



trinityrep

An **Iliad**

by Lisa Peterson
& Denis O'Hare
based on Homer's *The Iliad*
translated by Robert Fagles

black odyssey

by Marcus Gardley

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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

black odyssey by Marcus Gardley

THE ARTISTIC TEAM

Co-directed by **Jude Sandy**** and **Joe Wilson, Jr.****

Musical Direction by **Michael Évora**

Choreography by **yonTande**

Set Design by **Edward E. Haynes, Jr.**

Costume Design by **Kara Harmon**

Lighting Design by **Dawn Chiang**

Sound and Projection Design by **Peter Sasha Hurowitz**

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

January 3–February 3, 2019

in the Sarah and Joseph Dowling, Jr. Theater

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ASSOCIATES

Many thanks to **Ocean State Job Lot** and **SpeakEasy Stage Company** in Boston for their assistance on this production.

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THE CAST

Ancestors

Great Grand Daddy Deus: god of gods, god of the sky;

Madison Eaton; Super Fly Tireseas **Jude Sandy****

Great Grand Paw Sidin: god of sea, king of fish; Naval Officer;

John Sutor; Police Officer 1 **Omar Robinson***

Great Aunt Tina: goddess of war; Scylla, the sea creature; Calypso, the greatest ancestor **Julia Lema***

Mortals

Ulysses Lincoln, a vet from the Gulf War **Joe Wilson, Jr.****

Nella Pell, his wife **Kalyne Coleman***

Malachi, their son; Poly'famous **Kai Tshikosi**

Artez Sabine, Grand Marshall of a Second Line; Alabama Slim;

The Soul Siren; The Alter Ego; Police Officer 2 **Anwar Ali**

Alsendra Sabine, his wife; Circe Nzinga, the great conductor;

Carib'diss, a sea creature **Clo teal L. Horne***

Benevelonce Nausicca Sabine, their daughter; African Ancestor

Jackie Davis*

black odyssey will be performed **with one intermission.**

Production Director **Laura E. Smith**

Assistant Stage Manager **James Kane***

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

ON THE COVER: JOE WILSON, JR. & CLO TEAL L. HORNE • COSTUMES BY AMANDA DOWNING CARNEY
IMAGES BY MICHAEL GUY

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Curt Columbus
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Executive Director

An Iliad

by Lisa Peterson & Denis O'Hare

based on Homer's *The Iliad* translated by Robert Fagles

THE ARTISTIC TEAM

Directed by **Brian McEleney***‡

Original Music Composed and Performed by

Louis Reyes McWilliams

Costume Design by **Amanda Downing Carney**

Lighting Design by **Steve McLellan**

Sound Design by **Peter Sasha Hurowitz**

Production Stage Managed by **James Kane***

February 6–10, 2019

in the Sarah and Joseph Dowling, Jr. Theater

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THE CAST

The Poet **Brian McEleney***‡

An Iliad will be performed **without an intermission**.

Production Director **Laura E. Smith**

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

‡ Trinity Rep Resident Acting Company member

An Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012.

An Iliad was originally produced by Seattle Repertory Theatre (Jerry Manning, Producing Artistic Director; Benjamin Moore, Managing Director).

It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director).

An Iliad was developed in part with the assistance of the Sundance Institute Theatre Program.

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

COVER ART BY MICHAEL GUY

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

DEAR FRIENDS

FROM THE
EXECUTIVE
DIRECTOR



WELCOME TO THE START OF

the 2019 part of your 2018-19 Season and to our production of Marcus Gardley's *black odyssey* and its companion piece, Denis O'Hare and Lisa Peterson's *An Iliad*. As we hurtle into the future (2019 was when science fiction took place when I was a kid), we look back to these ancient narratives for inspiration today. And what inspiration they provide!

Homer's *Iliad* and *Odyssey* are not only the defining narratives of Epic Greek literature, they are also among the most influential works in Western Civilization. What is fascinating is that most scholars agree that they were not written down in any form until many centuries after they were first composed. Indeed, the Homer of legend only ever sung them as long, lyric poems that were performed for audiences over the course of many evenings.

It is this ancient storytelling tradition that motivates both of these pieces, activated in different ways. In *black odyssey*, Gardley embraces an African-American (and before that, African) tradition of lyric, oral compositions. When slave owners didn't want their slaves to learn how to read or write, people had to find a way to transmit their stories, their histories, their philosophies. This is deep within the bones of Gardley's work, which is quite frankly, a work of modern American genius.

Ulysses Lincoln, the hero at the heart of *black odyssey*, is seeking his way in life, trying to find himself and his family, just like Homer's central character. His hero's journey leads him to understand the forces that shape him and who he is, just like Homer's. And the family that he seeks and that waits for him is as much a part of the narrative as Penelope and Telemachus wait for Ulysses in the original. It is the weaving of African-American history into the fabric of this narrative that enriches and illuminates Gardley's work in a way that is both unexpected and glorious.

A similar urge enlivens *An Iliad*, the urge to tell a story out loud. Peterson and O'Hare want us to consider Homer's narrative of grinding, endless war in the context of all humanity and human history, by placing it in the mouth of one actor/storyteller. Has humanity ever NOT been at war? What does it mean to turn this impossible question over in the presence of a live audience? What can we carry into the world after hearing the story of our flawed species? Perhaps this is what Homer wanted his audience to consider, almost three thousand years ago.

We are so fortunate to be in the presence of these great stories, each told in exciting new ways, in our intimate Dowling Theater setting. Only at Trinity Rep can these dramatic discoveries take place in such a way, with innovative pairings and deep connection to our brilliant resident artists. And without you, our thoughtful and passionate audience, none of this would be possible. So, thank you for your part in making us great. I look forward to seeing you at the theater.

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

YOUR 2019 AT TRINITY REP

begins with the dynamic pairing of two contemporary adaptations of Homer's epic classics, which I have been looking forward to with great anticipation. Both are examples of those rare, magical, and captivating plays that fill one with awe, making an indelible impression that lasts well beyond the theater.

In *black odyssey*, one man's journey home from war leads him on an adventure that connects him with his ancestors and humanity, before finally delivering him back to his wife and son. Throughout his heroic voyage, Ulysses Lincoln's fate is controlled by a host of gods including the dignified Deus, scheming Paw Sidin, and radiant Aunt Tina. This breathtaking, vibrant, and highly theatrical production is a lyrical and spiritual celebration of storytelling and what it means to find home.

As a special limited engagement, *An Iliad* tells the familiar tale of gods and goddesses, undying love, and endless battles blended with contemporary stories of war and revenge. The lone Poet has told this story for centuries, conjuring the heroes and battles of different cultures and eras. Now in the shadow of war in Iraq, Afghanistan, and Syria, he recounts a sweeping and unforgettable story of human loss and folly that resonates across three millennia. Seating is very limited for this one week run, so get your tickets fast!

It has been a blockbuster season at Trinity Rep so far. *Pride and Prejudice* sold at over 90% capacity, with more than half of the performances sold out; and *A Christmas Carol* had another record-breaking year, supplanting last season's version as the highest grossing Trinity Rep production of all time. And we are just getting started with many more memorable nights in the theater still to come — a thrilling production of William Shakespeare's *Macbeth*; a touching story of a pop icon's *The Song of Summer*; the perennially popular and tuneful *Little Shop of Horrors*; and a fantastical and poetic modern classic, *Marisol*. Subscription packages are still available for the remainder of this season, and we invite you to join us, if you don't already have your tickets.

