

trinityrep



Charles Dickens' *A Christmas Carol*

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A Christmas Carol

by **Charles Dickens**

with original music by Richard Cumming

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

PLEASE WEAR YOUR MASK FOR THE ENTIRE PERFORMANCE.

ON THE COVER: TIMOTHY CROWE • COSTUMES BY AMANDA DOWNING CARNEY
BACKGROUND PHOTO BY MARK TUREK • IMAGE BY MICHAEL GUY

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.

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Trinity Rep gratefully acknowledges the past support of the B.B. Lederer Sons Foundation, the State of Rhode Island, and the City of Providence. This activity is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts and private funders.

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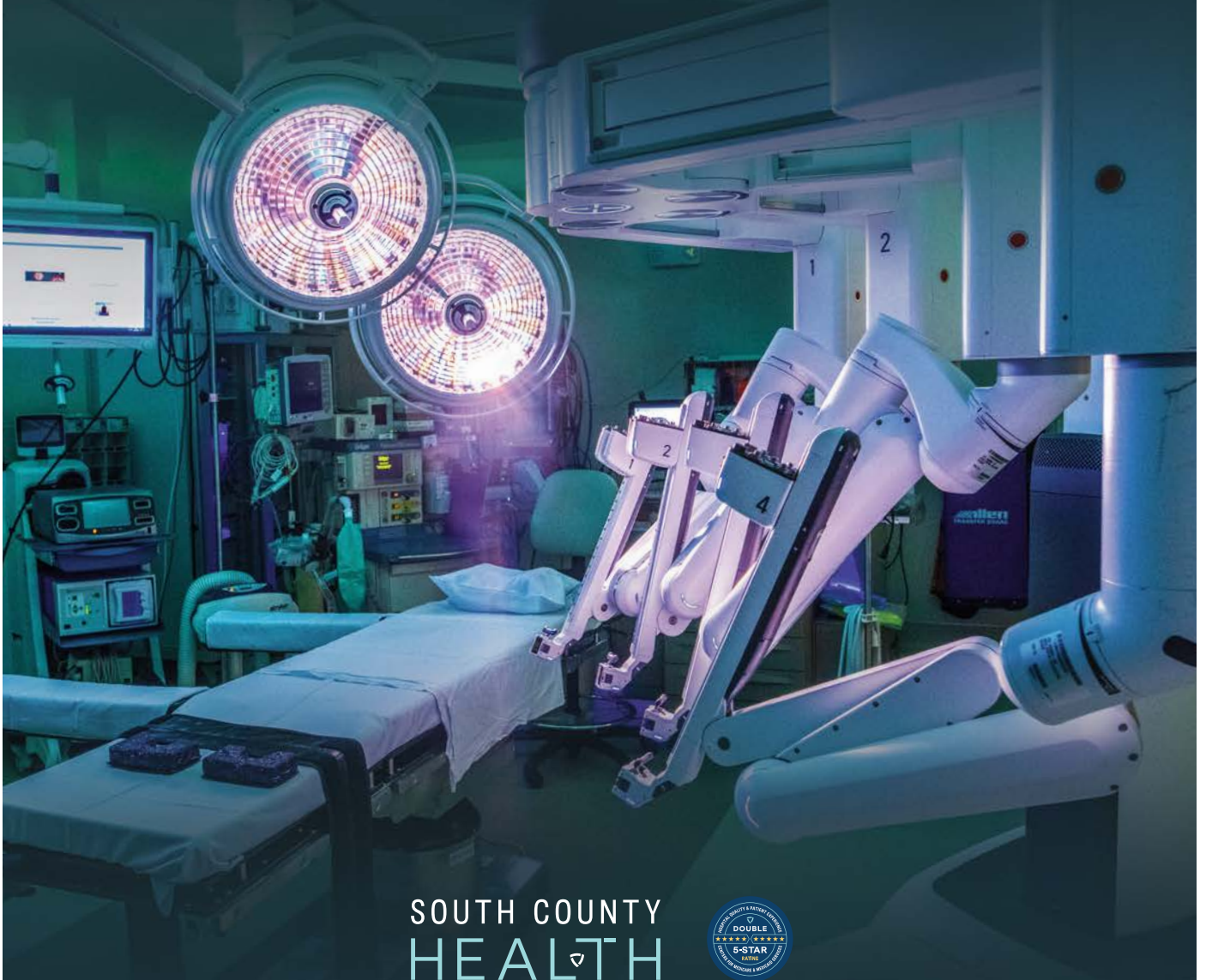
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THE CAST

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**

Company: Madeleine Barker, Timothy Crowe*‡, Richard Donelly*,
Taavon Gamble*‡, Ava Gaudet*, Aimee Hamrick, Mauro
Hantman*‡, Carla Martinez*, Ricardo Pitts-Wiley, Shaffany
Terrell, Stephen Thorne*‡, Rodney Witherspoon, II

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

Green Cast: Michael Curley, Avery Lemieux, Warnsey Wiggins, Jr.

