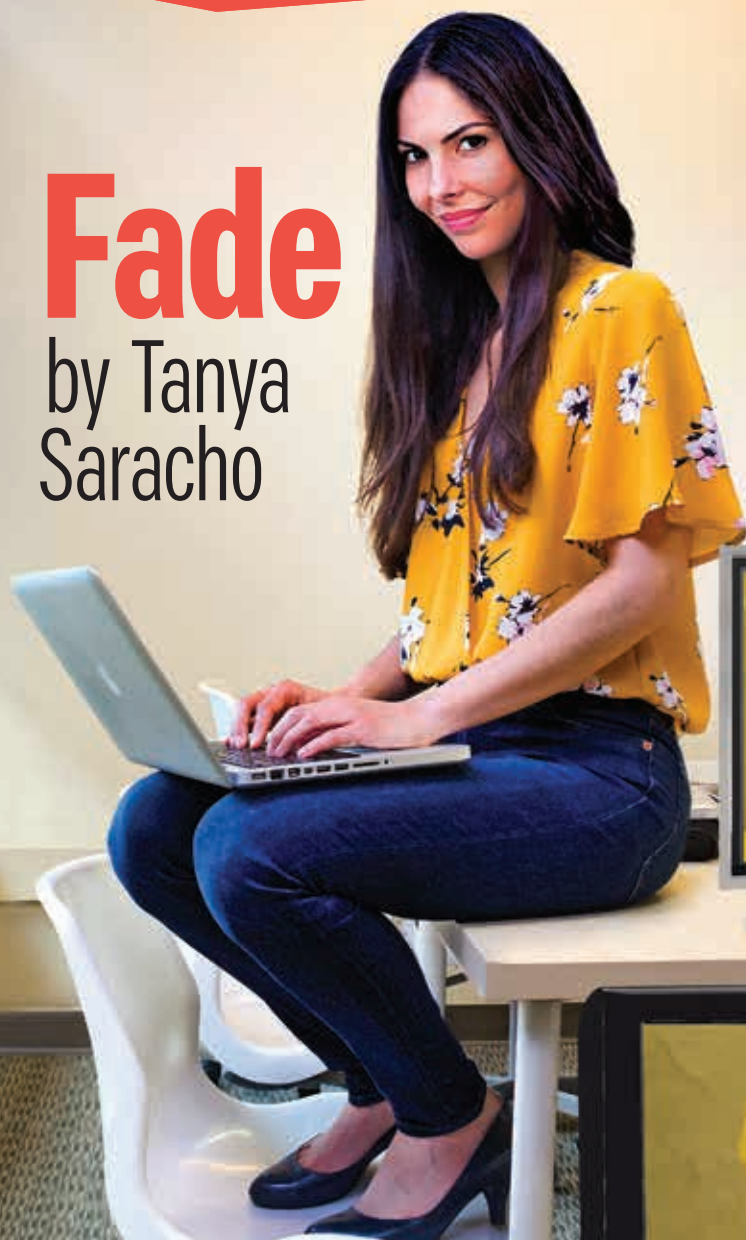


# Fade

by Tanya  
Saracho




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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. Lapidès Artistic Director*

**Tom Parrish**

*Executive Director*

# Fade *by Tanya Saracho*

## THE ARTISTIC TEAM

*Directed by* **Tatyana-Marie Carlo**

*Set Design by* **Efren Delgadillo, Jr.**

*Costume Design by* **Amanda Downing Carney**

*Co-Lighting Design by* **Pablo Santiago**

**& Ginevra Lombardo**

*Sound Design by* **David R. Molina**

*Production Stage Managed by* **Kristen Gibbs\***

**December 5, 2019 – January 5, 2020**

*in the Sarah and Joseph Dowling, Jr. Theater*

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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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## THE CAST

Lucia **Elia Saldana\***

Abel **Daniel Duque-Estrada\*\***

*Understudies* **Alfredo Antillon, Jihan Haddad**

*Fade is performed* **with no intermission.**

*Production Director* **Laura E. Smith**

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

\*\* Trinity Rep Resident Acting Company member

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

Originally developed and produced at the Denver Center Theatre Company, a division of the Denver Center for the Performing Arts, Kent Thompson, Artist Director

New York City premiere at Primary Stages (Casey Childs, Founder and Executive Producer; Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director), Feb. 2017

**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: ELIA SALDANA & DANIEL DUQUE-ESTRADA  
COSTUMES BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY



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

# DEAR FRIENDS

FROM THE  
EXECUTIVE DIRECTOR



## WELCOME TO TRINITY REP

and our production of Tanya Saracho's *Fade*. While the cold New England winter blusters outside, we thought it would be nice to take a trip to sunny Los Angeles and the heat of the high-intensity world of television. Ms. Saracho is our incredibly talented guide in this excursion.

I first encountered Tanya Saracho's work in the early 2000s in Chicago. She was running Chicago's first all-Latina theater collective, Teatro Luna, and making waves throughout the city for creating work by Latinx women that was immensely popular with audiences. I had lived in the West Pilsen neighborhood for years, and my friends and neighbors kept talking to me about this new show at the Arts Center there. It was called *Kita y Fernanda* by a rising, young, Latina writer. I went to check out what they were talking about... and immediately fell in love with Saracho's work.

Tanya Saracho has a fascinating biography that is often woven into her work. She was born in Mexico, to a very high-powered government official, and has written and spoken about the privilege of this upbringing and its many complexities. Later, after her parents' divorce, she lived with her mother in Texas and led a transnational life, between Mexico and the United States, throughout her teenage years. This perspective informs her characters and her plays, bringing to the stage stories that are not told usually in mainstream, white European media.

In fact, Saracho founded Teatro Luna, her early-career incubator, specifically because she did not see the stories of Latinas anywhere in American culture at the time. She trained as an actress at Boston University, and after moving to Chicago in 1998 to start acting, she found that the only roles she was being offered were "maids and sex workers." Twenty years later, Saracho is writing those narratives into existence, the ones she wanted to see when she was just starting out.

