THE DEMON BARBER OF FLEET STREET
A MUSICAL THRILLER

MUSIC AND LYRICS BY STEPHEN SONDHEIM

BOOK BY

**HUGH WHEELER** 

FROM AN ADAPTATION BY CHRISTOPHER BOND

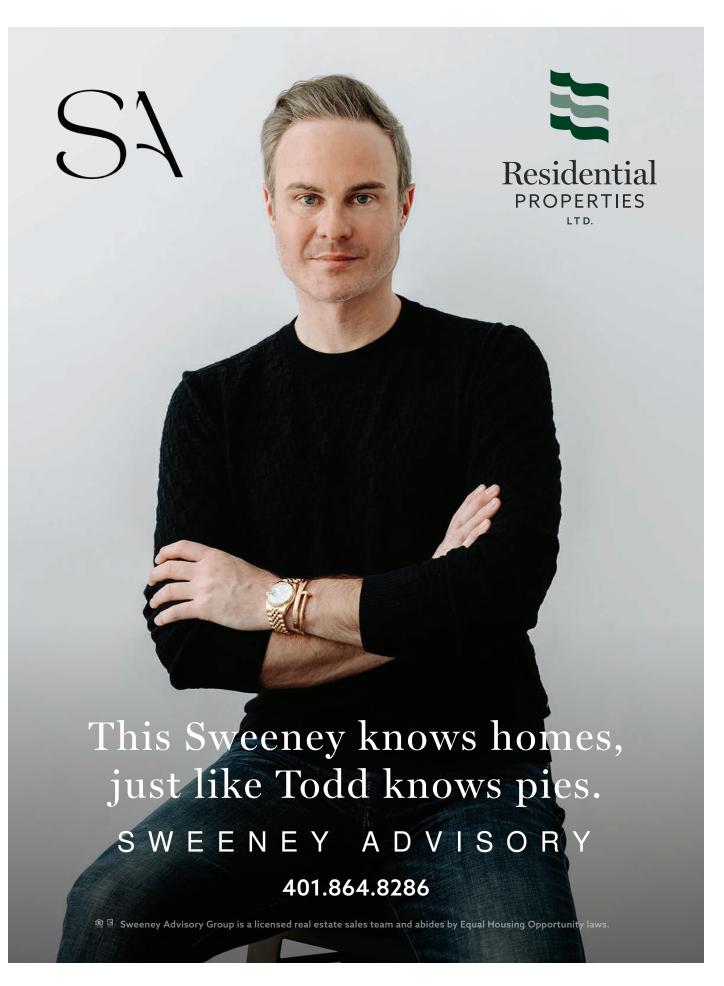
ORIGINALLY DIRECTED ON BROADWAY BY HAROLD PRINCE

ORCHESTRATIONS BY JONATHAN TUNICK

ORIGINALLY PRODUCED ON BROADWAY BY RICHARD BARR, CHARLES WOODWARD, ROBERT FRYER, MARY LEA JOHNSON, MARTIN RICHARDS IN ASSOCIATION WITH DEAN AND JUDY MANOS

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# **DEAR FRIENDS**

# FROM THE ARTISTIC DIRECTOR



# DEAR FRIENDS,

Welcome, finally, to Trinity Repertory Company's production of Sweeney Todd: The Demon Barber of Fleet Street! We first programmed this show for the spring of 2020,

and we have been thinking about it, planning for it, and dreaming about it for over three years now. So much has changed since we first began our production conversations, and yet, as always, so much remains the same.

One thing that never changes is that the show you are about to experience is one of the greatest American musicals ever written.

Sweeney Todd opened on Broadway in 1979, with a revolutionary production designed by Trinity Rep's longtime resident designer, Eugene Lee. Lee created a massive scenic container for that original version – a yawning industrial factory space that looked simultaneously abandoned and long-used. This backdrop made vivid one of the main themes of the piece: class inequality and its impact. Lee

underscored this point in the opening image of the play. He designed a massive act curtain painted with the "British Beehive" representing the class structure of Victorian society, to fill the proscenium arch. As the play began, and actors appeared digging a grave in front of that curtain, it was clear they were standing within the bottom ring of the societal hive. Lee's design quickly became iconic, defining how interpreters and audiences imagined the aesthetic of *Sweeney* for many years.

In 2019, I approached Eugene and his brilliant collaborator Patrick Lynch about designing for *Sweeney* one more time, 40 years after the original production. I knew we needed fresh inspiration, one that came not only from the play and the music, but also from the world around us. To me, the most compelling philosophical thread in the original text for our contemporary audiences was the idea that justice is not equal for everyone. Sweeney is wrongfully accused and sentenced to life in a penal colony by a legal system that doesn't care for him or even attempt to be just. How much had changed since the Victorian era? What is the state of justice today?

Statistically speaking, not much has changed, particularly for communities of color, represented in the cast we have for our production. According to *U.S. News and World Report*, Black Americans are incarcerated at a rate five times that of white Americans (with Latinx Americans being imprisoned at 1.3 times the rate

of whites). Questions about whether our justice system is equitable abound and tie directly back to the story in *Sweeney*. Lee and Lynch took this inspiration and ran with it, producing the thrilling set you see before you today.

As with the original production, the scenic container is meant as a metaphorical gesture rather than a literal one. Our goal is to lift up philosophical frames that already exist in the original story of *Sweeney Todd*. That story has always had the question of justice and injustice at its core. We hope to raise new questions for you today.

Eugene Lee passed away on February 6, 2023, after a brief illness. The stalwart and invaluable Patrick Lynch has helped us realize the vision that we had been discussing for the last several years, so that you can feel the influence of Eugene Lee on *Sweeney Todd* one more time. We mourn Eugene's loss, but we also know his genius lives on in so many ways. We are grateful for that legacy, which will always be a fundamental part of the work we do here at Trinity Rep.

I look forward to seeing you in the theater.



- Curt Columbus, Artistic Director

# FROM THE EXECUTIVE DIRECTOR



# **DEAR FRIENDS,**

"What happens to a dream deferred?" Langston Hughes asks in his poem *Harlem*. Trinity Rep's *Sweeney Todd*, directed by Curt Columbus and designed by Eugene Lee, was

originally planned to close our 2019-2020 season. As you remember, in March of 2020 Trinity Rep closed our doors for was to be a brief pause and ended up in a 21-month shutdown. We all carry baggage from the personal, professional, and cultural challenges and pain of that time. But now, here we are, together.

For three years we have anticipated this production. The ideas, elements, plans, and dreams imagined in 2020 were deferred until this opportunity to finally have life breathed into them on stage. A lot changed in those three years. Including a national reckoning on race and injustice which adds deeper significance to Curt's vision for our production focused on the inequities in the criminal justice system in America. Additionally, in that time Stephen Sondheim, the

acclaimed composer and lyricist of this play and so many other beloved stories in the American musical theater canon, died in November of 2021 at 91. And, we will not forget Eugene Lee, resident designer at Trinity Rep, original scenic designer for the 1979 Broadway premiere of *Sweeney Todd*, and one of the great visionaries behind our company aesthetic. Eugene died in February of 2023 just days after our founding artistic director and his long-time artistic partner, Adrian Hall. Eugene was not able to see this final scenic design, on stage now, come to fruition. As we acknowledge the loss of these great artists, we find meaning in their tremendous contributions to our community and wonder what dreams they may have had to defer.

In this darkly comedic, intensely operatic, and incredibly memorable play, Sweeney Todd finds catharsis in seeking his own murky justice against those who wronged him. Sweeney has seen the worst that life can offer, and he will not wait any longer to take violent action. While Sweeney's search for retribution is far from moral, we find sympathy in it, too. Sweeney will defer no longer. Three years after the start of the pandemic, we cannot either.

I hope you all find moments of connection and understanding as we honor those who came before us with this long-awaited production of Sweeney Todd: The Demon Barber of Fleet Street. As you do, please consider joining us for more of the extraordinary live theater we have planned as a part of our 60th anniversary season, subscriptions are on sale now and you can learn about them on page 37.

I can't wait to see you at the theater.

Kar

Katie Liberman, Executive Director

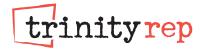
Harlem by Langston Hughes

What happens to a dream deferred?

Does it dry up like a raisin in the sun? Or fester like a sore— And then run? Does it stink like rotten meat? Or crust and sugar over like a syrupy sweet?

Maybe it just sags like a heavy load.

Or does it explode?



**Curt Columbus** Artistic Director

Kate Liberman Executive Director



# THE DEMON BARBER OF FLEET STREET A MUSICAL THRILLER

MUSIC AND LYRICS BY STEPHEN SONDHEIM

**BOOK BY HUGH WHEELER** 

FROM AN ADAPTATION BY CHRISTOPHER BOND • ORIGINALLY DIRECTED ON BROADWAY BY HAROLD PRINCE • ORCHESTRATIONS BY JONATHAN TUNICK ORIGINALLY PRODUCED ON BROADWAY BY RICHARD BARR, CHARLES WOODWARD, ROBERT FRYER, MARY LEA JOHNSON, MARTIN RICHARDS IN ASSOCIATION WITH DEAN AND JUDY MANOS

# THE ARTISTIC TEAM

Directed by Curt Columbus Assistant Directed by Gia Yarn Music Direction by Andrew Smithson Choreography by Sharon Jenkins Fight Choreography by Mark A. Rose Orchestrations by Peter Leigh-Nilsen Set Design by Eugene Lee♥ and Patrick Lynch Costume Design by Shahrzad Mazaheri Lighting Design by Dawn Chiang Sound Design by Peter Sasha Hurowitz Production Stage Managed by Amanda Kosack\* Assistant Stage Managed by Olivia Tellier\*

# **ADDITIONAL STAFF:**

Dance Captain ......Kevin Patrick Martin\* Fight Captain ...... Taavon Gamble\*‡



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# **THE CAST**

Sweeney Todd Erick Pinnick\* Mrs. Lovett/Ensemble Rachael Warren\*‡ Anthony Hope/Ensemble Taavon Gamble\*# Johanna/Ensemble Rebecca-Anne Whittaker\*+ Tobias Ragg/Ensemble Alexander Crespo-Rosario II Judge Turpin/Ensemble Stephen Thorne\*# Beadle Bamford/Ensemble Sophie Zmorrod\*+ Beggar Woman/Ensemble Myka Cue\*+ Adolfo Pirelli/Ensemble Kai Thomani Tshikosi\*+ Jonas Fogg/Ensemble Kevin Patrick Martin\*

**UNDERSTUDIES:** Nina Giselle, Ruarí Morrison, Jermaine Pearson, Devon Russo, Helena Tafuri

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

- \* Member of Actors' Equity Association, the union of professional actors and stage managers.
- **‡** Trinity Rep Resident Company member
- Brown/Trinity Rep MFA Program student
- Posthumous credit

May 25 - June 25, 2023 in the Sarah and Joseph Dowling, Jr. Theater

**SWEENEY TODD** is presented through a special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

This activity is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts, and private funders.

