Charles Dickens’

A Christmas Carol

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2021–22 Season at the Lederer Theater Center
under the direction of
Curt Columbus
The Arthur P. Solomon and Sally E. Lapides Artistic Director
Jennifer Canole
Interim Executive Director

THE ARTISTIC TEAM
Directed by Joe Wilson, Jr.
Performance Music Direction by Michael Rice
Rehearsal Music Direction and Arrangements by
Andrew Smithson
Choreography by Taavon Gamble
Set Design by Sara Brown
Costume Design by Kenisha Kelly
Lighting Design by Amith Chandrashaker
Sound Design by Larry D. Fowler, Jr.
Acoustic Sound Design by Ashley Frith
Production Stage Managed by Kristen Gibbs*

In-person: November 4, 2021 – January 2, 2022
in the Elizabeth and Malcolm Chace Theater

Streaming Online: December 6, 2021 – January 16, 2022

A Christmas Carol will be 90 minutes with no intermission.

Presented by Cardi’s

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Special Thanks to Michael Évora for his assistance on this production.
First in Rhode Island to offer Robotic knee, hip, and spine surgery.
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THE CAST

STAVE I: MARLEY’S GHOST
Ebenezer Scrooge Timothy Crowe*‡
Jacob Marley Ricardo Pitts-Wiley*
Bob Cratchit Rodney Witherspoon II
Solicitors for the Poor Ava Gaudet*, Stephen Thorne*‡
Dilber Madeleine Barker
Charman Taavon Gamble*‡
Undertaker Mauro Hantman*‡
Fred, Nephew to Scrooge Mauro Hantman*‡

STAVE II: THE FIRST OF THE THREE SPIRITS
The Ghost of Christmas Past Ava Gaudet*
Schoolmaster Aimee Hamrick
Child Scrooge Michael Curley/Calla Fonseca
Fan Avery Lemieux/Mia Duncan
Fezziwig Richard Donelly*
Young Scrooge Mauro Hantman*‡
Young Marley Taavon Gamble *‡
Dick Wilkins Warnsey Wiggins, Jr./JJ Honor Gomes Hogarth
Belle Madeleine Barker

STAVE III: THE SECOND OF THE THREE SPIRITS
The Ghost of Christmas Present Stephen Thorne*‡
Mrs. Cratchit Aimee Hamrick
Martha Cratchit Shaffany Terrell*
Belinda Cratchit Avery Lemieux/Mia Duncan
Tim Cratchit Michael Curley/Calla Fonseca
Lucy Carla Martinez*
Sister-in-Law Madeleine Barker
Topper Taavon Gamble *‡
Ignorance Michael Curley/Calla Fonseca
Want Avery Lemieux/Mia Duncan

STAVE IV: THE LAST OF THE THREE SPIRITS
The Royal Exchange Richard Donelly*, Carla Martinez*, Shaffany Terrell*
Old Joe Ricardo Pitts-Wiley*
Poor Wife Ava Gaudet*
Poor Husband Stephen Thorne*‡

STAVE V: THE END OF IT
Turkey Kid Warnsey Wiggins, Jr./JJ Honor Gomes Hogarth


Musicians: Clay Nordhill, guitar; Michael Rice, keyboard; Mike Sartini, percussion; Zan Berry, cello; Ethan Wood, violin and viola

Children: Please note that there are two casts of children for this production: the Red Cast and the Green Cast. The cast for your performance will be announced at the beginning of the show.
Red Cast: Mia Duncan, Calla Fonseca, JJ Honor Gomes Hogarth

Understudies: Ross Barron, Bianca Rosa Brockl, Clew Richard Donelly
Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

Producing Director Jennifer McClendon
Assistant Stage Manager Anais Bustos*

* Member of Actors’ Equity Association, the union of professional actors & stage managers
‡ Trinity Rep Artistic Company member
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Southwest Airlines® proudly supports Trinity Rep.

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IT’S REALLY
QUITE REMARKABLE
to be writing this letter to you, knowing that you’ll be reading it from a seat in the Chace Theater… ready to see a LIVE performance, the first since March 12, 2020. It is only fitting that Trinity Rep’s return to live performance begins with our annual production of *A Christmas Carol*. This beloved event is such a long-held tradition for so many in Rhode Island and across southern New England, that we are proud to open our doors, and our hearts, with this as our first show.

Celebrated playwright Sarah Ruhl said in spring of 2020 in the early days of the pandemic: “My primary genre is the theater, which traffics in presence, in that barely-there dust we inhale backstage. But presence is what we’re not supposed to do at the moment. That magical substance – air – which makes theater different from books, or films – is what we fear right now. Air contains the invisible, the ineffable – and air also contains germs.” And so we have spent an entire year without that air, without the theater, or that presence… without live performance.

Live performance! Nothing can replace it. We have all bided our time during the last year in virtual spaces, in virtual conversations, with virtual content. And while there is a lot of good information, even good stories in those spaces, the liveness of an event, of a storyteller who is telling their tale directly to you, is something that cannot take place virtually. Live stories contain that invisible, that ineffable that Ruhl mentions, and audiences can feel the special magic when they are in the room with the artists. Indeed, we say it all the time at Trinity Rep; the show isn’t finished until the final player arrives – you, the audience. The work that happens onstage is always shaped by the presence of the audience, but never more so than in *A Christmas Carol*. So much of our adaptation turns to embrace the audience as a part of the storytelling. It creates opportunity for the telling to be inflected by your participation, and it is shaped, thrillingly, when an audience really responds.

Charles Dickens knew the power of the live performance of his work, especially with *A Christmas Carol*. In 1867-68, he came to America for a highly-anticipated farewell tour of our young country. The tour began and ended in Boston (and included a stop in Providence), and it was a sold-out affair from beginning to end. Dickens put a spell on American audiences with his reading of *A Christmas Carol*, and with each of those audiences, he knew that the story would live on, in other live performances, like the one you’re seeing today. We are excited for this year’s version, for many reasons, but also because it brings our resident artist, Joe Wilson Jr. to the story as a director for the first time (Joe has played Scrooge on multiple occasions, so he knows the tale well). We know that his staging will be full of song and spirit, and that his take will be like none you’ve ever seen before. That’s the other power of live performance; it can be different and new, even if you know the story incredibly well.

So sit back and enjoy as the story unfolds, live, in front of you. Welcome home to Trinity Repertory Company. I look forward to seeing you, here, at the theater.

Warmly,

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

THE ARTISTIC TEAM

JOE WILSON, JR. ‡
Director
Trinity Rep: In 17 seasons as an actor, plays include: August Wilson’s Radio Golf; The Prince of Providence, Marisol, The Song of Summer, block odyssey (co-director and the role of Ulysses), The Mountaintop, Oklahoma! (IRNE Award), Julius Caesar, Intimate Apparel, The Grapes of Wrath, Clybourne Park, Camelot, Yellowman, Cabaret, A Raisin in the Sun, A Christmas Carol, All The King’s Men, The Fantasticks, Cherry Orchard, Topdog/Underdog (IRNE Award), Ain’t Misbehavin’ (IRNE Award), Hamlet. Broadway: Iceman Cometh (2018 Tony-Nominated Best Revival) starring Denzel Washington, Jesus Christ Superstar (2000 Tony Nominated Best Revival). Off-Broadway: Little Ham and Josephine’s Song. Regional: Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Ordway Music Theatre, Children’s Theatre Company, New Rep, and American Players. Other: MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group. He is on the board of the Manton Avenue Project in Providence, RI. He was inducted into the MLK Hall of Fame at Providence City Hall, and was the Medgar Evers Award winner with the Providence NAACP.

ANDREW SMITHSON
Music Director (rehearsals) & Arrangements
Trinity Rep: Assistant musical director, Ragtime; musical director, Melancholy Play: a chamber musical. Tours: A Christmas Story: The Musical, Joseph and the Amazing Technicolor Dreamcoat, Gypsy, Aida (China and Taiwan), Jesus Christ Superstar starring Ted Neeley (keyboards). Off-Broadway: The Wonderful Wizard of Song, Flanagan’s Wake. Regional: White Christmas, Ain’t Misbehavin’, The Full Monty, Dirty Rotten Scoundrels, Swing!, A Chorus Line, and The Producers. Other: Music director and orchestrator for POPart: the musical, NYMF Festival; Ocean in a Teacup, Midtown International Theater Festival; and Hard Times, First Irish Theatre Festival. Former 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 thrilled to be in Rhode Island again having previously performed at PPAC and Theatre by the Sea.

MICHAEL RICE
Music Director (performances)
Trinity Rep credits include Ragtime, Beowulf: A Thousand Years of Baggage, Oklahoma!, Oliver!, Paris by Night, Cabaret, Camelot, and A Christmas Carol. Recent highlights include two productions of 1776, directed by Frank Galati. As a composer/lyricist, Rice adapted a version of Brecht’s The Good Woman of Setzuan (Samuel French) with Eric Bentley, and composed the musical American Beauty, written with Jack Heifner, Romulius Linney and others, which has been produced throughout the country. His musical drama, During Wind and Rain, written with librettist Margaret Jones Bolsterli, premiered 2017 at Little Rock’s Argenta Theatre. This spring he will conduct Into The Woods at Arkansas Rep directed by Addie Gorlin.

TAAVON GAMBLE ‡
Choreographer
Direction/Choreography: Joy (virtual), City Theatre; Pippin, Jean’s Playhouse; West Side Story, Spamatol, Chicago, Guys and Dolls, The Music Man, The Wedding Singer, Bigfork Summer Playhouse; Seussical, Pittsburgh Playhouse; A Chorus Line, The Addams Family, All Shook Up, Arundel Barn Playhouse; Airmess (choreography), University California Santa Barbara; Kiss of the Spider Woman (choreography), Brown University; Legally Blonde (choreography), Bryant University. Other: Taavan is a teaching artist for Trinity Rep’s Young Actor’s Summer Institute (YASI) program and teaches dance in the Brown/Trinity Rep MFA program.