In 2013, Saracho began working in television as a writer on the popular program *Devious Maids*. She describes a "culture shock of seeing very few Latinx faces" in the studio, and none in the writers' rooms, and so, "becoming close to the Spanish-speaking janitorial staff as a result." (We will see how that plays out in the production you are about to see, since *Fade* is based on that very experience.) Saracho has gone on to write for successful programs like *Girls*, *Looking*, and *How To Get Away With Murder*, and in 2018, she became a showrunner of her own television program called *Vida*. Saracho describes the show as "thematically about the same stuff as when I started writing in 2000: Latinas at the center, a Latina feminist take. It's about finding your authentic self. It's about finding your way home."

Tanya Saracho continues to navigate the boundaries with her work — between television and theater, between Mexico and America, between the divides of class and gender and race. She is a remarkable voice in the new American canon of writers, and I am so delighted to introduce you to her writing. Enjoy *Fade* and the funny, subtle complexities of this exquisitely observed play. I look forward to talking with you about it, and to seeing you at the theater.

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

## WHAT A BLOCKBUSTER

start we had to the 2019-20 Season with the world premiere

of *The Prince of Providence*. Thanks to philanthropic support of our new play development efforts, we were able to secure the underlying rights to Mike Stanton's book, commission George Brant to adapt the book for the stage, and develop the play over the course of the past two years through readings and workshops. While we knew the play would ultimately be popular, it surpassed all of our expectations to become the highest-grossing non-holiday production in Trinity Rep history, selling at 100% capacity for an extended seven week run. *The Prince of Providence* raised Trinity Rep's national profile and helped fuel the long-term growth and success of your theater. The production drew audiences from 30 states, including film, television, and theater producers from Broadway, off-Broadway, London, Los Angeles, and regional theaters around the country. Since Trinity Rep's individual ticket prices are dynamic based on demand like the airlines and hotels, subscribers saved up to 75% off for this show — an incredible bargain!

And we are just getting started with many more memorable nights of theater still ahead this season, including today's witty, dramatic comedy, *Fade* by Tanya Saracho, about culture, class, and the price of ambition. Subscription packages are still available for the remainder of this season, if you don't already have your tickets. Theater also makes a wonderful gift for friends or loved ones, and we offer a number of great gift options this time of year from gift certificates to specially priced ticket packages.

With four more productions this winter and spring, Curt Columbus and his artistic team are already reading and discussing hundreds of plays to select a top notch 2020-21 Season for you. Undoubtedly, next season will take our theater-making to even higher heights. In a few weeks, subscribers will receive the opportunity to participate in Early Bird subscription renewal — your chance to lock in the best seats and prices for the new season in the works. Stay tuned.

Lastly, as you consider your year-end charitable giving, we hope you will choose to invest in Trinity Rep, your resident artists, and the myriad of programs here aimed at providing education, engagement, and enrichment for this community. Ticket sales cover only a portion of our not-for-profit endeavor; the rest must be subsidized by the generosity of people like you who value this community jewel. Your tax-deductible gift, no matter the size, makes a difference. Please take a moment now to support your theater using the donation reply envelopes available throughout the theater or online at [www.TrinityRep.com](http://www.TrinityRep.com). Thank you in advance for your generous support.

From all of us at Trinity Repertory Company, may you and yours have a very happy and healthy holiday season and New Year.

Tom Parrish  
Executive Director



## PLEASE NOTE

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

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

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## 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

# Kilroy Was Here

by Audrey Rowland

During World War II, American servicemen often left behind the mysterious message "Kilroy Was Here," along with a cartoon figure. Military graffiti is not the most obvious namesake for a 21st-century arts organization. However, it's a surprisingly apt choice for The Kilroys, an arts advocacy group whose founding members were inspired by the "playfully subversive way" these soldiers asserted their presence and personalities. Like Kilroy, women, transgender, and nonbinary playwrights have always been there; also like Kilroy, most people didn't seem to know who they were.

The Kilroys aim to fix that. The organization was established in 2013 by a group of Los Angeles-based female writers and producers frustrated at the underrepresentation of non-male voices on American stages, an art form where male audience members are the minority. The women behind The Kilroys, who include acclaimed playwrights Bekah Brunstetter (supervising producer, NBC's *This is Us*; *Cake*, Manhattan Theatre Club, etc.), Zakiyyah Alexander (resident playwright, New Dramatists; *Ten Things To Do Before I Die*, Second Stage Uptown, etc.), and Tanya Saracho (whose work you are about to see) wanted to do something about it.

Enter "The List." Each year, Kilroy members reach out to playwrights, dramaturgs, and artistic directors throughout the country for the titles of great new works by women, transgender, and nonbinary writers that have had at most one production. Among the nominators is Trinity Rep's own associate artistic director, Tyler Dobrowsky. Nominations are ranked and plays with the most recommendations, generally the top five to nine percent, make it onto The List. (The exact number varies each year depending on the quantity of work submitted).

Two of the seven shows in Trinity Rep's 2019-20 Season have been featured on The List: Tanya Saracho's *Fade* and Lynn Nottage's *Sweat*, both in 2015. Lauren Yee, the playwright behind last year's *The Song of Summer*, has also been included by The Kilroys. At Trinity Rep, we're proud to feature traditionally marginalized playwrights. We want everyone's voices heard, and The Kilroys help us to make that happen. ■

***THE KILROYS is a gang of playwrights, directors and producers in LA and NYC who are done talking about gender parity and are taking action. We mobilize others in our field and leverage our own power to support one another.***

