A Tale of Two Cities

by Brian McEleney

BAScD ON THE NOVEL BY CHARLES DICKENS
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100 Kenyon Avenue
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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

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

Trinity Rep’s 56th Season is sponsored by

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 Gibeil**
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

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

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

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

FROM THE EXECUTIVE 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
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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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 McElaney, 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!
By Audrey Rowland

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
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 Mainel 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: Coppolla’s Hambett, Huston’s Mr. North, Malle’s Vanya on 42nd Street, and Denme’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 Ph.Ds. Awards: Tony, Drama Desk, Lucille Lortel, Emmy, Elliot Norton Award for Sustained Excellence, Pell Award, and DesignxRI 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 Lingering Play, Rattlestick Playwright’s Theater; Gillian Walsh’s Name 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 Illoq, Long Wharf. kateisalightingdesigner.com

THE ARTISTIC TEAM

Several people are listed as The Artistic Team, including Brian McEleney* ‡ (Playwright, Doctor Manette), TYLER DOBROWSKY (Director), BRIAN McELENEY* ‡ (Playwright, Doctor Manette), and BRIAN McELENEY* ‡ (Playwright, Doctor Manette). These individuals are all involved in various capacities in the world of theater, including writing, directing, and designing. Each person is associated with Trinity Rep, a theater in Providence, Rhode Island.
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

*TV:* Claudio, Much Ado About Nothing/Tanta Bula: *¿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 Mother**†**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 Jollyworld. Also Rudy is an accomplished spoken word artist, having performed his work in national competitions.

**MATT CLEVY**
Marquis, Ensemble


**TIMOTHY CROWE**
Mr. Lorry


**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


**RACHEL DULUDE**
Miss Pross, Ensemble


**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 Fuente Ovejuna; Lysander, A Midsummer Night’s Dream; A Christmas Carol. Off-Broadway: WP 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 Theatre. *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


**TAAVON GAMBLE**
Charles Darnay

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 Cianci, 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 in 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, improver, 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


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

**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)
The unintended consequences of community without opportunity

Sweat by Lynn Nottage

DIRECTED BY CHRISTIE VELA

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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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NEXT AT TRINITY REP

Producing Pulitzers 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)
- 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 1999 (2000-01 Season)
- How I Learned to Drive by Paula Vogel, awarded 1998 (1997-98 Season)
- Fences by August Wilson, awarded 1987 (1991-92 Season)
- 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)
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PICTURED: RACHAEL WARREN & JOE WILSON, JR.
COSTUMES BY AMANDA DOWNING CARNEY
IMAGE BY MICHAEL GUY

MUSIC & LYRICS BY Stephen Sondheim
BOOK BY Hugh Wheeler
I’M FINDING THE STRENGTH TO take the first step.

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Advertising with Trinity Rep is an affordable way to reach a highly desirable audience with thousands of advertising impressions throughout the year. In fact, approximately two thirds of the audience are full season subscribers, who see at least six productions a year. For more information, contact Ava Mascena at (401) 453-9238 or amascena@trinityrep.com.

Why wait until after you’ve seen a great show to tell your friends about it? With discounted group rates, you don’t have to! Save up to 30% on tickets and have fun night out to the theater with friends, family, workplace groups, book clubs, alumni organizations, and more. Contact Ava Mascena at (401) 453-9238 or amascena@trinityrep.com for more information.
The arts are an important part of the Rhode Island economy.

Over 12,000 people work in our state’s arts sector, and according to Americans for the Arts, Rhode Island is third in the nation in the number of arts related businesses per capita, exceeded only by California and New York.

That’s important news for the Rhode Island economy, because when the arts are thriving, Rhode Island businesses thrive as well. The arts help keep our restaurants and parking garages full, and our retail stores busy. Local businesses employ thousands of Rhode Islanders whose livelihood depends, in large measure, on the arts.

Here’s where we come in.

Rhode Island’s investment in the arts is small (just 6/100ths of 1% of our state budget), but RISCA-funded programs and services reach millions of Rhode Islanders and visitors each year, pumping hundreds of millions of dollars into the Rhode Island economy.

*With all the economic energy that comes from an active arts community, let’s ensure that Rhode Island continues to benefit from the arts.*

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As a not-for-profit organization, Trinity Rep's donors play a critical role in our ability to make Tony Award-winning theater for and with our entire community. Your essential support makes it all possible: high-quality, vibrant productions; powerful and unique new play development programs; bold, rich conversations in our communities; and in-depth, unparalleled education opportunities for students of all ages.

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Trinity Rep is your home for dramatic discoveries.

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.

LOCALY 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.
For Your Information

- **Trinity Repertory Company**
  201 Washington St., Providence, RI 02903
  www.TrinityRep.com • info@trinityrep.com

- **Box Office** (401) 351-4242 • boxoffice@trinityrep.com
  Noon–8:00 pm Tuesday–Sunday

- **Subscriber Services** (401) 351-4242 • subscriptions@trinityrep.com

- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, 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 Szechuan. Photos by Mark Turek.