While we are just part way through this season, Curt Columbus and his artistic team are reading and discussing hundreds of plays to select a top notch 2019-20 Season for you. Undoubtedly, next season will take our theater-making to even higher heights, continuing our tradition of first-class productions made right here in Providence just for you by your tremendous resident company of artists. In a few weeks, subscribers will receive the opportunity to participate in Early Bird subscription renewal — your chance to lock in the best seats and prices for the new season in the works. Stay tuned.

I hope you and yours had a wonderful holiday season. All of us at Trinity Repertory Company wish you a happy, healthy, and prosperous New Year. Thank you for making Trinity Rep a part of it.

Enjoy the show,

Tom Parrish
Executive Director



PLEASE NOTE

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

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

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Trinity Repertory Company



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black odyssey: A Deeper Exploration

by Talley Murphy, PhD candidate in performance studies at Brown University

You've heard, maybe, about the wine-dark sea.

It's how we translate Homer nowadays — *oínopa pόνton* — closer to "wine-like" than wine-dark, but it's wine-dark that strikes us. As Odysseus journeys home in *The Odyssey*, he is tossed and propelled and sunk by the sea. The Aegean Sea is a clear blue, almost aquamarine. But it was maybe three centuries after Homer before the Greeks ever used "blue" for water. How could Greek writers have seen something so different?

Maybe because they didn't see it, or care about what they saw. The sea was dark: purpley, blistered, black and white, a channel towards survival, deathly, dangerous. They knew the sea was wine-dark or wine-like because that was how it felt, all capricious and drunk and in-between. The sea was a path to the gods, dangerous and holy. They felt this, and so they knew.

Now the sea is alive with black ancestors. This isn't a metaphor, although it's not something you can see with your eyes. When kidnapped Africans jumped from slave ships, their bodies sunk into the ocean. As Édouard Glissant writes in *Poetics of Relation*: "straight from the belly of the slave ship into the violet belly of the ocean depths they went." The (violet) ocean you swim in. Everything in the (wine-dark) sea touches everything else, and matter never disappears.

In her book *In the Wake: On Blackness and Being*, black studies scholar Christina Sharpe considers "the precarities of the afterlives of slavery." She writes with, alongside, and in response to black death, which she situates "in the wake." Wakes like burials, wakes like waking up, wakes like ocean waves, wakes like what happens after history. Black lives are lived in the wake of slavery and in the wake of the traumas of history.

Enlightenment scholarship wrote ancient black contributions out of history. In his radical reframing of Greek histories in *Black Athena*, Martin Bernal tracks direct cultural and linguistic developments from Egypt to Greece. Just as the Romans remade Greek religion and society, the Greeks adopted Egyptian culture. Homer references over and over "the language of the gods" — Bernal

makes the case that he meant Egyptian.

These writers ask us to consider truths and ways of life away from Enlightenment — away from the ways in which we have written out Egypt, and away from the ways in which Homer has been misread as validating that erasure.

It's worth remembering that the Nazi Party appropriated ancient Greece to validate white supremacy. Nazis performed Greek plays, and their Olympic Games propaganda featured white, German athletes posing as Greek sculptures on a background of marble ruins. Ancient Greek culture and art has been (wrongly) used by violent white supremacists to justify their ideology. White Greece is a contemporary myth: the historical record proves that many ancient Greeks were black and brown. A black *Odyssey*, then, does not only recenter Egypt and black ancients, but it also refuses to allow Greek art/philosophy to be a tool for white supremacy.

After all, this is not history. Contemporary neo-Nazis and white supremacists point to ancient Greece as proof of white culture superiority. Even as social studies curriculum around the country has expanded to include Middle Eastern, African, and indigenous early cultures, politicians often call ancient Greece the true birthplace of civilization. The first Google autofill option for "were ancient" is "were ancient Greeks white."

Even the wine-dark sea is not history. We watch muddied waters flood cities on hurricane paths. We hear families who can't afford to flee interviewed on news reports, and we wonder why they just won't leave! Don't they know they should leave? Hurricane Katrina split a city on racial and economic lines. In Miami, Haitians are being forced out of the highest-elevation neighborhood in the city. Cities run out of gas while oil spills into their seas. Water turns geography into fate and money into survival. Storms are racial justice issues.

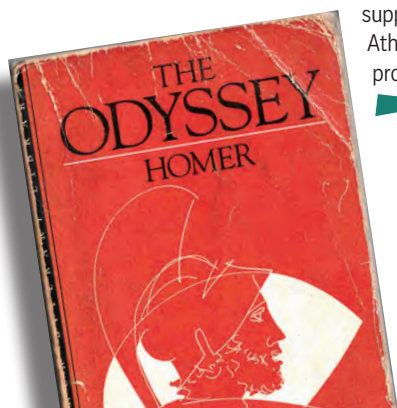
Knowing the sea as wine-dark means knowing past seeing. But by the time Aristotle wrote of science, Greek thought had changed. Knowing was becoming synonymous with seeing, and it mattered less how something felt or how it was than what it looked like. The sea is blue. I know that because I see it. But as Glissant writes, the abyss of the sea gives us "not just a specific knowledge" like seeing, but a way of feeling in relation to each other, a "shared knowledge." This is the promise of the wine-dark sea. ■

Because You Probably Lied About Reading *The Odyssey* in Ninth Grade

by Talley Murphy

Homer created the epic poems *Iliad* and *Odyssey* about the Trojan War in the 8th century BCE. The poems were transmitted orally by actors, teachers, and rhapsodes, and performed in festivals to honor Athena. The first known written version of *Odysseus'* journey dates to the 10th century BCE. Below is the basic chronology of the events in these poems.

- Odysseus and his men, lost at sea after war, are captured by a cyclops. They escape when Odysseus blinds him.
- Odysseus almost makes it home to Ithaca, where men have been courting his wife Penelope.
- Circe turns Odysseus' crew into swine.
- Odysseus visits Teiresias, the blind prophet, in the underworld.
- Odysseus' ship passes the Sirens.
- Zeus kills everyone but Odysseus.
- Odysseus is captured by Calypso.
- On Mount Olympus, there is a council of the gods. Athena bargains with Zeus for Odysseus' survival.
- Calypso frees Odysseus.
- Poseidon destroys Odysseus' raft.
- Odysseus tells the Phaeacians his story, and they take him home to Ithaca.
- Odysseus, with his son's help, disguises himself as a beggar and visits his palace.
- Penelope, overwhelmed by suitors, proposes an archery competition, which Odysseus wins. He reveals himself and kills all the suitors, with Athena's help.
- Odysseus reclaims his throne, with his wife's support and Athena's protection.



Buried Histories:

Playwright Marcus Gardley on history & black odyssey

by Lisa Evans, reprinted courtesy of California Shakespeare Theater

black odyssey playwright Marcus Gardley and dramaturg Lisa Evans connected across time and space (or in layman's terms: had a phone call) for Cal Shakes' 2017 production. They spoke about recontextualizing texts, the tradition of oral history in black communities, and expanding understanding of black history.

Lisa Evans: What's so beautiful about this play is how you've taken this literary archetype of a hero's journey and portrayed it not through the traditional mythology but through the lens of delving into this buried history. What was the process like for you in reframing this classical text and recontextualizing it?

Marcus

Gardley: That's a great question. Well, you know I'm obsessed with myths and legends and [how] a group of people from a specific culture explain creation. How do they explain divinity? How do they explain why the sun revolves around the earth; why there's a night time and a day? I think that this act of contextualizing, of telling stories so that we have beliefs is the point of art.

