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August Wilson's Radio Golf




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2019–20 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

August Wilson's **Radio Golf**

THE ARTISTIC TEAM

Directed by **Jude Sandy**

Set Design by **Michael McGarty & Baron E. Pugh**

Costume Design by **Yao Chen**

Lighting Design by **Amith Chandrashaker**

Sound Design by **Larry D. Fowler, Jr.**

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

January 30 – March 1, 2020

in the Sarah and Joseph Dowling, Jr. Theater

Supported by a grant from **NATIONAL ENDOWMENT for the ARTS**
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Trinity Rep's 56th Season is sponsored by



Supporting Season Sponsor



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

Southwest Southwest is the official airline of Trinity Rep.

PICTURED ON THE COVER: JOE WILSON, JR.

COSTUME BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

THE CAST

Harmond Wilks **Joe Wilson, Jr.*‡**

Mame Wilks **Tonia Jackson***

Roosevelt Hicks **Omar Robinson***

Sterling Johnson **Dereks Thomas***

Elder Joseph Barlow **Ricardo Pitts-Wiley***

Understudy for Mame Wilks **Jackie Davis***

Time and Place: **1997, The Hill District, Pittsburgh, PA**

Radio Golf is 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.

Originally produced on Broadway by Jujamcyn Theaters, Margo Lion, Jeffrey Richards/Jerry Frankel, Tamara Tunie/Wendell Pierce, Fran Kirmser, Bunting Management Group, Georgia Frontiere/Open Pictures, Lauren Doll/Steven Greil & The AW Group, Wonder City, Inc./Townsend Teague in association with Jack Viertel and Gordon Davidson

First produced in New Haven, CT in April 2005 by Yale Repertory Theatre (James Bundy, Artistic Director; Victoria Nolan, Managing Director)

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

DEAR FRIENDS

FROM THE
EXECUTIVE DIRECTOR



WELCOME TO TRINITY REP

and August Wilson's *Radio Golf*. I am beyond excited to see this production on our Dowling stage, because it brings the powerful, haunting, and beautiful voice of Mr. Wilson back to our theater after many years' absence. He is one of most important American playwrights of the last 50 years, someone who writes exquisitely crafted plays, yet someone who simultaneously challenges how we see the world

and the American experience through the medium of theater.

Radio Golf is the last play Mr. Wilson ever wrote. It premiered at Yale Rep six months before he succumbed to cancer at the age of 60. It is also the final play in his "American Century Cycle," a ten-play series that is set primarily in the Hill District neighborhood of Pittsburgh which captures a story from the African American experience in each decade of the 20th century. Therefore, while *Radio Golf* is set during the last decade of said century, it brings the accumulation of the history of this cycle and the many stories that have gone before to its present-tense situation.

And accumulation of history is central to the works of August Wilson. In telling the story of the African-American experience, he pulls from histories that stretch back hundreds of years and across the oceans and the nation. He leads us, as an audience, to recall the many stories of the past that live in the moments we see in the present before us. He brings, thrillingly, the poetic music of everyday speech to his theatrical events, challenging us to listen to the many melodies that live in the quotidian experience.

This is a central element of the genius of Mr. Wilson's work — his ability to layer experiences, realities, and musicalities into seemingly naturalistic, theatrically traditional works. He once said about his playwriting, "My early attempts writing plays, which were very poetic, did not use the language that I work in now. I didn't recognize the poetry in the everyday language of black America. I thought I had to change it to create art." The greatness of his plays lies in their detailed, exquisitely wrought depictions of ordinary people, places, and times, all of which also rise to the level of great spiritual consideration and beauty.

Radio Golf is a timely and important play for the very reason that, on one level, it asks overt, political questions. How does a person deal with the demands of capitalistic success while remaining true to their past and their family? Why does success for some mean displacement, loss, and failure for others? But in addition to these more obvious questions, the play also asks us to consider large philosophical puzzles like, how do our ancestors live in our daily motions and interactions? Why does the past matter, so urgently, in a face-paced, modern world? And what does success really look like, if we take away the provocation and prodding of capitalism?

This production features the exciting, artistic reunion of director Jude Sandy and actor Joe Wilson Jr., the perfect Trinity Rep artists to bring this play and this playwright back to our stage. And we are also delighted to welcome Ricardo Pitts-Wiley back to Trinity Rep after a long absence. He is a venerable and powerful force in Rhode Island theater, a long-time collaborator and friend, and we are lucky to have him back with us on this journey.

Enjoy *Radio Golf*. I look forward to talking with you about the show and this amazing playwright, and to seeing you at the theater.

Warm regards,

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

YOUR 2020 AT TRINITY REP

begins with the culmination of August Wilson's ten-play

American Century Cycle, which chronicled each decade of African-American life in the twentieth century. Living on the verge of a new millennium, these characters are navigating the struggle between history and progress. Now, as we enter the third decade of that "new" millennium, I wonder what Mr. Wilson might have written to depict life in the 2000s and 2010s. Sadly, we lost this giant of the American theater far too early and will never know.

It has been a blockbuster season at Trinity Rep so far. *The Prince of Providence* became our highest selling non-holiday show, selling at 100% capacity for its extended run; *A Christmas Carol* had another banner year, as the second highest grossing Trinity Rep production of all time; and *Fade* offered an intimate duet about culture, class, and the price of ambition. And we are just getting started with many more memorable nights in the theater still to come — a creative retelling of "the best of times and the worst of times" in *A Tale of Two Cities*; the award-winning hit *Sweat* by Lynn Nottage; and the musical masterpiece *Sweeney Todd* by America's greatest living Broadway composer and lyricist. 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.

With these three productions still ahead, Trinity Rep staff and leadership are already deep in planning for your 2020-21 Season, which we plan to announce in mid-March. This time of year is a creative outpouring in regional theaters, as we and our counterparts around the country plant the seeds for the projects of next season. The next few months are a busy period of planning and budgeting, as we work to balance artistic ambition, community impact, and financial resources. Every artistic decision is a financial decision, and every financial decision is an artistic decision. It is a complex puzzle, which forms the foundation for your experience next season. While we can't yet share the titles we are considering, I can tell you that it will be a season not to be missed, continuing our tradition of first-class productions made right here in Providence just for you by your tremendous resident company of artists.

Before March 8, you have the opportunity to take advantage of our low Early Bird subscription prices — the equivalent of two plays free — and guarantee your seats and the best prices for next season. Plus, you will have first access to the best seats for the much-anticipated revival of *The Prince of Providence* in June 2021. Before spring 2021, only subscribers will be able to secure tickets to see Buddy's return by adding the show to their subscription package. There are subscription options for every lifestyle and budget, with full season packages beginning at less than the cost of a single Broadway ticket.