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 **Anaïs Bustos***

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

‡ Trinity Rep Artistic Company member

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

DEAR FRIENDS

FROM THE INTERIM
EXECUTIVE DIRECTOR



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, that 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.

Curt Columbus

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

WELCOME HOME. Whether you've been away for a while (like we have) or whether this is

your first time experiencing a production at Trinity Rep, we are so happy to have you here.

We are so happy to BE here.

We're here, because of you. We couldn't have gotten through the last 20 months without the incredible generosity of this community and folks coming together to support the theater and performing arts industry. Your notes and messages inspired us. And your contributions got us through an incredibly difficult time. We are so grateful.

This is a bit of a moment of reintroduction for us. We spent the past year in deep introspection, listening, learning, and building strategies to become a more diverse, equitable, inclusive, and anti-racist organization. Some of the changes you'll see firsthand – like the land acknowledgement and audience agreement. Others may not be as visible – like a more humane rehearsal schedule and ongoing anti-racism training. But the results of these long overdue changes, and our continued learning, adjustments, and improvements, will be felt for many years to come. We are excited for what the future holds. You can read more about this work on page 26.

Speaking of the future, Trinity Rep is in a search of our next Executive Director. Normally you'd find me in the development staff listings, but my role has expanded to provide interim leadership during this transition period. I'm honored and humbled to be serving as Interim Executive Director. I started here 22 years ago, and have devoted my career to advancing Trinity Rep's work. Identifying the right person to serve as our next Executive Director will take the search committee some time, and I'm happy to provide continuity so that we can continue moving forward.

We've got a great season of plays coming up starting in January. Subscriptions and tickets are on sale now for *Tiny Beautiful Things*, August Wilson's *Gem of the Ocean*, *Sueño*, and *Fairview*. Four-show packages start at just \$80, and you can read more about our subscription season on page 21. I hope you'll make plans to join us! We should really see each other more often!

Today, though, we're here to celebrate our reemergence, to remember those we have lost, to honor those who have helped us along the way, and to hold those nearest and dearest in our hearts. This beautiful production of *A Christmas Carol* will guide us through.

Thank you for joining us, for coming home, for starting anew with Trinity Rep.

Warmly,

Jennifer Canole
Interim Executive Director
and Director of Development



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*; *black 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 Oz*; *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, Romulus 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

Trinity Rep: *A Christmas Carol* 2019 and *A Christmas Carol Online* 2020. **New York:** *The Color Purple* (NY Regional Premiere); *Hair* at WPPAC; *Blood Wedding* with Second Skin Productions. **Direction/Choreography:** *Joy* (virtual); *City Theatre*; *Pippin*, Jean's Playhouse; *West Side Story*; *Spamalot*; *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; *Airness* (choreography), University California Santa Barbara; *Kiss of the Spider Woman* (choreography), Brown University; *Legally Blonde* (choreography), Bryant University. **Other:** Taavon 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, of 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:** Premieres by Alexander Ekman, Aszure Barton, Kate Weare, Liz Gerring, Cedar Lake Contemporary Ballet, Rennie Harris, Aalto Ballet Theatre Essen, Staatstheater Nürnberg, 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 Danse 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 violist, 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

racism affects our individual and collective interiority; with an emphasis on how we can enter this work through the practice of care. Ashley was the music director, lyricist, and composer for Trinity Repertory Company's production of Jose Rivera's *Marisol* in 2019. She is currently composing music for a production with Off The Page Education in New York City on allyship. Ashley explores the use of sound and movement as healing modalities, in combination with mindfulness practices, and the effect these tools can have on mental health.

ADDITIONAL STAFF

Production Assistant Erin Duffey
Production Assistant Polly Feliciano
Child Coordinator Olivia Tellier

THE CAST

MADELEINE BARKER

Dilber, 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* ‡

Ebenezer Scrooge



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

Native Gardens, *A Tale of Two Cities*. **Broadway:** *The Shadow Box*. **Off-Broadway:** *The Servant*, *Bill W. and Dr. Bob*. **Other Theaters:** Annenberg Center, Speakeasy Stage, Actors Theatre of Louisville, Cleveland Play House, Virginia Stage, Long Wharf Theatre, The Kennedy Center, Berkeley Rep, The Walnut Street Theatre, The Cutler Majestic Theatre. **Film/TV:** *Outside Provi-*

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.

dence, Underdog, Hachiko, The Silent Eye, Easy Listening, Brotherhood, House of Cards, The Hollars.

Other: Mr. Crowe received his MA from St. Louis University; London Academy of Music and Dramatic Arts.