What I tried to do with this play is that for one, wanted to retell a story because I feel like, especially in the African-American oral tradition, the retelling is actually the point. My great-grandmother always talks about this because she's considered the griot in our family. She really talks about that the point of the story is the retelling of it. She says "When I tell a story and you re-tell it you can add your own point to it; you can add your own spin to it. Then you add a little piece to it and you make it yours." This

retelling allows for a certain generation and new way of thinking to arise.

What I love about *The Odyssey* is that it's the story of a man who is essentially lost and he's lost not necessarily because he can't find his way but because he has inner turmoil. It's really [a story about] a man who's on a journey to self discovery. Meanwhile his wife and son are left alone and have to fend for themselves and so it's sort of a parallel story. I really love that sort of structure in story telling where you're waiting the whole time to see the hero, if you will, and his family reunite. For me this was sort of the perfect context to tell the story of the history of African Americans in the United States. I feel like as a culture we are a group of people who have had



MARCUS GARDLEY

an immense amount of struggle [and] this ability to survive against all odds really is remarkable and is unlike any other group of people in history. I wanted to write something that both celebrated but really gave audiences a chance to sit for two hours and look at the breadth and width of this really dynamic culture

because often times when people are exposed to African-American culture they get a slice at a time; Frederick Douglass did this here, Harriet Tubman did this here. But I really wanted people to sit through the whole breadth and width of it.

The chorus asks you to step in [Ulysses'] shoes because this being lost and being found really reflects to me the central point of the culture. What makes African-American culture so fascinating is that there is something greater than who we are that unites us and that always allows us to get through the turmoil. We are always found, you know? We are always found when we are lost.

Meet Jackie Davis:

Actor, Director, Producer, Educator

by Artistic Associate for Community Rebecca Noon

Directors/actors Jude Sandy and Joe Wilson, Jr. often describe black odyssey as representing the best of Trinity Rep's three core values: company, community, and education. It's also clear when you look at the cast of this production how they are represented on stage: Joe and Jude are members of our acting company; Cloteal Horne, Kalyne Coleman, and Anwar Ali are students in our MFA program; and several other actors who live in Providence. I had the pleasure of interviewing one such actor/community member last November: the incomparable Jackie Davis.

Jackie is an actor, director, and theater producer based in Providence, working in television, film, and theater. As an actor she's amassed

Rebecca Noon: Jackie Davis! You are an actor I have long-admired. Can you tell us about your history with performance?

Jackie Davis: Aw! The feeling is mutual. I have been acting for nearly 20 years. Before that, I did some modeling... mainly on the black hair salon circuit... long story. I then fell into touring as a background dancer for a Boston-based hip-hop group. One of my colleagues told me about an audition for a community theater production of *A Midsummer Night's Dream*. She said that they were looking to cast dancers as fairies.

I went to the audition hoping to be one of the fairies-and was cast instead as one of the four lovers,

amazing production team at Trinity Rep. The story is so very layered... even my character, 10-year-old Benevolence (how much fun it that!) is more than meets the eye... no spoiler here though! Most of all, I am excited about the cast gathered by Joe and Jude. I'm looking forward to working with some for the first time, and others, like Cloteal Horne and Omar Robinson who I've had the pleasure of working with on other projects. I am extremely honored to be invited to come and play with such brilliant artists.

RN: Why do you think this *black odyssey* is something Providence needs? What do you hope the audience takes away from it?

JD: I am happy to see that Trinity Rep is doing this play. I can't speak for all of Providence... but Providence is getting a treat! I can speak to the community, however. WE need this play. We, as in people of color, and don't mishear me.... EVERYONE is invited to the party... but WE don't often get to see ourselves reflected back to us from the stage. We don't often get to celebrate our stories, the way that we experience them. We are expected to be happy to be let in the room, and to have that be enough. I hope this especially for our younger audience members. I am really proud of the relationship that Trinity Rep has with young people in Providence through the education department using teaching artists to engage with elementary through high-school students throughout Providence.

This journey that *Ulysses* is taking to truly find himself is an important one. The differing layers of African-American culture woven through the story are funny, and heartbreaking, and heartening.

RN: I love what you're saying about how the show is really led by people of color — and the black experience specifically — but that everyone is invited to the party. What do you think all audiences should know before they see the show?

JD: Though this is the *Black Odyssey*, they don't have to feel the need to reacquire themselves with Homer's *Odyssey*. Mr. Gardley has created an *American Odyssey*.

I want them to know that they are being ushered into a sacred space, and that we are happy to have them on this voyage. They'll need to buckle up though... and lean forward into the journey. ■



Jackie Davis (far left) leads a masters class in hip-hop for Trinity Rep's Young Actors Summer Institute (YASI)

an impressive list of credits, including work at Huntington Theatre, Gloucester Stage, Wheelock Family Theatre, New Repertory Theater, Cape Cod Repertory Theatre, and the Lyric Stage. She is the founding artistic director of New Urban Theatre Laboratory, and a master hip hop/dance teacher at our Young Actors Summer Institute (YASI).

I couldn't say when I first met Jackie. Maybe I saw her onstage performing or talked with her in the lobby. Maybe I met her by inviting her to participate in a community event like America Too or Every 28 Hours or the Ghostlight Project? Or maybe it was at a community conversation following one of those events. I clearly remember watching her teach a killer hip hop class to young people at YASI, and I know it's always a pleasure to run into her.

I've always wondered, "Why doesn't she perform at Trinity Rep?" And I've learned that when you ask that question, it's only a matter of time before the thing you're wondering about happens.

Helena. I haven't looked back since. The long version is even funnier. Picture me in hip-hop gear... and a boombox.

RN: Ha! Remind me later to ask for the long version. What's your favorite role you've ever played? What did you love about it?

JD: I have to say Marie in Robert O'Hara's *Barbecue*. I was part of an amazing ensemble and we were allowed to play. Summer L. Williams directed us, and gave us the freedom to really dig into our roles.

RN: That was at Lyric Stage in Boston, right? I heard great things about it. Tell us about *black odyssey*. What are you most excited about?

JD: I have been to many productions at Trinity Rep and am always blown away by the production values. The costumes! The set! From reading the script, the characters are so large and lovely. The places that *Ulysses* travel to are vivid and lush. I'm excited to see it all realized by the

THE ARTISTIC TEAM (black odyssey)

MARCUS GARDLEY

Playwright

Marcus is a poet-playwright, whose most recent play, *X or the Nation v Betty Shabazz*, was a *New York Times* Critic Pick and ran off-Broadway this past spring. In 2019, he will be named the Library Laureate of San Francisco. He is the recipient of the 2017 Special Citation Theater Award for *black odyssey*, which garnered six Theater Bay Area Awards including Best Production. Gardley is the recipient of the 2015 Glickman Award for *The House That Will Not Stand*, which was commissioned and produced by Berkeley Rep; had productions at the New York Theater Workshop, Yale Rep, Tricycle Theater in London, and Victory Gardens in Chicago; and was a finalist for the 2015 Kennedy Prize. He is an ensemble member playwright at Victory Gardens Theater where his play *The Gospel of Living Kindness* won the 2014 BTAA award for best play/playwright. In 2014, his saga *The Road Weeps*, *The Well Runs Dry* about the migration of Black Seminoles (a tribe of African American and First Nations People) from Florida to Oklahoma had a national tour and was a finalist for the 2014 Kennedy Prize. He is the co-bookwriter of *Paradise Square*, a new musical running now at Berkeley Rep, directed by Moises Kaufman with choreography by Bill T Jones. Other plays include *Every Tongue Confess* at Arena Stage (starring Phylicia Rashad and directed by Kenny Leon) and *On the Levee*, which premiered in 2010 at Lincoln Center. He is the recipient of the 2014 Glickman Award, 2013 James Baldwin Fellow, 2011 PEN Laura Pels Award winner for Mid-Career Playwright, 2011 Aetna New Voice Fellowship at Hartford Stage, Hellen Merrill Award, Kellsering Honor, and Gerbode Emerging Playwright Award. In TV, he has written for *The Exorcist* on Fox, *Z: The Beginning of Everything* for Amazon, *Mindhunter* and *Tales of the City* for Netflix, and *The Chi* for Showtime. He is developing shows at OVN and Hulu, as well as working on films for HBO and Fox Searchlight. He holds an MFA in Playwriting from the Yale Drama School and is a member of The Dramatists Guild.