I hope you and yours had a wonderful holiday season. All of us at Trinity Repertory Company offer you our best wishes for a happy, healthy, and prosperous New Year. Thank you for making Trinity Rep a part of it. We all remain ever grateful for your involvement, support, and patronage.

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. 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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Join us after the final performance for CLOSING NIGHT!

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

ONSTAGE NOW

Ricardo Returns

Ricardo Pitts-Wiley pursues his dream of working on every play in August Wilson's American Century Cycle

by Caitlin Howle

Ricardo Pitts-Wiley is no stranger to the Trinity Rep stage. Beginning as an Acting Fellow in 1974, Ricardo was part of one of the first teams of young actors recruited by Adrian Hall, Trinity Rep's first artistic director, to perform on stage and earn their membership in the Actors' Equity Association, which Ricardo did two years later. Since then he has appeared in more than two dozen productions with his most recent appearance at Trinity Rep being 2001's *The Cider House Rules*, directed by Oskar Eustis. Now he returns as Elder Joseph Barlow in August Wilson's *Radio Golf*.

Ricardo's experience with Wilson is deep. He has a personal goal to appear in or work on all of the plays in August Wilson's American Century Cycle, ten plays set in each decade of the twentieth century — a goal he's nearly reached. He says, "If there's such a thing as a Shakespearean canon, there's such a thing now as an August Wilson canon. If you understand the scope of the work, all the plays, the archetypal characters that he created, the consistency of style, the monologues, the great storytelling, the rhythm of his plays is very, very significant. Every role in Shakespeare that I've wanted to play, I've had the chance to do. Now, it's the work of Wilson that I'd like to finish."

Ricardo has appeared in three staged productions of August Wilson's work — *Radio Golf* will be his fourth. His work at Trinity Rep includes the 1987 production of *Ma Rainey's Black Bottom*, in the role of Levee, with Barbara Meek as Ma Rainey. He then played Jim Bono in *Fences* in the 1991-92 Season. He has also been featured in various roles within the show three other times at other theaters, including one directed by his son, Jonathan Pitts-Wiley. Ricardo's last appearance in an August Wilson production at Trinity Rep was *The Piano Lesson* in the 2000-01 Season, where he was featured as Doaker. He has also appeared in staged readings of *Joe Turner's Come and Gone*, *Jitney*, *Two Trains Running*, *Seven Guitars*, and *King Hedley II*. This, for those of you keeping track,

means that he only needs *Gem of the Ocean* to have participated in the entire cycle.

For newcomers to August Wilson, Ricardo is the person you want to go to to explore what a play means and how it relates to the world. During Ricardo's impressive career, he's seen how each of the plays has come to fruition, but also how they have aged as time has gone by. To begin to dive into August Wilson, Ricardo notes, "It's really very often Black communities in conflict with themselves. There's an outside oppressive force, but we already know what that oppressive force is, so you don't have to explore that very deeply. You deal with the conflict within the community and then, very often, within the house." He also points out that Wilson's work is not always about whom you think it's about — it often involves a closer look at who is really telling the story. Ricardo has examined *Radio Golf* as closely as he can, looking at how the world has changed since 2005 when this, the final play in Wilson's American Century Cycle, was first staged. "Writing about a Black mayor in Pittsburgh in this time frame may have seemed progressive then. Just look where we are now, Montgomery, Alabama just elected a Black mayor. The argument is less about the political impact of Black people or the political potential of Black people, but the value of neighbors and neighborhoods. Gentrification is not a new phenomenon to us now, but it is new in *Radio Golf*."

Ricardo now has the privilege of being a seasoned veteran when it comes to the stage, which is something, he believes, will help not only inform his character — but also his performance. He says, "Coming back into the mix, I'm curious to know how I can bring what I've learned to the table." Ricardo talks about how he approaches a production now, juggling multiple hats as an actor, playwright, director, artistic director, and teacher, and says that what helps him prepare the most for a play is to "clear out his life." He makes the play the focus, tying up loose ends in his life before getting into the rehearsal room so that he can devote himself to getting to know the role that's in front of him. As for Elder Joseph Barlow, Ricardo says in preparation for this role, "I'm trying to find his heartbeat." In addition to getting to work with Wilson's text, there were two things that really



excited Ricardo about this particular production. The first was the opportunity to work with director Jude Sandy. "Jude is a tremendous talent. When news of this production came out, I might have called [artistic director] Curt Columbus to say, 'This is something I'd be interested in doing.' I had never done that before." The second reason? "It's also about the chance to work with Joe Wilson, Jr."

Ricardo is more than an accomplished actor. He has also been at the helm of some of Rhode Island's greatest theater projects, including Mixed Magic Theater, which Ricardo, and his wife of 43 years, Bernadet, founded in Providence in 2000. (The current artistic director is their son, Jonathan.) In 2017, this veteran of Rhode Island's theater scene was honored with a Pell Award for Artistic Achievement.

We're thrilled to see Ricardo Pitts-Wiley back at Trinity Rep and can't wait to see what he does next. ■



Ricardo at Trinity Rep

PICTURED COUNTERCLOCKWISE FROM TOP LEFT: *With (left to right) Melanie Jones & Barbara Meek in Tom Jones by Henry Fielding, adapted and directed by Larry Arrick, 1975, photo by William L. Smith; as The Old African with Barbara Meek in Boesman and Lena by Athol Fugard, directed by Larry Arrick, 1977, photo by Robert Emerson; as Uncle Tom with David Kennett & Monique Fowler in Uncle Tom's Cabin: A History by Adrian Hall & Richard Cumming, directed by Adrian Hall, 1978, photo by Robert Emerson; as Carl with Barbara Meek in Bus Stop by William Inge, directed by George Martin, 1983, photo by Constance Brown; as Willie with Ed Hall (left) and Michael Cobb (right) in "Master Harold"...and the boys by Athol Fugard, directed by Patrick Hines, 1985, photo by Ron Manville; as Jim Bono (left) with Ed Oliver in Fences by August Wilson, directed by Clinton Turner Davis, 1992, photo by Mark Morelli; as Banquo with Timothy Crowe (left) in Macbeth by William Shakespeare, directed by Richard Jenkins, 1992, photo by Mark Morelli; as Mr. Fezziwig with Phyllis Kay in A Christmas Carol by Charles Dickens, adapted by Adrian Hall & Richard Cumming, directed by Mark Lerman, 1999, photo by T. Charles Erickson; as Doaker with Rose Weaver in The Piano Lesson by August Wilson, directed by Edris Cooper-Anifowashe, 2001, photo by T. Charles Erickson.*



The View from The Hill

by Joi Wright

The Hill District of Pittsburgh, Pennsylvania attracts people from all over the world for its art, culture, history, and attractions — one being the home of playwright August Wilson.