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Take $10 off the regular adult price when buying extra tickets for friends. Plus get exclusive restaurant and retail discounts around town with the Trinity Rep VIP Card. You’ll also receive discounts to theaters across New England.

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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 Mashah and Spike, The Merchant of Venice, His Girl Friday, Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and Social Creatures. Trinity Rep has been home to the world premieres of The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe and Social Creatures. Trinity Rep 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.

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 Sibblies 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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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 Breaches! 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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Spotlight on Donor Benefits

Broadway & Beyond

By going to the Tony-winning Hadestown on her special day – fourth row, center orchestra – New York, he was able to secure two tickets on high rates, but when David called his contact in Shows were sold out and tickets were at sky-high prices. Therefore, he decided to try to get tickets for his wife’s birthday.

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 Design 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 prices, 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 takes place in a public setting related to the themes of the play. While the play is the inspiration for the Context & Conversation event, the conversation doesn’t depend on the play; you can attend and participate in Context & Conversation even if you haven’t seen the play. All Context & Conversation events are free and open to the public and are always hosted on a Monday from 6:00 pm to 8:00 pm. Upcoming events include:

Only Connect co-presented with Community Partner 134 Collaborative, on March 16, 6:00 pm–8:00 pm. Inspired by Brian McElney’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.
Spring 2020 Productions

Richard III
by William Shakespeare
Directed by Joe and Josh Short
February 20-23 and 27th- March 1, 2020

Monty Python’s SPAMALOT
Book and Lyrics by Eric Idle
Music by John Du Prez and Eric Idle
Direction by Paula McGlasson
Music Direction by Lila Kane
Choreography by Dante Sciarra
April 16-19 and 23-26, 2020

Tickets available by phone: 401-874-5843
or online: www.uri.edu/theatre

GORDON SCHOOL
Nursery through eighth grade - East Providence - gordonschool.org

COURAGEOUS
LEARNERS
COMPASSIONATE
LEADERS
Helping children find their voices with an integrated arts curriculum that begins at age three

M Theater
at Mount Saint Charles Academy

The theater experience at Mount Saint Charles includes drama classes and multiple productions per year. Students participate in all aspects of a production from costume design and set preparation, to operating sound and lights, and to acting.

Some favorite past productions include: Hello Dolly, Thoroughly Modern Millie, Fiddler on the Roof, Oliver, Seussical, Little Women, Legally Blonde, and more!

Creative Arts Director
Emily Luther

 mountsaaintcharles.org • 401-769-0310

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AT THE CORNER OF DORRANCE AND WEYBOSSET
(401) 270-0790 • sartoprovidence.com
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.

INTERNSHIP AT TRINITY REP

STUDENTS: Start the work you LOVE, right out of college (or equivalent experience) with an

TONY AWARD-WINNING TRINITY REP OFFERS 9-MONTH INTERNSHIPS IN:
- Stage Management • Electrics
- Sound • Costumes • Education
- Artistic Management • Marketing
- Brown/Trinity Rep
- Production & Program
- Graphic Design • Development

BENEFITS INCLUDE:
- Training and mentorship from theater professionals
- Monthly seminars
- Housing • A weekly stipend
- Access to free tickets and acting classes

FULL-SEASON INTERNSHIPS typically begin in mid August and run into June. Volunteer interns are important members of the theater family, with many responsibilities and high expectations. Through our seminar program, interns meet staff from other departments of the theater, make valuable contacts, and gain skills to help them in their future. There may also be opportunities to earn additional income at the theater.

Apply Early — deadline is April 1
Apply online at: www.TrinityRep.com/interns/
Questions? Contact Natalie Dreyer at ndreyer@trinityrep.com
Save the date for the...

**2020 Pell Awards Gala**

**MONDAY, JUNE 1, 2020**

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


**ASSASSINS**

**MARCH 5 - 29 | GAMMTHEATRE.ORG**

Music & Lyrics by **STEPHEN SONDHEIM**

Book by **JOHN WEIDMAN**

“Intelligent and thrilling musical theatre.”

**ROMAN'S ROAD**

**ONE MAN’S JOURNEY TO HEALING ONE STEP AT A TIME**

Concept By Theresa Goode

Written & Directed By Robyn L. Rease

**MARCH 27-29, 2020**

Jonathan Rodriguez as “Roman Ballard”

Christine Healy as “Kathy Ballard”

Jet’ Aime Nissi as “Emilia Ballard”

Kevin Thomas as “Doc”

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NDACNE.ORG/PRODUCTIONS

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rockyhill.org/camps
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.


**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.

**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.

**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.
Celebrate more than 50 years of Project Discovery with a gift of $50 or more to support K-12 students attending school matinees at Trinity Rep!

