt's assessment: "Hilarious, relevant, and smart!"

After a Saturday morning breather, we were off to the famed Navy Pier for the Chicago Shakespeare Theater's dynamic production of *Macbeth* at The Yard, an amazingly flexible space which has been hailed as "the greatest new theater in the world," featuring nine mobile audience towers that can be arranged in a wide variety of ways to accommodate audiences ranging from 150 to 850 people.

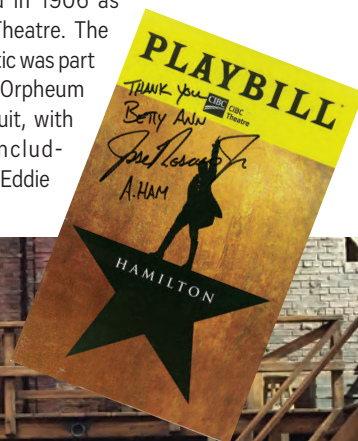
Helen Hayes Award-winner Ian Merrill Peakes provided a visceral rendition of the Thane of Cawdor, which was complimented by magical effects by Penn Jillette of Penn and Teller. We were also thrilled when Managing Director for Development and External

Affairs E. Brooke Flanagan arranged a special private champagne toast and snack for an intermission treat. Between shows we enjoyed a group dinner at Beatrix, known for locally-sourced family-style dining, before heading to the Goodman Theater for a heartwarming and inspiring production of *Having Our Say*, based on the Delany sisters' memoir.

Our final day (and for some, special Mother's Day) brought our long-awaited attendance at *Hamilton: An American Musical* at the CIBC Theatre. A post-show backstage tour, led by the company's stage carpenter Mike Norris, gave us added insight into this award-winning,



record-breaking production's design and the staff needed to support "the room where it happens." Now part of the Nederlander Organization, this venue opened in 1906 as the Majestic Theatre. The Chicago Majestic was part of the famed Orpheum vaudeville circuit, with headliners including Al Jolson, Eddie



Foy, Harry Houdini, Lily Langtry, and Fanny Brice. Following the Great Depression, the theater was closed, but after acquisition by the Shubert organization it hosted many pre-Broadway productions, including Neil Simon's *The Goodbye Girl*, *Victor/Victoria*, *Spamalot*, and *Kinky Boots*. The theater's current name recognizes the Canadian Imperial Bank of Commerce (CIBC), which acquired naming rights in 2017, following the September 2016 arrival of *Hamilton*.

The final day included an hour-long post-show discussion with Jose Rosario Jr., who portrayed Alexander Hamilton, and Gregory Treco who was our Aaron Burr. Jose then joined us for a delicious Chicago-style barbecue at Chicago Q, graciously signing playbills and chatting with guests. Truly an unforgettable finale to a trip that gave us a rare, intimate experience of Chicago and its artists!

WHAT'S NEXT: Want to join future trips? For details, contact Lauren Ustaszewski at (401) 453-9235 or lustaszewski@trinityrep.com. Donors of \$2,500 or more annually to Trinity Rep get first access to the trips, which also provide significant tax-deductible contributions to the theater. Consider making a donation today: pledge and pay on your schedule, and enjoy great travel and great theater! ■



CLOCKWISE FROM UPPER LEFT: Ian Merrill Peakes, Curt Columbus, Hallie Gordon & Lydia Diamond discussed the state of Chicago theater; Tom Keenan (right) and Jonatha Castle (center) enjoyed a tour of set of *Macbeth* at *The Yard* given by Michael Halberstam (left), the artistic director of the Writers Theatre; Curt Columbus with Chicago's *Hamilton*, Jose Rosario Jr.; our intrepid travellers on the set of *Hamilton*; Margaret Hicks gave a lively tour of art and architecture in Chicago's Loop.

DEVELOPMENT

Become a Trinity Rep Insider Today!

We are profoundly grateful for all of the individual philanthropic support received 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 make the philanthropic decision to join Trinity Rep's Inner Circle receive some very exciting benefits in return. First and foremost is access to your **personal concierge service**: David Azulay, Manager of VIP Services and Special Events. David's services include taking care of all your ticketing needs at Trinity Rep (if you need to switch your show date, or want to add to your party), recommending and securing dinner reservations for you around the city, and booking seats at theaters across the country, on Broadway and beyond.