# **MUSICAL NUMBERS**

# **ACT ONE**

	I OILE
The Ballad of Sweeney Todd	Sweeney Todd, Ensemble
No Place Like London	Anthony Hope, Sweeney Todd, Beggar Woman
The Barber and His Wife	Sweeney Todd
	Mrs. Lovett
Poor Thing	Mrs. Lovett
My Friends	Sweeney Todd, Mrs. Lovett
The Ballad of Sweeney Todd (Reprise I)	
	Johanna
Ah, Miss	Anthony Hope, Beggar Woman, Johanna
Johanna	Anthony Hope
Pirelli's Miracle Elixir	Tobias Ragg, Sweeney Todd, Mrs. Lovett, Ensemble
The Contest	Adolfo Pirelli
The Ballad of Sweeney Todd (Reprise II)	Company
Wait	Mrs. Lovett
The Ballad of Sweeney Todd (Reprise III)	
Johanna (Mea Culpa)	Judge Turpin
Kiss Me (Part I)	Johanna, Anthony Hope
Ladies in Their Sensitivities	Beadle Bamford
Kiss Me (Part II)	ohanna, Anthony Hope, Beadle Bamford, Judge Turpin
Pretty Women	Sweeney Todd, Judge Turpin
Epiphany	Sweeney Todd
A Little Priest	Sweeney Todd, Mrs. Lovett

# **ACT TWO**

God, That's Good!	Tobias Ragg, Mrs. Lovett, Sweeney Todd, Beggar Woman, Ensemble
Johanna – Act II Sequence	Anthony Hope, Sweeney Todd, Johanna, Beggar Woman
	Mrs. Lovett
Wigmaker Sequence	Sweeney Todd, Anthony Hope
The Ballad of Sweeney Todd (R	eprise IV)Company
Wigmaker Sequence (Reprise)	Sweeney Todd, Anthony Hope
	Sweeney Todd, Quintet
Not While I'm Around	Tobias Ragg, Mrs. Lovett
Parlor Songs	Beadle Bamford, Tobias Ragg, Mrs. Lovett
City on Fire!Johanna,	Mrs. Lovett, Sweeney Todd, Beggar Woman, Anthony Hope, Ensemble
Final Sequence	Judge Turpin, Sweeney Todd, Mrs. Lovett, Tobias Ragg, Ensemble
The Ballad of Sweeney Todd (F	inale)Company

# THE MUSICIANS

Conductor/Keyboard	Andrew Smithson
Clarinet	Richard Marchetti
Bassoon	Michael Mechanic
Violin	Ethan Wood
Cello	Adrienne Taylor
Bass	Joseph Bentley

# **SUBSTITUTE MUSICIANS:**

Clarinet	Anne Kelton, William Vint
Bassoon	Rachel Juszczak
Cello	Zan Berry
Bass	Evan Carley

ON THE COVER: ARTWORK BY MARCI LEITE

# ON STEPHEN SONDHEIM

Rachael Warren (Mrs. Lovett) has been a resident company member since 2002. A longtime musical theater performer and fan, she spoke with us about the late Stephen Sondheim, who is the composer behind *Sweeney Todd*, and many other iconic musicals. The following is a lightly edited transcript of highlights from the conversation.

# On being introduced to Stephen Sondheim

I had heard of Sondheim, but I didn't really know his work until I went to college. I was in a musical theater history class my freshman year, and for a homework assignment, we had to go to the library, check out a CD of the *Sweeney Todd* cast recording, go in a cubicle, and put on headphones to listen to it. I go late at night because I had just gotten out of rehearsal, there's no one in the listening lab but me, and it's dark. And I hear the scream at the beginning overture, and it *scares the shit out of me*. It blew my mind: everything from the psychological terror of "Pretty Women" to "Johanna," which to me is the most romantic song in the world. I have been pretty much obsessed with it since then.

Since then, I've worked on a ton of Stephen Sondheim's material as a student, teacher, and as a solo performer. But in terms of shows I have done professionally, I've been in two. I played The Baker's Wife in *Into the Woods* at Oregon Shakespeare Festival, and Kathy in the national tour of *Company*. And while I've never been in a full production of it, I'm obsessed with *Sunday in the Park with George*. I sang all of Dot's music for my senior recital!

# On why Sondheim's work sticks with us

I think that some composers have the gift of expressing themselves through music. I think some writers are very gifted with lyrics. But I feel that Sondheim is one of the very few who is gifted in both. His lyrics are always married to the music, working together to move the story forward. And they're very theatrical songs that are clearly written for the stage, not for the radio or a movie.





When you're listening to Sondheim's music, you're listening to the psychology of the character singing. Sometimes, the lyrics are perfectly in line with the sound of the music; other times, totally contrasting with it. As an actor, you get so much information just from that, as well as every single word or pitch or mark in the piece. Like if suddenly, the piece has a dissonant chord, that means something to me in terms of interpreting the character's intentions. Or if it didn't have a certain note the first time through, and now it does, that tells me something has changed for the character, as an actor, not just as a singer.

Sondheim wasn't writing circus tricks for contortionists to sing through; he was writing people, in all their strangeness and complexity. Of course, his music is often beautiful, but the way it tells the story is very different from other writers. It's virtuosic.

# On Mrs. Lovett and the music of Sweeney Todd

When my kids were little, they used to finger-paint. They'd use all of the colors – the reds and greens and yellows and purples – but eventually, it all got smudged together into a weird brownish-grey. Mrs. Lovett is that kid using all of the colors, every emotion in her toolbox, all while keeping every color, every emotion, vibrant. It's complicated how many different emotions she goes through, and she switches so fast that she's always surprising you, Sweeney, and herself. It's thrilling to play someone who is that impulsive and messy, but also brilliant.

Characters are their words and their music. The composer, lyricist, playwright, director, and actor all come together with their experiences to build that version of the person onstage. So, as a gay person, musical theater has long been a real source of power, and I know many other queer people who feel the same. Music allows us to feel a little more, express a little more, paint outside the lines of what's "normal." I think that resonates a lot with our community. So, even if the character I'm playing isn't gay, that person is loving and fighting in such a big way. And Sondheim is very expressive and not afraid to get messy. A character like Mrs. Lovett allows a range of expressions that even most characters in musical theater don't get to have.

Sweeney is also endlessly fascinating because it allows us to look at those dark, dirty, twisty places that, even within the actual literature, we don't get to investigate a lot. For me, the scariest thing about Mrs. Lovett is when she decides they need to kill Toby. As a mother, I find it so painful to even think about that. So, it forces you to ask: What takes Mrs. Lovett there? What was missing in her to begin with? Is this something she forces herself to do, or was she always like this? As of today, I have no clue, but I'm curious to find out.

IMAGE CREDITS FROM TOP TO BOTTOM: PETER GERETY (STANDING) AS PSEUDOLUS, JENNIFER VAN DYCK AS PHILIA, AND DAVID P.B. STEPHENS AS HERO IN 1986'S A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. PHOTO BY MARK MORELLI; ROBERT BLACK, ROSE WEAVER, AND MELANIE JONES AS THE COMPANY OF 1979'S SIDE BY SIDE BY SONDHEIM, WITH RICHARD CUMMING ON THE PHAND PHOTO BY JACK SPRATT.



# Actor Erick Pinnick on Sweeney Todd

Erick Pinnick knew from an early age he loved music. But if it weren't for Sweeney Todd, he may have never become a musical theater actor.

"I saw the Broadway production on PBS with Angela Lansbury and George Hearn back when I was in high school," he recalls. "It was then that I literally thought to myself, 'that's what I want to do."

Decades later, Erick has come full circle. He's the titular demon barber in Trinity Rep's production of *Sweeney Todd*.

This isn't Erick's first time working with Trinity Rep. In fact, his history with the company and its members spans 20 years. In 2003, he played the radio announcer Bert Healy in *Annie*, and in 2014, he was Mr. Sowerberry/ Dr. Grimwig in *Oliver!* which also featured *Sweeney Todd* performers Rachael Warren and Stephen Thorne.

In 2012, he appeared in the world premiere production of *The Completely Fictional — Utterly True — Final Strange Tale of Edgar Allan Poe* at Center Stage in Baltimore, written by Trinity Rep company member Stephen Thorne and directed by Trinity Rep Artistic Director Curt Columbus. For *Sweeney Todd*, Erick reunites with both — with Stephen portraying Judge Turpin and Curt directing.

"I'm especially happy to be in Providence," he tells us. "I feel like even though I've only been at Trinity Rep twice, it feels like an artistic home because of all the creativity and energy of the place. At Trinity, it's never a version of the show you've seen before, and I love that. There's always an adventurous spirit, and Trinity treats all its material as if it's the first time anybody's ever done it."

While he has never performed in Trinity Rep's A Christmas Carol, he's helped tell the iconic story elsewhere: as the Ghost of Christmas Present for several seasons at the Denver Center, and as Mr. Smythe in a Broadway production. Other favorite roles include Pontius Pilate in the European tour of Jesus Christ Superstar; Curtis in Dreamgirls (Prince Theater); Mitch in The 25th Annual Putnam County Spelling Bee (Pioneer Theatre); Doc Gibbs in Our Town (Peterborough Players); and Jake in Side Show (Gorilla Theatre). More recently, he's appeared on television shows like Evil on CBS and The Blacklist on NBC.

He looks back on his role in *Evil.* "Ironically enough, we were shooting in a prison, and I was playing a priest!" he notes. "It was funny to think how in a few months I'd be singing about baking a priest into a pie. But working in that setting did give me the chance to think in that small, cramped space, in the mindset of Sweeney. If you're there for years and all you could really do being contemplating revenge ... It was an interesting character study for me."

Erick believes that every actor brings their own life history to the roles they play, and Sweeney Todd is no exception. He recalls the real-life isolation people felt early in the pandemic during lockdown, saying the experience "drove

us all a little mad." Imagining Sweeney going through something similar, albeit for a much longer time period and different reasons, helped him get into the character's mindset. Erick also says his history as a person of color brought a different insight to a role where you're sentenced for a crime you didn't commit. One line in particular that stands out to him is at the beginning of the play when Sweeney tells Anthony (played by another Black actor, Taavon Gamble), "Life has been kind to you ... you will learn."

But what may be Erick's favorite thing about *Sweeney Todd* is the music. He says the variety of songs, from upbeat and comedic to dramatic and haunting, allows him to embrace all aspects of his character.

"It's literally a dream come true to play Sweeney Todd," he says. "It's such an iconic role, up there with Mama Rose (*Gypsy*) and Jean Valjean (*Les Miserables*). It is one of those roles that you hope you get the chance in your life to tackle at least once."



IMAGE CREDITS FROM TOP TO BOTTOM: ERICK PINNICK IN THE DENVER CENTER'S A CHRISTMAS CAROL (2021). PHOTO BY ADAMS VISCOM. © DCPA THEATRE COMPANY 2021; ERICK PINNICK AS MR. SOWERBERRY WITH LAUREN GEMELLI AS MRS. SOWERBERRY IN OLIVER! (2014). PHOTO BY MARK TUREK.



Local news for Rhode Island and Southeastern Massachusetts www.thepublicsradio.org

# On Corruption, Revenge, and Forgiveness

By Ravi Shankar



Ravi Shankar is a Pushcart prizewinning writer. Ravi shared his story with our previous Director of Community Engagement Michelle Cruz at a local gathering of What Cheer Writers Club. Michelle saw the parallels to Sweeney and asked him to share it with our audience. Learn more about his experiences and memoir Correctional at www.poetravishankar.com

On the surface, my story shares little with the macabre musical *Sweeney Todd: The Demon Barber of Fleet Street*, and I, a tentatively hopeful vegetarian pacifist, share even less with the misanthropic razor-wielding barber with a melodic zeal for revenge via meat pie. Dig a little deeper, however, and you'll find a shared exploration of the corruption of the judicial system.

Before he was Sweeney Todd, our anti-hero was Benjamin Barker, an innocent man falsely accused by Judge Turpin, who coveted his wife and sentenced him to 15 years of hard labor in an Australian penal colony. Similarly, my life was overturned due to my own unexpected encounters with the American criminal justice system. The first was when I was erroneously arrested and held by the NYPD under the "stopand-frisk" policy that targeted millions of New Yorkers, predominantly people of color, for nearly two decades before being found unconstitutional. Subsequently, I violated a later probation for driving on a suspended license. For this, I had to serve a 90-day pretrial detention at Hartford Correctional Center, a level 4 high-security jail in Connecticut. This, said the judge, was "to satisfy the state."

Like Barker, I too was traumatized by my brief glimpse into our criminal justice system. It's one thing to know something theoretically, but it's

another to experience it viscerally, firsthand, and to find concerning elements at every single level of the experience — from policing and adjudication to incarceration and reentry. The racial disparity of the experience was incontestable, as the vast majority of those I met were men of color. Other inequities were also evident, from the sentences those given public defenders received versus those who hired paid attorneys. Not to mention the predicament of those who had not even been found guilty of any charge but, because they had a cash bond, had to wait in jail for a court date for months. Though a trial by jury is considered the bedrock of the United States criminal justice

system (according to the Marshall Project), more than 94 percent of felony convictions at the state and federal level are the result of plea bargains.

The audience never knows what exactly transformed the mild-mannered Benjamin Barker into the psychotic Sweeney Todd. But I can tell you the conditions I experienced were not conducive to rehabilitation, but instead fostered dysregulation. Books were censored.

overpriced phone calls were eavesdropped on, some of the correctional officers were casually sadistic, sunlight and nutrition and movement were severely curtailed, and even the bathrooms were surveilled. In such an environment, men and women don't heal; they deepen their trauma and harden into their shame. They become institutionalized. They lose their voices. Fear turns to rage. From being commanded by attorneys not to speak for fear of self-incrimination to being stripped, body-searched, and given inmate numbers, every aspect of the experience is dehumanizing. No wonder the U.S. has one of the world's highest recidivism rates.