—The Kilroys



TANYA SARACHO



# Bringing People Together

In conversation with director  
Tatyana-Marie Carlo

by Audrey Rowland

*Fade* director Tatyana-Marie Carlo has had an exciting year — filled with a lot of directing and a lot of theater, and she wouldn't have it any other way. She is about to graduate from the Brown/Trinity Rep MFA program in directing, so 2019 started off with a production for that program of Qui Nguyen's *She Kills Monsters*. Before the semester even ended, she was deep in the process of directing *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* for Teatro en El Verano, the collaboration between Trinity Rep and Rhode Island Latino Arts that brings free, bilingual theater around the state each summer. Once that show was on its feet, she was off to Williamstown Theater Festival in western Massachusetts where she was named the 2019 Matt Harris Directing Fellow. As soon as that wrapped up, she raced back to Providence for her final MFA project — a production of José Rivera's *References to Salvador Dalí Make Me Hot*. Last month, she worked with Manton Avenue Project directing a special bilingual musical written by their young playwrights. Now, she's at the helm of our current production of *Fade*. We're excited for our audiences to get to know her better. You'll see her work on stage, but you can learn more about her history here. Our marketing intern Audrey Rowland recently sat down to get to know her.

**Audrey Rowland:** How did you get started in directing?

**Tatyana-Marie Carlo:** I was in undergrad, in a conservatory program for acting. Most of the students were female, and they were doing plays with predominantly male leads and there wasn't really a focus on the women. We revolted, and the Dean asked us what we wanted to do. It was up to us to figure it out. They allowed us to put on our own production of *Twelve Angry Women* and it was my first time directing. After that, I spoke with my mentor, who encouraged me to direct, advised me, and helped me along the way.

**AR:** Before you discovered your love for directing, what were your plans for the future?

**TMC:** I wanted to be an actor! I thought for a long time that's what I loved to do, before I discovered directing. Thom Jones, who taught at Brown/Trinity Rep, talks about leaning into the thing that's pulling you. Directing was that thing.

**AR:** What's something you wish people knew about directing?

**TMC:** How much prep goes into it! You don't just walk in on the first day and direct a play. *References to Salvador Dalí Make Me Hot* opened this October, and I started working on it in March 2019. Imagine if you're someone who is doing plays all over the country! The process of the play starts six, maybe even seven, months before your first rehearsal.

**AR:** How would you describe yourself as a director?

**TMC:** I'm a very collaborative director. I love for every single person in the room to have a voice and agency over what they're doing. I have a particular vision, and I'll try to execute that vision, but I always try to leave space for the actors, designers, and other collaborators to also see themselves in the piece. It takes a village.

**AR:** You had some experience directing a show in this same space when you were the assistant director for *The Song of Summer*. What was that experience like?

**TMC:** *The Song of Summer* was so great! I was really included in the process. [Director] Taibi Magar, who just finished directing *The Prince of*

*Providence*, always included me in her ideas or decisions. Whenever there was something I didn't understand in her directing process, she would explain why she did it and how it helped her. There was one moment when she started listening to a certain scene facing away from the stage, which I thought was strange. She said that sometimes, you have to shift your perspective in order to hear the scene in a new way.

**AR:** The characters in *Fade* speak Spanish to each other during some moments in this show. You've also directed bilingual characters for the Teatro en El Verano production of *The Tempest/La Tempestad* and *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* What is it like to direct a show that uses more than one language?

**TMC:** It's so fun. One thing that I love about bilingual theater is that it has a larger reach. My grandmother, who is 91 years old, does not speak English, and I have cousins that don't speak Spanish. All of us together as a family can watch a bilingual play and understand it if it's executed correctly, with both language and physicality telling the story. It brings people together and it creates fewer barriers. ■



PICTURED ABOVE: *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* BELOW L TO R: Ricardy Fabre & Kalyne Coleman in *References to Salvador Dalí Make Me Hot*; Tatyana-Marie Carlo with *References...* cast members Ricardy Fabre, Kalyne Coleman, Danielle Dorfman, Anwar Ali & Michael Rosas. PHOTOS BELOW BY MARK TUREK





## WHO'S WHO

### THE ARTISTIC TEAM

#### TANYA SARACHO

##### Playwright

Tanya Saracho was born in Sinaloa, México. She is a playwright and television writer who's worked on *How To Get Away With Murder* and HBO's *Looking*, among other shows. Currently, she serves as the creator and showrunner of the series *Vida* on Starz. She is also developing a television series called *Brujas* with Big Beach, which deals with the intersection between Brujería culture and feminism. Named Best New Playwright by *Chicago Magazine*, Saracho has had plays produced at: Dallas Theater Center, Victory Gardens Theatre, Theatreworks, Primary Stages and 2nd Stage in NYC, Denver Theatre Center, Oregon Shakespeare Festival, The Goodman Theatre, Steppenwolf Theatre, Teatro Vista, Teatro Luna, Fountain Theater, Clubbed Thumb, NEXT Theater, and 16th Street Theater. Saracho was named one of nine national Latino Luminarios by *Café* magazine and given the first Revolucionario Award in Theater by the National Museum of Mexican Art. She is the founder of Teatro Luna (all-Latina theater company) as well as the founder of ALTA (Alliance of Latino Theatre Artists). She is currently under commission with South Coast Repertory Theatre and Two River Theatre.

#### TATYANA-MARIE CARLO

##### Director

Tatyana-Marie Carlo (she/her/hers), is a proud Puerto Rican director from Miami, FL who received her BFA in Acting from the New World School of the Arts. During her undergraduate career, she developed a passion for bilingual theater that continues to influence her work. As the Artistic Director of Micro Theater Miami, Tatyana-Marie integrated English-language plays, where previously all the plays were performed in Spanish. While leading the creation process of 15-minute plays in 20' X 8' shipping containers, she was also able to establish Micro-Theater for Kids, which was never before seen in the United States. Soon after she became the Associate