JUDE SANDY* ‡ Co-Director, *Deus*



Trinity Rep: *Othello*, *A Midsummer Night's Dream*, *Oklahoma*, *To Kill a Mockingbird*, *Blues for Mister Charlie*, *A Christmas Carol*, *A Raisin in the Sun*, *Paris by Night*. **Brown/Trinity Rep:** *Hamlet*, *Pericles*, *Angels in America*, *Elektra*, *Inked Baby*. **Broadway:** *War Horse*, Lincoln Center Theater. **Off-Broadway:** *The Little Prince*, Hang a Tale; *Hit The Wall*, Barrow Street Theatre; *At the Table*, Fault Line Theatre. **Regional:** Shakespeare Theatre Company; Guthrie Theater; The Williams Project; Bread Loaf Acting Ensemble; movement and associate direction for *The Crucible* and *Little Shop of Horrors*, Cleveland Play House. **Training:** MFA, Brown/Trinity Rep; AB, Brown University; Guthrie Experience for Actors in Training; American Dance Festival; American Dance Legacy Initiative. With thanks and in loving memory to teacher and mentor Ken Washington.

JOE WILSON, JR.* ‡ Co-Director, *Ulysses*



Trinity Rep: In 13 seasons, plays include: *Pride and Prejudice*, *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, Penumra, 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.

MICHAEL ÉVORA Musical Director

Michael is blessed to be working with Trinity Rep for the first time. He is the founder and director of the Prism of Praise Community Gospel Choir, now in its 27th year of music ministry throughout Rhode Island, Connecticut, and Southeastern Massachusetts. He has a degree in English and Drama from Dartmouth College, and is a graduate of Yale Law School. Michael is a civil rights attorney and Executive Director of the Rhode Island Commission for Human Rights. He lives in Providence with his husband Sean and two canine dependents, Gage and Tobey.

YONTANDE WHITNEY V. HUNTER Choreographer

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

EDWARD E. HAYNES, JR. Set Designer

Ed is happy to be returning to Trinity Rep following his designs for *From The Mississippi Delta* and *Voir Dire*. Regional credits include: The Mark Taper Forum, South Coast Rep, The Kirk Douglas Theatre, Ebony Rep., The Geffen Playhouse, The Pasadena Playhouse, Berkeley Rep, The Hollywood Bowl, TheatreWorks, The Intiman Theatre, The Alley Theatre, The Alliance Theatre, Alabama Shakespeare Festival, and many he can no longer remember. Television credits include MTV's *Spring Break*, *Hip Hop Harry* for the Discovery Kids/TLC Channel, and *Culture Clash* for Fox TV. Ed is the proud father of twins, Denis and Wesley, and husband to Director, Elizabeth Bell-Haynes.

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.



KARA HARMON

Costume Designer

Trinity Rep: *Ragtime*, *The Mountaintop*. **Regional:** *The Color Purple*, Portland Center Stage; *The Wiz*, Ford's Theatre; *We, the invisibles*, ATL Humana Festival; *A Raisin in the Sun*, IRT & Syracuse Stage; *Nina Simone: Four Women*, Arena Stage; *A Guide for the Homesick*, Huntington Theatre; *In the Heights*, Geva Theatre Center; *Native Gardens*, The Guthrie Theatre, Arena Stage; *The Legend of Georgia McBride*, Marin Theatre Company; *Barbecue*, Geffen Playhouse; *The Rape of Lucretia*, Wolf Trap Opera; *Ethel*, God of Carnage, Alliance Theatre; *Much Ado About Nothing*, *The Comedy of Errors*, Oregon Shakespeare Festival; *Safehouse*, Cincinnati Playhouse. **New York:** *The Niceties*, Manhattan Theatre Club; *Dot*, Vineyard Theatre. **Assistant Costume Design TV:** "The Marvelous Mrs. Maisel" Season 2, Amazon, "Daredevil," Season 2, Netflix; "Boardwalk Empire," Season 5, HBO. **Training:** NYU Tisch School of the Arts. KaraHarmonDesign.com

DAWN CHIANG

Lighting Designer

Trinity Rep: *Pride and Prejudice*, *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 Theater, Syracuse Stage, and Arena Stage. **Awards:** Two Dramalogue awards, two Lighting Designer of the Year awards (Syracuse Area Live Theatre). **Nominations:** American Theatre Wing/Maharam design award, Los Angeles Drama Critics' Award, San Francisco Bay Area Drama Critics' Award, and two Syracuse Area Live Theatre Awards.

PETER SASHA HUROWITZ

Resident Sound Designer/Projection Designer

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

ADDITIONAL STAFF

Dramaturg and Assistant Director.. Tyra Wilson

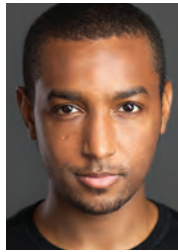
Assistant Lighting Designer Katherine Craig

Production Assistant..... Natalie Rosario

THE CAST (black odyssey)

ANWAR ALI

Artez Sabine, Alabama Slim, The Soul Siren, The Alter Ego, Police Officer 2



Brown/Trinity Rep: Duke, *The Comedy of Errors*; Pontius Pilate/Ensemble, *The Last Days of Judas Iscariot*; God, *Miku and the Gods*. **Other Theaters:** Williamstown Theatre Festival, Northlight Theatre, Oak Park Festival Theatre, Prop Thtr Chicago, and Stoopfeast Theatre. Past shows include *A Midsummer Night's Dream*, *Machinal*, *Julius Caesar*, *The 25th Annual Putnam County Spelling Bee*, and *Trojan Women*. **Other:** Anwar is a second-year student in the Brown/Trinity Rep MFA Acting program. He has a BA in Acting and American Culture and Ethnic Studies from Aurora University.

KALYNE COLEMAN*

Nella Pell



Brown/Trinity Rep: Brutus, *Julius Caesar*; Henrietta, *The Last Days of Judas Iscariot*. **Other Theaters:** Young Fannie Lou/Myrlie Evers, *A Seat at the Table*, Rites and Reason; Lady Anne, *Richard III*, Rosaline, *Love's Labour's Lost*, Shakespeare Academy at Stratford; Beneatha, *A Raisin in the Sun*, Latisha, *The Story*, African American Arts Alliance; Elizabeth, *In the Next Room*, The Moaner, *Vagina Monologues*, University of Pennsylvania. **Other:** Kalyne hails from Richmond, Virginia and is a proud member of the Brown/Trinity Rep MFA Acting program in her second year. She has a BA in Communications/Theater from the University of Pennsylvania and additional training from the Black Arts Theater Intensive, Actors Studio Drama School, and Goldsmiths University of London.

