

trinityrep

A Tale of Two Cities

by Brian
McEleney

BASED ON THE NOVEL
BY CHARLES DICKENS



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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. Lapidés Artistic Director

Tom Parrish

Executive Director

A Tale of Two Cities

by Brian McEleney • based on the novel by Charles Dickens

THE ARTISTIC TEAM

Directed by **Tyler Dobrowsky**

Music Direction & Original Music by **Joel Thibodeau**

Set Design by **Eugene Lee**

Costume Design by **Toni Spadafora**

Lighting Design by **Kate McGee**

Sound Design by **Peter Sasha Hurowitz**

Production Stage Managed by **Kristen Gibbs***

February 20 – March 22, 2020

in the Elizabeth and Malcolm Chace Theater

Sponsored by  **Navigant**
CREDIT UNION

Many thanks to **The Providence Public Library**
for its assistance on this production.

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

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PICTURED ON THE COVER: RACHAEL WARREN
COSTUME BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

THE CAST (in alphabetical order)

Monsieur Defarge **Stephen Berenson****

Ensemble **Rudy Cabrera**

Marquis, Ensemble **Matt Clevy***

Mr. Lorry **Tim Crowe****

Ensemble **Jackie Davis***

Miss Pross, Ensemble **Rachel Dulude***

Sydney Carton **Daniel Duque-Estrada****

John Barsad, Ensemble **Jotae Fraser**

Lucie Manette **Rebecca Gibel****

Charles Darnay **Taavon Gamble***

Doctor Manette **Brian McEleney****

Ensemble **David Rabinow**

Madame Defarge **Rachael Warren****

Musicians **Christopher Sadlers, Joel Thibodeau**

A Tale of Two Cities is 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

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

DEAR FRIENDS

FROM THE
EXECUTIVE DIRECTOR



WELCOME TO TRINITY REP'S

production of *A Tale of Two Cities*, in a brilliant, new adaptation by our longtime company member, Brian McEleney. Dickens' master literary work, first published in 1859, is known to be the best-selling novel of all time. Its popularity could be explained by the story alone, being an epic work of fiction that spans two continents and several decades. But this *Tale* is so much more than that.

I don't generally dedicate much of my letter to the source material for the play we are producing, but Dickens' first sentence lives in all of Western literature as one of the finest. It encapsulates the sweep of the novel to come, yet it also acts as a philosophical thesis statement, one that begins the story from a place of moral and historical consideration that is rare in the form. It goes like this:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going to Heaven, we were all going direct the other way — in short, the period so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

So, it is the point of view, the ability of the author to place his story not only in its time, but also in the flow of human history. This introductory line also encapsulates why we've chosen to produce this adaptation, at this particular time. Dickens' story holds so much that is relevant to our current historical moment, that it bears repeating in this moment. At the same time, none of the events of the novel is literally connected to events of today, but its words ring bells in our minds that we cannot help but hear in the light of today. And the story is compelling, its message of honor and sacrifice so profound, that it needs to be told right now.

McEleney's adaptation highlights the things that are so resonant to our current moment, which also makes it important to see onstage. His stage directions suggest the library setting as the place that will contain the stage story (here rendered scenically as the Providence Athenaeum, by the great set designer, Eugene Lee), and I find it a particularly powerful location for this tale of revolution. After all, revolutions always have books as objects that take on greater significance after they occur; whether they underpin the founding of a new nation, or they fuel the literal fires of ignorance, they are always there.

I am also keenly aware that all of our plays this spring feature narratives of history and justice. This is, undoubtedly, also a function of the time in which we live. We crave for justice, we feel the pull of history and its inevitability. Whatever the cause, I invite you to consider these connections as you watch our spring season.

Enjoy the grandeur that is our *Tale of Two Cities*. I look forward to talking with you about the production, and to seeing you at the theater.

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

THEATER AT ITS ROOT IS

a literary art form. Each production you see at Trinity

Rep begins with a written script. It is from that script that Trinity Rep artists create the productions you come to see and enjoy — taking the words on the page and bringing them to vivid, magical life. In this case, Brian McEleney has used the words of Charles Dickens' time-honored classic and adapted them into a play, further deepening the literary connection of this specific production.

A few years ago, the National Endowment for the Arts issued a research report titled "The Arts and Civic Engagement: Involved in Arts, Involved in Life." That research found that readers and arts participants are more than twice as likely to volunteer in their communities. Half of all performing arts attendees volunteer or do charity work, compared with less than 20% of non-attendees. And for literary readers, the volunteer rate is 43% — nearly three times greater than for non-readers. These patterns are independent of education level, age, gender, and ethnicity.

A Tale of Two Cities attracts both literary readers and performing arts attendees, and it will certainly serve to generate civic engagement — dialogue, volunteerism, and activism. It is after all a story of revolution. Many of us read the novel in school, and as part of the school curriculum, area students will see this production through Trinity Rep's hallmark Project Discovery student matinee program. 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.

Great theater reflects our time, and you are central to its creation and the evolving story of our community. Subscribing is the most fulfilling and financially beneficial way for you to engage in and experience Trinity Rep, and we invite you to join us as a subscriber to the upcoming 2020-21 Season (Early Bird subscription rates are available through March 8). With six play packages beginning at only \$114 (that's less than the cost of a single Broadway ticket), there are options for every lifestyle and budget. In addition to guaranteeing yourself memorable evenings out and saving up to 33% off, as a full season subscriber, you get the best prices; the best seats; money-saving restaurant and parking discounts; exchange privileges; advanced, discounted access to *The Prince of Providence* and *A Christmas Carol*; and a host of other great benefits to make your theatergoing easy, flexible, and rewarding. Performances regularly sell out, so subscribe today! Stay tuned for the announcement of your 2020-21 Season on March 18.

Thank you very much for coming. 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!

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JOIN OUR EMAIL LIST for updates, behind-the-scenes info, and special offers. Join at TrinityRep.com.

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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

Getting to Know the Director

A conversation with Tyler Dobrowsky

by Shanel LaShay Smith

Shanel LaShay Smith: What does theater mean to you? Why is it important?

Tyler Dobrowsky: I've been making theater for 25 years, and it's probably meant different things to me at different times of my life. I think I can say, now, happily, that theater is in many ways both my vocation and my passion. It's something I work on every day, it's something I think about and talk about almost all the time, and it's something that takes skill, time, patience, and hard work, just like any job. It's also the thing I get the most excited about. (My wife is a director, as well, so in some ways it's the family business.)