Director of Seminole Theatre, a performing arts center in Homestead, FL. In her role she aided in the re-establishment of the theater which had been closed for 40 years. Currently a third year MFA Directing candidate at Brown/Trinity Rep, she has directed work including: *The Last Days of Judas Iscariot* by Stephen Adly Guirgis, *She Kills Monsters* by Qui Nguyen, *Commedia de las Equivocaciones*, a Spanish/English adaptation by Kufa Castro of Shakespeare's *The Comedy of Errors*, and *References to Salvador Dalí Make Me Hot* by José Rivera. She has also had the opportunity to direct the workshops of *Miku and the Gods* by Julia Izumi and *Saltfish* by Kyla Searle. During her time in Providence, Tatyana has worked closely with the team members of the Trinity Rep and Rhode Island Latino Arts (RILA) partnership over the last two summers on their Teatro en el Verano bilingual adaptations of *The Tempest/La Tempestad* and *Much Ado About Nothing/Tanta Bulla ¿Y Pa Que?* She has directed plays locally and nationally including: *Clybourne Park*, *Real Women Have Curves*, and *Five Women Wearing the Same Dress*. Most recently Tatyana was named the 2019 Matt Harris Directing Fellow at Williamstown Theater Festival.

#### EFREN DELGADILLO, JR.

##### Set Designer

**New York:** *The Three Musketeers*, The Acting Company; *Mycenaean*, Brooklyn Academy of Music. **Regional:** *American Mariachi*, Arizona Theatre Company; *BLKS*, Woolly Mammoth; *Kings*, South Coast Rep; *Bordertown Now*, Pasadena Playhouse; *Romeo and Juliet*, Oregon Shakespeare Festival; *Indecent*, Denver Center; *Othello*, Hartford Stage; *Mojada: A Medea in Los Angeles*, The Getty Villa/Boston Court; *Prometheus Bound*, The Getty Villa/Center for New Performance; *Shelter*, Center for New Performance; *The Sweetheart Deal*, Los Angeles Theatre Center. **Other credits:** Company member of Poor Dog Group. Assistant Professor of Scenic Design, Cal State Northridge. MFA, California Institute of the Arts; BFA, University of California, Irvine.

#### AMANDA DOWNING CARNEY

##### Costume Design

Amanda Downing Carney is Trinity Rep's costume shop director and the costume designer for last

season's production of *An Iliad*. Her responsibilities include overseeing practical costume logistics and enabling the designer's artistic visions for each production. She started as a stitcher/wardrobe here 13 years ago after returning home to Rhode Island from a life on the road as a wardrobe supervisor and costume coordinator for multiple national tours. In addition to her full-time gig at Trinity Rep, she designs costumes for local universities and theaters including: Brown/Trinity Rep, URI, PC, The Gamm Theatre, Wilbury Theatre Group, Contemporary Theatre Co., and The White Heron Theatre on Nantucket. She has also designed for Trinity Rep's Teatro en El Verano tours of *Romeo and Juliet*, *La Tempestad*, and *Much Ado/Tanta Bulla*. Amanda has a BFA in Costume Technology from URI and lives in South County with her husband Joe and two young sons.

#### PABLO SANTIAGO

##### Co-Lighting Design

Pablo Santiago is originally from Chiapas, México, and designs for theater, opera, dance, and gallery work. **Regional:** *Destiny of Desire*, Oregon Shakespeare Festival, Goodman Theatre, South Coast Repertory, Arena Stage; *Valley of the Heart*, Zoot Suit, Mark Taper Forum; *I Am My Own Wife*, Laguna Playhouse; *Time Alone*, *Dementia*, *A Mexican Trilogy*, Los Angeles Theatre Center; *Good Grief*, *Citizen*, Kirk Douglas Theatre; *The Cake*, *Skeleton Crew*, Geffen Playhouse. **Opera:** *Breaking the Waves*, Perelman Theater, NYU Skirball Center; *Pelléas et Mélisande*, Cincinnati Symphony Orchestra; *On the Town*, *Das Klagende Lied*, *Boris Godunov*, Soundbox with San Francisco Symphony, Davies Hall; *Threepenny Opera*, Boston Lyric Opera; *Place*, Brooklyn Academy of Music; *Proving Up*, Opera Omaha, Miller Theatre, New York; *Prism*, LA Opera, BMP; *Ne Quittez Pas: A Reimagined La Voix Humaine*, OperaPhila/018 Festival. **Other:** *Distant Vision—Live Cinema*, directed by Francis Ford Coppola. **Awards:** Richard Sherwood Award (2017), Stage Raw Award (2015), Ovation Award nomination (2019, 2018, 2014), Stage Raw nomination (2018), *L.A. Weekly* Award (2014). **Education:** MFA, Lighting Design, UCLA.

#### GINEVRA LOMBARDO

##### Co-Lighting Design

Ginevra is a Los Angeles-based lighting designer for theater, opera, and dance. Originally from Milan, Italy, she holds a BA in Theater from Trinity College's School of Theatre, Film, and Television, and an MFA in Lighting Design from UCLA.

#### DAVID R. MOLINA

##### Composer & Sound Design

**Regional:** *Quixote Nuevo*, Hartford Stage, Huntington Theatre; *Two Trains Running*, Seattle Rep, Arena Stage; *Mojada*, OSF, Portland Center Stage. **Company Member:** NAKA Dance Theater, Human Shakes Dance, Brava Theater Center. **Founding member:** Secos Y Mojados, Drum Machine Museum, Soapstone Theater Company. **Multimedia installation:** *The Formaldehyde Trip*, SFMOMA, The Broad

*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.*



Museum; *Coming to California*, Oakland Museum of California; *Along the Way*, Sundance Film Festival. **Film:** *Beautiful Sin*; *Not In Our Town: Light in the Darkness*. **Awards, Residencies:** InterMusic SF's MGP, 2016; Regular Line, 2015; Creative Capital Grant, 2009; Wattis Fund, 2011; LA Ovation, *Lydia*, Mark Taper Forum, 2009. **Bands:** TAU (Berlin), Emanative (UK), El Paso (Peru), Impuritan (SF), Ghosts and Strings, Transient.

**Assistant Director** ..... Shanel LaShay Smith

## THE CAST

### DANIEL DUQUE-ESTRADA\*†

**Abel**



**Trinity Rep:** 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 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.