JACKIE DAVIS*

Benevolence



Regional: Siobahn, *The Curious Incident of the Dog in the Night-time*, Actor 3, *Bootycandy*, *SpeakEasy* Stage; Dianne, *The Empaths*, Wellfleet Harbor Actors Theater; Marie, *Barbecue*, Jackie, *Saturday Night*, *Sunday Morning*, Lyric Stage; Track 1, *Sons of the Prophet*, Huntington Theatre; Batty Ruth, *Akeelah and the Bee*, Mrs. Bucket, *Charlie and The Chocolate Factory*,

Wheelock Family Theatre; Norman, *Wind in the Willows*, Nsugo, *Living Room in Africa*, Gloucester Stage Company. **Other Theaters:** Malka, *Days of Atonement*, Israeli Stage; Paulette Breedlove, *The Bluest Eye*, Agnes, *Bug*, Rashida, *The Etymology of Bird*, Providence Black Repertory Theatre. **Other:** Founding Artistic Director, New Urban Theatre Laboratory.

CLOTEAL L. HORNE*

Alsendra Sabine, Circe Nzinga, Carib'diss,



Brown/Trinity Rep: Augustina/Angel, *Comedia De Equivocaciones*; Saartije Baartman (Venus), *Venus*. **Off-Broadway:** Siyah Powell/Stevens/Phebe, *The Steadfast*, Slant Theatre Project; Ruth-Anne Darcy, *Dirty Blood*, Billie Holiday Theatre; Ruby, *She a Gem*, NYTW. **Other Theaters:** Salarino, *The Merchant of Venice*, Silvia, *The Two Gentlemen of Verona*, Luciana, *The Comedy of Errors*, Helena, *A Midsummer Night's Dream*, Jane, *Christmas at Pemberley*, Shakespeare & Company; Mabel, *Saturday Night/Sunday Morning*, Lyric Stage Company, Elliot Norton Nominee; Helen Robinson, *To Kill a Mockingbird*, Weston Playhouse; Panacea, *A Funny Thing Happened...*, Barnstormers; Mary Mack, *The Clothesline Muse*, Aion Productions; Luann Finnis, *How We Got On*, CompanyOne, Elliot Norton Nominee; Jordan, *The Gift Horse*, The Nurse/Lady Montague, *Romeo & Juliet*, New Repertory Theatre; Senator, *Othello*, Actors' Shakespeare Project; Cherie/M-16, *BlueShift*, Huntington Theatre Company. **Other:** Cloteal holds a BFA in Theatre Arts from Boston University and is a second-year actor in the Brown/Trinity Rep MFA Program.

JULIA LEMA*

Great Aunt Tina, Scylla, Calypso



Other Theaters: *Ain't Misbehavin*; Lena Horne, *The Lady & Her Music*; *Dream Girls*; *Guys & Dolls*; *Play On*; *Swinging on a Star*; *Blues in the Night*; *Beehive*; *Thunder Knocking on the Door*; *Crowns*; and *To Kill A Mockingbird*. **Other:** As a director/choreographer, Julia was assistant to Arthur Faria in the Pointer Sister's production of *Ain't Misbehavin* and remounted the show herself for the Martha Reeves & The Vandellas Tour as well as The North Coast Repertory Theatre at Solana Beach in San Diego, California. Julia directed and choreographed a production of *Five Guys Named Moe* at Stage West in Springfield, Mass.

OMAR ROBINSON*
Paw Sidin



Trinity Rep: *The Hunchback of Seville*. **Other Theaters:** *Hamlet, Much Ado About Nothing, The School for Scandal, The Comedy of Errors, Henry VIII, Romeo & Juliet, Pericles, Twelfth Night, Actors' Shakespeare Project; Tartuffe, Hunting-*

ton Theatre Company; Pride & Prejudice, Dorset Theatre Festival; Shakespeare in Love, SpeakEasy Stage Company; Superior Donuts, Death of a Salesman, Saturday Night/Sunday Morning, Lyric Stage Company of Boston; Lost Tempo, Boston Playwrights' Theatre; Dog Paddle, Bridge Repertory Theater. **Other:** Omar is a member of Theatre Espresso, an educational theatre company that performs throughout New England, and a Resident Acting Company member of Actors' Shakespeare Project. He received a BA in Acting and Television/Video Production from Emerson College.

KAI TSHIKOSI
*Malachi, Poly*famous*



Other Theaters: Tybalt, *Romeo and Juliet*, Commonwealth Shakespeare Company; Malcolm, *Macbeth*, Armin, *Equivocation*, Ferdinand, *The Tempest*, Actors Shakespeare Project; *Othello*, Oberon, *A Midsum-*

mer Night's Dream, Shakespeare & Company's Northeast Regional Tour; *Franklin*, Boston Playwrights Theatre; *Cymbeline*, Brown Box Theatre Project; *Julius Caesar*, New Repertory Theatre's Classic Repertory Company; *Colossal*, Company One. **Other:** Kai is an educator specializing in stage combat, Shakespeare, and educational equity, and has taught students in schools, universities, and correctional facilities across New England. He received a BA in Acting and Global Post-Colonial Studies from Emerson College.

MEG TRACY LEDDY*
Production Stage Manager

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

(Dublin, Ireland).

JAMES KANE*
Assistant Stage Manager (black odyssey)
Stage Manager (An Iliad)

Trinity Rep: Production assistant: *Pride and Prejudice; Ragtime; Othello; Death of a Salesman; Like Sheep to Water, or Fuente Ovejuna; A Midsummer Night's Dream; Beowulf: A Thousand Years of Baggage; A Christmas Carol* 2016 and 2017; *Oklahoma! Teatro en El Verano: La Tempestad, Romeo y Juliette.* **Other:** Ringling Bros. Barnum and Bailey Circus: 128th Edition. James is a proud to have attended Rhode Island College.

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

‡ Trinity Rep Resident Acting Company member

THE ARTISTIC TEAM & CAST
(An Iliad)

DENIS PATRICK SEAMUS O'HARE
Playwright

Denis O'Hare is an American actor noted for his award-winning performances in the plays *Take Me Out* and *Sweet Charity*, as well as portraying vampire king Russell Edgington on HBO's fantasy series *True Blood*. He is also known for his supporting roles in such films as *Charlie Wilson's War, Milk, Changeling*, and *Dallas Buyers Club*. In 2011, he starred as Larry Harvey in the first season of the FX anthology series *American Horror Story*, for which he was nominated for a Primetime Emmy Award for Outstanding Supporting Actor in a Miniseries or a Movie in 2012. He returned to the show in 2013, playing Spalding in *American Horror Story: Coven* and once more as Stanley in *American Horror Story: Freak Show*, the latter for which he earned a second Primetime Emmy Award nomination. For his performance in *American Horror Story: Hotel* as Liz Taylor, O'Hare received universal critical acclaim. (Source: Wikipedia)

LISA PETERSON
Playwright

Lisa Peterson is a theater director who wrote and adapted *An Iliad* with actor Denis O'Hare, for which they won 2012 Obie and Lucille Lortel Awards. Her other adaptations include *The Waves*, from the novel by Virginia Woolf, with composer David Bucknam (Drama Desk nominations); the upcoming *The Good Book* with Denis O'Hare; and *Insurance Men* with composer Todd Almond. She was Resident Director at the Mark Taper Forum for ten years, and Associate Director at La Jolla Playhouse for three years before that. Her directing credits include the world premieres of Tony Kushner's *Slavs!*, Donald Margulies' *Collected Stories* and *The Model Apartment*, Naomi Wallace'