I met many judges, some of whom I describe in my memoir, Correctional. While they were perhaps not as overtly perverse as Judge Turpin, some were scarier for being so ordinary and apparently apathetic to having in their hands the lives of actual people for whom mass incarceration has a lasting generational impact. So many of the men I met came from families where others had been incarcerated as well. When they got out, they found it exceptionally difficult to earn gainful employment because of their criminal records. Indeed, one of the few skills I saw being taught while at HCC was the art of barbering, the idea being these men could not be capable of much more than that. My experience teaching in correctional facilities in Connecticut, Rhode Island, and Massachusetts has provided me with evidence to the contrary. The people I met, if given the right job training and mental health assistance, could become radiologists and social workers, airline pilots and IT professionals.

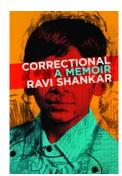
Then there is the deadly intoxication of revenge. Just as Sweeney Todd metastasizes into an obsessive psychopath, I still rage at the face of the officer who racially slurred and roughly handcuffed me and who now haunts me in my dreams. I can still name each reporter from the *Hartford Courant* who sensationalized my story and turned me into a caricature. One of my supposed friends referred to me as "a wild animal escaped from the zoo," and I flare with animus at being abandoned at my time of greatest need by those I trusted.



However, I found salvation not in revenge, but in forgiveness. I found my transformation through what Buddhist monk Thich Nhat Hanh calls loving kindness.

"Suppose someone has made you suffer," he writes, "You think of him or her as very cruel. That person has inflicted on you a lot of suffering, on your family, on your country. And because of that you want that person or that group of persons to suffer a lot for you to get relief. You are thinking in terms of punishment. That hate, that anger, that will to revenge is a kind of fire that continues to burn your body and your mind, and you are in hell. Hell is here in the here and the now."

While Sweeney Todd succumbed to that hell, I chose to transform the feeling into art. In doing so, I hope to direct our attention back to the American infatuation with anger and punishment. We can choose to be a society that devours its least fortunate members as willingly as



one of Mrs. Lovett's meat pies, or we can recognize our own reflections glinting off the sharpened blade and decide that there's got to be a better way.

# THE ARTISTIC TEAM

### **STEPHEN SONDHEIM**

### Composer and Lyricist

Stephen Sondheim wrote music and lyrics for Saturday Night (1954), A Funny Thing Happened on the Way to the Forum (1962), Anyone Can Whistle (1962), Company (1970), Follies (1971), A Little Night Music (1973), The Frogs (1974), Pacific Overtures (1976), Sweeney Todd (1979), Merrily We Roll Along (1981), Sunday in the Park with George (1984), Into the Woods (1987), Assassins (1991), Passion (1994), and Road Show (2008). He wrote the lyrics for West Side Story (1957), Gypsy (1959), and Do I Hear a Waltz? (1965), and additional lyrics for Candide (1973). Anthologies of his work include Side By Side by Sondheim (1976), Marry Me a Little (1981), You're Gonna Love Tomorrow (1983), Putting It Together (1993/99), and Sondheim on Sondheim (2010). He composed the scores of the films Stavisky (1974) and Reds (1981) and songs for "Dick Tracy" (1990) and the television production "Evening Primrose" (1966). His collected lyrics with attendant essays have been published in two volumes: "Finishing the Hat" (2010) and "Look, I Made a Hat" (2011). In 2010 Broadway's Henry Miller's Theatre was renamed The Stephen Sondheim Theatre in his honor; in 2019, London's Queens Theatre was also renamed the Sondheim.

# **HUGH WHEELER**

## Librettist

Hugh Wheeler was a novelist, playwright, and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick, and Patrick Quentin, and four of his novels were transformed into films: Black Widow, Man in the Net, The Green-Eyed Monster, and The Man with Two Wives. For films he wrote the screenplays for *Travels with* My Aunt, Something for Everyone, A Little Night Music, and Nijinsky. His plays include Big Fish, Little Fish (1961), Look: We've Come Through (1961) and We Have Always Lived in the Castle (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical Irene (1973), wrote the books for A Little Night Music (1973), a new production of Candide (1973), Sweeney Todd, the Demon Barber of Fleet Street (1979, based on a version of the play by Christopher Bond), and Meet Me in St. Louis (adapted from the 1949 MGM musical), contributed additional material for the musical Pacific Overtures (1976), and wrote a new adaptation of the Kurt Weill opera Silverlake, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for A Little Night Music, Candide, and Sweeney Todd. Prior to his death in 1987, Mr. Wheeler was working on two new musicals, Bodo and Fu Manchu, and a new adaptation of The Merry Widow.

# **CURT COLUMBUS** he/him/her

### Director

Curt Columbus became Trinity Rep'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 Rep include Tiny Beautiful Things, 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 (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 Philadelphia's Arden Theatre, 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.

# GIA YARN she/her

### **Assistant Director**

Trinity Rep: Assistant director, Sueño. Other: Gia is proud to be Trinity Rep's artistic producer, where she develops new plays, helps with season planning, secures talent, and so much more! Last season, Gia directed a 10-minute play for the Write Here! Write Now! student playwriting competition and assisted Aileen Wen McGroddy with the Young Actors Summer Institute (YASI). She has been involved in theater-making from a young age and is inspired to create and produce work that examines the beauty and complexity of American life. Gia graduated from Dean College with a BA in Art and Entertainment Management and has completed administrative apprentice/internships at Imagination Stage, The Provincetown Tennessee Williams Festival and Festival Ballet Providence. She sends love and gratitude to mom, dad, family, friends, and the cats.

# ANDREW SMITHSON he/him

### Music Director/Keyboard

Trinity Rep: Music director, A Christmas Carol; Music director, melancholy play: a chamber musical; Assistant music director, Ragtime. Tours: A Christmas Story: The Musical, Joseph and the Amazing Technicolor Dreamcoat, Legally Blonde, Gypsy, Aida, Jesus Christ Superstar. Off-Broadway: The Wonderful Wizard of Song, Flanagan's Wake. Regional: A Chorus Line, Once on This Island, White Christmas, Ain't Misbehavin', The Full Monty, Dirty Rotten Scoundrels, Swing!, The Producers. **Other:** Music director and orchestrator for POPart: the musical, NYMF Festival; Hard Times, First Irish Theatre Festival. Previous adjunct instructor and music director at the University of Cincinnati-College Conservatory of Music, and vocal coach at PACE University in New York City. He is glad to be in Rhode Island yet again, having previously performed at PPAC and Theatre by the Sea.

# **PETER LEIGH-NILSEN**

# Orchestrations

Off-Broadway: Harmony. Tours: Dr. Seuss' How

the Grinch Stole Christmas, Anastasia, The Bodyguard, My Fair Lady, The Producers, Guys and Dolls, Bring It On: The Musical, Dreamgirls, Elton John and Tim Rice's Aida. **Regional:** Peter Pan, North Shore Musical Theater; She Loves Me, The Princeton Festival. **Other:** Peter is a NYC-based pianist, music director, and copyist and is thrilled to be working with Trinity Rep!

# **SHARON JENKINS** she/her

### Choreographer

Trinity Rep: Over 60 productions including: Annie, West Side Story, The Fantasticks, Cabaret, Camelot, Oliver!, Oklahoma!, and Ragtime. Regional: Long Wharf Theatre, Arena Stage, South Coast Rep. Other: Sharon danced with RI Dance Rep, was a dance specialist with RISCA, choreographed for The Arabella Project, Rhode Island College, Providence College, and taught at the Hope High Arts Magnet School. She lives in Providence with her husband, Richard Jenkins.

# MARK A. ROSE he/him

# Fight Choreographer

Trinity Rep: A Christmas Carol (2022), Sueño, A Tale of Two Cities. Other Theaters: Cabaret, Camelot, Into the Breeches!, Lifespan of a Fact, Rhinoceros, The Motherf\*\*ker with the Hat, Romeo & Juliet, Asolo Rep; The Big Test Stunt Show, Legoland New York; Pirates of Penzance, Opera North; The Frontier Follies Stunt Show, Idlewild Theme Park; The Kings Tournament (2017-present), Misfits of Fortune Pirate Show (2021-present), Sparta, NJ Renaissance Faire. Other: Mark is also an actor and stuntman whose work has recently been seen at Cleveland Playhouse and Asolo Rep, as well as on TV in shows like Gotham, The Blacklist, Quantico, South Beach Tow, and more. You can see more at www.mark-rose.com

# **EUGENE LEE Y**

### Co-Set Designer

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

# PATRICK LYNCH he/him

### Co-Set Designer

**Trinity Rep:** Sueño, A Christmas Carol (2010, 2014, 2019), A Flea in Her Ear, Intimate Apparel, Veronica Meadows, Boeing Boeing, Shooting Star. **Brown/Trinity Rep:** References To Salvador Dali Make Me Hot, The Good Person of Szechwan, Neva, In The Next Room Or The Vibrator Play, The Skin Of Our Teeth, and many others. **Regional:** Bad Jews, Faith Healer, A Midsummer Night's Dream, A Lie Agreed Upon, Admissions, A Doll's House Part 2,

The Night Of The Iguana, The Importance Of Being Earnest, The Gamm Theatre; Cymbeline, Othello, Commonwealth Shakespeare Company; Smart People, Long Wharf Theatre. TV: Saturday Night Live (Season 46-48). Other: Patrick is a native Rhode Islander, holds a BFA from the University of Rhode Island and an MFA from Carnegie Mellon University, and is a member of USA829. He lives in Providence and worked with Eugene Lee for nearly 23 years.

# SHAHRZAD MAZAHERI she/her

### Costume Designer

**Trinity Rep:** Sueño. **Regional:** English, Berkeley Repertory Theatre; Carmela, Full of Wishes, Children's Theatre Company (MN); He's Born, He's Borne, Undermain Theatre; The Merit System, Teatro Dallas; Baba, The Pleasure Trials, Amphibian Stage. **Other:** Shahrzad holds an MFA in entertainment design from Southern Methodist University. She also holds an MFA in Textile and Fashion Design from Alzahra University in Tehran, Iran. She is originally from Iran and currently based in Dallas, Texas. Learn more about Shahrzad at shahrzadmazaheri.com.

## **DAWN CHIANG**

# Lighting Designer

Trinity Repertory: Tiny Beautiful Things, black odyssey, Pride and Prejudice, A Christmas Carol (2017), The Mountaintop. Broadway: Zoot Suit, codesign for Tango Pasion; associate design: Show Boat, La Cage aux Folles. Opera: Resident lighting designer, New York City Opera. Off-Broadway: Little Girl Blue, Robin and Me, Manhattan Theatre Club, Roundabout Theatre, the first two seasons of the Encores! (City Center/New York). Regional: Oregon Shakespeare Festival, Mark Taper Forum, Denver Center Theatre Company, South Coast Repertory, Guthrie Theater, Syracuse Stage, and Arena Stage. Awards: Two Dramalogue awards, two Lighting Designer of the Year awards (Syracuse Area Live Theatre). Nominations: American Theatre Wing/Maharam design award, Los Angeles Drama Critics' Award and San Francisco Bay Area Drama Critics' Award.

# **PETER SASHA HUROWITZ** he/him **Sound Designer**

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *The Inheritance; Fairview; Tiny Beautiful Things; Little Shop of Horrors; Ragtime; Like Sheep to Water, or Fuente Ovejuna; A Midsummer Night's Dream; A Christmas Carol;* and Beowulf: A Thousand Years of Baggage. This is his 27th season with the company, where he serves as sound engineer. He recently designed the sound for *Cymbeline* for Commonwealth Shakespeare Company, and *An Octoroon, Ironbound*, and *Bad Jews* for The Gamm Theatre.

# STEPHANIE KLAPPER she/her New York Castina Director

Stephanie Klapper's award-winning work is frequently seen on Broadway, off-Broadway, regionally, on concert stages, film, television, and streaming media. **Recent credits:** Becomes a Woman; The Rat Trap; The Daughter in Law; Chains (all for Mint Theater): Hip Hop Cinderella (Amas

Musical Theatre/New Victory)The Rewards of Being Frank (NY Classical and CSF); The Lucky Star; Goldie, Max, and Milk; The New Golden Age (Volt Festival at 59E59); Shout Sister Shout; Grace, the musical (Ford's Theatre) Elf Quest (the audio movie); Ranked, (musical/HBO Documentary); A Chorus Line (Cincinnati Playhouse in the Park): Candide (Cincinnati Symphony / Philadelphia Orchestra). Stephanie is dedicated to expanding and championing diversity, equity, and inclusion in the business and is passionate about arts education. Teaches for NYU's New Studio on Broadway; USC's Dept of Theatre/Musical Theatre. She is a participant in NYU Tisch Women's Mentorship Program; Fordham HS for the Arts; and a Board Member Casting Society of America and Casting Society Cares. For Bob and Florence.