SARA BROWN
Set Designer
Sara is a set designer for theater, dance, and opera. Trinity Rep: Appropriate, Death of a Salesman, Skeleton Crew, Little Shop of Horrors, Prince of Providence. New York: The Kitchen, Brooklyn Academy of Music Next Wave Festival, Heartbeat Opera, The Metropolitan Museum of Art. Other Theaters: American Repertory Theater, Harvard University; Jacob’s Pillow; Institute for Contemporary Art, Boston; Minnesota Opera, Minneapolis; Boston Lyric Opera; Actor’s Shakespeare Project, Boston; Boston Playwrights’ Theatre; Festival d’Automne, Paris; Dana Tai Soon Burgess Co., Washington DC; Sideshow Theater, Chicago; National Young Arts Foundation, Miami; Lyric Stage Company, Boston. Awards: 2017 Elliot Norton Award for Outstanding Design, Midsized, Small or Fringe Theater for Edward II with Actor’s Shakespeare Project. She is an Assistant Professor at the Massachusetts Institute of Technology in Music & Theater Arts.

KENISHA KELLY
Costume Designer
Other Theaters: Stockholm, Please Excuse My Dear Aunt Sally, Pool No Water, Balls, One Year Lease Theatre Company; Tribes, Disgraced, Sex and Other Disturbances, The Importance of Being Earnest, Native Gardens, Portland Stage; Costume Designer, Disgraced, A Funny Thing Happened on the Way to the Forum, Hangar Theatre; Showtime with Shakespeare, NJPAC; Balls, Stages Repertory Theatre; The Crucible, Dog Act, Lehigh University; Much Ado About Nothing, Orlando Shakes. Other: Kenisha received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from the University of Houston’s School of Drama and Dance. Ms. Kelly presently holds the position of Lecturer of Costume Design at Vassar College in Poughkeepsie, NY.

AMITH CHANDRASHAKER
Lighting Designer
Trinity Rep: Othello, August Wilson’s Radio Golf. Other Theaters: The Underlying Chris (Second Stage), Gnit (TFANA), Wives (Playwrights Horizons), A Human Being is a Sort (Williamstown), The Lucky Ones (Ars Nova), Boesman and Lena (DD & Hewes Award, The Signature), A Hard Time (Pig Iron Theater Co.), Blue Ridge (The Atlantic), Cardinal (2ST), Twelfth Night (The Public), Fairview (Soho Rep, Berkeley Rep, TFANA), Fire in Dreamland (The Public), Her Requiem (LCT3), Seven Spots on the Sun (HH Nom., Rattlestick). Opera: The Flying Dutchman (Houston Grand Opera), Falstaff (Opera Omaha) The Scarlet Letter (Opera Colorado), Abduction from the Seraglio (Atlanta Opera). Dance: Premiers by Alexander Ekman, Azuere Barton, Kate Ware, Liz Gering, Cedar Lake Contemporary Ballet, Rennie Harris, Aalto Ballett Theatre Essen, Staatsbuehne Nurnberg, The National Dance Company of Wales, and The Royal New Zealand Ballet. Other: Designed The UNTITLED DANCEPARTYSHOWTHING on the inaugural Virgin Voyages cruise ship. Recipient of the Drama Desk and Henry Hewes Awards.

LARRY D. FOWLER, JR.
Sound Designer
Larry D. Fowler, Jr. is a three-time Barrymore-nominated sound designer and is honored to be returning to Trinity Rep. Trinity Rep: August Wilson’s Radio Golf. Other Theaters: Dot, People’s Light; Sunset Baby, Azuka Theater; and Hype Man, Interact Theater. Other theater credits: Wilma Theater, Denver Center, Arden Theater, Theater Horizon, Geva Theatre, Khaleah London Dance, ELeon Dance, and Dans 4 Nia. Other: Larry is an imaging director for Healthcare Now Radio. com, a music producer, and currently a Sound Design Lecturer at The University of the Arts in Philadelphia.

ASHLEY FRITH
Acoustic Sound Designer
Ashley Lauren Frith is a violinist, composer, educator, and currently the Director of Racial Equity and Belonging at Community MusicWorks in Providence, RI. Focusing on care partnerships, her anti-racism work particularly addresses how
This theater operates under agreements with the League of Resident Theatres, Actors’ Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater; an Associate Member of the National New Play Network; and a Public Works Affiliate.

Funding provided in part by a grant from the Rhode Island Council for the Humanities, through the Rhode Island Culture, Humanities, and Arts Recovery Grant (RI CHARG) program. This program was made possible thanks to the National Endowment for the Humanities, via funds from the federal American Rescue Plan Act.

Any views, findings, conclusions, or recommendations expressed in this publication do not necessarily represent those of the National Endowment for the Humanities.

THE CAST

MADELEINE BARKER
Dibler, Belle, Sister-in-Law

Brown/Trinity Rep: Lady Macbeth, Macbeth; Honey, Who’s Afraid of Virginia Woolf?, Ephraim, Mary Gets Hers. Other Theaters: Soldiergirls Benefit Concert (Rattlestick Theatre), Rizzo, Grease (Ogunquit Playhouse, John W Engeman Theater), Gregorian (The WAT Project at The WalkerSpace, NYC), South Pacific (Riverside Theatre, Moonlight Amphitheater Productions), Jane Eyre (world premiere adaptation with Counter Balance Theatre, Merchant of Venice (The New Swan).

Film: Goodnight Death, Still Light, Start Breaking my Heart. Madeleine is a New York-based actor and singer. She is currently pursuing her MFA in Acting at Brown University/Trinity Rep. She has a BFA from University of California, Irvine. Much love to Mom, Dad, and Patrick. Thank you to Trinity Rep for bringing me on this journey!

TIMOTHY CROWE* ኛ
Ebeneser Scrooge


RICHARD DONELLY*
Fezziwig, Royal Exchange, understudy for Scrooge


AVA GAUDET*
Solicitor for the Poor, The Ghost of Christmas Past, Poor Wife


TAAVON GAMBLE*
Charman, Young Marley, Topper


AIMEE HAMRICK
School Master, Mrs. Cratchit

This is Aimee’s debut at Trinity Rep and she is very excited to be joining such a fabulous cast! Other Theaters: Mixed Magic Theater: Tasha, Moby Dick; Suda, A Kwanzao Song; Dance, Trains and Dreams. Stadium Theater: Ensemble, A Chorus Line; Ensemble, West Side Story. Other: Aimee is a full-time wife and mom of two handsome boys Josiah and Amos III. Aimee and her family have made it a holiday tradition to come see A Christmas Carol at Trinity Rep and now she is part of the cast; super exciting!

ADDITIONAL STAFF

Production Assistant ……………… Erin Duffy
Production Assistant ……………… Polly Feliciano
Child Coordinator ………………… Olivia Tellier
**MAURO HANTMAN*** †

**Nephew Fred, Young Scrooge, Undertaker**

Trinity Rep: Mauro has been a member of Trinity Rep’s resident acting company since 1999. Highlights include: Macbeth, Macbeth; Jack Burden, All the King’s Men; Cyrano, Cyrano de Bergerac; Hotspur, Henry IV; Peter Pan, Peter Pan; Dill, To Kill a Mockingbird; Oberon, A Midsummer Night’s Dream; Scoop, The Heidi Chronicles; John Dodge, Middletown; Steve, Clyborne Park; Mr. Marx, Intimate Apparel; Hal, Proof; Rooster Hannigan, Annie; George Bailey, It’s a Wonderful Life; Wally, The Cider House Rules; Frank, Appropriate; Phil, Faithful Cheaters; Roderigo, Othello. Other Theaters: Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. Other: Mauro has an MFA from the Trinity Rep Conservatory. He was also a 2018 Lunt-Fontanne Fellow.

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**CARLA MARTINEZ***

**Lucy Cratchit, Royal Exchange**

Trinity Rep: Chiffon, Little Shop of Horrors; Brigit, Sarah’s Friend; Ensemble, Rags. Off-Broadway: Brecht on Brecht, PTP/NYC. Other Theaters: Man in the Ring and Merrily We Roll Along, Huntington Theatre Company; Joice Heth, Barnum and Kate, The Wild Party, Moonbox Productions; Brecht on Brecht, New Repertory Theatre; Marta, Company and My Fair Lady, Lyric Stage Company; Far from Heaven, SpeakEasy Stage Company; Mary Poppins, Shrek, Hairspray, It’s a Wonderful Life, and Oliver!, Wheelock Family Theatre; and The Wiz, The Full Monty, A Funny Thing Happened on the Way to the Forum, and Dreamgirls, Interlakes Summer Theatre. Other: A performer, educator, and choreographer, she is a proud member and delegate of Actors Equity Association and serves on the Board of Trustees at her alma mater, Berklee College of Music. Love to J. www.carla-martinez.com

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**RICARDO PITTS-WILEY***

**Jacob Marley, Old Joe**

Ricardo is an actor, playwright, composer, and director. Trinity Rep: He began his professional career at Trinity Rep in 1974 and appeared in Brother to Dragons, A Christmas Carol, Tom Jones, Jumpers, The Little Foxes, Another Part of the Forest, Uncle Tom’s Cabin, The Good Times Are Killing Me, Boesman and Lena, King Lear, Macbeth, Jonestown Express, Ma Rainey’s Black Bottom, Fences, The Piano Lesson, “Master Harold”... and the boys, The Cider House Rules, and August Wilson’s Radio Golf. Other: He co-founded Mixed Magic Theatre with his wife Bernadet V. Pitts-Wiley in 2000 and was a 2017 Pell Award recipient. He is the author and lyricist for the musicals Celebrations: An African Odyssey; Waiting for Bessie Smith: Trains and Dreams; A Kwanzaa Song; Sara’s Jukebox; Night’s People; Man, Woman, Chaos; and The Well of Woman. As a playwright he has written the dramas Fate Comes Knocking, The Trial of Frederick Douglas and Reflections: Growing Up a Black Man in America, as well as page-to-stage adaptations of Moby Dick, Frankenstein, Don Quixote, The Red Tent, and Sweat and The Gilded Six-Bits by Zora Neale Hurston. Some of the universities where he has taught theatre include MIT, URI, and RIC.