Trestle at Pope Lick Creek, Janusz Glowacki's *The Fourth Sister*, John Belluso's *The Poor Itch*, Beth Henley's *Ridiculous Fraud*, Jose Rivera's *Sueno*, Marlane Meyer's *The Chemistry of Change*, and many others. She has worked at theaters around the country including New York Theater Workshop, The Public, Playwrights Horizons, The Vineyard, Primary Stages, Manhattan Theater Club, MCC, Guthrie Theater, Seattle Rep, Berkeley Rep, Actors Theater of Louisville, Arena Stage, Yale Rep, and the McCarter Theater. Lisa won an Obie in 1991 for Caryl Churchill's *Light Shining in Buckinghamshire* at NYTW, and Dramalogue, Drama Desk, and Calloway Award nominations for many other productions. She was the recipient of a TCG/NEA Career Development grant, and regularly develops new plays with the Sundance Theater Lab, New Dramatists, The Playwrights' Center, and the O'Neill Theater Center. She is a graduate of Yale College, and a member of Ensemble Studio Theater, and the executive board of SDC.

BRIAN MCELENEY* ‡
Director, The Poet



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

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

LOUIS REYES MCWILLIAMS
Composer and Musician

Trinity Rep: Assistant director *Othello*; Fred, Young Marley, Royal Exchange, *A Christmas Carol.* **Brown/Trinity Rep:** Andy, *Prowess*; Sir Andrew, *Twelfth Night*; Mitch, *A Streetcar Named Desire.* **Other Theaters:** Williamstown Theatre Festival, Berkeley Rep, Z Space, Rites & Reason Theatre, Bread Loaf Acting Ensemble, Gamm Theatre, Pyramid Theatre Company, On the Verge Festival, Stanford Repertory Theater. **Other:** Louis is a third-year student in the Brown/Trinity Rep MFA Acting Program. He holds a BA in Theater and Performance Studies and Political Science from Stanford University. Cloris Leachman Award: Best Actor in a Featured Role in a Play (*Prowess*, Pyramid Theatre); Randy E. McMullin Artist-in-Residence (Pyramid Theatre); Kavanaugh Fellow (Trinity Rep). As a writer, Louis'

play *Brotherhood* premiered this past summer at the Williamstown Theatre Festival. Louis will teach acting and directing at Brown University this spring.

AMANDA DOWNING CARNEY

Costume Designer

Amanda Downing Carney is Trinity Rep's costume shop director and this is her first time designing costumes for a Trinity Rep mainstage show! Her responsibilities include overseeing practical costume logistics and enabling the designer's artistic visions for each production. She started as a stitcher/wardrobe here 12 years ago after returning home to RI from a life on the road as a wardrobe supervisor and costume coordinator for multiple national tours. In addition to her full-time gig at Trinity Rep, she designs costumes for local universities and theaters including: URI, PC, The Gamm Theatre, Wilbury Theatre Group, Contemporary Theatre Co., and The White Heron Theatre on Nantucket. She has also designed for Trinity Rep's Teatro en El Verano tours of *Romeo and Juliet* and *La Tempestad*. Amanda has a BFA in Costume Technology from URI and lives in South County with her husband Joe and two young sons.

STEVE MCLELLAN

Lighting Designer

Steve is a Providence-based lighting designer, graduate of the Dean College Theatre Arts program, and the current Master Electrician at Trinity Repertory Company. Design credits include *Night Watch*, *Uncle Vanya*, and *The Winter's Tale*, Gamm Theatre; *Stupid F**king Bird*, *Detroit*, and *Bloody Bloody Andrew Jackson*, Wilbury Theatre Group; *Harold and Maude*, *7 Keys to Baldpate*, *Collected Stories*, *Sylvia*, *Eleemosynary*, and *Dangerous Corner*, 2nd Story Theatre; and *Batboy* and *Spelling Bee*, Providence College.

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‡ Trinity Rep Resident Acting Company member

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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.

NEXT AT TRINITY REP

Morality & Honor Superstitions & Witches

*Talking with Artistic Director Curt Columbus
about his relationship with Macbeth*

Artistic Management Intern Tyra Wilson recently sat down to talk with Artistic Director Curt Columbus, who will be directing Macbeth this spring (January 31–March 3), about how he's going to tackle this Shakespearean classic

Tyra Wilson: *Macbeth*: what do we need to know about this show?

Curt Columbus: I was talking to a friend of mine last year who is a high school teacher, and we were talking about the world and current affairs and how unsettled we felt. She said "If you think you feel unsettled right now, imagine what it's like to be a young person in this world, where there are not lots of role models for moral behavior." That got me thinking about producing a classic play that would be about honor and what happens when you forget to be honorable. What happens when you focus on your own ambition over other people's needs. That naturally led me to *Macbeth*. Because we will perform this for literally thousands of students [at our Project Discovery student matinees], I wanted to tell a moral parable about honor and the cost of pursuing power, fame, and fortune over those things: honor, truth, and justice.

I have a long relationship with this play. *Macbeth* was the first big role I ever had, when I was 12, in a school production, and my mom got me contact lenses so I wouldn't have to wear my giant Coke bottle glasses. I have hilarious photographs of me in the doublet and hose she had built for me on her Singer sewing machine. After I did the part for the whole school, an abridged version for kids, two little third grade girls came up to me and said "Can I have your autograph?" and that basically decided it for me. I was gonna be in theater from that moment on, because of this particular play. I have acted in this play twice, and I have directed it twice. This will be my first time at Trinity Rep.

TW: Do you believe in the dreaded curse connected with saying *Macbeth's* name in a theater?

CC: Well, no, yes, I don't know. It's so hard to know. They say that if you're working on the show you can say his name, which is why I'm using the word at all in the interview. I am a superstitious person but for the 12 stories that exist about theaters burning down and disasters

happening when people have been producing this play for going on five centuries... I don't know. As with most superstitions, it only has the weight that you give to it, and while I believe in theater ghosts, I don't believe that it's a magic word for theater ghosts.

TW: I hear you talk about moral parable and honor. What does honor mean to you?

CC: Honor means keeping your word when you say you'll do something. Honor means putting your needs last and the needs of others first. Honor means holding to really high ideals for yourself and others. Honor means fighting to protect those around you and having that be your primary driving impulse.

TW: How do you hope students will



Curt Columbus, age 12, as *Macbeth*

interact with this piece, or what would you like them to derive from it?

CC: I'm setting the whole play in a nightclub, and we're having a live DJ. I hope the kids enjoy the music and have fun, but that's what I'm hoping for adult audiences, too. This story should take them almost by surprise because it's really such a good story. I'm hoping that people will find themselves in a space where they're feeling celebratory and open and able

to more fully take in the story that they're seeing.

TW: Is there anything else you'd like to add?

CC: Can I turn the microphone back to you?

You said to me when we started working on this play together, "I've read this play before. I know this play very well." Then I gave you a book by Gary Wills called *Witches and Jesuits* and you said, "It's making me see the play in a different way." Why?