Wilson was born and raised in the present Crawford-Roberts neighborhood, known as the lower Hill District before the 20th century. Even though the playwright and his family moved out of the Hill District by the time he turned 13, he still considered it home. In later years Wilson paid homage to his home by setting nine of the ten plays in his American Century Cycle there.

A collection of historically African-American neighborhoods, the Hill District was made up of three areas: lower, middle, and upper. Early in the 19th century, the neighborhood contained country estates, working farms, coal mines, and a village of Black freedmen. By 1929 the Hill District was populated by many ethnic groups and was divided into areas that reflected the ethnic makeup of that neighborhood. Some of these areas were called Little Italy, Polish Hill, Athens, Little Syria, Jewish "Ghetto," and the Black Belt.

The city's first Black district was once a center of arts and culture, with a strong sense of community. During the 20th century, the older ethnic and Jewish populations moved away, and the Hill District became known as the Harlem of Pittsburgh, a place where the best jazz could be heard. It was known by many names: Little Harlem, Little Haiti, and "the crossroads of the world." After the demolition of the lower Hill in the name of urban renewal in the 1950s, the District was then divided into five census tracts: Crawford Roberts, Bedford Dwellings, Middle Hill, Upper Hill, and Terrace Village.

Currently, there is a growing feeling



that the neighborhood is on the cusp of resurgence, thanks to the relentless work of a web of community-focused residents, nonprofit organizations, churches, and foundations. The August Wilson House is slated to be the site of a multidisciplinary arts center, with an artist-in-residency program.

Over its very long history, the Hill District has ranged from vibrant to distressed. Existing almost as long as the city itself, this area has undergone many transformations that have made it the place it is today. While enduring the changes brought by migration, industrialization, urban renewal, and de-industrialization, the number and composition of the residents have changed, but the neighborhood itself has survived. Unlike some past efforts, though, the present renewal is no top-down overhaul — today the community has a powerful seat at the table and is using it. ■

ABOVE: Crawford Grill in the Hill District, c. 1945, photo by Charlie Teenie Harris. **BELOW:** August Wilson House today, photo by Jared Murphy for 90.5 WESA



Radio Golf Sunday Dinner

Through his writing, August Wilson celebrated African-American identity. Inspired by his example and his plays, Trinity Rep will host a special event that celebrates African-American tradition, music, and history — as well as the work of August Wilson. **We will host a Sunday Dinner at 6:00 pm on Sunday, March 1, following the closing performance of Radio Golf.**

Director of Community Engagement Michelle Cruz will lead attendees in discussion that will include the world of August Wilson's American Century Cycle. (No prior knowledge of Wilson's work is required, but you can read more about them on page 10.) Since these plays span the entirety of the twentieth century, it provides an excellent opportunity to think about what has changed and what hasn't in the Black community over time. What do neighborhoods in cities like Pittsburgh, NYC, our own Providence, and other communities face now with gentrification, or economic challenges?

Attendees will also discuss Wilson's statement about *Radio Golf*: "One of the things with *Radio Golf* is that I realized I had to in some way deal with the black middle class, which for the most part is not in the other nine plays. My idea was that the black middle class seems to be divorcing themselves from that community, making their fortune on their own without recognizing or acknowledging their connection to the larger community."

The dinner will feature food from Black farmers from Pittsburgh and New England and will take place on the set of *Radio Golf*.

Space is limited. For more information, visit TrinityRep.com/sundaydinner. ■

WHO'S WHO

THE ARTISTIC TEAM

AUGUST WILSON

Playwright

August Wilson (1945 – 2005) authored *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Radio Golf*. These works explore the heritage and experience of African Americans, decade by decade, through the 20th century and have been produced on Broadway, across the country, and around the world. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. His works garnered many awards including Pulitzer Prizes for *Fences* (1987) and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; as well as eight New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*. *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming*, and the musical satire *Black Bart and the Sacred Hills*. He received many fellowships and awards, including Rockefeller and Guggenheim Fellowships, the Whiting Writers Award, 2003 Heinz Award, 1999 National Humanities Medal by the President of the United States, and numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and in 2005, Broadway renamed the theater located at 245 West 52nd Street The August Wilson Theatre. Posthumously he was inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle.

JUDE SANDY

Director

Trinity Rep: A resident acting company member since 2016. Ebenezer Scrooge, *A Christmas Carol* (2019); Seymour, *Little Shop of Horrors*; co-director, *Deus*, *black odyssey*; *Othello*, *Othello*; *A Midsummer Night's Dream*; *Oklahoma*; *To Kill a Mockingbird*; *Blues for Mister Charlie*; *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.

MICHAEL MCGARTY

Co-Set Designer

In more than 30 years, productions at Trinity Rep include: *Macbeth*, *Pride and Prejudice*; *Like Sheep to Water*, or *Fuenteovejuna*; *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.

BARON E. PUGH

Co-Set Designer

Baron is happy to be joining Trinity Rep as a designer. A Boston-based scenic designer, Baron recently

received his MFA in Scenic Design from Boston University where he studied under James Noone.

Recent credits include: *Puffs*, The Know Theatre; *Marie and Rosetta*, The Three Musketeers, Greater Boston Stage Company; *Pass Over*, *Choir Boy*, *School Girls*, SpeakEasy Stage Company; *Breath & Imagination*, The Wiz, Lyric Stage Company of Boston; *God's Ear*, *Faithless*, *Ghosts*, *The Hothouse*, Boston University.

Upcoming: *Fences*, New Rep. Baron also serves as the Box Office Manager at Trinity Rep. For more information and other upcoming projects, please visit www.BaronPughDesign.com

YAO CHEN

Costume Design

Yao Chen is a costume and scenic designer with international design credits. **Recent USA design credits include:** *The Diary of Anne Frank* (2019), Indiana Repertory Theatre; *The Little Prince* (2018), Seattle Children's Theatre; *The Music Man* (2017), Berkshire Theatre Group; *Titus Andronicus* (2018), *The Merry Wives of Windsor* (2015), The Shakespeare Company of New Jersey; *Antony and Cleopatra* (2017), *Dr. Jekyll and Mr. Hyde* (2016), Orlando Shakespeare Theatre. She also spent four seasons at Orlando Repertory Theatre. **International:** *I Am Tai Ping Goat* (2015), Dong Gong Theatre, Beijing, China; *Amadeus* (2014), Theatre Espressivo, San Jose, Costa Rica. www.yao-chen.com