### ELIA SALDANA\*

**Lucia**



**Regional:** *Destiny of Desire*, Oregon Shakespeare Festival, Goodman Theatre, Arena Stage, and South Coast Repertory; *Ella Enchanted: The Musical* and *Ivy + Bean: The Musical*, South Coast Repertory; *The Mother of Henry* and *A Mexican Trilogy: An American Story*, The Latino Theater Company; *Olivério: A Brazilian Twist*, Main Street Theatre; *Buddy: The Buddy Holly Story*, Theater League Regional Tour; workshops with New York Stage and Film and Denver Center for the Performing Arts. **Film/Television:** *Criminal Minds*, *Jane the Virgin*, *The Cleveland Show*, *Street Level*, *Cry Now*. **Other:** BA in Theatre from the University of California, San Diego. Best Actress Award at the Nosotros American Latino Film Festival.

### 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 Work's 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!


### UNDERSTUDIES

Alfredo Antillon, Jihan Haddad

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


† Trinity Rep Resident Acting Company member

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



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**A**ugust Wilson was an American playwright best known for his series of ten plays known as The American Century Cycle, each of which is set during a different decade of the 20th century. The last of this cycle is *Radio Golf*, which will be on the Trinity Rep stage beginning January 30. Sometimes referred to as the Pittsburgh Cycle, nine of the ten plays are set in Pittsburgh's Hill District area, with the outlier, *Ma Rainey's Black Bottom*, set in Chicago. Some characters appear in multiple plays, aging and changing as time passes. Though the plays were not written in chronological order, they are listed here in the order Wilson intended them to be seen:

***Gem of the Ocean* (1900s)**

Aunt Ester (think "ancestor") is a 285-year-old former slave known as a teller of history and cleanser of souls. Citizen Barlow, a new arrival to Pittsburgh's Hill District, needs Aunt Ester to help him with the guilt he feels for a crime he has committed. Citizen must make peace with what happened by taking the legendary slave ship, *Gem of the Ocean*, to the City of Bones — a place known only in myth. Through his ancestors he learns who he is and tries to lead others toward freedom after a tragic fire and misguided thoughts about slavery. *Gem of the Ocean* premiered at The Goodman Theatre in Chicago in 2003.

***Joe Turner's Come and Gone* (1910s)**

Harold Loomis and his young daughter Zonia have returned to Pittsburgh to leave the poverty and Jim Crow laws of the South, where he was kidnapped and separated from his family by a bounty hunter named Joe Turner. Looking for Harold's wife, Martha, the pair arrives at a Pittsburgh boarding house, where the story turns into an intricate tale of spirituality and dealing with a past that continues to haunt them. *Joe Turner's Come and Gone* premiered at the Ethel Barrymore Theatre on Broadway in 1988.

***Ma Rainey's Black Bottom* (1920s)**

This is the only play in the American Century Cycle not set in Pittsburgh. Ma Rainey is a blues singer in Chicago who knows that her music is being exploited to profit her white producers. She sees the blues as a way of understanding life, especially during this time of segregation and legal discrimination. Ma Rainey and her band members deal with the day-to-day frustrations of exploitation, especially with their music, and the story ends with no resolution, reflecting the challenges still facing many black Americans today. *Ma Rainey's Black Bottom* opened in 1984 at Yale Repertory

# The 20th Century through the Eyes of August Wilson

by Caitlin Howle

Theater and moved to Broadway's Cort Theatre. A movie adaptation is set to be released in 2020 featuring former Trinity Rep actor Viola Davis.

***The Piano Lesson* (1930s)**

During the aftermath of the Great Depression, the story follows the lives of the Charles family and their beloved piano. Boy Willie and his sister Berniece bicker constantly about whether or not to keep this heirloom, knowing that they could sell it, but that it also holds their family history. Its first staged reading was at the 1986 National Playwrights Conference and first production was at the Yale Repertory Theatre in 1987. The show won the 1990 Pulitzer Prize for drama.

***Seven Guitars* (1940s)**

The story begins and ends directly after the funeral of Floyd "Schoolboy" Barton, an ex-con recently released from jail. Between these two bookends a series of flashbacks reveal how Floyd almost made it big as a blues singer until his untimely murder. The play shows just how hard it is to be an African-American man in a world that's stacked against you. It premiered in 1996 at the Eugene O'Neill Theater Center.

***Fences* (1950s)**

Troy was once a star player in the Negro baseball league until he was arrested for an accidental murder he committed during a robbery. He now works as a garbage collector. His son Cory looks to shape a life for himself when Troy intervenes and potentially sabotages it. The play premiered in 1985 at the Eugene O'Neill Theater

Center. It won the Pulitzer Prize in 1987 for drama, and a 2010 Broadway revival starring Denzel Washington and Viola Davis was recognized with the Tony Award for Best Revival of a Play, as well as acting awards for both leads. A 2016 film adaptation also featured Washington and Davis.

***Two Trains Running* (1960s)**

This play focuses on the 1960s civil rights movement sweeping across Pittsburgh's Hill District. Not everyone is convinced that this is what the community needs, and this is often the topic of discussion at Memphis' diner, where the play is set, and where the characters in the play feel at home. When the local government, through a city renovation project, and a businessman want to take the diner from Memphis, he must make a decision about what community means during a time of great upheaval. This play premiered in 1990 at Yale Repertory Theatre.

***Jitney* (1970s)**

In the 1970s no taxis will run to Pittsburgh's Hill District, so residents must rely on jitneys, or unlicensed cabs. The story focuses on the lives of the jitney drivers at the station owned by Jim Becker. *Jitney* was written in 1979 and produced at the Allegheny Repertory Theatre in Pittsburgh in 1982. Wilson re-wrote the script in 1996.