I think theater is important for a million reasons: there's a sense of communion and community among the audience when they're watching a play that is elemental and necessary. I think it's the most foundational piece of storytelling humankind has come up with, and after the internet, TV, and movies are all gone, we'll still have theater. I think for all those reasons theater remains essential to our society.

SLS: As the former director of education at Trinity Rep, what began your shift from education to directing?

TD: I've loved directing since high school! That's when I directed my first scene. When I went to college, I took some directing classes, and LOVED it, especially being able to work on all the different parts of the play, not just acting, but the set, the costumes, the lights, the sound...it really fired all the neurons in my brain, and I got such a rush from it. Then I did a lot of work teaching and directing young people here at Trinity Rep, and that led me to assist on a few shows.

I was doing a lot of scene study work with children and adults, so I was figuring out how to be an acting coach, which is part of what a director does. I would often have to direct various children's shows (*Super Babies Save Halloween* was a personal favorite), but I was still directing, and working with no

money and very little resources, trying to make these small kid shows into something special. All the while, I was observing and assisting Curt Columbus, Brian McEleney, Laura Kepley, and Amanda Dehnert on their shows at Trinity Rep, and trying to absorb as much as I could. In the winter of 2011 Curt asked me to co-direct a production of *It's a Wonderful Life: A Live Radio Play* with him and when we brought it back the next year, I handled the remount with a new cast. That was my first time directing on the mainstage. After that I worked on Deb Salem Smith's production of *Love Alone*, and then after that — the big one — *A Christmas Carol*. Those were my first professional shows.

SLS: How would you describe yourself as a director?

TD: I think I'm collaborative. I used to think directing was being very authoritative, or telling everyone what to do, and over the years I've realized it is actually about listening to everyone else's ideas. It's always good to have a firm, clear idea of what you're going for, of course, but often, if you have good actors and good designers, they will generate a lot of even better ideas for you, so you should listen to them!



SLS: What is it like directing a show for the same theater where you are also the associate artistic director and director of new play development?

TD: I love working at Trinity Rep. I know the actors and the staff so well, there's shorthand for how we get things done that makes things quite easy. I get to sleep in my own bed every night, so there's a lot of positive factors! The downside is that I keep doing my day job while I'm directing, and that can fry my brain a little. When I work somewhere else, I'm keeping an eye on what's happening back here, but I can mostly focus on the show I'm directing. Working on a show at Trinity Rep means I'm doing both jobs at once. They are both FUN jobs of course, but they are still both JOBS.

SLS: Why was *A Tale of Two Cities* programmed into this season? How do you plan to tie the themes of the story to our current world?

TD: Curt and I both saw Brian McEleney's production of *A Tale of Two Cities* at Bread Loaf in Vermont in 2018 and thought it was an excellent adaptation. We knew we wanted to do a classic play in this slot, but after doing Shakespeare the past few years we wanted to take a break from the Bard. Plus, it's a rip-roaring adventure, full of romance, revolution, and history! Who could resist?

As far as tying it to modern day... honestly, I didn't have to work that hard! The set and costumes are modern, which always helps, though with nods to the period of the late 18th century, and then I think the themes present in the book: revolution, division, or societal upheaval, all feel VERY familiar to our modern audiences. We're living through incredibly, historically divisive times! It's not QUITE as bad as the French Revolution, but some of the language in the book and in the play doesn't sound too far off from cable news these days!

SLS: How do you prepare to direct a show?

TD: I read the play a few times, and in this case the book as well, then I talk with my designers about ideas I have, and ideas they have. I usually like to do some script analysis, so I can be helpful for the actors when they have questions about a line or a scene, and I also like to have a sketch of the transitions as well... nothing can sink a show like bad transitions, so I like to work that out beforehand.

SLS: What piece of this production do you feel will help propel your version of the story forward the most in the eyes of the audience?

TD: I think the music will be the thing people talk about the most: the original songs written and performed by Joel Thibodeau. ■

Tyler Dobrowsky (top right) & playwright Brian McEleney (center), along with actors, staff & guests at the first rehearsal of *A Tale of Two Cities*,

The Tale Itself: A Synopsis

by Audrey Rowland

A *Tale of Two Cities* is a big story set in a sweeping world, where people try their best in a political and economic system that does not make it easy to be a good person.

In 1775, Lucie Manette is reunited with her father, the haunted Dr. Manette, newly released from the infamous Bastille fortress in Paris. The pair flee France in crisis and share a boat with the wry, but kind, Charles Darnay on their way to England. Five years later, when Darnay stands accused of treason, Lucie and the Doctor attest to his good character. After some skillful legal maneuvering, Sydney Carton — a prison official and a known drunk — wins Darnay an acquittal, saving him from the death penalty.

Despite Carton's intercession on Darnay's behalf, and despite the strange physical similarity between the two men, Darnay and Carton soon realize that they do not care for each other at all. They do, however, care deeply for Lucie Manette. This leads Darnay to propose, and to reveal his family secret: although he has disowned his inheritance, he is a member of the elite Marquis family. Lucie accepts his proposal, and they soon have a daughter, Little Lucie. However, Lucie is still committed to helping Carton cast off his bad habits, like over-drinking, and embrace his best self.

Meanwhile, in France, the lord Marquis has trouble of his own. After accidentally running over a child in his carriage, killing him instantly, the Marquis responds to the shock and horror of the

locals with disinterest. The next day, the Marquis is found with a knife in his heart and a note, written by the child's father, Gaspard, taking responsibility for the lord's murder. At the advice of Monsieur Defarge and his wife, Madame Defarge, prominent leaders in the French Revolution, Gaspard resists arrest, and the revolution begins in earnest.

Darnay returns to France, where his true identity is discovered, and he is arrested for his status as an aristocrat. At the trial, Monsieur and Madame Defarge use a note that Dr. Manette wrote in prison, condemning the Marquis and his descendants as evidence against Darnay. Dr. Manette's pleas on behalf of Lucie's husband are ignored, and Darnay is sentenced to death. This devastates Lucie, but with her daughter in mind, she is determined to save her family.

Carton, Lucy's former suitor, is determined to help her. With the help of Barsad, one of his friends, Carton sneaks into the jail where Darnay is held. The two switch clothes, and Carton drugs Darnay. Carton remains behind in Darnay's clothing, and a surprised Barsad carries the unconscious Darnay out of the prison and back to his family. A shocked and grateful Lucie, Darnay, and daughter return to England as quickly as possible. Darnay's escape heightens tensions within the revolutionary camp, and Madame Defarge is killed. In response, Monsieur Defarge stops the search for Darnay and his family to mourn his loss.