TW: Gary Wills' book highlights how bad it was to dabble in witchcraft in the 16th century. It gave me a key into how truly evil Macbeth is for consorting with witches. This idea of religion never crossed my mind even though it was a really religious period in history. Wills talks about how dastardly it was to make a deal with the devil and how witchcraft was seen as something really diabolical. Today, witchcraft is so modern a topic and not necessarily seen as an evil vocation. In the 16th century you couldn't even joke about dealing with the devil, and witches were his servants, so to speak. Now I'm seeing how severe what Macbeth

"Yeah bring it all on. I don't care how evil I get, I don't care about how dishonorable I get."

is doing with the witches is and what he becomes as a result; Wills says by dealing with witches Macbeth becomes one. Seeing Macbeth as a servant of the devil by the end of this play — and the long journey into evil he takes — makes this so much more than just a story about a greedy guy who wants to be king.

CC: The reason I'm asking this is that I find that book to be revelatory. What's interesting is that, because Gary Wills is such a smart writer, he goes deeply into the historical period, only to lead us through to the other side to today and say, that's why *Macbeth* is so vivid. That's why it's a play about giving yourself over to the forces of evil and thinking, "Yeah bring it all on. I don't care how evil I get, I don't care about how dishonorable I get." Wills tells this very specific history of 16th-century England and how Shakespeare's writing is so informed by the things happening around him, even though it would be against the law to talk about a monarch so maliciously. By getting so specific about the history of the period, Wills also reveals the way in which it is an utterly modern play. People create this false dichotomy with Shakespeare. I hear audiences say, "Well why didn't you just set it in the period?" Unless you know something about the period of the play, you don't understand the ways in which the period research releases the story into the present day. I'm thankful to Gary Wills because I think he's a brilliant author and I'm thankful to what his writing is going to do for our production. That historical specificity about evil and greed is going to be a way that we can move this production into now. ■

NEXT AT TRINITY REP



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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.

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

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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 play list — 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.

Media sponsor 

Marisol

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

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

Plays, prices, dates & artists subject to change.

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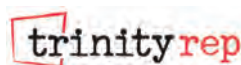
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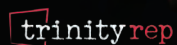
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Advertising with Trinity Rep is an affordable way to reach a highly desirable audience with multiple advertising impressions throughout the year. In fact, approximately two thirds of the audience are full season subscribers, who see at least six productions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

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- Peek backstage with show-specific tours led by Trinity Rep staff
- Invitations to special events
- Plus all the benefits listed above

Advocate: \$500-\$749

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- Opportunity to observe technical rehearsals throughout the season
- Plus all the benefits listed above

Leader: \$750-\$1199

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NATIONALLY CELEBRATED

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

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

LOCALLY MADE

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


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

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

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

CONSTANTLY CREATIVE

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

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



For Your Information

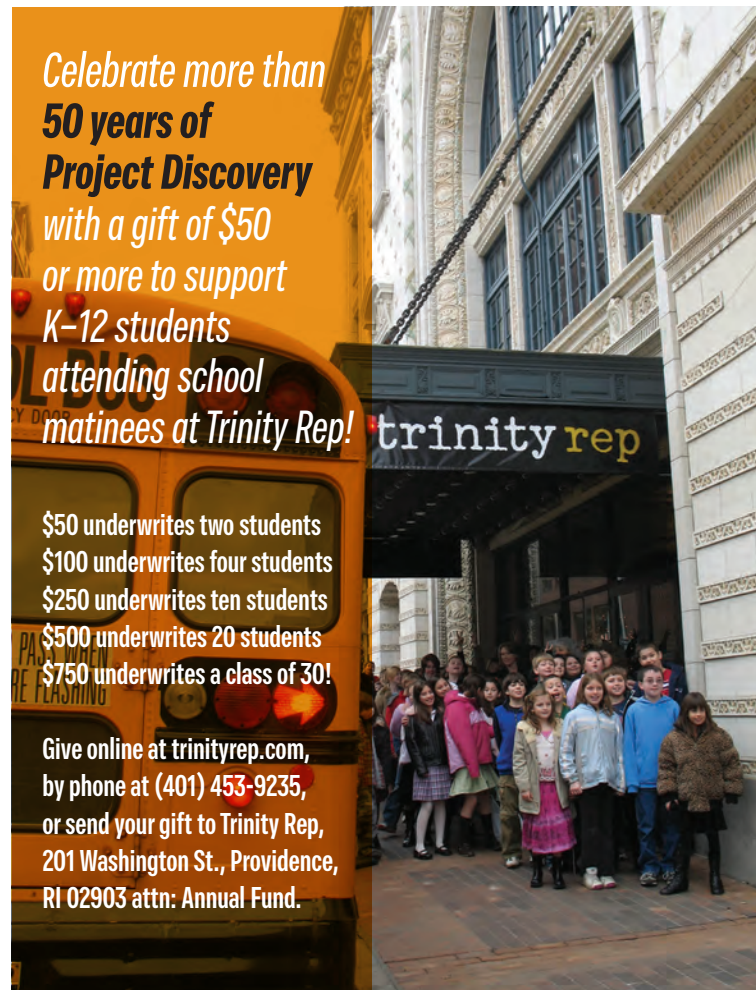
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STAFF FOR TRINITY REP

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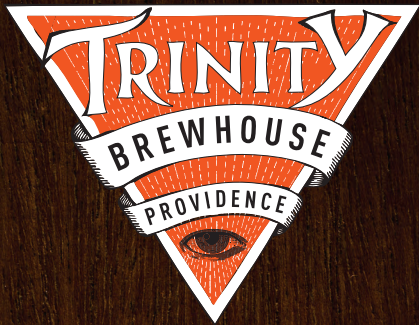
Macbeth by William Shakespeare • January 31 – March 3, 2019

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SPRING INTO Acting!

Classes for young actors and a competition for promising playwrights

Delight the aspiring actor in your family with acting classes and more at Trinity Rep. Our education staff and teaching artists provide in-depth programming for K-12 students interested in all aspects of theater from playwriting to acting. All levels of experience are welcome!

Young Actors Studio Spring Session (6 Weekly Classes)

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

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

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

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



Shakespeare in the Library

February 7 – May 23, 2019

Grades 3-6, Thursdays 4:00 – 5:30 pm

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

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

WRITE HERE, WRITE NOW! PERFORMANCE



Write Here, Write Now!

Student Playwriting Competition

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

Young Actors Summer Institute (YASI)

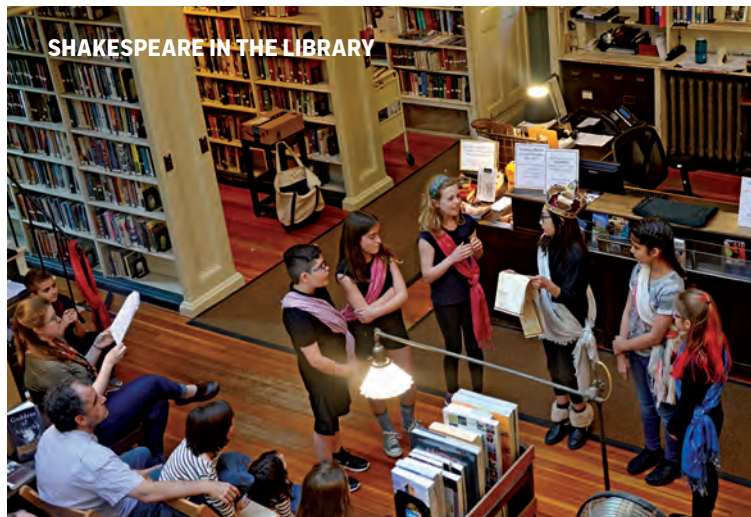
The Young Actors Summer Institute (YASI) is one of the most comprehensive summer arts enrichment programs in New England. For the month of July, students ages 10-18 choose from a variety of electives, including playwriting, musical theater, improvisation, Shakespeare, stage combat, and more. Taught by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

YASI Players is a week-long program for students in grades 5-9. The group rehearses, stages, and performs a new family-friendly play in one week. August 5 – 9, 2019.