# **MUSIC THEATRE INTERNATIONAL**

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theaters from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theater as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 70,000 professional. community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theater and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

### ADDITIONAL STAFF

Dance Captain	<b>Kevin Patrick Martin*</b>
Fight Captain	Taavon Gamble*‡
Music Contractor	
New York Casting Director.	Stephanie
·	Klapper, CSA

# **THE CAST**

# MYKA CUE\*+ she/her Beggar Woman/Ensemble



Trinity Rep: Debut.
Brown/Trinity Rep: Wolf,
Wolf Play; Maria, Mr. Burns,
A Post-Electric Play; Hero/
Borachio, Much Ado About
Nothing; Hannah Pitt, Angels
in America; Kadmos/Servant, Bakkhai; Roberta, Danny and the Deep Blue Sea.

Other Theaters: Flora/Rufino, Valor, Guthrie Theater; Mary-Lou/S, I'll Be in My Hanukkah Palace, Ars Nova ANT Fest; Abilene, Jar of Fat, Alice, The Creature, Brown Writing is Live. Other: Myka is a Filipino-Chinese actor, theater maker, and fierce collaborator from Manila. She has also performed in workshops and readings at New York Theatre Workshop, Manhattan Theatre Club, and New Dramatists, among others. She is a graduate of the Brown University/Trinity Rep MFA Program in Acting and holds a BA in Multimedia Storytelling from NYU Gallatin. Endless love and gratitude to family and friends worldwide who have supported her on this journey! mykacue.com IG @mykacue

# **TAAVON GAMBLE\***‡ he/him **Anthony Hope/Ensemble**



Trinity Rep: Suffolk, By The Queen; Toby Darling, The Inheritance; Charles Darnay, A Tale of Two Cities; Little Shop of Horrors; Booker T. Washington, Ragtime; By the Queen, August Wilson's Gem of the Ocean, Oklahoma!, A Christmas Carol. Regional:

The Gamm Theatre, SpeakEasy Stage, Ivoryton Playhouse, North Shore Music Theatre, Theatre By The Sea, Chester Theatre Company, Greater Boston Stage Company, Lyric Stage, New Bedford Festival, West Virginia Public, The Hanover Theatre, Baltimore Shakespeare Festival, Reagle Music Theatre, Quantum Theatre. TV/Film: Wu-Tang: An American Saga, Spirited. Directing: Ain't Misbehavin', Peach State Summer Theatre; Pippin, Jean's Playhouse; Seussical, Pittsburgh Playhouse; A Chorus Line, Arundel Barn Playhouse. Choreography: The Prom, SpeakEasy Stage; A Christmas Carol (2019 & 2021), Trinity Rep; A Midsummer Night's Dream. The Gamm Theatre: The Color Purple (NY Regional Premiere) & Hair, WP-PAC; Airness, University of California, Santa Barbara; Kiss of the Spider Woman, Brown University; West Side Story & Chicago, Bigfork Summer Theatre. Training: Point Park University. Other: Physical theater faculty, Brown/Trinity Rep MFA program. taavongamble.com IG: @taavongamble

# **KEVIN PATRICK MARTIN\*** he/him **Jonas Fogg/Ensemble**



Trinity Rep: Ike Skidmore, Oklahoma! National Tour: Jersey Boys. 800+ performances in 48 states as Hank/Norm and Tommy De-Vito u/s. Other Theaters: Over 40 regional credits including: Camelot, My Fair Lady, Gulfshore Playhouse;

Spamalot, A Christmas Carol, North Shore Music Theatre; Little Women, H2\$, Thoroughly Modern Millie, 42nd Street, Greater Boston Stage Company; Assassins, New Repertory Theatre; 42nd

- \* Member of Actors' Equity Association, the union of professional actors and stage managers.
- **‡** Trinity Rep Resident Company member
- \* Brown/Trinity Rep MFA Program student
- Posthumous credit

Street, Show Boat, Crazy For You, Thoroughly Modern Millie, Wonderful Town, Kiss Me, Kate, Reagle Music Theatre. **Upcoming:** Nick Massi in Jersey Boys at Theatre by the Sea. **Other:** Kevin is a working voice actor (www.KPMVO.com) and an avid baker, who fooled the judges on S2 E1 of Food Network's Bakers vs. Fakers. He is a graduate of Rhode Island College and a recovering New Yorker. Love and thanks to the Sweeney team, Bob and Todd at ATB, Mom and Dad, and his new husband Alex. www.kevinpatrickmartin.com IG: @kevinpatrickmartin

# **ERICK PINNICK\*** he/him **Sweeney Todd**



Erick Pinnick is thrilled to return to Providence and to complete his trilogy of musicals involving orphans after previously appearing in Trinity Rep's *Oliver!* as Mr. Sowerberry and Dr. Grimwig and Bert Healey in *Annie*. Mr. Pinnick has appeared in NYC

in Susan Stroman's A Christmas Carol at Madison Square Garden starring Frank Langella and in Roundabout Theatre Company's The Tin Pan Alley Rag. He previously toured the US in both Summer: The Donna Summer Musical and Sunset Boulevard starring Petula Clark, and throughout Europe as Pilate in Jesus Christ Superstar. Other past credits include King Triton in The Little Mermaid (Syracuse Stage), Curtis in *Dreamgirls* (Prince Theater), Doc Gibbs in Our Town (Peterborough Players), Tin Man in The Wiz (Hangar Theatre), Mitch in The 25th Annual Putnam County Spelling Bee (Pioneer Theatre), and three seasons as Christmas Present in A Christmas Carol (Denver Center). He can be seen on the current seasons of The Blacklist, The Good Fight, and Evil, and heard on the album Lost Broadway and More -Volume 6 Jerome Kern Mr. Pinnick is a graduate of James Madison University and a proud member of Actors' Equity Association.

# **ALEXANDER CRESPO-ROSARIO II** he/him **Tobias Ragg/Ensemble**



Alexander Crespo-Rosario is a Native Taino born in Puerto Rico. He started his career as a B-boy representing the AllCity Rockers hip-hop crew and has continued to expand his skills through other artistic forms. He's honored to be making his Trinity Rep debut

with Sweeney Todd! Teatro en el Verano: La Mancha. Other Theaters: Witch, JUNK, Our Dear Dead Drug Lord, Burbage Theatre Company. Dance Films: Through Mable's Eyes, TUMULT, Marta Renzi; Do My Dance, Flawless. Awards: Miranda Family Fellow, Forman Scholarship Recipient in Dance, Certificate of Merit: Outstanding Ensemble Member. Other: Crespo is a Rhode Island College alum with a double major in dance performance and musical theater. He currently resides in Providence, Rhode Island.

# **STEPHEN THORNE\***‡ he/him **Judge Turpin/Ensemble**



Stephen has been a resident acting company member since 2000. **Trinity Rep:** Morgan/Walter, *The Inheritance;* Jimbo, *Fairview;* Orin, *Little Shop of Horrors;* Banquo, *Macbeth;* Houdini, *Ragtime;* lago, *Othello;* Theo, *Faithful Cheaters;* Ali Hakim,

Oklahoma!; Parnell James, Blues For Mister Charlie; Atticus Finch, To Kill a Mockingbird; Brutus, Julius Caesar; Camille, A Flea In Her Ear; Ivanov, Ivanov; Hamlet, Hamlet, Heisenberg, Copenhagen, Homer Wells, The Cider House Rules, A Christmas Carol. Other Theaters: The Alley Theatre, The Long Wharf Theater, Actor's Theatre of Louisville, and Riverside Theater. Film/Television: The Holdovers, Boston Strangler, Don't Look Up, Mother/Android, Some Freaks. Other: Stephen has been a member of the Breadloaf School of English Acting Ensemble since 1999.

# KAI THOMANI TSHIKOSI\*+ he/him Adolfo Pirelli/Ensemble



Trinity Rep: black odyssey, Sweeney Todd, Prince of Providence (u/s), By the Queen (assistant director). Brown/Trinity Rep: Mr. Burns; A Post Electric Play, Angels in America Pt.1, Much Ado About Nothing, Brothers Size, Bathhouse.ppt, On the

Y-Axis. Regional Theater: Romeo and Juliet (Huntington Theater Company) black odyssey boston (Front Porch Theater Collective/Central Square Theater), Macbeth, Equivocation, The Tempest (Actor's Shakespeare Project) Romeo and Juliet (Commonwealth Shakespeare Company). Othello, A Midsummer Night's Dream, Lover's Spat (Shakespeare & Company); Franklin (Boston Playwrights' Theatre); Colossal (Company One); Cyclops: A Saytr Play (OBERON/A.R.T.); Training: MFA in Acting from Brown/Trinity, BA in Acting and Post Colonial Studies from Emerson College. Other: Kai is delighted to reprise his role as the proud son of the best mama in the whole universe. tshikosi. com IG: @thesupremekai

# RACHAEL WARREN\*‡ she/her Mrs. Lovett/Ensemble



Trinity Rep: Since 2000: Joan, The Inferior Sex; Suze, Fairview; Madame Defarge, A Tale of Two Cities; Voice of The Plant, Little Shop of Horrors; Darcy/Wickham, Pride and Prejudice; Mother, Ragtime; Grace Richards, Into the Breeches!; Puck, A Mid-

summer 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; and many productions of A Christmas Carol. 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. www.rachaelwarrenstudio.com

# **REBECCA-ANNE WHITTAKER\*+** she/her **Johanna/Ensemble**



Trinity Rep: Ghost of Christmas Past/Lucy (u/s), A Christmas Carol (2019). Brown/Trinity Rep: Lucy/God/Be, the book of Lucy; Marianne, Constellations; Marina, Pericles; Catherine, A View From the Bridge; Agave, Bakkhai. Other Theaters:

Hero, Much Ado About Nothing, Commonwealth Shakespeare Company; Ensemble, LORDES, Ice Factory at New Ohio Theatre. Other: Rebecca-Anne is a first-generation Caribbean-American actor, singer, and writer. She holds an MFA in acting from Brown/Trinity Rep and a BA in drama from Vassar College. She is a Miranda Family Fellow. For Mom, Dad, Christina, and her awe-inspiring Aunties. www.rebecca-annewhittaker.com IG: @rebeccaanne.w

# **SOPHIE ZMORROD\*+** she/her **Beadle Bamford/Ensemble**



Trinity Rep: Fairview (u/s).
Brown/Trinity Rep: Wolf
Play, Hedwig and the Angry
Inch, Everybody, The Winter's
Tale, White Noise, and Lex
Derman's Playhouse. Other
Theaters: Invasion, Ancram
Opera House; Machine
Learning Hamlet, MetaPhys

Ed; Marjana and the Forty Thieves, Target Margin; Promenade, The María Irene Fornés Marathon at The Public; The Protest, Cherry Lane; Ocean Filibuster, Pearl D'Amour; The Dead, The Hangar. Other: MFA in Acting from Brown/Trinity Rep, Stephen Sondheim Fellow. BA in music cum laude from Columbia University. www.sophiezmorrod. com.

# AMANDA KOSACK\* she/her Production Stage Manager

Trinity Rep: Stage manager, Fairview; Assistant stage manager, By the Queen; August Wilson's Gem of the Ocean. Broadway: Cost of Living. National Tours: School of Rock the Musical; Irving Berlin's White Christmas; Buddy: The Buddy Holly Story; Fela! Off-Broadway: Medea (Brooklyn Academy of Music); The Swimmer, Tom Morello at the Minetta Lane, Margaret Trudeau: Certain Woman of An Age (Audible Theater); Long Lost, Cost of Living (Manhattan Theatre Club); Wakey Wakey, Old Hats, Medieval Play, The Lady From Dubuque

(Signature Theatre); All The Ways To Say I Love You (MCC); Cloud Nine (Atlantic Theater Company); The Way We Get By (Second Stage). Regional: Long Wharf Theatre, Surflight Theatre, Lyric Theatre of Oklahoma. Other: Amanda holds a B.S. in Dance Management from the Ann Lacy School of American Dance and Entertainment at Oklahoma City University. Love and thanks to Mom, Dad  $\overline{\alpha}$  Jared.