In addition to VIP services, Inner Circle donors are also invited to exclusive behind-the-scenes events throughout the year. There's the "Inner Circle Dinner" series, where we bring you together with artists for a **pre-show dinner and private prologue** at Gracie's, one of our fabulous Providence 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 or (401) 521-1100, x172. ■

Celebrate Your Trinity Rep Experience with an IRA Rollover Gift

Your loyal support helps Trinity Rep continue a tradition of nationally-recognized, innovative performances and educational programming that has increased community involvement, raised cultural awareness, and nurtured talent for stages across America.

If you are 70 and a half years old or older and have an individual retirement account (IRA), you can transfer up to \$100,000 directly from your IRA to one or more qualified charities, meeting your required minimum distribution and avoiding income tax (the Tax Cuts and Jobs Act of 2017 retained this provision). Transfers must go directly from your IRA to Trinity Rep. This can be particularly useful to donors who no longer file itemized returns.

Here is a recap of the IRA rollover rules:

- You can make a direct transfer if you are age 70 and a half 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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we can
make big
things
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Trinity Rep's family of donors plays a critical role in our ability to share Tony Award-winning theater with our entire community. Your 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.

Trinity Rep builds creativity, empathy, and the ability to dream big. Consider making a gift today to help keep the dream alive

Make a gift online today at TrinityRep.com/support or call (401) 453-9235.

L TO R: ANNE SCURRIA, TIMOTHY CROWE, DANIEL DUQUE-ESTRADA & MARÍA GABRIELA ROSADO GONZÁLEZ IN *NATIVE GARDENS* • PHOTO BY MARK TUREK

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tickets times & dates

Pride and Prejudice by Kate Hamill

Adapted from the novel by Jane Austen

Directed by Birgitta Victorson

Oct. 4 – Nov. 4, 2018 • Dowling Theater

The treasured and iconic “will they or won’t they” romance between Elizabeth Bennet and Mr. Darcy is infused with fresh vitality and hilarity in this effervescent new comedic adaptation. Mrs. Bennet is determined to find suitable husbands for her daughters, but can’t quite get fiercely independent Elizabeth on board — at least not when it comes to the impossibly arrogant Mr. Darcy. Both warmly familiar and surprisingly funny, the Bennet family’s shenanigans have never felt so modern.

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7 2 PM PR/OC	8 ON 7:30 PM	9	10 IC 7:30 PM	11 NG 7:30 PM	12 TT 7:30 PM	13 2 PM 7:30 PM
14 2 PM 7:30 PM	15	16	17 OC 2PM OC 7:30PM	18 7:30 PM	19 7:30 PM	20 7:30 PM
21 2 PM 7:30 PM	22	23 7:30 PM	24 7:30 PM	25 7:30 PM	26 7:30 PM	27 2 PM 7:30 PM
28 2 PM 7:30 PM	29	30 SF 7:30 PM	31 2 PM 7:30 PM	NOV. 1 7:30 PM	2 7:30 PM	3 7:30 PM
4 2 PM CN	5	6	7	8	9	10

KEY TO CALENDARS

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

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A Christmas Carol by Charles Dickens

With original music by Richard Cumming

Directed by Mark Valdez

Nov. 8 – Dec. 30, 2018 • Chace Theater

Rhode Island’s family classic returns to tell the joyful story of Ebenezer Scrooge’s journey from solitude to redemption. Trinity Rep’s magical, music-filled production continues its four-decade long tradition of delighting audiences from throughout Southern New England.

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11 OC 12 PM	12	13 ON 7:30 PM	14	15 7:30 PM	16 7:30 PM	17 SF+ 12 6 PM
18 12 PM 6 PM	19	20 7:30 PM	21 7:30 PM	22 THANKSGIVING	23 7:30 PM	24 12 PM 6 PM
25 12 PM 6 PM	26	27	28 7:30 PM	29 7:30 PM	30 7:30 PM	DEC. 1 12 & 6 PM
2 12 PM 6 PM	3	4 7:30 PM	5 7:30 PM	6 7:30 PM	7 7:30 PM	8 12 PM 6 PM
9 12 PM 6 PM	10	11	12 7:30 PM	13 7:30 PM	14 7:30 PM	15 12 PM 6 PM
16 12 PM 6 PM	17	18	19 7:30 PM	20 7:30 PM	21 7:30 PM	22 12 PM 6 PM
23 12 PM 6 PM	24 12 PM	25 CHRISTMAS 7:30 PM	26 2 PM 7:30 PM	27	28 7:30 PM	29 12 PM 6 PM
30 2 PM 6 PM	31	JAN. 1	2	3	4	5



Join us after the final performances for...

CLOSING NIGHT!

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.



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