***King Hedley II* (1980s)**

One of Wilson's darker plays, it tells the story of an ex-con trying to rebuild his life, focussing on King Hedley II as he tries to make money by selling stolen refrigerators. Throughout, the play examines how the rich seem to get richer and the poorer get poorer. The show premiered in 1999 at Pittsburgh Public Theater, and was a finalist for the 2000 Pulitzer Prize in Drama.

***Radio Golf* (1990s)**

This play focuses on real estate developer Harmond Wilks, who is determined to become the first black mayor of Pittsburgh and is on a mission to revive his childhood neighborhood. As Wilks confronts his past, he is forced to examine how change can put his neighborhood's history at risk. The production premiered in 2005 at Yale Repertory Theatre.

Ten of Wilson's plays have been featured on Broadway, with numerous Tony Awards and accolades being given to multiple productions. Chicago's Goodman Theatre was the first theater to produce all ten plays in the American Century Cycle, and, here at Trinity Rep, we've produced four of the plays with *Radio Golf* being our fifth. We're proud to continue the conversations about the black experience in America that August Wilson instigated with his remarkable and moving body of work. ■





## *Ma Rainey's Black Bottom*

# August Wilson at Trinity Rep

**1987**

### *Ma Rainey's Black Bottom*

Pictured L to R: Barbara Meek & Lawrence James; David Kennett, Howard London, Barbara Meek & Rose Weaver. Directed by William Partlan, sets by Robert D. Soule, costumes by William Lane, lights by John F. Custer. Photo by Mark Morelli



## *Joe Turner's Come and Gone*



**1989**

### *Joe Turner's Come and Gone*

Pictured L to R: Viola Davis & Barbara Meek; Michael Rogers, Ed Hall & Lorey Hayes. Directed by Israel Hicks, sets by Robert D. Soule, costumes by William Lane, lights by Michael Giannitti. Photo by Mark Morelli



## *Fences*

**1992**

### *Fences*

Pictured L to R: Rochel Coleman, Nicole-Nzinga Darden, Jomo I.L. Ray, Ed Oliver & Barbara Meek; Gustave Johnson, Ricardo Pitts-Wiley & Barbara Meek. Directed by Clinton Turner Davis, sets by Robert D. Soule, costumes by William Lane, lights by Michael Giannitti. Photo by Mark Morelli



## *The Piano Lesson*





**2001**

### *The Piano Lesson*

Pictured L to R: Keskhemnu, Rose Weaver & Brianna McBride; Keskhemnu & Robert Jason Jackson. Directed by Edris Cooper-Anifowoshe, sets by Michael McGarty, costumes by Andre Harrington, lights by Yael Lubetsky. Photo by T. Charles Erickson

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Jude Sandy

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## August Wilson's *Radio Golf*

*Directed by Jude Sandy*  
January 30 – March 1, 2020

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



August  
Wilson's  
*Radio  
Golf*

## *A Tale of Two Cities*

*By Brian McEleney*  
*Based on the novel by Charles Dickens*  
*Directed by Tyler Dobrowsky*  
February 20 – March 22, 2020

In the late 1700s, London and Paris face parallel states of social and political upheaval on the eve of the French Revolution. Against this tumultuous backdrop emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation is epic and universal, while also being intensely intimate and personal. "The best of times and the worst of times" are brought to vivid life on stage in this remarkable approach to the time-honored classic.



*A Tale of Two Cities*

## *Sweat*

*By Lynn Nottage*  
*Directed by Christie Vela*  
April 2 – May 3, 2020

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.

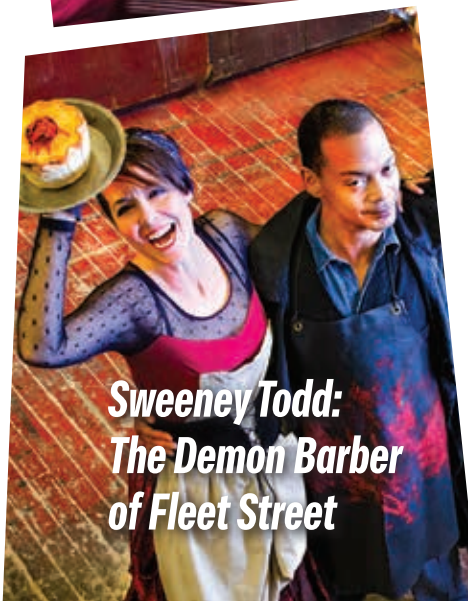


*Sweat*

## *Sweeney Todd: The Demon Barber of Fleet Street*

*Music and Lyrics by Stephen Sondheim*  
*Book by Hugh Wheeler*  
*Directed by Curt Columbus*  
April 23 – May 24, 2020

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:  
The Demon Barber  
of Fleet Street*

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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](http://TrinityRep.com/partners)

## Radio Golf Sunday Dinner

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

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

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

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

**Space is limited.** For more information, visit [TrinityRep.com/sundaydinner](http://TrinityRep.com/sundaydinner).



ARTWORK BY Z0 PEZZANO

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

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





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

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# Trinity Rep 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.

## 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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## STAFF FOR TRINITY REP

### CURT COLUMBUS

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



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

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

### TOM PARRISH

*Executive Director*



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

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

### TYLER DOBROWSKY

*Associate Artistic Director*



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

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

### LAURA SMITH

*Production Director*



Ms. Smith is in her 23rd season with Trinity Rep. She was the associate production manager at Trinity Rep for six years and the capital projects manager for two years, overseeing the construction of the Pell Chafee

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

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*Fade*

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August Wilson's *Radio Golf*