AMITH CHANDRASHAKER

Lighting Design

Theater: *Wives*, Playwrights Horizons; *A Human Being*, *Of a Sort*, Williamstown; *The Lucky Ones*, Ars Nova; *Boesman and Lena*, DD & Hewes Award, The Signature; *Blue Ridge*, The Atlantic; *Cardinal*, 2ST; *Twelfth Night*, The Public; *Fairview*, Soho Rep, Berkeley Rep, TFANA; *Fire in Dreamland*, The Public; *Her Requiem*, LCT3; *Seven Spots on the Sun*, HH Nom., Rattlestick. **Opera:** *The Flying Dutchman*, Houston Grand Opera; *Falstaff*, Opera Omaha; *The Scarlet Letter*, Opera Colorado; *Abduction from the Seraglio*, Atlanta Opera. **Dance:** Premieres by Alexander Ekman, Aszure Barton, Kate Weare, Liz Gerring, Cedar Lake Contemporary Ballet, Rennie Harris, Aalto Ballet Theatre Essen, Staatstheater Nürnberg, The National Dance Company of Wales, and The Royal New Zealand Ballet.

LARRY D. FOWLER, JR.

Sound Designer

Larry D. Fowler, Jr. is a three-time Barrymore nominated sound designer and is honored to be making a debut at Trinity Rep. **Recent design credits include:** *Dot*, People's Light; *Sunset Baby*, Azuka Theater; and *Hype Man*, Interact Theater. **Other theater credits:** Wilma Theater, Denver Center, Arden Theater, Theater Horizon, Geva Theater, Khaleah London Dance, ELeon Dance, and Danse 4 Nia. Larry is an imaging director for Healthcare Now Radio.com, music producer, and is currently a Sound Design Lecturer at The University of the Arts in Philadelphia.

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



ADDITIONAL STAFF

Assistant Directors Kevaghna Harvey
JaMario Stills
Vocal Coach Cloteal L. Horne
Music Consultant Michael Évora

THE CAST

TONIA JACKSON*

Mame Wilks



Off-Broadway: Pan Asian Theater. **Regional:** *Skeleton Crew, King Hedley II, Detroit 67, and Sty of the Blind Pig*, Kenny Leon's True Colors Theatre; *Gem of the Ocean, Radio Golf, Nacirema Society, and One Flew Over the Cuckoo's Nest*, Alliance

Theatre. Other theaters include: Penumbra (company member), Guthrie, Mixed Blood, Steppenwolf, Horizon Theatre, Theatrical Outfit, Center Stage, and American Stage, to name a few. **TV & Film:** *Atlanta, Black Lightning, The Resident, Greenleaf, Meet the Browns, If Loving You Is Wrong, Constantine, The Quad, House of Payne, and Let's Stay Together.* **Awards:** Five-time Suzi Bass Award nominee, one win for best ensemble for *Shakin' the Mess Outta Misery*. One Jeff Norton Award nomination.

RICARDO PITTS-WILEY*

Elder Joseph Barlow



Ricardo is an actor, playwright, composer, and director. **Trinity Rep:** He began his professional career at Trinity Rep in 1974 and appeared in *Brother to Dragons, A Christmas Carol, Tom Jones, Jumpers, The Little Foxes, Another Part of*

the Forest, Uncle Tom's Cabin, The Good Times Are Killing Me, Boesman and Lena, King Lear, Macbeth, Jonestown Express, Ma Rainey's Black Bottom, Fences, The Piano Lesson, "Master Harold"... and the boys, and The Cider House Rules. **Other:** He co-founded Mixed Magic Theatre with his wife Bernadette V. Pitts-Wiley in 2000 and was a 2017 Pell Award recipient. He is the author and lyricist for the musicals *Celebrations: An African Odyssey; Waiting for Bessie Smith; The Spirit Warrior's Dream; A Kwanzaa Song; Sara's Jukebox; Night's People; Man, Woman, Chaos; and The Well of Woman.* As a playwright he has written the Civil Rights dramas *Fate Comes Knocking* and *Reflections: Growing Up a Black Man in America*, as well as page-to-stage adaptations of *Moby Dick, Frankenstein, Don Quixote, The Red Tent*, and *Sweat and The Gilded Six-Bits* by Zora Neale Hurston. Some of the universities where he has taught theater include MIT, URI, and RIC.

OMAR ROBINSON*

Roosevelt Hicks



Trinity Rep: *Paw Sidin, black odyssey; The Hunchback of Seville.* **Regional:** *Rosencrantz and Guildenstern Are Dead, Romeo & Juliet, Tartuffe*, Huntington Theatre Company; *Hamlet, Much Ado About Nothing, The School for Scandal, The*

Comedy of Errors, Henry VIII, Pericles, Twelfth Night, Actors' Shakespeare Project; 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. **Other:** Omar is a member of Theatre Espresso, a social justice focused educational theater 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.

DEREKS THOMAS*

Sterling Johnson



Trinity Rep: Debut. **Off-Broadway:** *Ghost Stories: The Shawl & Prairie Du Chien*, Atlantic Theater Company. **Regional:** *Passing Strange*, Studio Theatre; *The Lily's Revenge, The Light Princess, The Donkey Show*, American

Repertory Theater. **International:** *The Imaginary Invalid*, Moscow Art Theatre. **Education:** MFA, A.R.T./MXAT Theater Institute at Harvard. BS, The Citadel. www.dereksthoas.com

JOE WILSON, JR.* ‡

Harmond Wilks



Trinity Rep: In 15 seasons, plays include: *The Prince of Providence, Marisol, The Song of Summer, black odyssey* (co-director and the role of Ulysses), *The Mountaintop, Oklahoma!* (IRNE Award), *Julius Caesar, Intimate Apparel, The Grapes*

of Wrath, Clybourne Park, Camelot, Yellowman, Cabaret, A Raisin in the Sun, A Christmas Carol, All The King's Men, The Fantasticks, Cherry Orchard, Topdog/Underdog (IRNE Award), *Ain't Misbehavin'* (IRNE Award), *Hamlet.* **Broadway:** *Iceman Cometh* (2018 Tony Nominated Best Revival) starring Denzel Washington, *Jesus Christ Superstar* (2000 Tony Nominated Best Revival). **Off-Broadway:** *Little Ham* and *Josephine's Song.* **Regional:** Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Ordway Music

Theatre, Children's Theatre Company, New Rep, and American Players. **Other:** MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group. He is on the board of the Manton Avenue Project, the South Side Cultural Center in Providence, RI, and The Center for Reconciliation.