$50 underwrites two students
$100 underwrites four students
$250 underwrites ten students
$500 underwrites 20 students
$750 underwrites a class of 30!

Give online at trinityrep.com, by phone at (401) 453-9235, or send your gift to Trinity Rep, 201 Washington St., Providence, RI 02903 attn: Annual Fund.

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Name Your Seat to Be a Part of Theater History!

We are thrilled to offer you a special opportunity to have your name, or the name of a loved one, engraved on a seat plaque in the theater. For just $5,000, payable over up to two years, your plaque will remain for the life of the seat (minimum 15 years). It’s a wonderful way to honor a friend, commemorate a milestone, or let others know what the theater means to you.

Plaques may contain up to three lines of text, with up to 20 characters per line (including spaces).

For more information or to secure your plaque, contact Kate Kataja at (401) 453-9282 or kkataja@trinityrep.com.
A TALES OF TWO CITIES

By Brian McElney • 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.

SWEETHEARTS ON THE LINE

By Louis Lajzerowicz • Based on the novel by Christoffel Rasch
Directed by Christie Vela • Dowling Theater

Warm humor and tremendous heart permeate this Pulitzer Prize-winner to vivid and musical life on stage in this remarkable approach to the tale of an exiled barber’s quest to avenge the wrongs done to him.

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

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SWEAT

By Lynn Nottage • Dowling Theater
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.

SWEET • April 2 – May 3, 2020

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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!

SWEENEY TODD • April 23 – May 24, 2020

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KEY TO CALENDARS

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

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201 Washington St. • Providence • RI • 02903
Email: boxoffice@trinityrep.com

PRICES, ARTISTS, TIMES, AND DATES SUBJECT TO CHANGE.

Tickets subject to availability.

PROJECT DISCOVERY: For reservations to student matinees, visit www.TrinityRep.com/ProjectDiscovery.
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Associate Artistic Director & Director of New Play Development......... Tyler Dobrowsky
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Director of Community Engagement .................................... Michelle Cruz
Conversationalist-in-Residence ..................................... Christina Bevilacqua
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Miranda Rose Hall, James Ijames, Vatic Kaumba
The Low Anthem, Katie Pearl, Ken Prestininzi
Charise Castro Smith, Regina Taylor
Whitney White, Lauren Yee
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Open Caption Operators ............................................. Caitlin Howle, Natalie Rosario, Jessica Toporoski
Met School Intern ..................................................... Ajula Van Ness-Otunnu

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Associate Production Director ....................................... Mark Turek
Assistant Production Director ....................................... Anne L. Harrigan
Production Assistants ............................................... Anais Busto, Georgina Coffey
Polly Feliciano
Stage Management Intern .......................................... Ashmita Malkani

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Carpenters ..................................................................... Johnathan Alvarado, Ian Hudkins
Keara Kirkpatrick, Michael McGarty, Jose Nunez
Stage Carpenter ......................................................... Beckett Mullen

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Assistant Master Electrician .......................................... Zachary J. Remson
Board Operators ...................................................... Alex MacBeth, Devon Mooney
Lighting Intern .......................................................... Erin Butts

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Cutter/Drafter ............................................................ Erin Meghan Donnelly
First Hand ............................................................... Yvonne Henson-Malone
Costume Technicians ................................................ Alyssa J. James, Lizzy Pegler
Hair & Wig ............................................................... Hannah Kerr
Costume Intern ........................................................ Grace Mitchell

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Security ................................................................. Joe McDonald

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Michael Corrente
Heather Westphal
creative producer, professional development. ........................... Melissa Kiveman
acting ................................................................. Stephen Berenson, Rachel chambers
Anne Scoura

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Technical Supervisor of the MFA Programs ..................... Michael Cline
PCPC Technical Director .......................................... Marc Tibieris
PCPC Costume Shop Manager ................................... Lisa Batt-Parente
Props Master .......................................................... Hayley Westphal
Creative Producer, Professional Development ............... Melissa Kiveman
acting ................................................................. Stephen Berenson, Rachel chambers
Anne Scoura
Directing/Dramaturgy ............................................. Curt Columbus, Taibi Hagag
Playwriting ............................................................. Patti Ybarra
Deborah Salem Smith
Singing ............................................................... Hillary Nicholson, Rachael Warren
Speech ................................................................. Angela Brazil
Physical Theater .................................................... Angie Jepson, Tina Mitchell, Meghan Hogan
Jackie Davis, Jude Sandy
Design ................................................................. Eugene Lee
Alexander Technique, Voice ...................................... Barbara Casey, Carol Gill
On-Camera Training ................................................. Gillian Williams
Industry Mentor ...................................................... Erica Jensen
Brown/Trinity Rep Intern .......................................... Devin Gately

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*Sales data from CCIAOR MLS, MA MLS PIN, RI State-Wide MLS and CT MLS for the period 1.1.19 - 12.31.19