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

YASI Masters is a week-long program for high school and college students looking to deepen their practice in a variety of concentrations, taught by our resident acting company and artistic staff in intensive three-hour sessions. June 24 – 27, 2019.

Registration begins January 2! 



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

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

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

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

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

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

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

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

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

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

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

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

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

MS: What else should we know about the production?

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

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

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



Little Shop of Horrors

Book & Lyrics by Howard Ashman

Music by Alan Menken

April 11 – May 12

with Jude Sandy as Seymour

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SPRING 2019

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Trinity Rep Celebrates Landmark Education Program with Most Successful PD Gala Yet!

Trinity Rep is proud to have one of the most comprehensive and longstanding arts education programs in the country. On November 14, 2018, over 150 people came together to support and celebrate these landmark initiatives, raising over \$85,000 for Project Discovery and Trinity Rep's year-round education efforts.

Chaired by Rebecca Gibel and Charlie Thurston, Barbara and Larry Schoenfeld, and Ken Sigel and Sarah Kelly, this year's gala was hosted by resident actor Joe Wilson, Jr. (who also treated guests to a song from composer Billy Strayhorn), with special performances from resident actors Stephen Berenson, Angela Brazil, Tim Crowe, Janice Duclos, Rebecca Gibel, Fred Sullivan, Jr., Charlie Thurston, Rachael Warren, and members of the Young Actors Studio. The evening also included an exciting live auction, with competitive bids for exclusive experiences like a walk-on role for this year's *A Christmas Carol*, a private tour of designer Eugene Lee's studio (*Wicked*, *Saturday Night Live*, and over 50 years at Trinity Rep), and golf with two time Academy Award-nominee and former artistic director Richard Jenkins.

Project Discovery was first launched in 1966, through a grant from the National Endowment for the Arts. When that funding ran out in 1969, over 1,000 local students marched on the state house to demand that support be reinstated. They even had a chant: "Project Discovery is made for you and me! Keep it at Trinity! Rediscover, Rediscover!" As donor Paul Alexander remembers, "...[Adrian] Hall was there, and I remember him saying 'You've gotta make them hear you! Do it louder!' Richard Cumming was there with a little piano, and we just kept singing that song over and over. By the end we were screaming it at the top of our lungs – that's the reason I remember the song so well; we must've sung it 100 times. I can still hear us singing it, and I can still feel it: the power of the people." Their demonstration worked, and Trinity Rep's Project Discovery program has introduced over 1.4 million children to the power of live theater through school-day matinees, in-school workshops, and post-show talkbacks. This year



alone, we'll see at least 20,000 students come through our doors, enjoying the same season as our regular subscribers and ticket buyers. Programs like this, with the reach to change – literally – thousands of young lives every year deserve permanent support.

To wrap up the night, Executive Director Tom Parrish announced that through the tireless leadership of Trinity Rep board member Paul Choquette, Trinity Rep has been engaged in a quiet endowment campaign for Project Discovery. Over the past two years, just over \$1 million has been raised to establish an endowment for the permanence of Project Discovery at Trinity Rep.

None of this is – or has ever been – possible without the dedicated and generous support of people like you: in our audiences, in our community,

and in our classrooms.

To learn more about how you can support arts education at Trinity Rep, or to make a gift toward Project Discovery, contact Assistant Director of Development Kate Kataja at kkataja@trinityrep.com or (401) 521-1100, x172.

CLOCKWISE FROM TOP LEFT: Guests mingle in the lobby during the event; Rebecca Gibel helps lead the child company in the Project Discovery marching song; Rachael Warren gets the crowd hyped for the paddle call; Charlie Thurston helps lead the child company in the Project Discovery marching song; YAS! students belt out "Freak Flag" from Shrek; Artistic director Curt Columbus, Nate Watson, and Joe Wilson, Jr. during the live auction.







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2019 Pell Awards Gala

*Monday, **June 3**, 2019*



Mark your calendars now for great food, great fun, and the chance to honor some of the nation's leading artists, activists, and philanthropists.



Visit trinityrep.com/pell for updates.

Become a Trinity Rep Insider Today!

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

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

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

We 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. ■

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



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

Celebrate Your Trinity Rep Experience with an IRA Rollover Gift

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

Here is a recap of the IRA rollover rules:

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

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

Providence Business News Honors Trinity Rep for Overall Excellence

On November 7, Trinity Rep was honored to receive the *Providence Business News* Excellence Award for a Mid-Size Company.

Executive Director Tom Parrish (right), Artistic Director Curt Columbus, Development Director Jen Canole, resident actor Joe Wilson, Jr., and members of the staff were on hand to accept the award and celebrate all of the 2018 winners. This award is a reflection of the hard work by the board and executive leadership on expanding our artistic and educational programming, as well as improving the theater's financial sustainability, and of the continued generosity of supporters like you. ■



***That feeling you get
when you make a
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Trinity Rep's donors play a critical role in our ability to create Tony Award-winning theater in and for our community. Your essential support makes it all possible: presenting high-quality, vibrant productions; a powerful and unique new play development program; bold, rich conversation in our communities; and in-depth, unparalleled education opportunities to students of all ages.



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

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

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

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Patricia Ybarra
Playwriting Deborah Salem Smith
Speech Angela Brazil
Singing Hillary Nicholson, Rachael Warren
Movement Embodiment Practice Jude Sandy
Design Eugene Lee
Alexander Technique, Voice Barbara Casey, Carol Gill
Stage Combat Michael Jerome Johnson
Physical Play, Solo Performance Kali Quinn
Devising Mauricio Salgado
Brown/Trinity Rep Intern Jasmine Bell

tickets times & dates

black odyssey by Marcus Gardley

Co-directed by Jude Sandy & Joe Wilson, Jr.

Jan. 3 – Feb. 3, 2019 • Dowling Theater

One man's journey home from war leads him on an adventure connecting him with his own ancestors and our shared humanity, before finally delivering him back to his wife and son. Throughout his epic voyage, Ulysses Lincoln's fate is controlled by a host of gods including the dignified Deus, scheming Paw Sidin, and radiant Aunt Tina. This breathtaking, vibrant, and gloriously theatrical production is a lyrical, musical, and spiritual celebration of storytelling and what it means to find home.

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

SPECIAL LIMITED ENGAGEMENT!

An Iliad by Lisa Peterson and Denis O'Hare

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

Directed & performed by Brian McEleney

Feb. 6-10, 2019 • Dowling Theater

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

Sponsored by  CORNISH ASSOCIATES

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

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

Macbeth by William Shakespeare

Directed by Curt Columbus

Jan. 31 – March 3, 2019 • Chace Theater

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

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



Media sponsor 

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

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- \$** Pay What You Can
- NG** Next Generation
- SF** Sensory Friendly
- ON** Opening Night
- TT** Teens Talk
- OC** Open Captioned
- SF+** Sensory Friendly Plus
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BOX OFFICE: Tuesday – Sunday, Noon – 8:00 pm

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