In the prison, a seamstress jailed alongside Darnay sees through Carton's deception and blesses him for his sacrifice. Carton walks to the guillotine and reflects on the love that Lucie introduced to his life. ■

Illustration by Hablot K. Browne (Phiz)
for *A Tale of Two Cities*, 1894



WHO'S WHO

THE ARTISTIC TEAM

BRIAN MCELENEY* ‡

Playwright, Doctor Manette



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

Angels in America, *Long Day's Journey Into Night*, *The Merry Wives of Windsor*, *The Threepenny Opera*, *Cherry Orchard*, *Amadeus*. **Director:** Over 25 productions as Trinity Rep Associate Director, including *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.

TYLER DOBROWSKY

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. As Trinity Rep's director of new play development, 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.

JOEL THIBODEAU

Music Director/Composer, Musician

Joel Thibodeau is a songwriter making his debut theater collaboration with Trinity Rep. His band, Death Vessel, signed to Seattle's Sub Pop Records and London's ATP Recordings releasing albums *Stay Close*, *Nothing is Precious Enough for Us*, and *Island Intervals*. He has performed throughout North America and Europe supporting a number of artists, including Iron and Wine, José González, Beck, St. Vincent, and Jónsi (Sigur Rós). His music has been featured in *The New York Times*, *Rolling Stone*, and on NPR, which has said "His eerily high voice sounds equally suited to basement-bound laments and celestial explorations." Berlin born and Maine bred, he's lived primarily in Providence since 1998.

EUGENE LEE

Resident Set Designer

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

TONI SPADAFORA

Costume Designer

Toni Spadafora is a designer and artist who has worked on Broadway, in regional theater, opera, commercials, television, film, and even in football stadiums — having costumed the opening and

closing ceremonies for the 1984 Summer Olympics in Los Angeles. She has also worked in the fashion industry managing the Los Angeles atelier of Bob Mackie as well as designing for retailers Chico's and Lane Bryant. Her mixed media fine artwork has been shown at many galleries in MA. She is thrilled to be doing her 11th production here at Trinity Rep.

KATE MCGEE

Lighting Designer

Kate McGee is a trans* lighting and scenic designer. **Brown/Trinity Rep:** *These Seven Sicknesses*, *An Acorn* (set and lights), *Neva*. **New York:** *My Lingerie Play*, Rattlestick Playwright's Theater; Gillian Walsh's *Fame Notions*, Performance Space New York; *50/50 old school animation*, Under the Radar, The Public, Volks Theater, Munich; *Early Plays*, New York City Players/Wooster Group, Henry Hewes Award nomination, with Aaron Deyo; *Masculinity Max*, The Public Theater; *Sound House*, New Georges; *A Hunger Artist*, Sinking Ship Productions; *Kidnap Road*, La Mama. **International Concert Tours:** *Emily's D+ Evolution World Tour* for Esperanza Spalding. **Regional:** *Life of Galileo*, PlayMakers Rep; *An Iliad*, Long Wharf. kateisalightingdesigner.com

PETER SASHA HUROWITZ

Resident Sound Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *Little Shop of Horrors*, *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 24th season with the company, where he serves as sound engineer. This past summer, he designed the sound for *Cymbeline* for Commonwealth Shakespeare Company.

Assistant Director..... Eddie DeHais
Assistant Set Designer Patrick Lynch
Assistant to Costume Designer Lizzy Pegler
Fight Choreographer Mark A. Rose

THE CAST

STEPHEN BERENSON* ‡

Monsieur Defarge



Trinity Rep: Debut in 1985, company member since 1992. Recent roles include Robert Haxton, *The Prince of Providence*; Mr. Mushnik, *Little Shop of Horrors*; Witch, *Macbeth*; Stuart, *Into the Breeches!*; Willy Loman, *Death of a Salesman*; Academic One/Grendel, *Beowulf: A Thousand Years of Baggage*; Scrooge, *A Christmas Carol*; Fagin, *Oliver!*; Fool, *King Lear*; Shylock, *The Merchant of Venice*. **Other Theaters:** NYC's Town Hall, BAM, The

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.



Kennedy Center, Dallas Theater Center, on tour in the US and Canada, The White House, 17 seasons with the Bread Loaf Acting Ensemble. **Other:** Founding Director of the Brown/Trinity Rep MFA Programs, a member of the Acting faculty, and a Professor of the Practice at Brown University. He holds a Tutorial appointment at Lincoln College Oxford. Awards include New England Theatre Conference, Providence Mayor Citation, The Lunt-Fontanne Fellowship at Ten Chimneys. www.stephenberenson.com

RUDY CABRERA

Ensemble



Trinity Rep: Claudio, *Much Ado About Nothing*/*Tanta Bulla: ¿Y Pa Que?*, Ariel, *The Tempest*/*La Tempestad*, Teatro en El Verano. **Other Theaters:** Angel, *Jesus Hopped the A Train*, Cory, *Fences*, Victor, *Frankenstein*, Mixed Magic; Booth, *TopDog*

UnderDog, Eddy, *Isabella*, Counter Productions; Jackie, *The Motherf**ker with a Hat*, Epic. **Film/Television:** Dimitrius, *The Pineapple Diaries*. **Other:** Rudy assistant directed this past summer at AS220's youth program in preparation for their multimedia event *Futureworlds: Escape from Jolly-world*. Also Rudy is an accomplished spoken word artist, having performed his work in national competitions.

MATT CLEVY*

Marquis, Ensemble



Trinity Rep: *Cabaret*, *A Christmas Carol*. **Brown/Trinity Rep:** *Uncle Vanya*, *Woyzeck*, *Phoenix Lights*, *At Night It Glows*, *Full Circle*, *Henry V*, *Mad Forest*, *Our Country's Good*, *Blood Wedding*. **Off-Broadway:** *Doctor Faustus*, *Frogs*, *Hitchhikers Guide to the Galaxy*, Fault Line Theatre.