MEG TRACY LEDDY*

Production Stage Manager

Trinity Rep: *A Christmas Carol, Marisol, black odyssey, Pride and Prejudice, Death of a Salesman, Faithful Cheaters, The Mountaintop, Arnie Louis and Bob, Julius Caesar, The Glass Menagerie, A Lie of the Mind.* **Regional:** *Top Girls, The Cave, And Moira Spins, Tiger Style*, Huntington Theatre Company; *KNYUM, 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).

JACKIE DAVIS*

Understudy for Mame Wilks



Trinity Rep: *Young Woman, Woman in Furs, Marisol; Benevolence, black odyssey.* **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.

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

‡ Trinity Rep Resident Acting Company member

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

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NEXT AT TRINITY REP

A Tale Worth Telling

Before Associate Artistic Director **Tyler Dobrowsky** began rehearsals for Trinity Rep's production of **A Tale of Two Cities**, adapted by resident acting company member **Brian McEleney**, he talked to Brian to find out more about Brian's interest in the Charles Dickens classic and how he approached adapting the novel to the stage.

Tyler Dobrowsky: What made you want to work on *A Tale of Two Cities* in particular?

Brian McEleney: I was looking to work on a piece that I felt would resonate in our particular moment in history. There is so much division and so much political tumult in our country and in the world in general, that I thought Dickens' novel might have something to say to us now. I've always loved this novel. The writing is passionate and poetic; the characters are full of life and specificity, and the overall impression you get from reading it is what it feels like to be caught up in the force of history, of not knowing what will happen next or how it's all going to turn out. The confusion, the anxiety, the partisan hatreds, the danger — it's all in there.

TD: Your adaptation is remarkably fleet and fast-paced, especially for such a dense story, and it also feels of a piece with Trinity Rep's historically actor-driven aesthetic... what was the process like turning such a classic text into a piece of theater?

BM: I've never really written a play before, so this project seemed foolhardy and over-ambitious. But as I thought about it I reflected that I've been in over 25 versions of a very successful Dickens adaptation. [Former Artistic Director] Adrian Hall's "fleet and fast-paced version" of *A Christmas Carol* was my model... and my inspiration to take this on. And I was also encouraged by the knowledge that all of Adrian's adaptations for Trinity Rep were done for this company of actors, in this particular aesthetic. I knew that I would have a group of collaborators who would understand my vision for how this production could come to fruition. A lot of it isn't on the page; it depends on vigorous acting, lively music, and inventive direction to make it come to life.

TD: You produced this at the Bread Loaf School of English two summers ago. What did you learn from that?

BM: I learned that it worked, for starters. There's virtually nothing in this piece that doesn't come from Dickens. I trusted the genius of his storytelling and the poetic power of his writing, and tried to not get in the way. I was encouraged to find that non-realistic staging let the audience use its imagination to create the world of the play. And I learned that music is a tremendously important element of this piece; it lifts the language into the higher realm of emotion and poeticism that Dickens' writing demands, and lends an air of contemporary immediacy to the production.

TD: You are also playing Dr. Manette in this production — which are you looking forward to most, working as the writer/adaptor or working as an actor in the play?

BM: I'm thrilled to be doing both! This is one of the wonderful things about being a member of the Trinity Rep acting company: you get opportunities that you would never have in other institutions! The challenge of rewriting and editing during the process while at the same time playing a complex dramatic character like Doctor Manette seems really exciting... and daunting! There are very few models for the process we're about to enter, and — who knows? — it might turn out to be a disaster, and we'll all wish I was only doing one job at a time. But it may turn out to be wonderful; it will certainly be a great adventure. At the very least, I know I can count on your direction and support, as well as the support of all my colleagues in the acting company and on the design team.

TD: Anything else you want us to know about the show?

BM: I certainly want to assure people that they won't need to be familiar with the novel to appreciate the production. And also that it won't be a dusty museum piece. I was constantly thinking about our contemporary world as I wrote this adaptation, and tried to make that come through in the writing. I hope it will! ■



A BRILLIANT STORYTELLER: Last season Brian McEleney gave a tour-de-force one-man performance as the Poet in An Iliad, Lisa Peterson and Denis O'Hare's adaption of Homer's *The Iliad*, translated by Robert Fagles. PHOTO BY MARK TUREK

Actor, Dancer, Designer, **Director!** **Josiah Davis** **Puts It All Together**

Josiah Davis wears many hats. In addition to his studies as a third year student in the Brown/Trinity Rep MFA program in directing, which combines in-depth classroom work and an ongoing relationship with a working theater, his professional experience includes everything from actor to projection, sound, and lighting designer to video editor. On top of that, he is also the Associate Artistic Director at On The Verge Summer Repertory Theatre in Santa Barbara, CA.

Audrey Rowland: Tell me more about how you chose a path in directing.

Josiah Davis: My introduction to directing was at UCLA, where I went as an undergraduate for acting. The first thing I saw there was *Purgatorio*, at UCLA's international theater festival, which was loosely adapted from Dante's *The Divine Comedy* by Romeo Castellucci and the Societas Raffaello Sanzio and directed by Romeo Castellucci. I realized that there's way more to theater than I knew, so I applied for UCLA's directing continuum, and went through that training. I have a big dance background and a lot of visual art is part of my experience, too. I found that directing was a way that I can channel everything I do into something, versus acting, which was more personal. I still



love acting, but directing lets me use my whole body. Creating an ecosystem, with the actors, with the designers, with the stage manager, with production, to create something that is in harmony and in alignment is invigorating to me.

AR: How would you describe your time at Brown/Trinity Rep?

JD: My time at Brown/Trinity Rep is defined by the people that I met. One of the joys of directing is finding collaborators, and people that come together to accomplish an idea. The program does a great job introducing you to people that will be lifelong collaborators and/or mentors to you. That's what I'm excited about — that I have been able to meet these people and have them in my community.

AR: Your thesis production is David Adjmi's *Marie Antoinette*. What drew you to this play specifically?

JD: I picked this production because it's going to be done in the Pell Chafee Performance Center, which was originally a bank. To put this queen in a place of money, and to crack that open, to create a new understanding in that same space is something that I'm excited to do. The play's also going to be produced in February 2020 — an election year. We need to be thinking about the figures that are in power, who put them there, why they're there, and if they're fit to be there. Then the story's also complicated because Marie Antoinette was a person herself — someone who was groomed to be in this position, to be a queen. So what does it mean to be a woman in power, to have all of those pressures put on you?

Marie Antoinette runs Feb. 27 – March 8. Tickets are available at TrinityRep.com or (401) 351-4242.

PICTURED ABOVE. L TO R: Kalyne Coleman, Cloteal L. Horne, Anwar Ali & Ricardy Fabre in Brown/Trinity Rep's production of *How We Got On* by Idris Goodwin, directed by Josiah Davis last spring. PHOTO BY MARK TUREK

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photos left to right: Kingston Chamber Music Festival; Trinity Repertory Company (by Mark Turek); The Steel Yard (by Force 4 Photography).