# **OLIVIA TELLIER\*** she/they **Assistant Stage Manager**

Trinity Rep: Production assistant, The Inferior Sex, A Christmas Carol (2022), The Inheritance, Fairview, Sueño, Tiny Beautiful Things; child coordinator, A Christmas Carol (2021). Other Theaters: Assistant stage manager, The Sound of Music, Clue: The Musical, Evita, Forever Plaid, Jean's Playhouse; stage manager, Occupy the Stage 2020, The National Women's Theatre Festival; production assistant, Native Gardens, It's a Wonderful Life...,The Clean House, Portland Stage; stage manager, #ENOUGH: Plays to End Gun Violence, Wilbury Theatre Group; Providence Fringe Festival; stage manager, The Freedom of Air, Down the Mountain and Across the Stream, Barn Summer Playhouse. Other: Born and raised in Rhode Island, Olivia is grateful to be a part of the team bringing this tale to life.

# THE UNDERSTUDIES

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

# NINA GISELLE she/her Understudy for Beggar Woman/Johanna/ Ensemble



Trinity Rep: Gwen/Connie (u/s), The Inferior Sex. Teatro en el Verano: Dulcinea, La Mancha, Other Theaters: Mamie Till, Wayfound: Music and Mothers of the Movement, Ensemble, Shakespeare in the Spirit, Mixed Magic Theater; Dynamite,

Hairspray, Ensemble, 9 to 5, Little Theater of Fall River; Rosalia, West Side Story, Festival Theater New Bedford. **Other:** Nina is thrilled to be understudying for a second time at Trinity Rep! Follow her on Instagram @\_ninagiselle\_

# RUARÍ MORRISON he/him Understudy for Anthony Hope/Tobias Ragg/ Ensemble



Trinity Rep: The Inheritance (u/s, performed). Other Theaters: Heathers, Spring Awakening, The 25th Annual Putnam County Spelling Bee, 35mm: A Musical Exhibition, University of Massachusetts – Amherst; Bare: A Pop Opera, TPAC. Other: Ruarí is a

Dublin-born actor and singer, currently based in Providence, RI. 2020 CARA Award winner. Find him at chess.com/member/ruarimorrison.

# JERMAINE L. PEARSON he/him Understudy for Sweeney Todd/Adolfo Pirelli/ Ensemble



Trinity Rep: Debut. Other Theaters: Fences, Nashville Repertory Theatre; The Color Purple, Roxy Regional Theater; A Raisin in the Sun, Barker Playhouse. Other: Jermaine is a Chicago native and earned his Bachelor of Arts from Columbia College

Chicago. When not acting or performing spoken word around Providence, he can usually be seen in the pulpit on Sunday mornings at Beneficent Congregational Church, where he serves as the associate pastor. Follow him on his artistic journey, IG: Jermaine\_From\_Chicago.

# DEVON RUSSO he/him Understudy for Judge Turpin/Jonas Fogg/ Ensemble



Trinity Rep: Debut. Opera: Lohengrin, Metropolitan Opera; La Boheme, Champion, Handmaid's Tale, Boston Lyric Opera; Proving Up, Boston University Opera Institute. Concerts: Santa Fe Desert Chorale, New York Philharmonic Chorus. Marsh

Chapel Choral Scholar, Voces8 Choral Scholar, Chorus of Westerly, Rhode Island Civic Chorale, The Crossing **Original Scores:** *Macbeth, Junk,* Burbage Theatre Company. **Education:** DMA from Boston University, MM from the Manhattan School of Music, BM from the University of Rhode Island. **Other:** Director of choral activities, Bryant University, voice faculty, Providence College. Semi-finalist, Lyndon Woodside Oratorio-Solo Competition 2023 OSNY. He lives in Rhode Island with his wife and his bird. www.devonrusso.com, @thatbassintheback

# HELENA TAFURI she/her Understudy for Mrs. Lovett/Beadle Bamford/ Ensemble



Trinity Rep: Debut. Brown/ Trinity Rep: Death and the Maiden. Other Theaters: JQA, As You Like It, Assassins, It's A Wonderful Life, The Gamm Theatre; We're Gonna Die, Silhouette of a Silhouette, Hypeman: A Break Beat Play, Futurity, Wilbury

Theatre Group; *Damn Yankees, Gypsy, Avenue Q*, Ocean State Theatre; *Julius Caesar, Shakespeare in Love, Twelfth Night*, Burbage Theatre Company. **Other:** Helena Tafuri is a graduate of Rhode Island College and a member of the South County Tourism Council.

# THE MUSICIANS

# **JOSEPH BENTLEY** he/him

Bass

Trinity Rep: A Christmas Carol. Theatre by the Sea: Kinky Boots, Cinderella, Footloose, Singin' in the Rain, Love and Other Fables. Other Theaters: Frozen, Pippin, Children of Eden, Sister Act, Ghost, Mamma Mia!, The Addams Family, Bye Bye Birdie, The Fantasticks, Spring Awakening. Other Credits: New Bedford Symphony, Rhode Island Philharmonic, Cape Symphony, Symphony New Hampshire, Narragansett Bay Symphony, soloist. Other: Joseph holds a master's degree from the Royal Academy of Music in London. He teaches classical bass at the University of Rhode Island, is an assistant professor of double bass at Wheaton College, and the chamber music director at the Portsmouth Abbey School. He lives in the West End of Providence and can be found drinking coffee in one of the city's many hip coffee shops!

# RICHARD MARCHETTI he/him Clarinet

Trinity Rep: A Christmas Carol, Raatime, Oklahoma!, You Never Know, West Side Story. Other Credits: Theatre by the Sea, Dean College, Rhode Island College, the University of Rhode Island, Brown University, Ocean State Theatre Company, and many more. Artistic director, music director, and orchestra conductor for West Warwick High School Players (select titles: Frozen, The Sponge-Bob Musical, Chicago). Other: Richard holds a BM in music education from the University of Rhode Island. He is the coordinator of music for West Warwick Public Schools and teaches music at West Warwick High School. Richard was the recipient of RIDE and NBC10's Golden Apple Award and was WWPS teacher of the year in 2016. Richard is a licensed Zumba instructor and lives in Johnston with his dog.

# MICHAEL MECHANIC he/him Bassoon

This is Michael Mechanic's debut with Trinity Rep. He is the principal bassoonist for the New Bedford Symphony Orchestra, Symphony New Hampshire, and Cape Cod Chamber Orchestra. He also served as principal bassoonist for the Boston Landmarks Orchestra, Orchestra of Indian Hill, and Atlantic Symphony Orchestra. Other groups Mr. Mechanic has worked with include Rhode Island Philharmonic, Boston Philharmonic, Cape Symphony, Pro Arte Chamber Orchestra, Boston Modern Orchestra Project, Plymouth Philharmonic, and West-Eastern Divan Orchestra. He is a graduate of The Juilliard School and serves on the bassoon faculty at Rhode Island College. Mr. Mechanic lives in

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

Pawtucket, Rhode Island, with his wife and three

- Finity Rep Resident Company member
- Brown/Trinity Rep MFA Program student
- Posthumous credit

children.

# **ADRIENNE TAYLOR** she/her

### Cello

Trinity Rep: melancholy play, Julius Caesar. Performance Collaborations: MusicWorks Collective, Silkroad Ensemble, Sphinx Virtuosi, Doppelgänger Dance Collective, Festival Ballet Providence, Newport Contemporary Ballet. Other: Adrienne serves on the faculty at Providence College and Wheaton College and is a resident musician at Community MusicWorks. She also writes and performs her own music and is a recipient of the MacColl Johnson Fellowship for Composition.

# ETHAN WOOD he/him

### Violin

**Trinity Rep:** A Christmas Carol, Julius Caesar, melancholy play. **Other Credits:** Assistant Concertmaster, New Bedford Symphony Orchestra; Assistant Professor of Music, Wheaton College. **Other:** Ethan holds a BM, MM, and GD in violin performance from New England Conservatory. He also plays viola, piano, mandolin, and is a composer.

# **SUBSTITUTE MUSICIANS**

Evan Carley	Bass
7 Rachel Juszczak	
Zan Berry	Cello
Anne Kelton, William Vint	Clarinet.

This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

# **CURT COLUMBUS** he/him/her **Director/Artistic Director**



Curt Columbus became Trinity Rep'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 Rep include Tiny Beautiful Things, 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 (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 Philadelphia's Arden Theatre, is published by Dramatists Play Service, as is Sparrow Grass and his translations of Chekhov's Seagull, Uncle Vanva, Cherry Orchard, and Ivanov. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

## KATE LIBERMAN she/her Executive Director

TRINITY REP LEADERSHIP



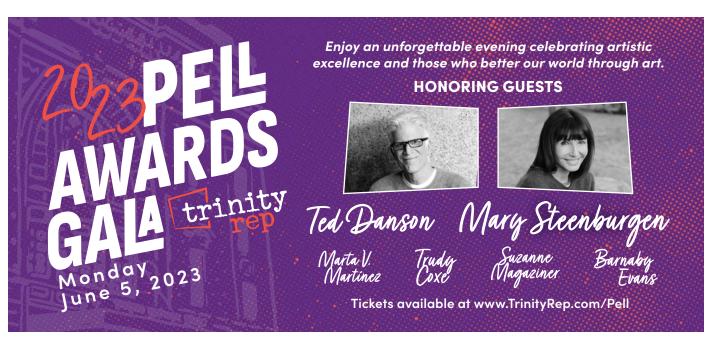
Kate is thrilled to join Trinity Rep as executive director, where she has the honor of leading the organization in partnership with Curt Columbus. Previously, Kate served as managing director of Hudson Valley Shakespeare Festival for eight seasons. At HVSF, she

oversaw the significant expansion of programming with world-premieres, co-productions, and Off-Broadway transfers. She managed the emergence from the COVID-19 pandemic as one of the first theaters to reopen in New York. Most memorably, she stewarded the organization to its first-ever permanent home. Previously, she served as general manager at The Laguna Playhouse, where she worked on strategic planning, a fiscal turnaround, and capital improvements. Prior to The Playhouse, she served as associate managing director at Yale Repertory Theatre. Kate was associate manager of development at The John F. Kennedy Center for the Performing Arts where she executed a \$10M campaign for the 2008 Arabesaue: Arts of The Arab World. She holds an MFA in theater management from the David Geffen School of Drama at Yale, an MBA from Yale School of Management, and a BA from the University of Pennsylvania, summa cum laude. She is a recipient of the Harry S. Truman Scholarship, Kate received the Business Council of Westchester's 40 Under 40 Award and was recognized for her work in the Hudson Valley community by Putnam County Business Council and Cold Spring Area Chamber of Commerce. Originally from Needham, MA, Kate lives in Cranston with her husband, Eric, and son, Toby.









PROUD TO SUPPORT

# TRINITY REP

Navigant

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# HELLO FROM EQUITY, DIVERSITY, INCLUSION, & ANTI-RACISM (EDIA)



From Monique L. Austin, Director of Equity, Diversity, Inclusion, and Anti-Racism (EDIA)

It is hard to believe that we are at the end of the 2022-23 Season!

Spring has sprung, bringing with it longer days, warmer weather, and winds of change. We often look at change in a negative light, but in this moment, we encourage you to think of the positive aspects that change can bring. Like spring, it can invoke a sense of looking forward to newfound experiences.

We have seen a great deal of growth in our EDIA work and in our continued efforts to make Trinity Rep an anti-racist theater. This work cannot be done by one person. It takes effort from our staff, administrators, resident actors, board of trustees, and you, our dedicated patrons.

Recent programming efforts include the rebranding of our Affinity Spaces. These groups are now Employee Resource Groups (ERGs). This reflects and reaffirms our dedication and commitment to providing support as well as

safe spaces for our staff. We were honored to have Artistic Director Curt Columbus serve as the facilitator for our first LGBTQIA Group on March 28. Feedback from the inaugural meeting has been very positive, and we look forward to upcoming meetings. We plan to resume our BIPOC (Black, Indigenous, People of Color) and Ally ERGs in May.