Jan. 30 – Mar. 1, 2020

*A Tale of Two Cities*

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

*Sweat*

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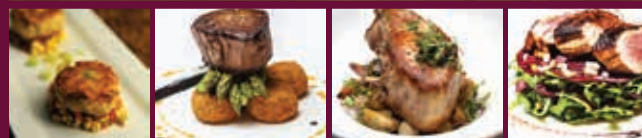
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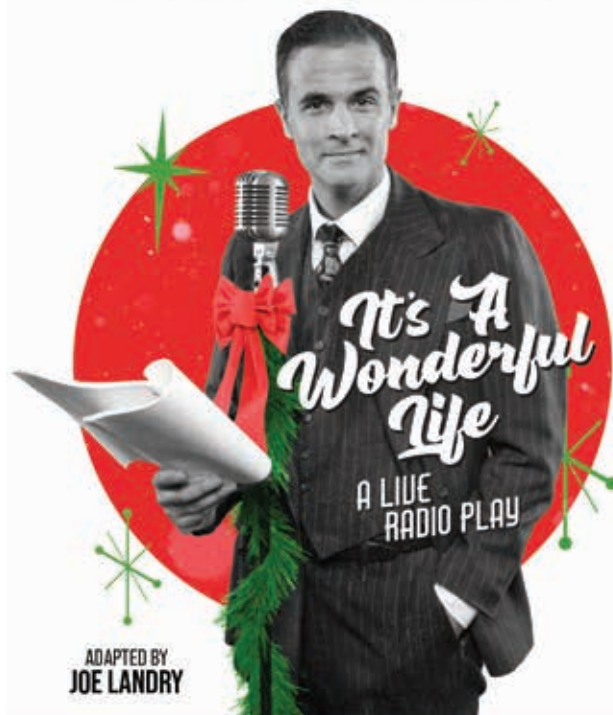
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PICTURED L TO R: ERICK BETANCOURT, SCOTT AIELLO & CHARLIE THURSTON IN *THE PRINCE OF PROVIDENCE*; JULIA LEMA, CLOTEAL L. HORNE & JACKIE DAVIS IN *BLACK ODYSSEY*; A YOUNG ACTORS SUMMER INSTITUTE PERFORMANCE • PHOTOS BY MARK TUREK





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# A Trio of Trinterns

The Trinity Rep internship program offers intensive professional training to recent college graduates looking for hands-on learning opportunities in their chosen field. The interns, or "Trinterns" as they are affectionately called, are an integral part of our theater company and serve alongside our staff in artistic, administrative, and production departments.

We are delighted to introduce you to three of the nine 2019-20 Season interns: **Audrey Rowland**, **Shanel Smith**, and **Grace Mitchell**. We asked them why they chose Trinity Rep, what the internship means to them, and a few fun facts. Each intern serves a pivotal role in their department and helps contribute to the wealth of work that we do here at Trinity Rep. Throughout the year, we'll profile more of our interns on the Trinity Rep-orter ([TrinityRep.com/blog](http://TrinityRep.com/blog)).

Originally from New Jersey, this season's marketing intern, **Audrey Rowland**, went to college in Ohio and is an Oberlin College graduate, where she designed her own major in Arts Management and Hispanic Studies. She notes that Alison Bechdel is an Oberlin graduate, and admires the musical *Fun Home*, based on Bechdel's autobiographical graphic novel. Audrey decided on an internship at Trinity Rep because of how much she believes can be learned from a theater that "does great work and work that I admire." Her ultimate goal is to work in arts marketing, but also to be a Tony Awards voter. In her spare time, Audrey loves to read and write, but also is into making crafts — including bookbinding and knitting. She has even bound a book with a cover that she's knitted, which was a final project for one of her classes in college. Audrey loves her internship so far, but is most looking forward to *Sweat*, which will be on the Trinity Rep stage April and May 2020. Her favorite production is *Hadestown*.



**Shanel Smith** is our artistic management intern. She graduated from North Carolina Agricultural and Technical State University in 2019 where she



majored in Mechanical Engineering with a minor in Theater Technology and Management. Why Trinity Rep? Shanel says, "I met [Trinity Rep Artistic Director] Curt Columbus at the Kennedy Center American College Theater Festival, which is dedicated to increasing diversity in arts management. It's one of LORT's (League of Resident Theatres) Equity, Diversity, and Inclusion initiatives, and he introduced me to arts management. Following the fellowship at the Kennedy Center, he encouraged me to apply to Trinity Rep. It's especially exciting to be the artistic management intern here, because I'm interested

in creating art, but also in helping to facilitate the creation of art." Shanel's favorite show is *Wicked* solely because of Eugene Lee, Trinity Rep's resident scenic designer, and the work he did for the scenic design on that show. Shanel labels herself as a huge advocate for STEAM (Science, Technology, Engineering, Arts, and Mathematics.) She sees the sciences and arts as part of the same whole, as the arts can be integrated into science and math curriculums. She is excited to learn everything that she can during the 2019-20 Season.

*continued on next page*



**Grace Mitchell** is from Washington, DC, where she attended George Washington University. She graduated in 2018 with a major in Theater and minors in music and English. Grace is serving as our costumes intern for the 2019-20 Season. She chose Trinity Rep because, "My mom taught me to sew when I was younger. That was something I really always enjoyed, and I always enjoyed being creative and making things with my hands. Eventually, when I was in school, I discovered I really liked making theater and that was something I wanted to do in my life. I found out that I could make costumes and help people play dress-up as a profession. The costume internship at Trinity Rep was perfect for that!"

For Grace's senior project in college she made a "poor college student" version of Dior's bar suit. She learned from this piece that fashion and costumes are secretly complex. Not only do they show a sign of the times, but can also speak about economic failures and successes, and changing social roles. Grace says that in her spare time she loves to bake and says one of her favorite memories was from when she was on a backstage tour of the Sydney Opera House in Australia. She sang a few lines of "On My Own," from *Les Misérables*. She's willing to say that she's sung onstage at the Opera House now.