Regional: Alabama Shakespeare Festival, Williamstown Theatre Festival. **Television:** *Bull*, CBS; multiple national commercials. **Training:** MFA, Brown/Trinity Rep. **Other:** Find out more about Matt and see all of his work at www.mattclevy.com

TIMOTHY CROWE* ‡

Mr. Lorry



Trinity Rep: Over 125 productions including *Macbeth*, *The School for Wives*, *The Miser*, *The Seagull*, *Angels in America*, *A Christmas Carol*, *My Fair Lady*, *Clybourne Park*, *The Mourners' Bench*, *A Lie of the Mind*, *Into the Breeches*,

Native Gardens. **Broadway:** *The Shadow Box*.

Off-Broadway: *The Servant*, *Bill W.* and *Dr. Bob*.

Other Theaters: Annenberg Center, Speakeasy Stage, Actors Theatre of Louisville, Cleveland Play House, Virginia Stage, Long Wharf Theatre, The Kennedy Center, Berkeley Rep, The Walnut Street Theatre, The Cutler Majestic Theatre. **Film/TV:** *Outside Providence*, *Underdog*, *Hachiko*, *The Silent Eye*, *Easy Listening*, *Brotherhood*, *House of Cards*, *The Hollars*. **Other:** Mr. Crowe received his MA from St. Louis University; London Academy of Music and Dramatic Arts.

JACKIE DAVIS*

Ensemble



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. **Film:** Susan Collins, *Little Women*. **Other:** Founding Artistic Director, New Urban Theatre Laboratory.

RACHEL DULUDE*

Miss Pross, Ensemble



Trinity Rep: The Woman, Jenny, Letta, *Death of a Salesman*. **Other Theaters:** Ensemble, *Anne Boleyn*, Witch/Gentlewoman, *Macbeth*, Ensemble, *Morality Play*, Bunny Flings, *The House of Blue Leaves*, Dorcas/Emilia, *The Winter's*

Tale, Agatha, *The Children's Hour*, Sonya, *Uncle Vanya*, Helen Giniver, *The Night Watch*, The Gamm Theatre; W, *Lungs*, Mash, *Stupid Fucking Bird*, Fraulein Kost, *Cabaret*, Marianne, *Constellations*, Mae, *You Got Older*, The Wilbury Group; Woman, *The Flu Season*, Burbage Theatre Co. **Other:** Rachel graduated with her BA in Acting from Plymouth State University. She currently is an audiobook narrator with Tantor Media, Incorporated.

DANIEL DUQUE-ESTRADA*‡

Sydney Carton



Trinity Rep: Abel, *Fade*; Pablo Del Valle, *Native Gardens*; Lodovico, *Othello*; Alonso/King Ferdinand of Aragon, *Like Sheep to Water*, or *Fuenteovejuna*; Lysander, *A Midsummer Night's Dream*; *A Christmas Carol*. **Off-Broadway:** W P

Theater, Second Stage, PlayCo. **Other Theaters:** Oregon Shakespeare Festival, Dallas Theater Center (former Brierly Resident Acting Co. member), Shakespeare Dallas, Brown/Trinity Playwrights Rep, California Shakespeare Theater, Shakespeare Santa Cruz, The Shotgun Players, Intersection for the Arts/Campo Santo, The Cutting Ball Theater. **TV:** *Second Chance*. **Other:** Daniel has been a counselor and teaching artist with Trinity Rep's Young Actor's Summer Institute. Graduate of the Brown/Trinity Rep MFA Acting program; BA from UC Berkeley.

JOTAE FRASER

John Barsad, Ensemble



Trinity Rep: Assistant to director, *Macbeth*. **Brown/Trinity Rep:** *Caesar*, *Venus*, *She Kills Monsters*. Directing: *Amédée (or) How to Get Rid of It* by Eugène Ionesco.

Other Venues: Narrator, *The Raven*, Providence Athenaeum;

Prometheus, *Fire in Chains*, San Diego Fringe Festival; *Othello* and *Macbeth*, *Kiss by the Book* *First Folio Shakespeare Tour*, San Diego State University and San Diego Public Library. **Other:** Fraser is a third-year student in the Brown/Trinity Rep MFA Acting program. He holds a BA in Acting and Musical Theatre from San Diego State University. **Accolades:** Tisch Fellowship in Theatre Arts 2018–19, Brown University. Phi Kappa Phi Honor Society Member, SDSU. Outstanding Student Award in Theatre, Television, and Film, SDSU 2017. **Other:** Member of Actors' Equity.

TAAVON GAMBLE*

Charles Darnay



Trinity Rep: Jacob Marley, *A Christmas Carol* 2019; *Little Shop of Horrors*; *Ragtime*; *Oklahoma!* **Tour:** *Seussical*. **Regional:** North Shore Music Theatre, Speakeasy Stage Company, Greater Boston Stage Company, Ivoryton

Playhouse, Greater Boston Stage Company, Lyric Stage Company, Theatre By The Sea, New Bedford Festival Theatre, West Virginia Public Theatre, The Hanover Theatre, Baltimore Shakespeare Festival, Reagle Music Theatre, Quantum Theatre. **Training:**

Point Park University. **Other:** IRNE nominations for *Dames at Sea* and *Kiss of the Spider Woman*. www.taavongamble.com

REBECCA GIBEL* ‡

Lucie Manette



Trinity Rep: A company member since 2013: Sheila Ciani, *The Prince of Providence*; Audrey, *Little Shop of Horrors*; Lizzy, *Pride and Prejudice*; Evelyn Nesbitt, *Ragtime*; Desdemona, *Othello*; Poppy, *Faithful Cheaters*; Hermia, *A Midsummer Night's Dream*; Ado Annie, *Oklahoma!*; *To Kill a Mockingbird*; *Blues for Mister Charlie*; Frances, *Melancholy Play: a chamber musical*; Corie Bratter, *Barefoot in the Park*; Anna, *Ivanov*; Sally, *A Lie of the Mind*; Mrs. Smith, *Social Creatures*; Gloria, *Boeing-*

Boeing; Guenevere, *Camelot*; Cecily, *The Importance of Being Earnest*. **Other Theaters:** Huntington Theater Company, Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, ArtsEmerson, Intiman Theatre, Capital Rep, Fiasco Theater/McCarter Theatre, Fault Line Theatre, company member at The Williams Project. **TV/Film:** *Blue Bloods*, *Castle Rock*, *American Woman*, *NOS4A2*, *Spenser Confidential*. **Other:** MFA in Acting, Brown/Trinity Rep; IRNE Award Nomination: Best Actress in a Musical; *Denver Post* Readers' Choice Award. rebeccagibel.com

DAVID RABINOW

Ensemble



Trinity Rep: Ensemble, *Wit*; Poor Person, *A Christmas Carol*; ensemble, *The Ruby Sunrise*; *Romeo and Juliet*, Shakespeare en El Verano. **Other Theaters:** Waffles, *Uncle Vanya*, Parrot, *Anne Boleyn*, Gamm Theatre; Mac, *You Got Older*, Sergeant/guitar, *Futurity*, Sam, *The Flick*, Matt, *Straight White Men*, The Wilbury Group. **Other:** Dave is an actor, improviser, playwright, and musician. He teaches at Providence College, the University of Rhode Island, Trinity Rep's Young Actors Summer

Institute (YASI) program, and the Gamm Studio. He is a graduate of the Trinity Rep Conservatory and is a co-founder of Elemental Theatre, a member of Improv Jones, and the musical improv group Vox Magna. Additionally, he frequently performs original songs at the Empire Revue, and his musical, *A Brief History of the Earth and Everything In It...*, was recently produced at URI.