On March 31, we celebrated Women's History Month with a special lunchtime conversation. The event was titled "Celebrating Our Own." A panel consisting of Costume Shop Director Amanda Downing Carney, Producing Director Jennifer McClendon, and Artistic Producer Gia Yarn, discussed their individual career journeys as women working in theater.

It is important to celebrate our colleagues, and even more important to share our individual stories. We look forward to continuing to celebrate our staff and to highlight their amazing work at Trinity Rep!

# FOR YOUR INFORMATION

- Health and safety. Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- Assistive Listening Devices are available for our theaters.
   Please ask a House Services staff member for assistance.
- Children age five and over are welcome at performances age two and over for A Christmas Carol. Younger children will not be admitted.
- Outside food and beverages are not permitted inside our theaters
- We recycle. If you are not adding this program to your collection, please recycle it in the bin in the lobby.
- All bags are subject to search by security if deemed necessary.
- 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.
- 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.

- Our performances begin on time. Latecomers will be seated at the discretion of House Services and until then will be able to view video monitors in the lobby.
- Cameras (including cell phone cameras) and recording devices are not permitted. Please turn all cell phones to silent mode.
- **Smoking is not permitted** inside the building. For the comfort of our patrons, we have designated a smoking area on the east side of the building along Adrian Hall Way.
- Subscribe to our email list for updates, behind-the-scenes info, and special offers. Join at TrinityRep.com.
- Bring a group. Affordable group rates are available for parties of 10 or more. Call (401)-259-0477.
- Ticket Office & Subscriber Services (401) 351-4242 •
   tickets@trinityrep.com Visit trinityrep.com/ticketoffice for
   up-to-date hours.
- Administrative Offices (401) 521-1100, 9:00 am-5:00 pm, Mon.-Fri.
- Trinity Repertory Company 201 Washington St., Providence, RI 02903 • www.TrinityRep.com • info@trinityrep.com

# ART SONG TO ARIA



# WILL LIVERMAN

Baritone 2023 Grammy Award Winner 2022 Beverly Sills Artist Award



# JUDITH LYNN STILLMAN

Piano
RIC Artist-in-Residence
Honored Artist, The American Prize

# SUNDAY, JUNE 4 at 3:00PM

Sapinsley Hall Nazarian Center for the Performing Arts

Pre-registration required \$10 suggested donation per person at the door



COLLEGE

ISLAND

# **Community Agreement**

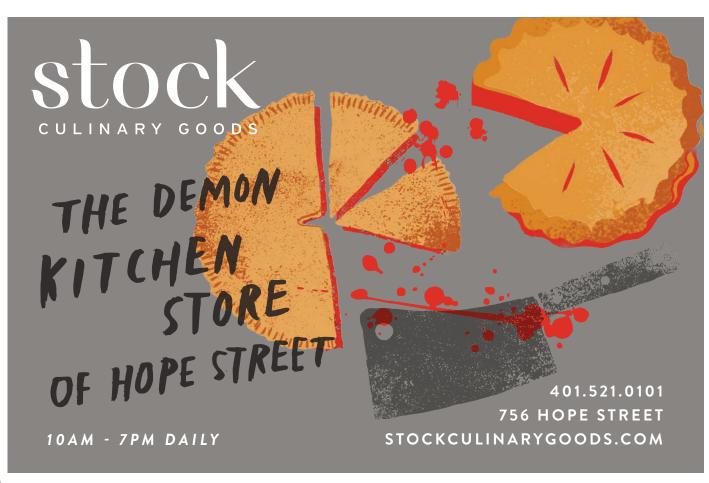
# WELCOME TO TRINITY REP. THIS IS YOUR HOME FOR DRAMATIC DISCOVERIES.

Our mission is to "reinvent the public square" and create a forum for diverse communities to engage in dialogue. We produce plays, community events, and educational opportunities — but without an audience, they have no effect, and they are far less impactful and meaningful if they aren't shared by a diverse audience that represents our entire community. So, whether you consider yourself a "theater person" or not, **you are welcome here**. Whether you're wearing jeans and a t-shirt or dressed to the nines, **you are welcome here**. Whether this is your first show or hundredth, **you are welcome here**. At Trinity Rep, you are welcome whatever your background or history, however you look or identify.

The Community Agreement below was inspired by the work of our theater colleagues around the country and is something that we committed to as a part of our most recent strategic plan. The content was created with input from our peer theaters, staff, artists, board members, and supporters. We are dedicated to creating a safe space in our theaters that is welcoming and supportive of *everyone*. To do so, we hope that you will join us in committing to the below agreements:

- Respect for each other is essential. Language or actions rooted in hate, whether intentional or not, have no place at Trinity Rep. We
  do not tolerate racism, discrimination, or harassment of any kind, including microaggressions.
- Recognize that this organization belongs to all members of the community. Trinity Rep welcomes everyone and hopes that our
  patrons will welcome one another with the same enthusiasm and respect.
- All respectful responses to the artists and their work on stage are encouraged, including, but certainly not limited to, laughter, applause, tears, snaps, and verbal encouragement.
- Refrain from participating in unwelcome contact with artists, staff, and patrons, including physical contact and remarks about appearance, ability, or identity.

If you have any comments or concerns, or have not felt welcome at Trinity Rep, please let us know by speaking to our staff at the theater, contacting us by phone at (401) 259-0700, emailing feedback@trinityrep.com, or completing the form at www.trinityrep.com/feedback. Your name and contact information are not required, but if you would like us to follow up with you, we will need to know how to reach you.



# Trinity Rep is your home for dramatic discoveries

We acknowledge the lands where Trinity Rep stands in Downtown Providence today as once the lands of the Masswascut — The Land between the Two Rivers, and the territory of Meshanticut — which are the ancestral homelands of the Narragansett, Pokanoket, and Nipmuc people. We also acknowledge that as contemporary Rhode Islanders, we hold the legacy of this state's economic foundation through its participation in the triangle slave trade. We encourage you to research and personally acknowledge these legacies and support our contemporary Indigenous and Black communities in actionable ways.

### **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 artistic 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 encourages 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 \$21 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 Katie Liberman, 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 company of resident artists 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 artistic company includes artists of diverse backgrounds and ages, with a range of talents and abilities, including acting, writing, and directing. A resident company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to reimagine classic work in innovative and groundbreaking 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, talkbacks, and online materials. We are committed to our location in downtown Providence. 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 endpoint, for our numerous education programs: Project Discovery, a student matinee program founded in 1966, has given over 1.4 million students the experience of live theater; the Brown University/Trinity Rep MFA Acting and Directing programs are among the top graduate studies programs in the world, developing the next generation of theater artists; and our myriad lifelong learning educational courses serve not only thousands of children each year, but also adults of all ages.

### **ANTI-RACISM**

We at Trinity Rep acknowledge our complicit and too-often active involvement in upholding and benefiting from structures of racism and oppression. We have resolved to meaningfully place anti-racism at the center of all of our work. We are committed to developing, sharing, and holding ourselves accountable to short- and long-term goals, with full recognition that this work has no endpoint. More information about our commitment and our goals, as well as an opportunity to provide feedback on this work, can be found at www. trinityrep.com/antiracism.



# **BUSCANDO LA LUZ VERDE / LOOKING FOR THE GREEN LIGHT**

Teatro en El Verano es el programa de teatro bilingüe de Rhode Island Latino Arts (RILA), presentado en asociación con Trinity Rep. Este verano, presentarán una producción llamada La Luz Verde, cual es una adaptación de The Great Gatsby, escrito por F. Scott Fitzgerald. Conversamos con Catia (Sueño), una de las jóvenes artistas de teatro más prometedoras de Providence, sobre la adaptación del libro clásico para la comunidad latina.

# ¿Cómo te involucraste en el teatro?

Siempre me ha gustado el cine, pero no había ningún programa para que yo hiciera eso cuando era joven. Mi escuela secundaria tampoco tenía clubes de teatro. Pero a medida que crecía, mucha gente sabía que era una niña muy dramática. Recuerdo que mi maestra de arte en sexto grado me dijo eso. Y cuando Viola Davis fue nominada para el premio Oscar por la película "Doubt," mi maestra dijo: "Esta mujer que vino del mismo lugar que tú, está haciendo cosas que creo que tú también podrías hacer." Ese comentario se quedó conmigo, pero todavía no creía que fuera posible.

Cuando estaba solicitando ingreso a la universidad, estaba muy convencida de que me especializaría en diseño de moda. Entonces, elegí ir a la Universidad de Rhode Island porque ofrecían moda, pero también tenían un programa de teatro que no hubiera conocido si no fuera por la promoción de YouTube con Andrew Burnap (alumno de URI y ganador del premio Tony). Pero resulta que la moda no era para mí. Resulta que no puedo coser que valga un centavo! Tomé una clase de teatro en mi primer año solo para ver si era bueno en eso, y realmente no he mirado atrás desde entonces.

## ¿Cuál es su experiencia previa con Teatro en El Verano?

Cuando estaba en la universidad, uno de mis amigos, Arturo Puentes (un estudiante suplente de *Christmas Carol, Sueño*) me dijo que lo estaba haciendo, y que le pagaban, ¡lo cual era un gran problema ya que en ese entonces lo hacíamos todo gratis! Entonces hice una audición en 2018 para *La Tempestad*, pero tuve que abandonar debido a conflictos de programación. En 2019, volví a audicionar, y esta vez me dieron el papel de Benny (Benedick) en *Tanta Bulla ...Y Pa' Qué?/Mucho ruido y pocas nueces*, y esa fue una de mis mejores experiencias. El año pasado dirigí *La Mancha*, una adaptación bilingüe de *Don Quijote*. Entonces, he estado trabajando con Teatro por un tiempo, pero este será mi primer año escribiendo para ellos.

Teatro en El Verano is Rhode Island Latino Arts (RILA)'s bilingual Spanish/English summer theater program, presented in association with Trinity Rep. This summer, they'll produce a touring production of La Luz Verde, an adaptation of The Great Gatsby. We sat down with Catia (Sueño), one of Providence's most promising young theater artists, about adapting F. Scott Fitzgerald's classic for the Latinx community.

# How did you get involved in theater?

I've always loved the movies, but there were no programs in place for me to do that growing up. My high school didn't really have any drama clubs, either. But as I was growing up, a lot of people knew me to be very dramatic. I remember my art teacher in sixth grade telling me that. And when Viola Davis was nominated for the Oscar for *Doubt*, my teacher said, "This woman, who came from the same place as you, is doing things that I think you could do, too." That kind of stuck with me in the back of my mind, but I still didn't think it was possible.

When I applied to college, I was very much convinced that I was going to major in fashion design. So, I chose to go to the University of Rhode Island because they offered fashion, but also had a theater program that I wouldn't have known about if not for the YouTube promo featuring Andrew Burnap (URI alum and Tony Award-winner). But as it turns out, fashion didn't work out. Turns out I can't sew worth a dime! I took a theater class my freshman year just to see if I was any good at it, and I haven't really looked back since.

### What is your previous experience with Teatro en El Verano?

When I was in college, one of my friends, Arturo Puentes (Sueño, A Christmas Carol understudy) told me he was doing it, and getting paid, which was a big deal, since back then, we were doing it all for free! So I auditioned in 2018 for La Tempestad, but had to drop out due to scheduling conflicts. In 2019, I auditioned again, and this time was cast as Benny (Benedick) in Tanta Bulla ... Y Pa' Qué?/Much Ado About Nothing, and that was one of my best experiences ever. Last year, I directed La Mancha, a bilingual adaptation of Don Quixote. So I've been working with Teatro for a while, but this will be my first year writing for them.

# Este año Teatro en El Verano presenta su adaptación de *The Great Gatsby* llamada *La Luz Verde.* ¿Tienes alguna conexión con la historia original?

Como mucha gente, lo leí en la escuela secundaria. Estaba obsesionado con la historia, principalmente por la forma en que mi maestra hacía nuestra lectura. ¡Repasábamos cada capítulo que leíamos como si estuviéramos contando un episodio de una telenovela!

Recuerdo haber gritado literalmente cuando (¡Atención: spoiler!) Myrtle fue atropellada por el auto de Gatsby. Y me di cuenta de que era Daisy la que conducía, pero en ese momento, algunos de mis compañeros de clase dijeron: "No, las mujeres no podían conducir en ese entonces, ¡no podría haber sido ella!" Esta fue una gran discusión, pero estábamos tan comprometidos como estudiantes y obviamente ahora sabemos que tenía toda la razón.