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**SHAFFANY TERRELL***

**Martha Cratchit, Royal**

Trinity Rep: A Christmas Carol 2019 (Lucy). Other Theaters: Waterfire Arts Center & Wilbury Theatre, The Decameron, “Black Death”; Wilbury Theatre, Luna Loba series, 5th Generational Black Woman; Rites and Reasons Theatre, Songs of a Caged Bird (Marva); Forman Theater at Brown University, 9 Roads (dancer); Forman Theater at Rhode Island College, 9 Roads (dancer); Pell Chafee Performance Center, A Furtive Movement (Nadege); Common House Productions, JOBE (Starr); PVDFest, Black Box; Paramount Theatre, Heurisko (dancer); Central Square Theater, Black Nativity, (Mary) Film: Moral Docs Other: Shaffany majored in Musical Theatre at the American Musical and Dramatic College and Conservatory of Performing Arts in New York. She also wrote the shows Black Death and 5th Generational Black Woman. A native of the inter-cities of Boston, MA and Providence, RI, she has always felt her community was etched into her because they’re full of so much color and sound, so if you listen closely, you can dance and sing to the pulse of it.

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**STEPHEN THORNE*** †

**Solictor for the Poor, Ghost of Christmas Present, Poor Husband**

This is Stephen’s 21st season at Trinity Rep. Trinity Rep: Orin, Little Shop of Horrors; Banquo, Macbeth; Houdini, Ragtime; Iago, 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. Other Theaters: Alley Theatre, Long Wharf Theatre, Actors Theatre of Louisville, and Riverside Theater Film/Television: Don’t Look Up, Mother/Android, Some Freaks. Other: Stephen has been a member of the Breadloaf School of English Acting Ensemble since 1999.

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**RODNEY WITHERSPOON II**

**Bob Cratchit**

Trinity Rep: A Christmas Carol Online (2020), Nephew Fred; Romeo and Juliet, Teatro en El Verano with RI Latino Arts; Pride and Prejudice, understudy. Other Theaters: Berkeley Repertory Company; Commonwealth Shakespeare Company; Mixed Magic Theatre; Wilbury Theatre Group; Wellfleet Harbor Actors Theater; ART Station; Marietta’s New Theatre in the Square. Other: Rodney is an actor, writer, director, and teaching artist. He is a graduate of the University of California, Berkeley and is currently attending the Brown/Trinity Rep MFA Acting program. His play, Tidwell, or the Plantation Play, is published by Concord Thearticals.

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**KRISTEN GIBBS***

**Production Stage Manager**

Trinity Rep: This is Ms. Gibbs’ 15th season with Trinity Rep, where she has worked on over 40 productions and events. Off-Broadway: The Public Theater (15 productions over nine seasons, including Shakespeare in the Park, the Mobile Shakespeare Unit, the Public Works initiative, and Joe’s Pub; most recently Public Works’ musical adaptation of Disney’s Hercules). Other Theaters: NY Stage and Film Powerhouse Theatre, The Gamm Theatre, Theatre by the Sea, Brown/Trinity Rep MFA Program. Other: Kristen is a Rhode Island native, thrilled to be back at Trinity Rep after seeing her first show here many years ago!

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**ANAÏS BUSTOS***

**Assistant Stage Manager**

Trinity Rep: Production Assistant, A Christmas Carol (2019), A Tale of Two Cities, Sweat. Other Theaters: Barrington Stage Company, Andy
Warhol in Iran (stage manager); Cleveland Play House; Sweat, A Christmas Story, Native Gardens (stage management apprentice), Hay Fever (assistant stage manager). Other: Anaïs Bustos is a proud Latina stage manager, having started her career at 15 in San Diego, California. During the summer seasons she dabbles in production management. Anaïs graduated from the University of California, Los Angeles with a BA in Theatre with an emphasis in Stage Management.

MUSICIANS
Clay Nordhill, guitar; Michael Rice, keyboard; Mike Sartini, percussion; Zan Berry, cello; Ethan Wood, violin and viola

CHILDREN
Mia Duncan, Calla Fonseca, JJ Honor Gomes Hogarth, Michael Curley, Avery Lemieux, Warnsey Wiggins, Jr.

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

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

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. We ask only that everyone join us in committing to these community 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, email feedback@trinityrep.com, or complete 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.

The Gordon School community congratulates our Head of School, Dr. Noni Thomas López, on her recent election to Trinity Rep’s Board of Trustees

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Audience Agreement

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Welcome Back to Trinity Rep!

As the house lights dim, you hear the excited chatter of the audience subside into near-silence. You take a moment to take in this feeling: being cloaked in the darkness before the show starts, and the seconds of tranquility before a voice asks you to turn off your phone. Above all, it’s this feeling of gathering with other people in a space like none other...the theater. As the curtain rises, finally, you let out a breath you didn’t know you’d been holding.

Finally, after 20 months of isolation, 20 months of longing for the stage, we are live.

Everyone at Trinity Rep truly cannot underestimate how excited they are to welcome you back inside the Lederer Theater Center. For almost two years, our cast, crew, and staff have been counting down the days to this moment. And what better way to start out the season than with a timeless holiday classic, and a beloved Rhode Island tradition.

Trinity Rep has staged A Christmas Carol for 45 consecutive years, including the one you are seeing. Last year’s production, which was streamed on demand online for free, was magical and like nothing the company’s ever done before. That doesn’t make us miss the live theater experience any less, though!

“I’ve been saying this to everyone who will listen: when you make live art, you need an audience!” Trinity Rep’s Artistic Director Curt Columbus said, “You can make wonderful content, but you can’t replace the experience of being around an audience. And that is especially true for something like A Christmas Carol, where you get to watch kids respond to live performance, which is such a different experience than any other kind of content.”

Live shows don’t just bring joy back to our audiences: it’s just as important for the theater’s crew, cast, and staff. Take Lizzy Pegler, a costume technician, who is running costumes for A Christmas Carol this year. That means it’s her job to make sure all of the performers get the right costumes on time and seamlessly (no pun intended!), and to handle quick changes, laundry, and last-minute repairs. As a costume technician, she also helps stitch, build, and alter costumes.

“It’s so special that we're starting with this year. That means it’s Christmas,“ Lizzy said. “A Christmas Carol combines those aspects, and it’s such a Rhode Island tradition, so it being our first show is so, so magical!”

Lizzy joined Trinity Rep as an intern in 2016 before being hired full-time in 2018. But like many other artisans across the country, Lizzy was laid off during the pandemic. So now that she’s back at work, she can’t wait to reconnect with friends old and new. Lizzy describes theater as a collaborative art form, so working together with people she hadn’t seen in months is incredibly exciting.

For Joe Wilson, Jr., a resident actor at Trinity Rep and the director of A Christmas Carol this year, the pandemic helped him realize how much of his inner circle is based in the theater community with Trinity Rep.

Joe said; “There was a sadness about that discovery, like, ‘Joe, get out and just meet some more people!’ But I don’t think I shouldn’t feel sad about that. I think that to be in a business, in a community where the people that I work with truly are friends of mine and part of my family is really a gift. And so I'm looking forward to getting back to those people that I love.”

Prop Supervisor Michael Getz agreed, adding that he can’t wait to experience energy in the theater with other people. He said people like Joe have infectious enthusiasm that he can’t wait to experience again.

Jennifer McClendon is Trinity Rep’s producing director, meaning she manages all of the technical aspects of shows, including lights, costumes, props, sound, and scenery. She's thrilled to return to the stage, and told us she’s excited to return with old staff and new hires (whom you can read about on page 33). “As cheesy as it may sound, I miss being in the room where it happens,” Jenn said. “I thrive off of collaboration and watching a single idea on a piece of paper or in an email, or maybe an image in a shared Google Drive turn into a complete piece of art on stage. It's gratifying being a part of that process, facilitating and working with the production team to help them breathe life into their designs and concepts.”

Production Assistant Polly Feliciano helped create digital content and a few outdoor
We hope you love the show and want to share it with family and friends... but what if they live halfway across the country? Or maybe you know someone who’d be thrilled to experience the magic of A Christmas Carol... but they aren’t comfortable seeing a live show yet. There is a solution! This is why we’re also offering an on-demand streaming version of A Christmas Carol this year!

The on-demand version of the show is identical content-wise to that of the live show. While last year’s virtual show was created specifically for the screen, this year’s is a multi-camera recording of the stage production. This approach best captures the joys of live theater while keeping vulnerable audience members safe and providing access to our non-local audiences.

“We’re working with a brilliant cinematographer that we worked with on our virtual Christmas Carol last year, Alberto Genoa, and he’s great,” Curt Columbus, artistic director, said. “So I know that people are going to have an artistically beautiful, rich, streaming experience. Of course, I always prefer that people are there live, but I want to have folks have that option right now.”

Genoa Films will record the show with three different camera angles early in the run and edit the footage together so the viewer will have terrific views of every scene.