RACHAEL WARREN* ‡

Madame Defarge



Trinity Rep: Since 2000: Voice of the Plant, *Little Shop of Horrors*; Darcy/Wickham, *Pride and Prejudice*; Mother, *Ragtime*; Grace Richards, *Into the Breeches!*; Puck, *A Midsummer Night's Dream*; Warrior One, *Beowulf: A Thousand Years of Baggage*; Laurey, *Oklahoma!*; *To Kill a Mockingbird*; Portia, *Julius Caesar*; Tilly, *Melancholy Play: a chamber musical*; Nancy, *Oliver!*; Sally, *Cabaret*; Eliza, *My Fair Lady*; Betsy/Lindsey, *Clybourne Park*; *Songs of Innocence*, *Songs of Experience*; Ophelia, *Hamlet*; Wendy,

Peter Pan; Rebecca, *The Long Christmas Ride Home*; Sabina, *The Skin of Our Teeth*; Lady Percy/Katherine, *The Henriad*; Mary, *Dublin Carol*; Mary Warren, *The Crucible*; Truvy, *Steel Magnolias*. **National Tours:** *Tommy*, *Chess*, *Company*.

Other Theaters: Allison, *Fun Home*, Wilbury Theatre Group; Oregon Shakespeare Festival; A.R.T.; Actors Theatre of Louisville; Cleveland Play House; Williamstown; Hartford Stage; Goodspeed Opera; The Wallis Annenberg Center; Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University, and on the faculty of the Brown/Trinity Rep MFA Program.

KRISTEN GIBBS*

Production Stage Manager

Trinity Rep: This is Ms. Gibbs' 13th season with Trinity Rep! Some favorite shows include *Cabaret*, *A Christmas Carol* (2017), and *A Midsummer Night's Dream*. **Off-Broadway:** The Public Theater (15 productions over the past eight seasons, including Shakespeare in the Park, the Mobile Shakespeare Unit, the Public Works initiative, and Joe's Pub; most recently Public Works' musical adaptation of Disney's *Hercules*); Playwrights Horizons; MCC Theater.

Other Theaters: NY Stage and Film Powerhouse Theater, The Gamm Theatre, Theatre By The Sea, Brown/Trinity Rep MFA Program. **Other:** Kristen is a Rhode Island native, thrilled to be back at Trinity Rep after seeing her first show here many years ago!

JAMES KANE*

Assistant Stage Manager

Trinity Rep: Production stage manager: new play workshops 2019, *An Iliad*. Assistant stage manager: *A Christmas Carol* (2019), *Little Shop of Horrors*, *black odyssey*. 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 & 2017; *Oklahoma!*; *La Tempestad*, *Romeo y Juliette*, Trinity Rep/RILA, Teatro en El Verano. **Other theaters:** Production stage manager, *A Doll's House Part 2*, Gamm Theatre; assistant stage manager, *Singin' in the Rain*, Theatre by the Sea; Brown/Trinity Rep MFA program. **Other:** Ringling Bros. Barnum and Bailey Circus: 126th Edition as a clown and the 128th Edition as a production assistant. James attended Rhode Island College.

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

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THE MUSICIANS

CHRISTOPHER SADLERS

Musician

Christopher Sadlers is a musician and sound sculptor from Providence RI. He has studied and performed all varieties of music and toured extensively across the United States and Europe.

JOEL THIBODEAU

Musician (see previous bio in Artistic Team)

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& ALFREDO ANTILLON
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IMAGE BY MICHAEL GUY

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These lists are accurate as of print time, but we add new partners throughout the season. For an updated list and other offer details, visit TrinityRep.com/partners.

NEXT AT TRINITY REP

With our upcoming production of *Sweat* by Lynn Nottage, which won the Pulitzer Prize in Drama in 2017, we take a look at the history of Pulitzer Prize-winners produced here at Trinity Rep and are proud to continue to showcase these inspiring works. The Pulitzer Prize in Drama is awarded once a year and has recognized plays since 1918, spotlighting American authors who write original works about life in America.

Sweat will be our 27th Prize winner — though we have produced some more than once. Lynn Nottage is the only woman to have won the prize more than once — her first being the 2009 award for *Ruined*. She is currently a professor in playwriting at Columbia University, but she has a local connection as a Brown University graduate. Her plays are currently produced worldwide.

Now, take a look at our list of Pulitzer Prize winners here at Trinity Rep and get ready for our next production, *Sweat*, running April 2 – May 3.