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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 program — a tuition-free, three-year program that is one of the leading actor and director training programs in the world.

LOCALLY MADE

Trinity Rep's celebrated resident acting company members make Providence their home and are proud to be a part of this 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 creative work and organization.

Community connections are made and strengthened daily through robust education and engagement programs. In a single season Trinity Rep's educational programs reach more than 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 more than 275 artists, educators, and administrators, the organization generates over \$13 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.

OUR MISSION

Trinity Rep's mission is to reinvent the public square with dramatic art that stimulates, educates and engages our diverse community in a continuing dialogue.



OUR VALUES

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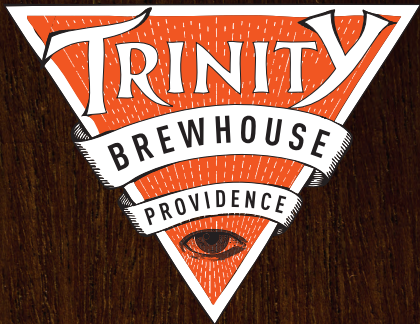
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EQUITY, DIVERSITY, AND INCLUSION PLEDGE

At Trinity Repertory Company, we commit to struggle together for equity, diversity, and inclusion. Acknowledging the inequitable structures established by the dominant culture, and Trinity Rep's participation in these unjust systems, we make the following pledges:




- We pledge to welcome all people into Trinity Repertory Company, regardless of their race, class, religion, country of origin, immigration status, (dis)ability, age, gender identity, political affiliation, sexual orientation, or genetic information.
- We pledge to become inclusive at every level of our organization.
- We pledge to create and sustain equitable hiring practices, responsive work environments, and mindful institutional planning.
- We pledge to be a brave space that explores truth, pursues hope, and fosters mutual understanding.
- We pledge to tell stories that reflect our community. ■

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- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, Mon.–Fri.
- **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.
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- **Firearms and weapons are not allowed on the premises.** The only persons allowed to carry firearms into our buildings are credentialed local, state, and federal law enforcement officers with proper ID.
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- **Children age five and over** are welcome at performances—age two and over for *A Christmas Carol*. Younger children will not be admitted.
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CLOCKWISE FROM TOP LEFT: CAESAR! TICK, TICK...
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PHOTOS BY MARK TUREK



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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 *Macbeth*, *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 has been with Trinity Rep since 2003. Directing credits at Trinity Rep include: *Little Shop of Horrors*; *Into the Breeches!* (world premiere); *Midsummer Night's Dream*; *Julius Caesar*; *A Flea in Her Ear*; *A Christmas Carol*; *Love Alone*

(world premiere), and *It's a Wonderful Life*. He has worked at other theaters including: A.R.T./Oberon (upcoming), Asolo Rep, Gamm Theater, PlayMakers/UNC, and The Public Theater. He oversees Trinity Rep's new play development initiatives, where he's commissioned writers such as George Brant, Charise Castro-Smith, Jackie Sibbles Drury, and Lauren Yee, as well as the *New York Times* best-seller, *The Prince of Providence* by Mike Stanton. He founded Trinity Rep's summer program for children, the Young Actors Summer Institute (YASI), and, in partnership with Rhode Island Latino Arts, created Teatro en el Verano, the theater's free, mobile, bilingual summer series. He has taught at NYU's Tisch School for the Arts, Brown/Trinity Rep MFA program, and Rhode Island College. Tyler 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 from Brown and his BA from Holy Cross. He lives in Providence with his wife, Taibi.

LAURA SMITH

Production Director



Ms. Smith is in her 23rd 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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Fade

by Tanya Saracho • Dec. 5, 2019 – Jan. 5, 2020

August Wilson's *Radio Golf*

Jan. 30 – Mar. 1, 2020

A Tale of Two Cities

by Brian McEleney, based on Charles Dickens' novel • Feb. 20 – Mar. 22, 2020

Sweat

by Lynn Nottage • April 2 – May 3, 2020

Sweeney Todd:

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PICTURED L TO R: ERICK BETANCOURT, SCOTT AIELLO & CHARLIE THURSTON IN *THE PRINCE OF PROVIDENCE*; JULIA LEMA, CLOTEAL L. HORNE & JACKIE DAVIS IN *BLACK ODYSSEY*; A YOUNG ACTORS SUMMER INSTITUTE PERFORMANCE • PHOTOS BY MARK TUREK

We are Rhode Island.

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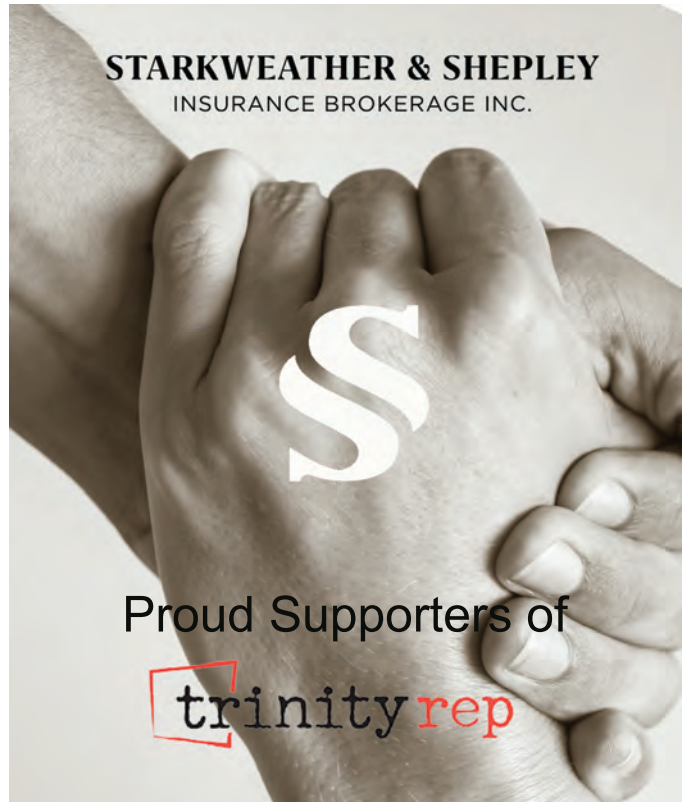
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Meet Arimelec Oquendo, a Standout Usher

by Audrey Rowland

The first time Arimelec Oquendo came to Trinity Repertory Company, he was in fifth grade, on a school trip to see a Project Discovery performance of *A Christmas Carol*. Among the many people that made that experience possible were the ushers, who made sure that everything was in place for the kids to enjoy the show. Oquendo did; he remembers the day as "full of joy." In addition to classes as a senior at Rhode Island College, Oquendo is also an usher at Trinity Rep himself, where he helps others to enjoy themselves as much as he did. Between the 2018-19 Season and the end of this season's *The Prince of Providence*, Oquendo has completed 18 volunteer usher shifts, an exceptional number compared to the 10 shifts required of each usher per season.