You can buy tickets for the virtual production at trinityrep.com/carol. Once you’ve purchased your tickets, you can stream the show on-demand one time from December 6, 2021 – January 16, 2022.
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- **Health & Safety:** Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- **Our performances begin on time.** Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available for our theaters. Please ask a House Services staff member for assistance.
- **Smoking is not permitted** inside the building.
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Why is Trinity Rep producing A Christmas Carol for the 45th consecutive time this year? Yes, it is a longstanding Rhode Island tradition, but beyond that, what makes the show relevant in 2021?

That’s what director and resident company member Joe Wilson, Jr. considered when preparing for this year’s production. Having been in multiple Trinity Rep stagings of the show (including as Scrooge in last year’s virtual production), the holiday classic is a personal favorite of his. Joe told us this is because its themes withstand the test of time – and that they are just as relevant now as they were when Charles Dickens first penned the original A Christmas Carol novella.

Scrooge’s isolation from his community, physically and emotionally, is a part of his character that’s often overlooked, Joe said. Joe feels this will especially resonate with many folks during a global pandemic.

“I think this production will reflect what we’ve been through in terms of the isolation and trauma we’ve all felt, and how we enter the world again after being isolated for so long,” Joe explained. “That is in essence what the journey of Scrooge is. This is a man who is self-isolated because of a given set of circumstances that have influenced his life, the traumas in his life, so he’s chosen this path for himself. The process of him finding a way, the capacity, the strength, the courage, to re-enter a world again – that’s what A Christmas Carol is about.”

Beyond Scrooge’s personal journey connecting to the personal experiences so many of us experienced over the past year and a half, A Christmas Carol features social commentary on poverty and class relations. Dickens saw firsthand how London’s upper class treated the poor, and he had no respect for those who turned a blind eye on poverty. Growing up as a child laborer in a factory also shaped Dickens’ views of class throughout his life. Scrooge realizing the importance of charity reflected Dickens’ economic views of the time, but is also relevant in the 21st century when income inequality is a national and global issue.

“If you read about the history of this novel, you’ll see that this piece, in its original form is, in essence, a piece of political writing,” Joe told us. “Charles Dickens was making a statement about the way that we treat the poor, and specifically the criminalization of the poor in the time period that this particular story is set. Even now we’re having lots of discussions around our obligations to those who don’t live in as much abundance as others, so in that way I think the story is timely.”

Joe made sure to feature a multiracial, multi-generational cast. Trinity Rep has cast performers of color in almost every role in A Christmas Carol at some point, but in previous years this was usually done in a “colorblind” manner, meaning the performer’s race wasn’t a factor used for casting. But Joe told us that this year he purposefully cast actors of color in certain roles to illustrate power dynamics of the era that are still present in certain ways today. Joe cited period shows with diverse casts such as Netflix’s Bridgerton as inspiration.

For example, Ricardo Pitts-Wiley and Rodney Witherspoon II, both Black men, are portraying Jacob Marley and Bob Cratchit, respectively, while Tim Crowe’s Scrooge is white. Without changing a single word in the script, the casting of these characters and how they are presented onstage completely transforms our interpretation of their relationships.

Regarding the scene where Marley’s ghost, carrying his own chains, comes to warn Scrooge that he’s damned unless he changes his ways, Joe explained, “The opportunity for what it would mean to have those two men have that conversation was exciting to me, thrilling to me. It’s like the diversity and the inclusion that I was trying to create in this world actually wasn’t a limitation, but it presented more opportunity. The intentionality of the casting presented, far more opportunity, and also gave me a chance to really continue to have that answer that question, why [do this show] now, why today?"

Despite some heavy themes, A Christmas Carol has optimistic messages of redemption and giving. The coexistence of holiday joy and social commentary brings out the best aspects of both. Joe hopes that audiences will find the production “cathartic” overall.

“I couldn’t be more honored to facilitate a conversation around this play with my designers and with my cast and with everyone in this great theater to create what I hope will be a truly extraordinary A Christmas Carol,” Joe said.
Thank you, Tom.

Trinity Rep’s executive director of six years Tom Parrish left the organization in October to relocate with his fiancé to New York City. Artistic Director Curt Columbus shares a few words regarding Tom’s impact on Trinity Rep.

It’s always difficult to write about someone you admire. It’s even harder to write about someone who has been your close partner and friend for years, but the occasion calls for me to write these words. You see, Tom Parrish is one of the finest minds I’ve ever encountered in the American theater, someone who turns problems and puzzles that confront arts organizations over and over in his head until the solutions reveal themselves to him in all of their complicated glory. After he has his map to the solutions, he is dogged... no, unrelenting in his pursuit of them. I admire him enormously for his tremendous gifts, but even more for this tenacity, his pursuit, his ferocity.

Tom Parrish is a boy scout as well. (He’s actually a literal Boy Scout, who grew up in Scouting and remains involved as an adult. But I also mean it figuratively here.) He believes in doing what is right and seeing things through to the end. He believes in working for the underdog, and for the greater good over his personal gain. Those are also qualities I admire in Tom, and they have been on display here at Trinity since 2015.

During his tenure, Tom grappled with our longstanding financial challenges and wrestled them into financial success. No other executive at Trinity Rep has seen this task to completion, and it has brought us to a moment of greater creative freedom and audacity as a result. Tom has also committed himself to refining and enhancing our customer experience, and especially to the experience of our subscribers who support us with their loyalty. He has placed emphasis on maintaining our beautiful, but aging facility, spending his first year freshening the Dowling Theater and lobby and now pushing us to dream big for the future of the Lederer Theater.

In the last year alone, Tom has been relentless in making sure our COVID protocols keep everyone at the theater safe, and he has set strong guidelines to keep us working in an ever-changing pandemic landscape. He has led the coalition of Rhode Island theaters to develop consistent protocols to keep all of our audiences safe, no matter the venue. And he has grappled alongside us all in our work to become a truly anti-racist theater during the past year. Never easy at any predominantly white institution, Tom made sure that we centered this work over everything else that we were doing, and it is beginning to bear powerful fruit. The entire staff is actively engaged in this work and will carry it forward long after Tom’s final days here.

In the midst of his work here, Tom fell in love. And I mean, head over heels kind of love, that very few people experience. Steve is an amazing, accomplished, loving man, and from the first minute that I saw them together, I knew that Tom would leave us to be with Steve one day. Steve is a Broadway producer and committed to New York City, so I had a feeling that Tom would go there, not the other way around. When Tom proposed a couple of months ago, that feeling was confirmed, and I knew our time was short.

If the past year and a half have taught us anything, it is that nothing is more important than love, than home, than family. As Tom’s friend, I want him to be happy and fulfilled, and I know this path will make him find both happiness and fulfillment. I also know that the work that Tom started will continue, with the strong, brilliant foundation that he has given us. One of the greatest minds in the American theater has left his indelible mark here at Trinity Rep, and we all thank him for it.

Please join me in celebrating Tom Parrish as he follows his heart. I can’t wait to see what the future holds for him. Oh, and congratulate him on that engagement if you get the chance....

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

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1776

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Clue: On Stage is produced by special arrangement with The Araca Group, Work Light Productions, Michael Barna/Lively McCabe Entertainment and Playwrights.
The four plays we selected excite us as art makers, storytellers, and community builders, and we think you will agree. They embody both the intimacy and the spectacle that exist only in the theater. They will inspire us to think differently about our world and our place in it. These are plays that allow us to celebrate our shared humanity, and also shine a light on experiences and worlds different from ours.

And what’s more, we will do all of these things together. Our heartbeats will synchronize as we gasp in surprise, erupt in laughter, or get drawn into quiet, heartrending moments. We will rediscover the magic of the communal experience that is live theater. In short, when the theater is live again, we will all get to live again.

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Beginning in 2006, Trinity Rep ended each performance of A Christmas Carol with the actor playing Ebenezer Scrooge asking the audience to donate to the Rhode Island Community Food Bank. Audiences would then drop their charitable contributions in buckets on the way out of the theater. This community partnership reminds audiences of the message behind Dickens' story: one of charity, compassion, and helping those in need.

Artistic Director Curt Columbus said, “When we arrived in 2006, one of the first places my husband Nate and I visited was the RI Community Food Bank. We had been involved with the food pantry and kitchen in our Uptown neighborhood in Chicago, and we wanted to see how folks with food insecurity were being served in Rhode Island. We were both so impressed with the work the Food Bank was doing, and at the end of our tour, Nate said, ‘Why don’t you have Scrooge ask for donations to the Food Bank at the end of A Christmas Carol?’ It’s the perfect way to celebrate the holiday season, especially as people think about the message of that story.’ It was that simple. A great holiday tradition was born.”

By 2019, Trinity Rep audiences had contributed more than $667,500 for the food bank. But in 2020 due to the pandemic, Trinity Rep chose to produce a special online version of the story and made it available to stream for free. Nearly 200,000 viewers in homes and schools around the world were able to access that special production. Though the show was free, hundreds of generous viewers added a donation to help support the theater. Without any revenue from ticket sales, these donations were critical to supporting Trinity Rep, but we didn’t want to lose the ability to support the Food Bank, whose need was also higher than ever. The Rhode Island Foundation stepped in to help. They matched the first $60,000 donated to Trinity Rep with a grant to the Food Bank. Then Ocean State Job Lot joined the campaign and matched the second $60,000 raised with an equivalent amount of food.

Trinity Rep is resuming live, in-person performances of A Christmas Carol this year, along with providing a streaming option. Though the world has not yet returned to normal, our commitment to our community and the Rhode Island Community Food Bank has not wavered. This year, the Rhode Island Foundation will once again match the first $60,000 donated to Trinity Rep for the benefit of the Food Bank. To learn more about how you can support this effort, visit www.trinityrep.com/foodbank.
After over a year of isolation, what better way to reunite the community and rejoice in the holiday spirit than singing Christmas songs with others?