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by Caitlin Howle

- *Sweat* by Lynn Nottage, awarded 2017 (2019-20 Season)
- *Clybourne Park* by Bruce Norris, awarded 2011 (2011-12 Season)
- *A Delicate Balance* by Edward Albee, awarded 1967 (2006-07 Season)
- *Topdog/Underdog* by Suzan-Lori Parks, awarded 2002 (2004-05 Season)
- *Proof* by David Auburn, awarded 2001 (2003-04 Season)
- *Wit* by Margaret Edson, awarded 1999 (2001-02 Season)
- *Dinner with Friends* by Donald Margulies, awarded 2000 (2001-02 Season)
- *The Piano Lesson* by August Wilson, awarded 1990 (2000-01 Season)
- *How I Learned to Drive* by Paula Vogel, awarded 1998 (1997-98 Season)
- *Angels in America Part 1: Millennium Approaches* by Tony Kushner, awarded 1993 (1995-96/1996-97 Season)
- *Fences* by August Wilson, awarded 1987 (1991-92 Season)
- *The Heidi Chronicles* by Wendy Wasserstein, awarded 1989 (1991-92/2015-16 Seasons)
- *Glengarry Glen Ross* by David Mamet, awarded 1984 (1986-87 Season)
- *Our Town* by Thornton Wilder, awarded 1938 (1986-87/2006-07 Season)
- *Cat on a Hot Tin Roof* by Tennessee Williams, awarded 1955 (1985-86 Season)
- *Crimes of the Heart* by Beth Henley, awarded 1981 (1983-84 Season)
- *The Gin Game* by Donald L. Coburn, awarded 1978 (1981-82 Season)
- *Talley's Folly* by Lanford Wilson, awarded 1980 (Summer 1981)
- *Buried Child* by Sam Shepard, awarded 1979 (1979-80 Season)
- *The Shadow Box* by Michael Cristofer, awarded 1977 (1978-79 Season)
- *Death of a Salesman* by Arthur Miller, awarded 1949 (1978-79/2017-18 Seasons)
- *You Can't Take It With You* by Moss Hart and George S. Kaufman, awarded 1937 (1970-71 Season)
- *Harvey* by Mary Chase, awarded 1945 (1970-71 Season)
- *The Skin of Our Teeth* by Thornton Wilder, awarded 1943 (1969-70/2002-03 Seasons)
- *A Streetcar Named Desire* by Tennessee Williams, awarded 1948 (1966-67 Season)
- *The Time of Your Life* by William Saroyan, awarded 1940 (Summer 1965)
- *Long Day's Journey into Night* by Eugene O'Neill, awarded 1957 (1965-66/1995-96 Seasons)

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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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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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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 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

Company • We provide eclectic, bold, and original theater through our resident acting company. Since 1964, we have proven that a resident acting company is the best vehicle to achieve the best theater, while at the same time contributing to the vibrancy of the community. Our vision for the resident company includes a group of actors of diverse backgrounds and ages, with a range of talents and abilities, including writing and directing. A resident acting company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to re-imagine classic work in innovative and ground-breaking ways. We will premiere at least one production each year developed specifically for our company, and continue to revitalize and define our company in the years to come.

Community • We are a public square. We are a cultural resource, where the ideas and issues of our time and of our culture are pondered, discussed, and debated, sparked by the work on our stages. We provide rich, engaging opportunities in our classrooms, theaters, lobbies, and online. We are committed to our location in downtown Providence, and renovating and conserving our building is fundamental to who we are and why we exist. Our vision for our physical plant includes more space for public gatherings and educational programs, as well as better technical support.

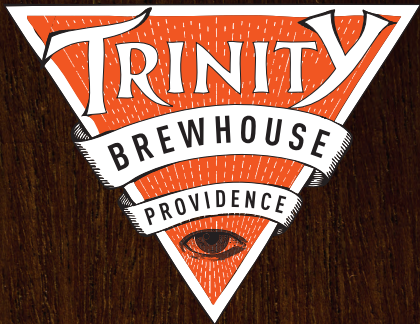
Education • We offer in-depth educational opportunities. We contribute to the well-being of this region in innumerable and profound ways, most especially through our educational programs. The work on our stages is a point of genesis, not the end point, for our numerous education programs: Project Discovery, a student matinee program founded in 1966, has allowed over 1.4 million students to experience live theater; the Brown University/Trinity Rep MFA programs in acting and directing are among the top graduate studies programs in the world, developing the next generation of theater artists; and our myriad life-long learning educational courses serve not only thousands of children each year, but adults and seniors of all ages.

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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www.TrinityRep.com • info@trinityrep.com
- **Box Office** (401) 351-4242 • boxoffice@trinityrep.com
Noon–8:00 pm Tuesday–Sunday
- **Subscriber Services** (401) 351-4242 • subscriptions@trinityrep.com
- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, 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.
- **Assistive Listening Devices** are available at the box office and reception desk at street level.
- **Smoking is not permitted** inside the building.
- **Cameras (including cell phone cameras)** and recording devices are not permitted. Please turn all cell phones and pagers to silent mode.
- **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.
- **All bags are subject to search** by security if deemed necessary.
- **Outside food and beverages** are not permitted inside our theaters.
- **Group Sales:** For discounts, call (401) 521-1100 x238.
- **Children age five and over** are welcome at performances—age two and over for *A Christmas Carol*. Younger children will not be admitted.
- **Gift Cards:** The perfect gift! Available in any amount, at the box office, at www.TrinityRep.com, or (401) 351-4242.

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CLOCKWISE FROM TOP LEFT: CAESAR! TICK, TICK...
BOOM! SHE KILLS MONSTERS, BLACK ODYSSEY &
THE GOOD PERSON OF SZECHWAN.
PHOTOS BY MARK TUREK



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Our knowledgeable and friendly Box Office staff is always ready to help. Concierge services include lost ticket insurance, email reminders, and more.

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Throughout the season, you are invited to attend innovative, exciting, and adventurous productions of classic, and rarely seen or new plays directed and performed by second- and third-year MFA candidates in the Pell Chafee Performance Center. Tickets range from \$6 to \$15. Visit TrinityRep.com/mfashows for details.

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 & Director of New Play Development



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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The Prince of Providence

by George Brant, based on the book by Mike Stanton • Sept. 12 – Oct. 27, 2019

A Christmas Carol

by Charles Dickens • Nov. 7 – Dec. 29, 2019

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 McEleneey, based on Charles Dickens' novel • Feb. 20 – Mar. 22, 2020

Sweat

by Lynn Nottage • April 2 – May 3, 2020

Sweeney Todd:

music & lyrics by Stephen Sondheim, book by Hugh Wheeler

The Demon Barber

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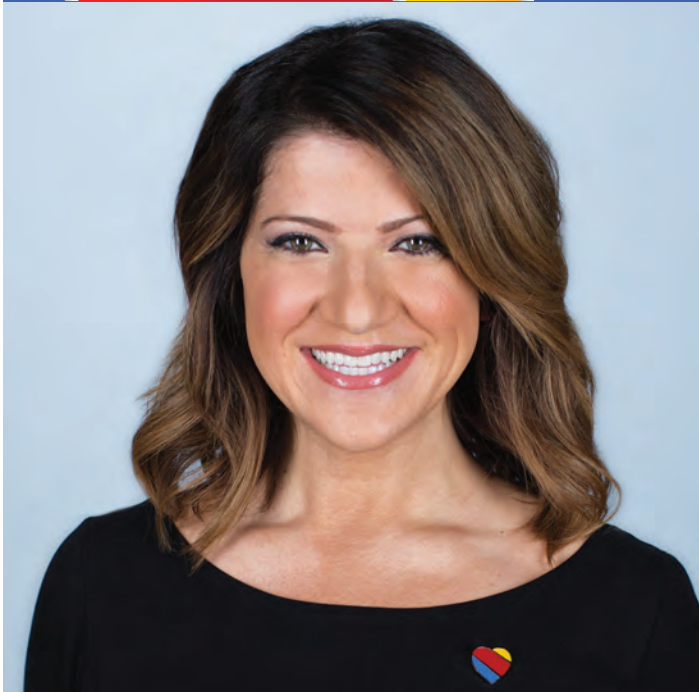
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A background image showing three glasses of a pink cocktail garnished with fresh mint leaves, served on a polished copper tray. The scene is softly lit, creating a warm and elegant atmosphere.