"As an usher," he says, "I get to answer patron questions, hand out programs, help find seats, and strive to provide the best Trinity Rep experience every time I'm there." The Trinity Rep experience starts when an audience member enters the theater doors. As Usher Coordinator Steve Lehrer notes, "Our volunteer ushers are always among the first people that our patrons at Trinity Rep interact with." Front of House Manager Bradly Widener couldn't agree more. "From seating our patrons to providing an extra set of eyes and ears to our front of house staff," he notes, "our ushers are an integral part of our team."

It's not easy to balance the stress of student life with ushering, but through careful scheduling and time management, Oquendo makes it work. Despite the logistical difficulties of ushering so often, the opportunity it provides to help others is priceless. "The number of people I help find seats every show is amazing," Oquendo says. As his completed shifts pile up, that cumulative number of patrons seems even more incredible. At Trinity Rep, we care about everyone's experience, and so we're grateful for our volunteers, who help make each patron's time with us special. Thank you, Arimelec!

To find out more about volunteer ushering at Trinity Rep, visit www.trinityrep.com/volunteer/. We hope to see you at the theater! ■

Out Into the World

Where are Trinity Rep's former interns now?

by Caitlin Howle

Since the late 1990s Trinity Rep's internship program has featured season-long, on-the-job training in production, artistic, and administrative aspects of the theater. Over the years, many of our interns have impressed us with their success in the theater community, and we could not be more proud. In addition to interns who stayed at Trinity Rep as full-time employees — three of whom are now part of senior management — here are just a few who are currently working around the country.

Sascha Paladino (1998-99, education) is currently serving as a TV writer and producer at the Walt Disney Company, whose credits include *Doc McStuffins*, *Miles from Tomorrowland*, and *Mira, Royal Detective*.

Maria Manuela Goyanes (2000-01, literary) Maria was recently named the artistic director of Woolly Mammoth in Washington, DC. Before that, she was director of producing and artistic planning at The Public Theater. She also worked for Trinity Rep from 2001-04.

Nigel Smith (2002-03, education) works as artistic director at The Flea Theater in New York City. His theater work includes productions at Classical Theatre of Harlem, HERE Arts Center, New York Fringe Festival, and The Public Theater.

Rachel Tischler (2003-04, general management) works as the general manager at Goodspeed Musicals. She has also worked as an attorney.

Natalie Jankowski (2009-10, external relations) is now the assistant director of communications at Columbia University. She also worked at McCarter Theatre Center as their assistant director of marketing.

Kristin Idaszak (2009-10, literary) is the artistic director and co-founder of Cloudgate Theatre in Chicago. Her plays have been produced across the country, including Pasadena Playhouse, Cleveland Play House, Ensemble Studio Theatre, and La Jolla Playhouse's WOW festival.

Meredith Pederson Cooper (2010-11, education) serves as director of education at Raleigh Little Theatre. Before that, she was associate education director at Lexington Children's Theatre in Kentucky. She also is the managing editor of *TYA Today*.

Leonard Luveria (2011-12, stage management) is the production manager for The New School in New York City.

Camron Parker (2011-12, general management) currently serves as associate general

manager at the Atlantic Theater Company in New York City.

Meagan Garcia (2013-14, stage management) is a company manager for Boston's Huntington Theater Company.

Rodney Witherspoon II (2015-16, development) returned to Providence as an MFA candidate in the Brown/Trinity Rep program in acting and is set to graduate in 2021.

Caley Chase (2016-17, development) is the assistant to the artistic director at the Huntington Theater Company.

From coast to coast we're seeing the continued success of our interns and are honored that they chose to begin their careers here at Trinity Rep. ■

Know someone looking to learn more about the theater? We are now accepting applications for our 2020-21 Season internship class. Details can be found at www.trinityrep.com/interns.



2019-20 INTERNS: pictured left (from top) are Devin Gately, Brown/Trinity Rep; Ashmita Malkani, stage management; Audrey Rowland, marketing; and Grace Mitchell, costumes; center (from top) are Daniel Fine, sound; Blake DeVaney, development; and Zö Pezzano, graphic design; right (from top) are Shanel LaShay Smith, artistic management; Joi Wright, education; and Erin Butts, lighting. PHOTO BY FORMER INTERN MAX SNYDER

Registration Now Open for Trinity Rep's Spring & Summer Programs FOR KIDS GRADES 1-12

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YOUNG ACTORS

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Each year, high school students from around New England are invited to submit their own ten-minute play to Trinity Rep's Write Here! Write Now! student playwriting competition. Scripts are evaluated and four winners chosen. Every student who submits a play receives written feedback from the judges to help improve their skills, and teachers can use a Study Guide in their classroom to help students learn about playwriting. The winning students are honored at a special event at the theater, and their plays are given a staged reading by Trinity Rep actors.

Submissions for the 2020 contest will be accepted through **March 9**, and winners will be announced on April 6. The winners' work will be showcased at the Write Here! Write Now! Festival on May 4, 2020. More information can be found at trinityrep.com/whwn

Radio Golf in the Classroom

For all of Trinity Rep's Project Discovery student matinee productions, our education staff creates a study guide for teachers to utilize in their classrooms. This year, August Wilson's *Radio Golf* is our educational centerpiece show. This means that in addition to the full study guide, tickets come with free workshops in the classrooms and a behind-the-scenes video guide. Here is a sample activity from this study guide:

Election

- **Age Range:** Good for Grades 7 - 12
- **Materials Needed:** Poster boards, cameras and stickers (optional)
- **Number of students:** 6–30 (or school-wide!)
- **Description:** Model good civic engagement by running an election in your classroom or school. Students can engage as the candidate or support staff. Have fun with it — using campaign platforms that are school specific or entirely wacky.
- **Instructions:** Split the class into teams of 3 - 4 students. Have them nominate a candidate who will represent them in the election. The other team members are researchers, pollsters, chiefs of staff, and public relations/social media managers.
- **Actions:**
 - Come up with a catchy slogan for the candidate.
 - Create three talking points that define their campaign
 - Write an 30-second “elevator pitch” to introduce the candidate.
 - Design and make posters to hang up
 - Film a commercial (include citizens who support the candidate) to play on smartboard or TV
 - Hold a debate between the candidates — have the moderator come up with questions that can be serious or light-hearted.
 - Vote!
- **Helpful Tips:** If running as themselves is too scary, encourage students to make a character with a distinct voice, mannerisms, and values. Perhaps use literary characters as inspiration, like Harmond Wilkes from *Radio Golf*.
- Support staff could poll classmates around the school to find out issues important to them
- Use social media — what does the candidate's Instagram look like? Could you create a meme to make them go viral?
- If you are in a high school, consider running a voter registration drive in the cafeteria. Create a public service announcement to get out the vote.
- **Questions?** Would you like one of Trinity Rep's teaching artists or actors to run a public speaking exercise in your school before you begin? Email education@TrinityRep.com.