También me encanta el brillo y el glamour del mundo de F. Scott Fitzgerald. He visto adaptaciones de *El gran Gatsby* que sentí que dejaban mucho que desear, así que comencé a idear mi propia versión.

# Sin desvelar demasiado, cuéntanos un poco sobre tu adaptación.

La historia es el mismo *Gatsby* que uno conoce. Principalmente lo miré a través de una lente diferente, particularmente una lente hispana BIPOC (negro, indígena, gente de color). Usé cosas que encontré en el libro que encontré interesantes en términos de interseccionalidad.

Por ejemplo, en un momento, los personajes hablan de raza, y Tom, que es increíblemente racista, básicamente dice: "Todos aquí son blancos, ¿verdad?". Y por una fracción de segundo, todos miran a Daisy y ella realmente no responde la pregunta. Encontré eso realmente interesante y lo usé como punto de partida usando los temas de raza y clase en esta adaptación.

También quería capturar los matices de ser rico y cómo estos personajes siempre son tan reservados entre sí.

En el guión, el español es el idioma que hablan los personajes cuando muestran compasión, se acercan a los demás o son más genuinos. Espero que el público pregunte: "¿Por qué el personaje habla español o inglés en este momento?" Y cuando los personajes usan diferentes idiomas en la misma conversación, traté de poner todos esos matices allí.

También quería asegurarme de que la mayoría de las frases famosas y citables estuvieran en español, porque los hispanohablantes pueden estar menos familiarizados con *Gatsby*. Pero definitivamente puse pistas allí para los angloparlantes, para que sepan cuándo aparecerán esas líneas.

# ¿Qué es lo que más buscas?

No puedo esperar a ver qué hacen nuestro director, Kufa Castro, y nuestros actores con el guión. Escribí algunas direcciones de escena realmente interesantes, así que espero con ansias su creatividad para hacer que eso suceda.

También estoy emocionado de llevar esta historia a las audiencias hispanas. Estoy seguro de que muchos de nosotros vimos la versión de Leonardo DiCaprio, y él es genial en eso. Pero al final del día, *Gatsby* es sobre el Sueño Americano. Un concepto con el que nuestra gente hispana/latinX estamos familiarizados porque muchos de nosotros nos esforzamos por lograrlo. Creo que la comunidad realmente se identificará con la adaptación que estamos presentando.

# ¿Algo más que debamos saber?

¡Apoya el teatro BIPOC! Y si se pregunta por qué no se hace más, piensa en esto: ¿Cuándo fue la última vez que vio un programa dirigido o realizado por personas que se identifican como BIPOC?

Para más información visite For more information visit **TrinityRep.com/La-Luz-Verde** 



IMAGE CREDITS FROM LEFT TO RIGHT PAGES: THE CAST OF 2022'S *LA MANCHA* WITH DIRECTOR CATIA (SECOND TO RIGHT, BOTTOM ROW). PHOTO BY MARTA V. MARTINEZ; CATIA AS BENEDICK AND EMILY RODRIGUEZ AS BEATRICE IN 2019'S *TANTA BULLA* LY PA'QUÉ?/MUCH ADO ABOUT NOTHING. PHOTO BY MARTA V. MARTÍNEZ

# This year, Teatro en El Verano is presenting your adaptation of *The Great Gatsby*, called *La Luz Verde (The Green Light)*. Do you have a connection with the original story?

Like a lot of people, I read it in high school. I was obsessed with it, mainly because of the way that my teacher would do our reading. We'd go over each chapter we read as if recounting an episode of a soap opera!

I remember literally screaming when (spoiler alert) Myrtle got hit by Gatsby's car. And I pieced together that it was Daisy driving, but at the time, some of my classmates said "No, women couldn't drive back then, it couldn't have been her!" This was a huge argument, but we were so engaged as students and obviously we know now that I was totally right.

Beyond that, I love the glitz and glamour of F. Scott Fitzgerald's world. I've seen adaptations of *The Great Gatsby* that I felt left much to be desired, so I started dreaming up my own version.

### Without spoiling too much, tell us a bit about your adaptation.

The storyline is the same *Gatsby* you know. I just mainly looked at it through a different lens, particularly a BIPOC (Black, Indigenous, People of Color), Hispanic lens. I used things I found in the book that I found interesting in terms of intersectionality.

Like at one point, the characters are talking about race, and Tom, who's incredibly racist, basically says "Everyone here is white, right?" And for a split second, they all just look at Daisy and she doesn't really answer the question. I found that really interesting and used that as a starting point in terms of the themes of race and class in this adaptation.

I also wanted to capture the nuances of being rich, and how these characters are always so secretive with each other.

In the script, Spanish is the language the characters speak when they're showing compassion, reaching out to others, or being more genuine. I hope audiences ask, "Why is the character speaking Spanish, or English, right now?" And when characters are using different languages in the same conversation. I tried to get all of those nuances in there.

I also wanted to make sure most of the famous, quotable lines were in Spanish, because Spanish speakers may be less familiar with *Gatsby*. But I definitely put hints there for English speakers, so they know when those lines are coming up.

### What are you most looking forward to?

I can't wait to see what our director, Kufa Castro, and our actors do with the script. I wrote some really interesting stage directions, so I'm looking forward to their creativity in making that happen.

I'm also excited to bring this story to Hispanic audiences. I'm sure most of us saw the Leonardo DiCaprio version, and he's great in that. But at the end of the day, *Gatsby's* about the American Dream. A concept Hispanic/Latinx people are familiar with as so many strive to achieve it. I think the community will really relate to the adaptation we're bringing to the table.

## Anything else we should know?

Support BIPOC theater! And if you're surprised as to why it doesn't get made more, ask yourself: When was the last time you saw a show that was BIPOC-led or made?



# Southwest Airlines® is dedicated to your community.

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Southwest Airlines® proudly supports Trinity Rep.





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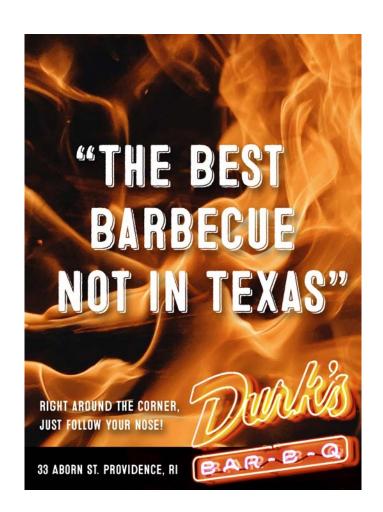
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At PPL, it is our mission to inspire Rhode Islanders to be lifelong learners by engaging their curiosity and offering access to extraordinary experiences, resources, and ideas. We invite everyone to come and Engage... Learn...Thrive with us!



150 Empire Street provlib.org





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WEBSITE



COCKTAIL BAR

A lively and elegant atmosphere, great music, amazing cocktails and tasty bites. Clementine is now open across the street from Trinity Rep.

We will give you a cocktail experience that you'll have a hard time forgetting

> (6) @clementinecocktailbar clementinecocktailbar.com



# **SUMMER PROGRAMS**

Our Young Actors Summer Institute (YASI) programs are some of the most comprehensive summer arts enrichment programs in New England. Led by experienced, enthusiastic local artists and educators, YASI can help kindergartners through recent high school graduates to develop confidence, make new friends, and have plenty of summer fun. Welcoming students of all abilities, YASI teaches students about a variety of theater topics, so there's something for everyone!



# **YASIJR**

July 10 – 14, 9:00 am – 2:00 pm for students entering grades 1 – 2 July 10 – 14, 9:00 am – 2:00 pm for students entering grades 3 – 4  $\pm$  300

In our summer offering for children entering grades 1 – 4, young actors learn how to tell stories using their voice, movement, and imagination culminating in a short performance!

Limit: 10 students per age group, 20 overall

Location: Lederer Theater Center,

201 Washington Street, Providence RI 02903

# **YASI MUSICAL THEATER**

July 10 – 14, 9:00 am – 4:00 pm for students entering grades 5 – 7 July 17 - 21, 9:00 am – 4:00 pm for students entering grades 8 – 12 \$450

In YASI Musical Theater, students explore character creation through words, song, and movement alongside trained professional actors.

Limit: 20 students

**Location:** Pell Chafee Performance Center, 87 Empire Street, Providence RI 02903

# YASI IMPROV & COMEDY

July 17 - 21, 9:00 am - 4:00 pm For students entering grades 5-7 \$400

YASI Improv and Comedy teaches students the basics of improvisation. By writing scripts, creating characters, and committing to the physical life of a scene, students will have the audience rolling in the aisles!

Limit: 20 students

Location: Lederer Theater Center,

201 Washington Street, Providence RI 02903

# PLAYWRITING & DIRECTING

July 24 – 28, 2023, 9:00 am – 4:00 pm for students entering grades 8 – 12 and graduated high school seniors \$400

Students learn the basics of playwriting by writing their own short play! They will decide on a story and a theme, create their own characters, and write scenes and monologues to build on their ideas.

Limit: 20 students

Location: Lederer Theater Center.

201 Washington Street, Providence RI 02903



# **YASI FIGHT & MAKE UP**

July 24 – 28, 2023, 9:00 am – 4:00 pm For students entering grades 5 - 7 \$400

Combining two of our most popular classes, this course dives into the basics of stage combat and make-up for the stage!

Limit: 20 students

**Location:** Pell Chafee Performance Center, 87 Empire Street, Providence RI 02903

# **YASI CASTING CALL**

July 31 – August 4, 2023, 9:00 am – 4:00 pm For students entering grades 8 – 12 and graduated high school seniors \$400

In this class, students learn to perform monologues, short scenes, helpful audition techniques, common audition pitfalls to avoid, and how to ace the big audition!

Limit: 20 students

**Location:** Pell Chafee Performance Center, 87 Empire Street, Providence RI 02903

# **YASI POPSICAL**

July 31 – August 4, 2023, 9:00 am – 4:00 pm For students entering grades 5 - 9 \$450

During this camp, students mount an original pop jukebox musical in just one week — a "Popsical!"

Limit: 20 students

Location: Lederer Theater Center,

201 Washington Street, Providence RI 02903

# **YASI ONE ACT**

August 7 – 11, 2023, 9:00 am – 4:00 pm For students entering grades 10 – 12 and graduated high school seniors \$400

From the first read-through of the script and character analysis to dress rehearsal and curtain call, YASI One Act gives young performers a taste of all the steps that come with working on a live stage production.

Limit: 20 students

**Location:** Pell Chafee Performance Center, 87 Empire Street, Providence RI 02903

# FINANCIAL AID

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For class descriptions or more information about tuition, financial aid, and Trinity Rep's COVID-19 safety precautions, please visit TrinityRep.com/YASI.

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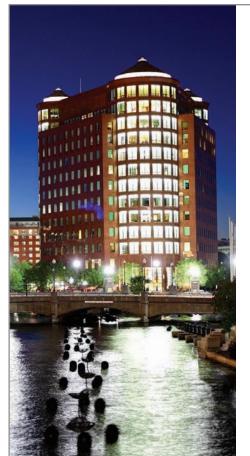
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# A Fond Farewell

Earlier this year, longtime resident company member Joe Wilson, Jr. stepped back from his responsibilities at Trinity Rep to join the City of Providence Department of Art, Culture, and Tourism as its new director. We're thrilled to see Joe take on such an awesome opportunity! But we'll miss seeing him on our stages.



"To be in a room with Joe Wilson, Jr. is a gift that I have been fortunate to receive many times over. From the first moment on stage together in black odyssey, 'Muhster,' to 'Where did all the money go, Dayton?' in Fairview, Mr. Wilson has had my heart. I couldn't be happier for this amazing opportunity Joe has received — but I am a little sad we won't be sharing the boards. Bon voyage, but never farewell."

- Jackie Davis, Resident Company Member

"Joe, [my wife] Sandy and I wish you all the best in your new endeavors. Peace!"

- Timothy Crowe, Resident Company Member

"Since arriving in Providence in fall of 2007, I've been inspired by Joe's artistry. The first show I saw at Trinity Rep was All the King's Men, and lord, Joe Wilson, Jr., was electric, powerful, sexy, and vibrant. I was immediately starstruck. But I've been struck even more so by how he uses his art in service of his community. A big reason why [my husband and fellow company member | Charlie Thurston and I decided to make our home at Trinity Rep was because of how we saw Joe living his ideals in an undeniable way in his life off-stage. From his creation of America Too to his work with students with the Rhode Island Philharmonic to his activism with Rhode Island Pride and beyond, Joe uses his prominence in Little Rhody to lift others up, shine light on inequality, and make lives better. Joe introduced me to the Manton Avenue Project and empowered me to get involved with that wonderful organization. I'm going to miss the heck



out of Joey onstage and backstage, but I know that we'll be following Joe's lead to make our Ocean State a more vibrant and equitable place to live."