It’s time once again to celebrate the holidays by participating in this year’s Community Sing event, put together by Trinity Rep’s Director of Community Engagement Michelle Cruz. Community Sing is a night to take part in the arts by joining Trinity Rep members in singing Christmas carols around Providence. It is a free event where all are encouraged to participate. Michelle Cruz happily discussed the origin of Community Sing and its impact on the local community with Photo and Video Content Manager Marisa Lenardson.

Marisa Lenardson: How long has Community Sing been around?

Michelle Cruz: I began thinking of ways to connect Trinity Rep with the world outside our doors shortly after I started in 2019. I was thinking about folks, young and old, who may be a minute walk away from our theater, but never really had access or felt invited to see a production of A Christmas Carol, even though the show has been such a special family tradition for so many here in Rhode Island. I thought it would be really fun to bring Scrooge out into the world and “bah humbug” about in the community – and then change his ways after seeing the lovely folks of Rhode Island singing in harmony! This could connect with the community in a different way. The first Community Sing was in December 2019. So many gathered with us in our lobby and then caroled down Washington Street, and I loved seeing the faces of young and old alike at the sight of Ebenezer Scrooge at City Hall. Everyone became a kid for a moment, and it was really beautiful to watch.

Marisa: What impact does Community Sing have on the local community?

Michelle: Community Sing, especially last year, gave so many a time to connect when they were in isolation; a time to sing and be part of a community choir. We had video submissions from everywhere, including from one of my favorite podcast hosts, Liz Dolan, from the podcast “The Satellite Sisters.” A Brown University alum saw my post on Facebook and wanted to take part...all the way from Santa Monica, California! She happily sang her “fa-la-la-la-las” and participated, even though she was far away from the theater. The 2019 Community Sing brought folks to downtown Providence who may not otherwise have been there on a Friday evening. One subscriber brought her elderly mom to take part in the event as a way to bond through family fun. It was quite sweet to witness two generations singing Christmas carols alongside Scrooge (Jude Sandy), the mayor of Providence, Brendan Kirby from The Rhode Show, local school choirs, myself, and more.
What’s Next At Trinity Rep?

Q&A WITH ARTISTIC DIRECTOR CURT COLUMBUS

You might best know Trinity Rep for its annual production of A Christmas Carol, but each season the company produces a variety of shows to the Lederer Theater Center for our audiences. This year, we’re staging four different shows: the humorous and heartwarming Tiny Beautiful Things; August Wilson’s Gem of the Ocean, an epic tale of history and justice; the metaphysical dramedy Sueño; and Fairview, a Pulitzer Prize-winning play. Communications Associate Laura Weick spoke with Artistic Director Curt Columbus to get a sneak peak of this subscription season’s shows.

Laura Weick

We have four shows this season. How were these shows chosen, and why did you go with these four specific shows?

Curt Columbus

Well, before we chose the specific plays for the season, we thought a lot about what kind of plays we should be looking at. After doing everything online and virtually for 18 months, what kind of experiences did we think audiences would be looking for? What would get them out of the house and what would get them to choose theater over all of the other experiences they’d been missing out on? And here’s where we landed on that – we believe that people are going to come out for things that are events, that are “full meals.” Television and streaming options can do a lot of things, but they can’t capture the intimacy and spectacle like live theater can. So, we moved in that direction - plays that captured what only theater can and topics that are meaty and unique.

Then we had to choose specific plays, so we looked at intimacy, spectacle, humanity. We also looked, of course, at budget and logistics. And then we did what most other theaters don’t get to do. We looked at our people – our insanely talented resident company. We talked to them to find out what kinds of projects they were passionate about. Unlike other theaters which choose plays and then hire directors and cast actors, having a resident company means that they are often involved as collaborators from the very early stages of play selection. That passion makes every aspect of the process better – including the experience for the audience. We’re so lucky that we get to do that.

Laura

I want to go through each show just a bit. Let’s start with Tiny Beautiful Things. You’re directing that! What’s your vision for that right now?

Curt

We’ve been talking a lot with Angela [Brazil], who’s playing Sugar and is a huge fan of the book it’s based on, as am I. She actually proposed the idea of this script a few years ago and I’m thrilled that it’s made it into this season. We’ve been talking about how we engage the audience in a conversation around letter writing and personal letter writing, and what does that mean? I’m interested in the ritual of it.

People in ancient times used to put their problems and their prayers into writing and then leave it at the temple for the gods to read. And on some level, that’s what the self-help guru is, as you’re putting your problems and your wishes into a letter and hoping that someone responds.

That’s what we’ve been talking a lot about. I’m just very excited because this writing is very beautiful and very moving and very real.

I’m also interested in having music, so we’re going to have live music in it. And I’ve got a live musician as a part of it.

Laura

Next we have Gem of the Ocean, which is Trinity Rep’s sixth production from August Wilson’s American Century Cycle of plays.

Curt

Gem of the Ocean is literally one of my favorite plays. I’ve been talking about doing this play for over a decade. Our beloved (late resident company member) Barbara Meek and I talked about this when she was still alive. It is something that I’ve wanted to do for a really long time. And we have the artists here, in particular, having director Jude Sandy, who is really passionate about this play. It will also reunite Joe Wilson, Jr. and Ricardo Pitts-Wiley who both appeared in Radio Golf in 2020, directed by Jude. It’s the timing of artists, plus the play, plus the moment. The play asks us to think about how the roots of violence toward Black folks are hundreds of years old, right? It’s all about history, but it’s also about now. And it’s a spectacular play. I felt like this is the perfect moment to do this particular work of August Wilson’s. Radio Golf is the last of the American Century Cycle of plays, chronologically. Gem of the Ocean is the first and it has the history of the characters who are in Radio Golf. You get to meet their parents and grandparents in this first play!

Laura

Then we have Sueño. What are we looking forward to there?

Curt

Our company member, Danny Duque-Estrada actually brought this play to me and said, “Hey, I really want to play this part.” And I read the play and it’s so funny and so provocative. And it’s by a playwright we love, José Rivera. And, it’s such an odd and unique contemporary retelling of this great Spanish Golden Age play, Life is a Dream.

So it’s a classic play and the contemporary play together. Then I gave it to Tatyana-Marie Carlo, who’s one of our new company members, and she was like, “Oh, my God, I love this play. And I have this very specific vision for it. I feel like it’s taking place in a telenovela studio.” So that’s how it ended up in this season, because you have these artists who are passionate about it, you have a playwright who we love, you have a play that has been considered great for 500 years, and you have a great vision for it. How could we not show it to our audience?

Laura

Last we have Fairview which we have been very tight-lipped about in all our marketing! A lot of stuff that happens that we aren’t going to talk about.

Curt

Because you can’t give away the great things in this play! This is a play that is so funny. It’s so provocative. It’s so about our current moment, but it’s also just profound in what it asks the audience to think about in their participation in the narrative of American race relations. There’s nothing like it. And it is by a playwright who was here at Brown/Trinity Rep and did some of her first great work here. She’s gone on to be this giant Pulitzer Prize-winning author, and I just want to do this play so badly. So I’m feeling really good about showing the audience.

Laura

This is for all the shows: Is there any casting that you’re particularly excited about?
Curt

I’m excited about seeing Angela Brazil play Sugar (*Tiny Beautiful Things*). I’m really excited that Ricardo Pitts-Wiley is back with us, a long-time Trinity Rep collaborator, artist, and friend, who was such an instrumental part of the brilliance of 2020’s production of *Radio Golf*. To have him back to play Solly Two Kings in *Gem* is just breathtaking.

I’m also really excited to have Danny Duque-Estrada play that part of Segismundo (*Sueño*) because it’s so precious to him. And I’m also really excited for people to see our new company member, Rachel Christopher, in *Fairview*, and also to see our beloved Mia Ellis come back for that show; when we get to *Fairview*, it will be three years since audiences have seen her on a Trinity stage. So it’ll just be great to have those women as a part of that particular production.

Laura

Is there anything about these shows that stood out to you technically or from a directorial standpoint? One thing you’ve already talked about was the telenovela aspect of *Sueño*. So with the staging of these plays, is there anything unique that you think we should look at?

Curt

I’m really excited for (director) Jude Sandy to go back to the August Wilson canon, because his *Radio Golf* was definitive, quintessential. If I think of great interpretations of August Wilson’s work, that’s one of the greatest that I’ve ever seen. And so I’m just really, really excited for him to return to that.

Laura

What sort of challenges and opportunities have come from producing these four shows at this time in history, this time in our lives?

Curt

It’s so hard to see six months out. We don’t know what the world is going to look like. I do know that Trinity Rep has been really responsive and vigilant about keeping our people safe and our spaces cleaned and will continue to be that way because we care deeply about our audience, artists, and staff. That’s because we strive to be in a long-term relationship with the people who come to see our plays, really. And so that’s why people can rely on us to take this very seriously, and to take their health and our actors’ health and our staff’s health incredibly seriously. So, they can come back in good faith.

As a season subscriber, you can see all four of these shows for at least 25% off compared to individual show tickets. Four-play packages start at $80 with payment plans for all price levels. Looking for more flexibility? Mix and match your favorite shows with a Flex Pass while still getting subscriber savings. To learn more or to purchase a subscription, visit www.trinityrep.com/subscribe or call the ticket office at (401) 351-4242.
Anti-Racism: Why does it matter at Trinity Rep?

More than a year ago, Trinity Rep announced its intention to become an anti-racist organization. But what does that mean and why is it important?