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What Your Annual Fund Gift Supports



LEFT TO RIGHT FROM TOP: Erick Betancourt, Scott Aiello & Charlie Thurston in *The Prince of Providence* by George Brant, based on the book by Mike Stanton, directed by Taibi Magar. A Young Actors Summer Institute performance. Ricardy Fabre '20 and Kalyne Coleman '20 in the Brown/Trinity Rep MFA production of *References to Salvador Dali Make Me Hot* by José Rivera, directed by Tatyana-Marie Carlo '20.

PHOTOS BY MARK TUREK

You might be surprised how much of an impact the donors to our Annual Fund have. Numbering over 2,000 households, individual donors contribute more than any other category of supporters — exceeding business, foundation, and government support. Thanks to the generous support of these donors, Trinity Rep has built upon its dynamic past and is poised to reach new heights. The support of Trinity Rep donors has a direct impact on our ability to:

Produce Plays

Because we are committed to affordability and excellence, ticket sales cover only about half the cost of producing the innovative and captivating shows that you see on stage each year. The balance is underwritten by our generous donors. Shows like the talk-of-the-town *The Prince of Providence*, Brian McEleney's tour-de-force performance in *An Iliad*, the inspiring and stirring production of *Ragtime*, and *A Christmas Carol*, which builds on more than four decades of creating family holiday memories and traditions, would not be possible without the charitable support of people like you.

Develop New Plays

Trinity Rep's new play development and commissioning initiatives play a critical role in developing and cultivating the great new plays of the American theater. Annual Fund support helps us to identify exciting new voices, connect them to Trinity Rep with commissions, develop their work through workshops, and ultimately produce the best of the resulting plays. Several of the plays that premiered here have gone on to life outside of Providence on stages around the country, like *Into the Breeches!* by George Brant (who also wrote *The Prince of Providence*), which has been produced by 9 theaters since its 2018 premiere at Trinity Rep.

Create Educational Opportunities

Trinity Rep's education programs are a significant beneficiary of the generosity of Annual Fund donors. Student tickets for Project Discovery student matinees are significantly discounted or free of charge and provide opportunities for over 15,000 students each year to see professional theater that is integrated with their curriculum through in-class workshops and study guides. Our supporters also make it possible for students of all ages and backgrounds to access arts education, workforce training, and after-school or summer learning programs that have become national models through accessible pricing and scholarships. We are also leading the nation in combining the arts with healthcare initiatives, especially for children and adults on the autism spectrum.

Connect with Our Community

The growth of Trinity Rep's community engagement efforts can be directly tied to support provided by Annual Fund donors. Over the past several years, we have expanded our ability to reach under-served and under-represented populations through programs like *America Too*, which puts the voices of our community on the stage, and *Teatro en El Verano*, which tours bilingual Shakespeare productions around the state. Both of these programs are provided at no cost to the participants or the audience. Even more than specific programs like these, Trinity Rep is proud to catalyze civic and community dialogue, creating a welcoming space for conversations and action.

Train the Next Generation

Brown University and Trinity Rep are well-known (and ranked in the top 5 in the world) for our joint MFA programs in acting and directing. Graduates of these programs can be seen on television, film, and stages around the country, and at the helm of some of the country's leading theater companies. Our training of the next generation of theater leaders and artists doesn't stop there, however. We invest in comprehensive internships that give college graduates hands-on training in administrative, artistic, and production fields that position them for the next phase of their career. Our Teen Ambassador program gives current high school students opportunities to develop leadership and analytic skills throughout their year-long program.

Support Our Region

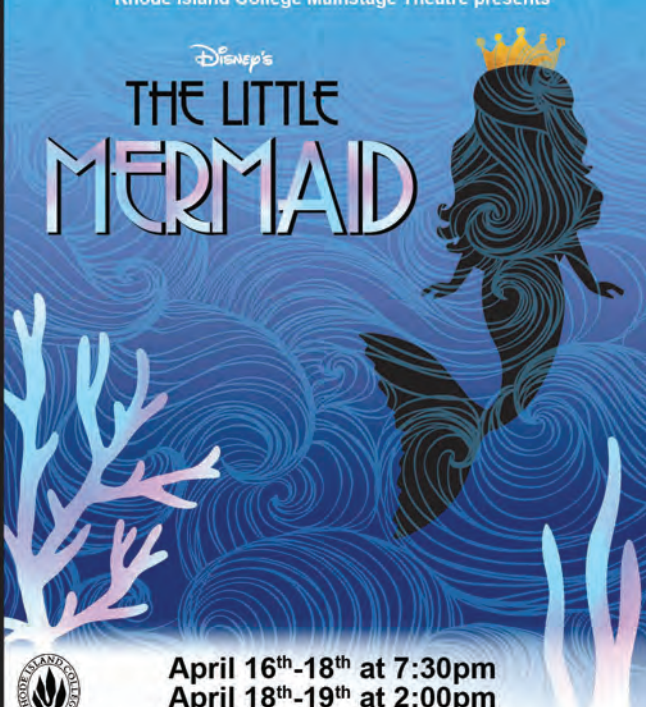
Trinity Rep is a linchpin of Providence's arts and entertainment district, providing over \$13 million in direct and indirect economic benefit annually in the surrounding community. We employ over 275 artists, educators, and administrators, making us one of the largest employers of artists in the region. In addition, Trinity Rep provides area residents and visitors with opportunities to experience and participate in creative expression that builds 21st century skills in empathy, self-esteem, teamwork, conflict resolution, and critical thinking.