## - Rebecca Gibel, Resident Company Member

What a privilege it has been to watch Joe wield his incomparable onstage power and ruthlessly honest presence again and again in unforgettable leading turns in Trinity Rep productions of All The King's Men, The Mountaintop, A Raisin In The Sun, black odvssev. Radio Golf, Cabaret, and so many others. What an inspiration his artistry has been to every person who has witnessed the depth of his intellectual, emotional, and creative brilliance as an actor, director, and advocate. I for one don't know how to imagine this theater without you Joe Wilson, Jr. Your artistic service has defined me and all of us indelibly, and I'm grateful to call you a beloved collaborator, friend, mentor, and hero. How lucky Trinity Rep has been to have you in our family. How fortunate we are now to cheer you on as you assume new leadership in our wider Providence arts community. Congratulations, brother. We love you. And thank you."

# - Jude Sandy, Resident Company Member

"It's hard to overstate how much Joe has impacted Trinity Rep — and me. The power and magic and light he conjures as a performer alone is impressive enough. In addition, there is his unflagging leadership in the community, in our organization, and in the rehearsal hall; his vision and spirit and voice — oh, his beautiful voice — and his unshaking belief in the work



that we have done and will continue to do at Trinity Rep. Joe is the model of a resident artist, someone who actively shapes and is shaped by the community they live in. Am I being hyperbolic? Absolutely. And that's precisely the language needed to communicate Joe's influence."

### - Stephen Thorne, Resident Company Member

"I can't imagine a better job for Mr. Wilson, Jr.! I look forward to watching him enjoy his new success. Thanks for the memories. 66"

# - Phyllis Kay, Resident Company Member

"I'm thrilled for Joe! He deserves to be able to share his innumerable gifts and talents with even more of Rhode Island in his new position with the Arts, Culture, and Tourism Department. I will always cherish our time together, as we bonded like the best of siblings during rehearsals and performances for *The Mountainton.*"

# - Mia Ellis, Resident Company Member

"Joe Wilson, Jr. is an artist of limitless talent. But he is also one of the greatest minds that I know. He loves the Creative Capital of Providence and works tirelessly for organizations throughout the city as a private citizen. I cannot think of a better person to lead the Department of Art, Culture, and Tourism, period, full stop."

- Curt Columbus, Artistic Director







IMAGE CREDITS IN ORDER OF LEFT TO RIGHT, TOP TO BOTTOM: MIA ELLIS AS CAMAE AND JOE WILSON, JR. AS MARTIN LUTHER KING, JR. IN THE MOUNTAINTOP. PHOTO BY MARK TUREK; (CENTER) JOE WILSON, JR. AS WILLIE STARK IN 2007'S ALL THE KING'S MEN BY ADRIAN HALL, ADAPTED FROM ROBERT PENN WARREN'S NOVEL, DIRECTED BY BRIAN MCELENEY, PHOTO BY MARK TUREK. JOE WILSON, JR. AS THE EMCEE WITH THE ENSEMBLE OF 2009'S CABARET. PHOTO BY MARK TUREK; MIA ELLIS, AIZHANEYA CARTER,

JACKIE DAVIS, AND JOE WILSON, JR. IN 2022'S FAIRVIEW, DIRECTED BY CHRISTOPHER WINDOM. PHOTO BY CAT LAINE; JOE WILSON, JR. AS EBENEZER SCROOGE IN 2017'S A CHRISTMAS CAROL, DIRECTED BY ANGELA BRAZIL AND STEPHEN THORNE. PHOTO BY MARK TUREK; DIRECTOR JOE WILSON, JR. AT A TABLE READ FOR 2022'S THE INHERITANCE. PHOTO BY MARISA LENARDSON.

# The Arts Create Jobs, And Not Just for Artists



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

# 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.

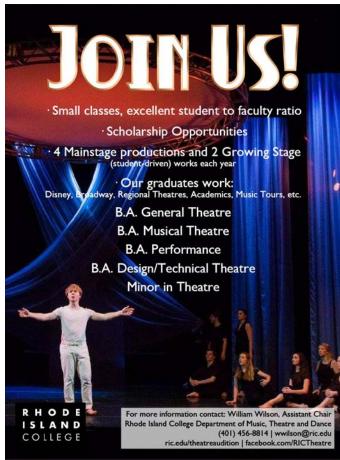


Rhode Island's investment in the arts is small (just 6/100ths of 1% of our state budget), but RISCA-funded programs and services reach millions of Rhode Islanders and visitors each year, pumping hundreds of millions of dollars into the Rhode Island economy.

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

# Support the Arts! www.arts.ri.gov











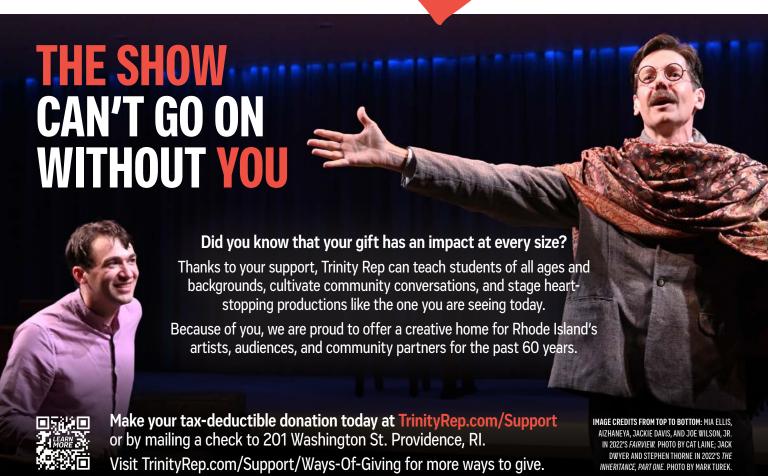
Whether you're a long-time patron or it's your first time at the theater, we're inviting you into our Trinity Rep family – just in time for our 60th anniversary. And what better way to experience a milestone year than as a Trinity Rep subscriber? Join us as we celebrate 60 years of laughter, tears, music, and love with a five-show subscription package or a mix-and-match Flex Pass.

There are more than 60 reasons to join us for our 60th anniversary, but we only have room to name a few. So here are six reasons to customize your theater-going experience with a Trinity Rep subscription:

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- Accidentally overbooked your schedule? Exchange tickets for free at least 24 hours before a performance.
- 6. We all know Providence parking can be annoying and expensive. Reduce pre-show headaches with subscriber-exclusive discounted parking validations.

Come join the party at TrinityRep.com/Subscribe





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Stephen Berenson, Angela Brazil, Tatyana-Marie Carlo, Rachel Christopher, Timothy Crowe, Jackie Davis, Janice Duclos, Daniel Duque-Estrada, Mia Ellis, Taavon Gamble, Rebecca Gibel, Mauro Hantman, Phyllis Kay, Brian McEleney, Jude Sandy, Anne Scurria, Stephen Thorne, Charlie Thurston, Rachael Warren

## **ARTISTIC AND MABEL T. WOOLLEY** Ι ΙΤΕΡΔΡΥ ΠΕΡΔΡΤΜΕΝΤ

LITERARI DEFARTMENT
Artistic DirectorCurt Columbus
Resident Artists Marta V. Martínez, Michael McGarty
Playwright-in-Residence Deborah Salem Smith
Director of Community Engagement Wesley Sarkar Binoe
Resident Associates Tatyana-Marie Carlo,
Taavon Gamble, Joe Wilson, Jr.
Literary AffiliateRachael Warren
Artistic ProducerGia Yarn
Commissioned ArtistsCharise Castro-Smith,
Rachel Christopher, Jackie Sibblies Drury,
Marcus Gardley, Orlando Hernández, James Ijames,
Katie Pearl, Deborah Salem Smith, Jude Sandy

### **EDUCATION & ACCESSIBILITY**

EDUCATION & ACCEPTATION
Director of Education & Accessibility Jordan Butterfield
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Jihan Haddad, Dave Rabinow, Alexander Crespo-Rosario II,
Linda Sutherland, Rachael Warren,
Rodney Witherspoon II, Joi Wright, Gia Yarn
Sensory Friendly Consultant Daniel Perkins
Open Caption Operators Jenna Benzinger, Kyle Boliver,
Jonathan Hart, Claire Koenig,
Katherine Niedzwiadek, Joi Wright, Gia Yarn
Education ApprenticeJenna Benzinger

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Producing Director	Jenniter McClendon
Assistant Director of Product	ion Kristen Gibbs
COVID Safety Manager	Erin Sylvia
Production Stage Manager	Amanda Kosack
Assistant Stage Manager	Olivia Tellier
Production Assistants	. Shoshana Adler, Genevieve Ferrara
Production and Stage Manage	ement Apprentice Gabriela
	López Ruiz

### **SCENERY**

Toohnical Director

recillical director	dli Stilliidii
Stage Supervisor	Michael McGarty
Charge Scenic Artist	Taylor Kmetz
Carpenters Alison Castaneda,	Michael Greene, Ian Hudgins
Stage Carpenter	Robert Pierce
Scenic and Prop Apprentice	Harmony Lindstrom
Scenery Overhire	Joseph Jacquez
Scenic Artist Overhires Fiona	Chlebecek, Raven Szewczok

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Light Board Operators	Ayla Taffel
Electrics Apprentice	Maddie Simmons
Lighting Overhire	lan Gale

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Cutter/Draper & Shop Supervisor	William Young
First Hand & Crafts Artisan	Alyssa J. Karnes
Costume Technician Ben Aranda	de Planque, Dustin Thomas
Hair & Wig Artisan	Tiffany 7ellner

Overhire Staff	Alijah Dickenson, Rachel Dulude,
	Lauren Sullivan
Costumes Apprentice	Lexi Asare
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Props Supervisor	S. Michael Getz

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A2	Zachary Locke
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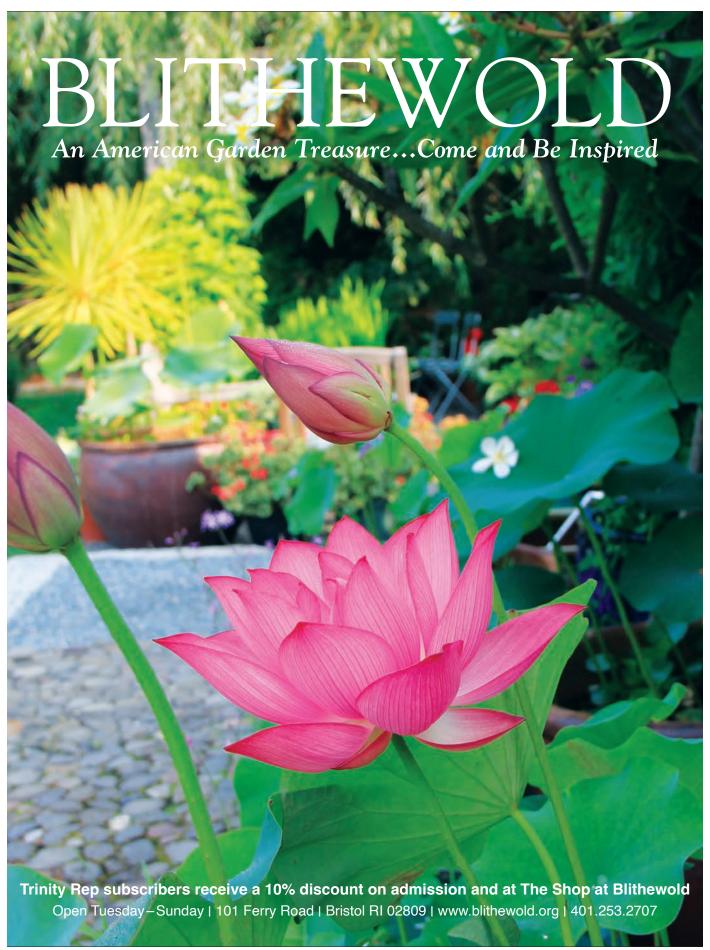
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