BELOW: Teaching artist Jackie Davis (L) leading a classroom workshop.



Project Discovery Gala **Raises Money, Awareness, and Spirits**



On November 14, Trinity Rep's Project Discovery Gala, hosted by Angela Brazil and Stephen Thorne (left) was a joyous celebration of the impact of arts education on our lives. Students, actors, and artists shared powerful stories of connection and transformation, and the audience was treated to songs, poems, and vignettes from upcoming and past performances. Including the proceeds raised during a live auction at the event — handled brilliantly by Joe Wilson, Jr. (right) — the Project Discovery Gala raised over \$75,000 in support of Trinity Rep's arts education programs.



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Also in November, Curt Columbus and Nate Watson led a four-day trip to New York City for a group of 20 travelers. Tour participants saw four shows (*Betrayal*, *Scotland PA*, and parts 1 and 2 of *The Inheritance*), enjoyed special insights from artists (including Rhode island native Andrew Burnap, one of the leads in *The Inheritance*), surprise guests (like Rebecca Gibel and former company member Dan Butler), and had lively conversations about the plays that extended late into the evening. Travelers stayed at the Kimpton Muse Hotel near Times Square, and got to see Kehinde Wiley's sculpture *Rumors of War* before it was relocated to Richmond, VA. Trinity Rep has organized group travel opportunities since 1984, and typically offers two trips per year. For more information, visit www.TrinityRep.com/travel.



Travelers stayed at the Kimpton Muse Hotel near Times Square, and got to see Kehinde Wiley's sculpture *Rumors of War* before it was relocated to Richmond, VA. Trinity Rep has organized group travel opportunities since 1984, and typically offers two trips per year. For more information, visit www.TrinityRep.com/travel.

PICTURED AT THE TABLE, L TO R: Actors Carla Martinez, Rebecca Gibel, Dan Butler, and Richard Waterhouse with travelers Mary Foote and Susan Gonsalves. **LEFT:** Curt Columbus and guests enjoy a post-show reception at the Roundabout.




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Upcoming Events

YASI on Sale Registration Now Open

Trinity Rep's Young Actors Summer Institute programs range from one to four weeks long, with unique classes for students in grades 1-12+. More information on page 36 or at TrinityRep.com/yasi



Context & Conversation for *Radio Golf* February 10

Join us for "Who Defines 'Community Investment'?" a conversation about issues related to Trinity Rep's production of *Radio Golf* in conjunction with Community Partner West Elmwood Housing Development Corporation. Monday, February 10, 2020, from 6:00 – 8:00 pm, at West Elmwood Housing Development Corporation's Sankofa Community Room, 70 Westfield St., Providence.



Radio Golf Book Club February 20

Join Trinity Rep staff and book lovers in a lively discussion about *How I Learned What I Learned*, Wilson's autobiographical one-man play, hosted by our book club partner, Symposium Books, at 240 Westminster St. Providence. Copies of the play may be purchased at Symposium Books.

A Tale of Two Cities February 20 – March 22

By Brian McEleney, based on the novel by Charles Dickens
Directed by Tyler Dobrowsky

Against the tumultuous backdrop of social and political upheaval emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation fuses the late 18th century with the contemporary, bringing the epic and universal face to face with the intensely intimate and personal. "The best of times and the worst of times" are brought to vivid and musical life on stage in this remarkable approach to the time-honored classic.



Marie Antoinette February 27 – March 8

By David Adjmi and directed by Josiah Davis
A production of the Brown/Trinity Rep MFA programs in acting and directing presented in the Pell Chafee Performance Center, Citizens Bank Theater at 87 Empire Street, Providence. More information at TrinityRep.com/mfashows.

Context & Conversation for *A Tale of Two Cities* March 9

Join us for "Only Connect," a conversation about issues related to Trinity Rep's production of *A Tale of Two Cities* in conjunction with the Matthewson St. Church and 134 Collaborative, from 6:00 pm – 8:00 pm at Matthewson St. Church, 134 Matthewson Street, Providence.

Write Here! Write Now! Deadline: March 9

New England high school students are invited to submit an original ten-minute play to the Trinity Rep's annual student playwriting competition. Submissions for the 2020 contest will be accepted through March 9, and winners will be announced on April 6. The winners' work will be showcased at the Write Here! Write Now! Festival on May 4, 2020. More information can be found at TrinityRep.com/whwn or on page 36.



Spring Classes Start March 17

Registration is open for spring session classes for students in grades K-12 begin until they are filled. Classes are held after school or on the weekends for children of 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.

2020-21 Season Announcement March 18

Watch for the announcement of the six plays that, together with the previously-announced revival of *The Prince of Providence* and our 43rd production of *A Christmas Carol*, will make up the 2020-21 Season at Trinity Rep. Become an Early Bird subscriber by March 8 to get the highest savings, best seats, and be the first to hear the season lineup. ■



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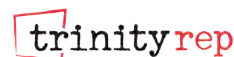
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Directed by Jude Sandy • Dowling Theater

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

AUGUST WILSON'S **RADIO GOLF** • Jan. 30 – March 1, 2020

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

KEY TO CALENDARS

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NG Next Generation **OC** Open Captioned **SF** Sensory Friendly

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A TALE OF TWO CITIES

By Brian McEleney

Based on the novel by Charles Dickens

Directed by Tyler Dobrowsky • Chace Theater

Against the tumultuous backdrop of social and political upheaval emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation fuses the late 18th century with the contemporary, bringing the epic and universal face to face with the intensely intimate and personal. "The best of times and the worst of times" are brought to vivid and musical life on stage in this remarkable approach to the time-honored classic.

A TALE OF TWO CITIES • February 20 – March 22, 2020

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

SWEAT

By Lynn Nottage

Directed by Christie Vela • Dowling Theater

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

Sponsored by BROWN

SWEAT • April 2 – May 3, 2020

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

TRINITY REP STAFF

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Director of Community Engagement Michelle Cruz
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Met School Intern Ajula Van Ness-Ottunu

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