In June 2020, while Americans were coming to terms with the fact that the COVID stay-at-home orders were going to persist for far longer than we first hoped, we also witnessed a national conversation on racial justice come to the forefront with renewed focus and energy. This focus and energy among impacted individuals, allies, advocates, and activists continued in a more sustained way than has been seen with other recent movements.

This time, many white people saw that it could no longer be business as usual, quietly thinking, “Well that’s just terrible. I’m really opposed to that. But I’m not a racist, so there’s nothing left for me to do after I post on social media about how sad this is.” This time, more people started to see that they had been complicit and that there was so much to be done.

Around this time, a coalition of Black, Indigenous and People of Color (BIPOC) theater artists issued a document directed to predominantly white theater organizations like Trinity Rep, university theater programs, and the press, and funders that work with the performing arts. That document pointed out to us that in fact, we are part of the problem and there is a lot more that we can do than post on social media. Theater organizations, like Trinity Rep, were directly causing harm to BIPOC artists and audiences. Our practices and policies were part of deep, systemic racism – everyday practices and procedures that are so deeply ingrained in our society that those who are not negatively impacted by them would hardly think to question them.

The coalition of theater artists, We See You White American Theatre, not only pointed out what we were doing wrong, but also what we needed to do to make things better. Their list of demands stopped the entire theater industry in its tracks. And here at Trinity Rep, our BIPOC actors sent us a separate letter calling out problematic practices and demanding specific changes that we could make here at our own theater. The labor these artists, locally and nationally, put into those documents was extraordinary, and we are so grateful.

As an organization, we couldn’t ignore these demands – and we didn’t want to. We were hearing from people in our own community, in our own company, that we were doing things that were causing them harm. Our BIPOC community is not “less than,” but our policies and procedures too often resulted in their marginalization or exploitation. In order to best serve our community, we needed to do more and be better. We committed as an organization and as individuals to challenge ourselves to do the hard work needed to change.

After all, our mission is to “reinvent the public square” and create a forum for diverse communities to engage in dialogue. We simply cannot do that if we don’t share our plays, community events, and educational opportunities with a diverse audience that represents our entire community. We cannot create these events and programs if our BIPOC staff, board, and artists aren’t properly supported and encouraged to bring their perspectives to the rooms where decisions are being made and art is being created.

Trinity Rep is a predominantly white organization – the majority of our staff, board of trustees, artists, and audiences identify as white, and this has been the case since our founding nearly 60 years ago. For more than half a century, decisions were made almost exclusively by white people, based on their perspectives and lived experiences. When decisions are made from a single perspective, they fail to represent or reflect the experiences of the full and diverse community impacted by those decisions.

Trinity Rep had started the work to become more equitable, diverse, and inclusive in 2017 but we realized that work had been unfulfilled and that nothing less than becoming a fully anti-racist organization would suffice. This means we had to transition from being simply “opposed to racism” to actively working to create a more equitable and inclusive environment for our staff, artists, and audience. We knew this would not be an easy or quick process, and even though we had these letters in hand with lists of demands, we still didn’t really know where to start, but the work has begun nonetheless.

It has been more than a year since we started this renewed journey, a journey that is ongoing. We have taken many steps, many forward, but some backwards, and sometimes it felt like we were walking in circles, but we believe we have made progress. We have learned a lot, but more importantly, we have started to rebuild trust among the members of the Trinity Rep community.

We are working to not only eliminate the practices that were causing harm, but to also proactively find ways to support and celebrate the full diversity of our community by assessing what shows we program and how they’re produced. We’re examining our hiring practices: where we post jobs, who we hire, and who is in the room when hiring takes place. We are continuing to examine issues of pay equity and representation throughout every level of our organization. We are continuing to break down those walls that inhibit us from creating an internal culture and external partnerships where all feel seen, heard, and valued.

We are working to decenter whiteness in our organization and invite more people to the table with different perspectives and experiences. As we work to elevate the voices of people who have been marginalized and silenced, what has been revealed is that the outcomes we once heralded as successes were not viewed as such by everyone in our community. The decades-old policies, practices, and procedures that emerged for our success and growth were problematic and destructive.

We know that regardless of the actions we take, we alone cannot eliminate racism in our country – or even our neighborhood. No single organization or individual can do that. What we can do is hold ourselves accountable, and work to create the conditions that will make a difference in the lives of our BIPOC artists, staff, and patrons. We hope that our work will serve as an inspiration for you to join in the cause. One way you can join us is to commit to our Audience Agreement, found on page 11.

If you would like more information about some of the specific actions we have taken in this journey or to send us feedback on this work, visit www.trinityrep.com/antiracism. Regular updates will be posted on that page as we continue our work to become a more just, inclusive, and anti-racist organization.
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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 encourage the audience to feel more connected to the creative work and organization.

Community connections are made and strengthened daily through robust education and engagement programs. In a single season Trinity Rep’s educational programs reach more than 20,000 Southern New England students through performances, in-school visits, and backstage workshops. Engagement opportunities range from conversations with artists to community partnerships. Trinity Rep is committed to inclusion at every level of the organization, including programs like open captioning and sensory-friendly performances.

Located in downtown Providence, Trinity Rep has long been a driving force behind the creativity that fuels and defines the region. From its roots in Providence’s Trinity United Methodist Church, Trinity Rep moved in 1973 to its present home, the Lederer Theater Center in downtown Providence. Built in 1917 and formerly known as the Majestic Theater, the historic building now houses two performance spaces: the Elizabeth and Malcolm Chace Theater (500+ seats) and the Sarah and Joseph Dowling, Jr. Theater (200+ seats.)

Employing more than 275 artists, educators, and administrators, the organization generates over $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 Interim Executive Director Jennifer Canole, 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 re-imagine classic work in innovative and ground-breaking ways. We will premiere at least one production each year developed specifically for our company, and continue to revitalize and define our company in the years to come.

Community • We are a public square. We are a cultural resource, a public square, 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 end point, 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 life-long learning educational courses serve not only thousands of children each year, but 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.
TINY BEAUTIFUL THINGS

Based on the book by Cheryl Strayed.
Adapted for the stage by Nia Vardalos.
Co-conceived by Marshall Heyman, Thomas Kail, & Nia Vardalos.
Directed by Curt Columbus.

A celebration of the simple beauty of being human, this funny, deeply touching, and uplifting play is an exploration of resilience, based on Cheryl Strayed’s journey as the beloved anonymous advice columnist for “Dear Sugar.” Over the years, thousands of people turned to “Sugar” for words of wisdom, compassion, and hope. Reluctant to claim that she has all the answers, Sugar looks to her own past and draws on her life experiences to bring light, laughter, and humanity to others.

Finding hope by asking and answering the hardest questions

Tickets start at $27
(401) 351-4242
trinityrep.com

JANUARY 13 – FEBRUARY 13, 2022
Join us for Brown/Trinity Rep MFA performances!

Throughout the season, you are invited to attend innovative, exciting, and adventurous productions of classic, and rarely seen or new plays directed and performed by second- and third-year MFA candidates in the Pell Chafee Performance Center. Tickets range from $7 to $15. Visit TrinityRep.com/mfashows for details.

Best Value, Great Seats, Best Perks

See Them All from Great Seats
With tickets for Trinity Rep's entire season already in hand, you won't miss a thing. When performances sell out, you'll already have your great seat waiting for you. Best Value Subscribers save up to 33% off the regular ticket prices — and if prices go up for a popular show, your savings are even greater!

Free Exchanges for Ultimate Flexibility
Exchanges for subscribers are always free! (Please contact us at least 24 hours before the performance.) Upgrade fees may apply if you move into a higher-priced performance or seating section.

Discounted Guaranteed Parking
Prepay the special discounted rate of $8 per show, and be guaranteed a spot in the garage right next door to the theater.

Early and Discounted Access to A Christmas Carol
Get your tickets at special subscriber-only rates before they go on sale to the public. (Discount available through Oct. 1.)

Missed Performance Insurance
Miss your show? Don't worry — simply call on the day of the performance you'd like to attend, and if there is availability, you're in!

Personal Service
Our knowledgeable and friendly Ticket Office staff is always ready to help. Concierge services include lost ticket insurance, email reminders, and more. Visit TrinityRep.com or call (401) 351-4242.

Exclusive Discounts
Take $10 off the regular adult price when buying extra tickets for friends. More discounts will be announced soon!

Visit TrinityRep.com or call (401) 351-4242.
Curt Columbus became Trinity Repertory Company’s fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity include Macbeth, Ragtime, Beowulf: A Thousand Years of Baggage, Middletown, Vanya and Sonia and Masha and Spike, The Merchant of Venice, His Girl Friday, Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and the world premieres of The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe and Social Creatures. Trinity Rep has been home to the world premieres of three of his plays, Paris by Night, The Dreams of Antigone, and Sparrow Grass, and produced his translations of Chekhov’s Cherry Orchard and Ivanov, as well as Feydeau’s A Flea in Her Ear and Lope de Vega’s Like Sheep to Water (Fuente Ovejuna). Curt’s adaptation of Dostoevsky’s Crime and Punishment (with Marilyn Campbell) has won awards and accolades around the United States, the United Kingdom, and Australia. His translation of Chekhov’s Three Sisters, developed at the Arden Theatre in Philadelphia, is published by Dramatists Play Service, as is Sparrow Grass and his translations of Chekhov’s Seagull, Uncle Vanya, Cherry Orchard, and Ivanov. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

Jennifer Canole
Interim Executive Director and Director of Development

Jen has worked in development and external relations at Trinity Rep since 1999 and has been director of development since 2016. She was appointed to serve as interim executive director in October, as the theater engages in a national search for its next administrative leader. Over Jen’s 22 years with the theater, she secured the seed money that launched Trinity Rep’s Young Actors Studio (after-school and summer programs), Project Discovery Plus (in-school residencies supporting student matinee attendance), Trinity Rep Active Imagination Network (programs for children and adults with autism, cognitive, and psychiatric disabilities), and Open Access Theater; served on the board of Rhode Island Citizens for the Arts; worked on multiple capital campaigns and dozens of special events; and has raised millions of dollars for the theater’s operations, facilities, programs, and endowment. She was recognized for her work with a Providence Business News 40 Under Forty Award in 2013. Jen is a graduate of Ithaca College, and lives in Lincoln, Rhode Island with her husband and two sons.
Local news for Rhode Island and Southeastern Massachusetts
www.thepublicsradio.org
FRESH FACES

The return of live shows at Trinity Rep meant that the company needed a lot of helping hands! More than 30 talented people from all over the country have joined the company since the beginning of the summer. Excerpts from interviews with some of our new staff are below. You can read more at www.trinityrep.com/2021newstaff or learn about all of our incredible team members at www.trinityrep.com/staff.