Without the philanthropic support of people like you, none of this would be possible. We are grateful for the support of our donors and invite you to learn how contributions to Trinity Rep can benefit you, too. We are happy to recognize and thank our donors with an array of benefits that include exclusive access, special invitations, and perks, where you can see your support in action.

Learn more at trinityrep.com/support or call (401) 453-9235 for more information.

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April 16th-18th at 7:30pm
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Broadway & Beyond

Spotlight on Donor Benefits

Broadway tickets can be difficult to get — navigating different sites, trying to get the best deal, and facing sold out performances can make planning a trip to New York to see the latest Broadway hit a challenge. However, with the help of David Azulay, Trinity Rep's manager of VIP services and special events, purchasing tickets to your favorite new show is a breeze.

An exclusive donor benefit, David serves as the personal concierge for "Inner Circle" patrons, friends of the theater who donate at least \$1,500 annually. At this level, donors get personalized service for ticket exchanges for Trinity Rep shows, and for donors at the Designer level (\$2,500+), access to the best seats on Broadway and beyond. Over the years, David has secured some of the most coveted Broadway tickets for Trinity Rep donors.

How it works

When a donor calls David they give him the dates they will be traveling and their preferred shows. Using Trinity Rep's network and status as a world-renowned theater, David works to secure house seats for productions that are not available publicly. That means you could see a show listed as sold out on its website or when you call the box office, but David may still be able to get you tickets.

Last year, a donor reached out to David to try to get *Hamilton* tickets for his wife's birthday. Shows were sold out and tickets were at sky high rates, but when David called his contact in New York, he was able to secure two tickets on her special day — fourth row, center orchestra without the patron having to do any of the leg work. This year they're continuing the tradition by going to the Tony-winning *Hadestown* on her birthday.

And there's more...

VIP Concierge Service extends beyond Broadway tickets. David helps patrons to book hotel rooms, restaurant reservations, and theater tickets in other cities like Boston and Chicago. He's even given patrons recommendations for contractors, private drivers, and other local services. David can also serve as a direct line for box office access at Trinity Rep, even when the box office is closed.

To learn more about Trinity Rep's VIP Concierge Service, or to find out about other donor benefits, contact David at (401) 453-9237 or dazulay@trinityrep.com. ■

IT'S TRINITY

Rep's mission to reinvent the "public square," and engage our community in a continuing dialogue. As part of Trinity Rep's commitment to making theater for and with our community, we host and participate in a variety of community events that are free and open to the public, throughout the year. You can learn more about the theater or a particular show, playwright, or time in history. Connect with new people or old friends you've seen on stage for years.

PROLOGUES

One hour prior to every subscription series performance, a member of the cast leads a 30-minute discussion with a peek into the play-making process and other details to enhance your playgoing experience. Each Prologue concludes with a Q&A with the audience. Prologue attendees can pre-order dinner from Trinity Brewhouse and have it delivered to the theater to enjoy between the Prologue and performance. *Prologues are sponsored by WGBH. For more information about the Prologues for each show or the dinner menu, visit trinityrep.com/prologues*

CONTEXT & CONVERSATION

Context & Conversation is co-produced and co-presented by Trinity Repertory Company and Providence Public Library along and community partners specially chosen for each production.

Each Context & Conversation brings together scholars, artists, and community practitioners to discuss themes and ideas found in the play currently on stage at Trinity Rep, and to consider where we find those themes and ideas at work in our own community. The conversations are moderated by Christina Bevilacqua, Providence Public Library's Programs and Exhibitions Director and Trinity Rep's Conversationalist-in-Residence, and each

ENGAGING IN A CONTINUING DIALOGUE

"Some of the best public conversations about the things that push and pull at Rhode Island, and beyond, happen at Trinity."

—THE PROVIDENCE JOURNAL

Only Connect co-presented with Community Partner 134 Collaborative, on March 16, 6:00 pm–8:00 pm. Inspired by Brian McEleney's *A Tale of Two Cities*.

A Day's Wage co-presented with Community Partner Slater Mill Museum, on April 20, 6:00 pm–8:00 pm at Slater Mill Museum in Pawtucket. Inspired by Lynn Nottage's *Sweat*.

You're Killing Me co-presented with Community Partner Ellie's, on May 11, 6:00 pm–8:00 pm at Ellie's in Providence. Inspired by Stephen Sondheim's/Hugh Wheeler's *Sweeney Todd: The Demon Barber of Fleet Street*.

For additional details, visit trinityrep.com/context-conversation

CLOSING NIGHT TALK BACK & TOAST

The final performance has a special energy. It's the last time the production will ever be seen, and the artists and audiences can start reflecting on the totality of the experience. Following the final performance of every show, we invite audiences who've come to the production at any point in the run to join the cast in a 20-minute post-show conversation and a toast to the show. For details and schedule, visit trinityrep.com/engage. ■



A lively Context & Conversation for *The Prince of Providence* was held in the Aldermen Chambers in Providence City Hall in October with about 60 attendees discussing journalism's place in democracy.

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Questions? Contact Natalie Dreyer
at ndreyer@trinityrep.com




STUDENT PLAYWRITING COMPETITION

New England high school students are invited to submit their own ten-minute play to Trinity Rep's student playwriting competition.

Four winning students are honored at a special event at the theater, and their plays are given a staged reading by professionally trained actors before a public audience. Every student who enters receives written feedback to help improve their skills, and teachers can use a Study Guide in their classroom to help students learn about playwriting. **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

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Jet Aime Nissi
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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 37 or at TrinityRep.com/yasi



Marie Antoinette Feb. 27 – March 8

By David Adjmi

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.

A lot happened before Marie Antoinette lost her head. Born to be a queen, she revels in pomp and circumstance to the point of absurdity, even as dissent and violence reach the gates of Versailles. As popular opinion turns against her and rumors spread, Marie is forced to reckon with what it means to be in power and her responsibility for the suffering of the working class. This darkly funny and brutally honest *Marie Antoinette* asks who gets a slice of cake — and who goes hungry.

More information at TrinityRep.com/mfashows.



Context & Conversation for *A Tale of Two Cities* March 16

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.

Sweat April 2 – May 3

By Lynn Nottage, directed by Christie Vela

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.

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tickets, times & dates

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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.

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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.

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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

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Music & lyrics by Stephen Sondheim • Book by Hugh Wheeler
Directed by Curt Columbus • Chace Theater

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

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SWEENEY TODD • April 23 – May 24, 2020

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

KEY TO CALENDARS

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

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