Our interns have gone on to do great things — with positions like general manager at Goodspeed Musicals, properties manager at the Public Theater, theater professor at University of Rhode Island, and director of public engagement at MCC Theater. Some former interns are still at Trinity Rep, too, with titles like associate artistic director, education director, and assistant production director. Applications for our 2020-21 Season internships open in December. More information can be found at [TrinityRep.com/internships](http://TrinityRep.com/internships). ■

## APPLY TO TRINITY REP'S INTERN PROGRAM

Trinity Rep's volunteer internship program offers intensive professional training at a Tony Award-winning regional theater for recent college graduates looking for hands-on practical training before looking for their first job in the field. They are an integral part of the company and serve alongside our staff in all departments. Internships are offered in the following areas: artistic management, education, marketing, development, graphic design, stage management, costume, electrics, sound, and Brown/Trinity Rep MFA programs.

All interns learn about the general working of a professional theater through monthly seminars, and get professional development training that will help them find a job and succeed in their next position. They receive on-the-job training and mentorship within their department that is tailored to their individual skills as well as the needs of the organization. Far from making copies and fetching coffee, these interns are learning by watching and by doing — all under the mentorship of their supervisor and other members of their department. Former Trinity Rep interns have gone on to positions at all levels in organizations like Dallas Theater Center, Long Wharf Theatre, the Public Theater, Berkeley Rep — and more — including several who continued on at Trinity Rep and now serve on the senior management team.

Interns receive free housing including utilities, free parking at the residence and at the theater, and a modest stipend.

**Applications are now being accepted for the 2020-21 Season and are due by April 1, 2020. More information and the application can be found at [trinityrep.com/interns](http://trinityrep.com/interns).**

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# Upcoming Events

## Context & Conversation for *Fade* December 16

Join us for "Who's There?" — a conversation about issues related to Trinity Rep's production of *Fade* presented in conjunction with Community Partner Sophia Academy. Monday, December 16, 2019, from 6:00 – 8:00 pm, at Sophia Academy, 582 Elmwood Avenue in Providence.

## YASI on Sale January 2

Registration opens on January 2 for Trinity Rep's Young Actors Summer Institute (YASI) programs with unique classes for students in grades 1–12+, ranging from one to four weeks long. More at [TrinityRep.com/yasi](http://TrinityRep.com/yasi)



## Winter Classes Start January 7

Winter session classes for students in grades K-12 begin. Registration is open until classes 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.



## August Wilson's *Radio Golf* January 20 – March 1

*Directed by Jude Sandy*

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



## *A Tale of Two Cities* February 20 – March 22

*By Brian McEleney, based on the novel by Charles Dickens*

*Directed by Tyler Dobrowsky*  
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face parallel states of social and political upheaval on the eve of the French Revolution. Against this tumultuous backdrop emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation is epic and universal, while also being intensely intimate and personal. "The best of times and the worst of times" are brought to vivid life on stage in this remarkable approach to the time-honored classic.



## Context & Conversation for *Radio Golf* February 10

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

## *Marie Antoinette* February 27 – March 8

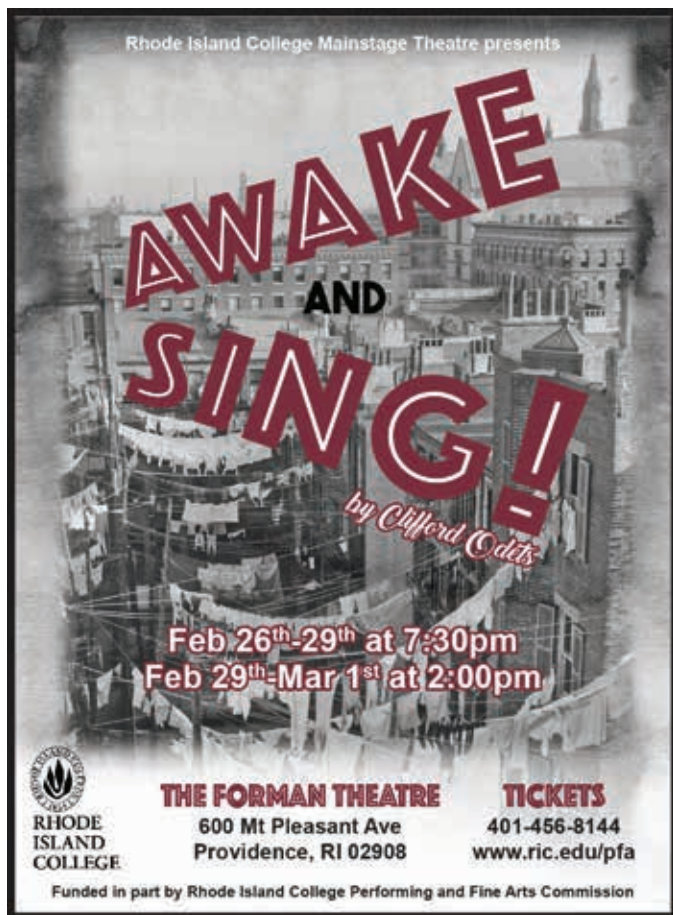
*By David Adjmi and directed by Josiah Davis*

A production of the Brown/Trinity Rep MFA programs in acting and directing presented in the Pell Chafee Performance Center, Citizens Bank Theater at 87 Empire Street in Providence. More information at [TrinityRep.com/mfashows](http://TrinityRep.com/mfashows).

## 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](http://TrinityRep.com/whwn) or on page 15. ■





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## FADE by Tanya Saracho

Directed by Tatyana-Marie Carlo • Dowling Theater

Lucia is understandably nervous. It's day one at her first TV writing job. As a Mexican-born novelist, she may actually be the "diversity hire" she's heard whispers about. Uncertain whether she can make a place for herself in cutthroat Hollywood, at least she feels less alone when she meets Abel, the Latino janitor. They form a bond and share stories, but it turns out that what Lucia gains from their friendship is not what Abel expects in this witty dramatic comedy about class, integrity, and culture.

Media Sponsor

### FADE • Dec. 5, 2019 – Jan. 5, 2020

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

## August Wilson's RADIO GOLF

Directed by Jude Sandy • Dowling Theater

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

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

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

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Supporting Season Sponsor



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Voice & Speech ..... Angela Brazil  
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