WILLIAM YOUNG
Cutter/Draper and Costume Shop Supervisor

Why did you choose to come to Trinity Rep?
I chose to come to Trinity Rep because the work produced here challenges the status quo, and I am excited about the Rep's active mission to become more equitable and inclusive. I am thankful to now be part of this place!

What is your previous professional experience?
I have worked as a crafts artisan and wardrobe supervisor at the Utah Shakespeare Festival (four seasons), as the crafts artisan at the Great River Shakespeare Festival in Winona, MN, as a crafts artisan at the Clarence Brown Theatre in Knoxville, TN, and as a crafts artisan and wardrobe supervisor at the Arkansas Repertory Theatre. Additionally, I have worked with Mio Guberinic of Mio Design Studio in New York City and recently draped for a production of La Boheme at Opera Columbus.

What do you enjoy the most about your job so far?
I am so excited to join Trinity Rep as the new cutter/draper. Draping is a marriage of pragmatic problem solving and artistry, and that is the aspect of the work I enjoy most. I love the process of discussing a design with the costume designer and then figuring out how to achieve it in three dimensions so that it is functional and also a true extension of the character and story. To me, no costume is "just another garment." There is endless potential, and it is the puzzle of balancing imagination, time, and function that I enjoy most about being a draper.

What are you looking forward to in this role?
I am most looking forward to getting to know everyone here at Trinity Rep and working to help create a positive, professional, and passionate work environment.

What do you like to do in your spare time?
When I’m not working, I love to get out and explore! I have always loved to hike and do pretty much anything that involves exploring nature-- I can’t wait to discover Rhode Island and the surrounding area. Seeing new things feeds my soul!

Anything else you’d like to share, or any “fun facts?”
A fun fact about me is that I was almost a landscape architect! I had started graduate coursework my senior year of undergrad to go on to earn my MLA, and my undergraduate degree is in fact in Landscape Design, not Theater! I did a 180, though, and have never doubted it for a second. I have also played piano for most of my life and hope very soon to own a Maine Coon cat!

JOI WRIGHT
Education Programs Coordinator

Why did you choose to come to Trinity Rep?
Trinity Rep holds a special place in my heart. After being the education intern for the 2019-20 Season I knew that if I had the opportunity to come back and work with Trinity Rep it would be a no brainer. What I love most about Trinity Rep is the atmosphere and collaborative relationships that each department shares to create beautiful art.

What is your previous professional experience?
Upon graduating from Iowa State University, I swiftly made the transition to Rhode Island as Trinity Rep’s Education Intern (2019-20). After that I worked for Iowa State University’s Theater Department as their Arts Equity Consultant, redefying EDIA (equity, diversity, inclusion, access) in their theater department. Whilst still in undergrad I worked as a teaching artist for Sunset High School in Dallas, TX, working with students on their performances and end of the semester showcases.

What do you enjoy the most about your job so far?
I have had the opportunity to work with students on their performances and end of the semester showcases.

What is your previous professional experience?
Previously, I’ve had several marketing internships, most recently at the advertising company, RDW Group. I have been making photo and video content for four years. For my honors project, I created a documentary about Rhode Island’s farming industry and the impact COVID-19 has had upon local food. I received my bachelor’s degree in Media Communications from Rhode Island College this past May.

What experience do you have with theater?
My first experience with theater was acting in my high school’s drama club. My most memorable role was when I dressed up in a green body suit to act as Audrey II’s vines in Little Shop of Horrors. So, acting wasn’t my thing. In college, I realized that backstage was much better suited for me and I was a technical assistant at the Nazarian Center for four years. That was one of my favorite aspects of my college experience.

What do you like to do in your spare time?
I love to write poetry, go sightseeing, and relax by the water (when the weather permits)!

MARISA LENARDSON
Photo and Video Content Manager

Why did you choose to come to Trinity Rep?
After graduating from Rhode Island College this year, I was seeking a job that ideally combined my communications degree with my love for theater. I was so excited to see Trinity Rep’s post for the Photo and Video Content Manager position. It was one of the first jobs I applied for. I had seen a few of Trinity Rep’s productions in high school, which I enjoyed and have always heard positive remarks about the organization.

What is your previous professional experience?
Previously, I’ve had several marketing internships, most recently at the advertising company, RDW Group. I have been making photo and video content for four years. For my honors project, I created a documentary about Rhode Island’s farming industry and the impact COVID-19 has had upon local food. I received my bachelor’s degree in Media Communications from Rhode Island College this past May.

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What do you like to do in your spare time?
I love to write poetry, go sightseeing, and relax by the water (when the weather permits)!
What experience do you have with theater?
I’ve been participating and/or performing in theater since kindergarten. I grew up acting, singing, and dancing in North Kingstown's youth drama program and whenever Missoula Children's Theatre came to town. In high school, I was in the ensemble for musicals and whenever the theater group came to town. In college, I was in the ensemble for musicals and whenever the theater group came to town. I was also a member of the senior leadership team and can make sure that the patron experience is always represented at the table.

What do you like to do in your spare time?
I enjoy reading, playing games, and spending time with friends.

Any fun facts!
I have a tattoo of the last page from "The Little Prince" as a reminder to never lose the open-mindedness and wonder we start out with in childhood.

GIA YARN
Artistic Assistant

What is your previous professional experience?
After graduating from Dean College in 2018 with my BA in Art and Entertainment Management, I moved to Bethesda, MD for a year-long apprenticeship at Imagination Stage. There, I worked in marketing and fundraising but ultimately fell in love with community engagement and education programming. Upon my completion of the apprenticeship, I moved back home to RI where I worked as an Assistant Site Coordinator for Providence Afterschool Alliance, volunteered/observed Trinity Rep’s adult and youth classes, and stage managed my college friend, Kelly Robertson’s, production of Natural Shocks by Lauren Gunderson at the Wilbury Theatre Group, directed by Erin Cawley. Then ultimately COVID-19 shut everything down and I remained unemployed until I returned to PASA for the school year virtually and later working as a barista at the Nitro Bar(s) in Newport, RI before applying to this position.

What do you like to do in your spare time?
In my spare time I like to go to the Providence Flea, read, play guitar, binge-watch Gilmore Girls (my comfort show), convince my boyfriend’s cat to love me more than him, and play weekly trivia with my friends.

Any fun facts!
I own Cards by Gia, a small, greeting card business where I sell watercolor and rhinestone cards and art! I’m also a leap-year baby, Pisces, and INFJ.

A Letter from the Director of Service & Experience

Dear friends,

It has been over a year and a half since we last were able to invite audiences into our theaters. Like many organizations, we here at Trinity Rep took an unexpected break in producing theater. During this time, we reflected on how our organization was structured, what needs weren’t being met, and where we could have stronger staff support to advance the mission and values of the organization. We recognized an opportunity to improve the patron experience and provide more support for the frontline teams they interact with on a regular basis.

Inclusive of ticket office operations, house services operations, security, and facilities/maintenance, the new Service & Experience Department has been tasked with ensuring an exceptional, welcoming, and inclusive experience for all who enter any of Trinity Rep’s spaces. These functions were formerly part of two different departments – some under marketing’s purview, others under the General Manager. Bringing these teams under one unifying department allows us to better serve our patrons and visitors and be able to respond to their needs in a more efficient and unified way. Additionally, as the head of the department, I am a member of the senior leadership team and can make sure that the patron experience is always represented at the table.

Over the past few months, we have been rebuiding and restaffing, and preparing to provide you with a safe, smooth, and welcoming experience. I’m happy to introduce some of our new team members to you.

Julia Giordano joined the Trinity Rep family in July as our ticketing & sales manager. In this role, Julia leads a ticket office team of three to ensure that our patrons have a great experience during the ticket buying process, whether that be online, in person, or over the phone. Looking to buy a subscription? Have questions about how to get the best seat for a performance? The ticket office team has you covered!

Suzanne Tidwell joined us in September as our house services manager. In this position, Suzanne leads the house services team – which includes our ushers – in welcoming and seating our patrons. Got your ticket scanned? Requested help to find your seats? That was a member of our friendly house services team.

Longtime Trinity Rep staff including Bradley Widener, assistant director of service & experience; Shawn Williams, security and property supervisor; Kaii Almeida, facilities coordinator; and Kelly McDonald, receptionist, are also tremendous assets to the Service & Experience team.

On behalf of the entire Service & Experience team, we are excited to have you join us as we can once again bring live theater to our stages. To learn more about how our team is creating a safe and welcoming space for you, visit www.trinityrep.com/welcome and www.trinityrep.com/health.

Sincerely,

Baron Pugh
Director of Service & Experience

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Sincerely,

Baron Pugh
Director of Service & Experience
The program also has a new faculty member: Sophia Skiles took over as head of acting after Brian McElaney, one of the founders of the MFA program and a longtime resident acting company member, retired from the post. Some returning faces are also taking on larger roles at Brown/Trinity Rep: Rachel Christopher, a part-time faculty member of several years, is now a member of its full-time acting faculty, while last year’s interim MFA production manager Anne Harrigan has taken on that role permanently.

"With Sophia announced head of acting and with Rachel Christopher on board, you see how hands-on they are and how enthusiastic they seemed to be in terms of supporting our projects," Myka Cue, a third-year acting student, said. "We have them as mentors too, so even if I don’t really have classes with either Rachel or Sophia, they come to our rehearsals, and we get to learn from them there too."

The past year and a half allowed students to reexamine what it means for them to be an artist. Myka said she appreciated reuniting with classmates and teachers she had spent most of her graduate experience with either online or masked. Feeling their energy again, she said, reminded her of why she loves theater.

Other students felt that the adjustments the program made allowed them to consider in which ways theaters can innovate: ways that wouldn’t have been even though of pre-pandemic. Whether this be the use of new technologies, additional anti-racism work, or considering how theater can impact audiences and actors, times of change can impact how, what, and why artists create.

"I remember an artist who’s a graduate of the program telling me it’s actually very healthy for artists to move through school in times of chaos, because it prepares you better for the world," Han Van Sciver, a fourth-year acting student, said. "I do feel like [the pandemic] has forced a bit of an artistic reckoning that I actually think might be healthy for the ecosystem we’re in. It’s been extremely painful and yeah, I don’t want to discredit that, but it’s been a shakeup for what we do and I do feel like artists should be in the midst of shakeups."

Angela said the program’s focus is on training the whole artist: the course of study trains actors in directing, directors in acting, and offers playwriting for three years if students wish. An ethos of student collaboration, rather than competition, is emphasized. If any student is evidence of this interdisciplinary approach, it might Rodney Witherpoon, II, a fourth-year acting student. One show he wrote, *Tidwell, or the Plantation Play*, has been professionally published by Concord Theatricals. Rodney also directed his first major professional production last summer. He’ll also play Bob Cratchit in *A Christmas Carol* this year.

Madeleine Barker, a fourth-year acting student also appearing in this year’s *A Christmas Carol* in multiple roles, said watching her classmates grow as individual artists in her final year is what she’s looking forward to most.

"If we couldn’t do live shows and we had to leave after Zoom school, it would have been sad!" Maddy said. "So getting to share space with these people and seeing them on stage again feels really special to me."

**The Late Wedding**

*The Late Wedding*, directed by fourth-year directing student Aileen Wen McGroddy, will run from November 10 – 21. The cast includes fourth year Brown/Trinity Rep actors and one local actor. Tickets are available at trinityrep.com/mfashows.

Second and third-year directing students are directing William Shakespeare plays. This year’s shows include: The Winter’s Tale, directed by second-year Molly Houlahan; Richard III, directed by second-year Andrew Watring; Much Ado About Nothing, directed by third-year Carol Ann Tan; and Pericles, directed by third-year JaMario Stills. These projects are performed for an invited audience; tickets are not available to the general public. Spring projects are still in development and will be announced at a later date.
GIFT SUBSCRIPTIONS are the ultimate gift — unforgettable productions starting at $80 for 4 plays, plus all the benefits of being a subscriber.

Purchase a GIFT CARD for tickets or classes — you choose the amount, they choose the show.

Visit the Ticket Office at 201 Washington St. in Providence, call (401) 351-4242, or shop online at TrinityRep.com.
A History of Carols

This year’s *A Christmas Carol* is Trinity Rep’s 45th consecutive time staging the Charles Dickens classic, which is famously reimagined every year. To honor this milestone, let’s take a look at the Carols of Christmas past and see how our productions differed throughout the years. If you have memories or photos of you attending a past production of *A Christmas Carol*, send them to info@trinityrep.com with the subject line “Christmas Carol Memories” for a chance to be featured on our social media.

1977 — Our very first *A Christmas Carol*

Trinity Rep staged its very first production of *A Christmas Carol* in 1977. It starred Richard Kneeland as Ebenezer Scrooge and was directed by Adrian Hall, Trinity Rep’s first artistic director. Trinity Rep originally produced the show as a break in the middle of the run of the show *Rosmersholm*. But *A Christmas Carol* proved to be an instant hit, so the company decided to produce it for years to come.

1983 — A jolly good time

Song and dance has long been a major part of Trinity Rep’s *A Christmas Carol*, and the 1983 production directed by William Radka was no exception. Here’s a shot of Fezziwig and his employees joyously dancing during the factory Christmas party. Sharon Jenkins choreographed that year.

1988 — Crowe’s first go

Timothy Crowe, who’s playing Scrooge this year (seen here with William Damkocher as The Ghost of Marley), has portrayed the role more than any other actor at Trinity Rep. Although his first *A Christmas Carol* was in 1982 as the undertaker’s man and several other small roles, he made his Scrooge debut in 1988. This would be the first of 14 times he’d perform the role!

1996 — Double trouble

Due to the show’s popularity, Trinity Rep began double-casting each role in the 1996-97 Season, allowing for more performances. Trinity Rep had two casts of adults and four casts of children which would perform on alternating days or times. This would continue all the way through to the 2009-10 Season. Also during this period, Trinity Rep began casting women in the role of Scrooge. Company member Anne Scurria, pictured here with Fred Sullivan Jr. as The Ghost of Marley, was Trinity Rep’s first female Scrooge.

This year’s *A Christmas Carol* is Trinity Rep’s 45th consecutive time staging the Charles Dickens classic, which is famously reimagined every year. To honor this milestone, let’s take a look at the Carols of Christmas past and see how our productions differed throughout the years. If you have memories or photos of you attending a past production of *A Christmas Carol*, send them to info@trinityrep.com with the subject line “Christmas Carol Memories” for a chance to be featured on our social media.
2011 — Switching out carols for rock and roll

Christopher Windom directed a production of A Christmas Carol set in 1959 instead of 19th-century England. Because of the change in setting, Scrooge’s past takes place from the turn of the century into the Great Depression, helping the show’s message of charity and compassion resonate even more. The Ghost of Christmas Present (Rickey Oliver, pictured) ditches the beard and green robes in favor of red glasses and a rockstar-style gold suit.

2016 — Dressed to Impress

The Ghost of Christmas Past tends to have the most unique costumes. In 2016, for example, resident actor Rebecca Gibel donned a catsuit-like leotard and used a rope to enter the home of Scrooge, played by Brian McEleney.

2019 — Putting the horror in the holidays

Sometimes folks feel the holiday spirit so much that they forget that A Christmas Carol can actually be kind of creepy. For example, in 2019, A Christmas Carol featured Jude Sandy as Scrooge and Taavon Gamble as Marley. Taavon’s Marley might one of the scariest specters of any of Trinity Rep’s A Christmas Carol productions.

2020 — Spreading holiday cheer online

Due to the COVID-19 pandemic, Trinity Rep released a free, on-demand streaming production of the show. Scrooge, played by this year’s director Joe Wilson, Jr., struggles to log in to Zoom to meet with Nephew Fred, while the ghosts communicate with him through different mediums. The Ghost of Christmas Past uses storybook illustrations to show Scrooge his history; The Ghost of Christmas Present broadcasts the Cratchits on televisions screens; and The Ghost of Christmas Yet to Come presents like a traditional film.

To learn more about the history of A Christmas Carol, visit www.trinityrep.com/carolhistory

1998 — Set in Lil’ Rhody

In 1998, director Neil Baron asked: what if instead of Victorian era London, the story took place in Providence, Rhode Island? This unique staging of the show included the Big Blue Bug, Tony Lepore the dancing traffic cop, and renamed Fezziwig’s factory to “Fezzbro,” a play on Hasbro.

2007 — Flying high

In many productions, including the 2007 production directed by Fred Sullivan, Jr., spirits such as the Ghost of Christmas Past (Stephen Thorne, pictured) flew across the stage – and over the audience! While Stephen won’t be soaring as Christmas Past this year, he will spread holiday cheer as the Ghost of Christmas Present.
That feeling you get when you make a gift to Trinity Rep!

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

Trinity Rep encourages creativity, empathy, and the ability to dream big. Make a gift today and help us keep dreaming.

Donate online at TrinityRep.com/support. You can also give through your IRA Rollover or charitable trust. Contact us with any questions.

Rebecca Gibel and the cast of Ragtime (2017-18 Season). Photo by Mark Turek.
What Your Annual Fund Gift Supports

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

Produce Plays

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

Develop New Plays

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

Create Educational Opportunities

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

Connect with Our Community

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

Train the Next Generation

Brown University and Trinity Rep are well-known (and ranked in the top 5 in the world) for our joint MFA programs in acting and directing. Graduates of these programs can be seen on television, film, and stages around the country, and at the helm of some of the country’s leading theater companies. Our training of the next generation of theater leaders and artists doesn’t stop there, however. We invest in comprehensive apprenticeships that give college graduates hands-on training in administrative, artistic, and production fields that position them for the next phase of their career.

Support Our Region

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

Without the philanthropic support of people like you, none of this would be possible. We are grateful for the support of our donors and invite you to learn how contributions to Trinity Rep can benefit you, too. We are happy to recognize and thank our donors with an array of benefits that include exclusive access, special invitations, and perks, where you can see your support in action. Learn more at trinityrep.com/support or call (401) 453-9235 for more information.
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**A Christmas Carol** • November 4, 2021 – January 2, 2022

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**Gem of the Ocean** • February 24 – March 27, 2022

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**Fairview** • May 19 – June 19, 2022

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- **PR** Low-Priced Preview
- **OC** Open Captioned
- **SF** Sensory Friendly
- **PWYW** Pay What You Wish

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