RICHARD DONELLY*

Fezziwig, Royal Exchange, understudy for Scrooge



Trinity Rep: *Pride & Prejudice*, *Julius Caesar*, *A Flea in Her Ear*, *The Grapes of Wrath*, *His Girl Friday*, *Sparrowgrass*, *Love Alone*, *Dead Man's Cell Phone*, *Some Things are Private*, *Boots on the Ground*, *Come Back Little Sheba*, and several productions of *A Christmas Carol*. **Other**

Theaters: Numerous roles over 30 years at The Gamm Theatre. The Wilbury Theatre: *Waiting for Godot* and *The Caretaker*. **Film/Television:** *Don't Look Up*, *Manchester by the Sea*, *Black Mass*, *American Hustle*, *Polka King*, *Body of Proof*, *Brotherhood*, *Providence* and *Law & Order*.

TAAVON GAMBLE*

Charman, Young Marley, Topper



Trinity Rep: Charles Darnay, *A Tale of Two Cities*; *Little Shop of Horrors*; Booker T. Washington, *Ragtime*; *A Christmas Carol*; *Oklahoma!* **Other Theaters:** SpeakEasy Stage Company, Ivoryton Playhouse, North Shore Music Theatre,

Chester Theatre Company, Greater Boston Stage Company, Lyric Stage Company, Theatre by the Sea, New Bedford Festival Theatre, West Virginia Public Theatre, The Hanover Theatre, Baltimore Shakespeare Festival, Reagle Music Theatre, Quantum Theatre. **TV:** *Wu-Tang: An American Saga*. **Training:** Point Park University. **Other:** IRNE Award Nominations: Best Actor in a Musical, *Kiss of the Spider Woman* and Best Supporting Actor

in a Musical, *Dames at Sea*. Taavon 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.

AVA GAUDET*

Solicitor for the Poor, The Ghost of Christmas Past, Poor Wife



Trinity Rep: Mrs. Fezziwig, Old Jo, Fan, Mrs. Cratchit, *A Christmas Carol*. **Broadway:** Maureen, *Rent*. **Tours/Regional:** Maureen, *Rent*, *National Tour*; Angela, *Twist: An American Musical*, *Pasadena Playhouse* (directed by Debbie Allen);

Boudicca, *Queen Boudicca: A Metal Opera*; Erma, *Anything Goes*; Mrs. Roberts, *Jack, or The Submission*; Celie, *The Imaginary Cuckold*. **TV:** *City on a Hill*, *The Society*, *Private Practice*, *N.C.I.S.*, *Franklin & Bash*, *The Exes*, *Mike & Molly*, as "Gina Gamberro" on ABC's *Ugly Betty*. **Film:** *I Care A Lot*, *Love, Weddings & Other Disasters*, *Agent Toby Barks*, *Bachelors*, *Evil Angel*. **Other:** Ava has a BA in Professional Music from Berklee College of Music in Boston.

AIMEE HAMRICK

School Master, Mrs. Cratchit



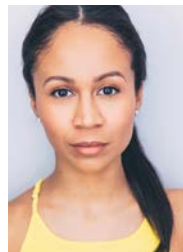
This is Aimee's debut at Trinity Rep and she is very excited to be joining such a fabulous cast! **Other Theaters:** Mixed Magic Theater: Tasha, *Moby Dick*; Suda, *A Kwanzaa Song*; Dancer, *Trains and Dreams*. Stadium Theater: Ensemble, *A Chorus Line*; Ensemble, *West Side Story*.

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!

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, *Clybourne 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.

CARLA MARTINEZ***Lucy Cratchit, Royal Exchange**

Trinity Rep: Chiffon, *Little Shop of Horrors*; Brigit, Sarah's Friend; Ensemble, *Ragtime*. **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

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 theater include MIT, URI, and RIC.

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 Academy 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 intercities 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.

STEPHEN THORNE* ‡**Solicitor 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.

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 Shake-

speare 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 Theatricals.

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

ANAÍS 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.

Audience Agreement

Welcome to Trinity Rep. This is YOUR home for dramatic discoveries.

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

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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 *A Christmas*

Carol because theater is magical and so is 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 production 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

shows with Mixed Magic Theatre (founded by *A Christmas Carol* actor **Ricardo Pitts-Wiley**) during the pandemic. However, she told us that there was nothing like live theater with a full, in-person audience.

"Every little taste I could get of live theater made me happy, but it was never quite enough, I wanted more, I wanted to be back in the full swing of things," Polly said. "If I can find a positive out of all of this, I have been reminded of WHY I love theater and who I do it for. I am so happy to be getting closer to being back in the full swing of things, and I'm so excited to welcome audiences back and share space and art with them.

Lizzy described this season as exciting not just because it is the first in nearly two years, but because of the shows Trinity Rep will perform. She said that the shows chosen for the season – *Tiny Beautiful Things*, *Gem of the Ocean*, *Sueño*, and *Fairview* – are "nothing like what the company's done before." You can read more about the season on page 35, where Curt breaks down the four plays.

Joe said he's looking forward to rediscovering the purpose of Trinity Rep's work. Theater can not only entertain in times of turmoil, but can also serve as a mirror to the modern world. For example, Trinity Rep has amped up its commitment to anti-racism recently, which shows such as *Gem of the Ocean* and *Fairview* address. Other

shows, such as *Tiny Beautiful Things*, *Sueño*, and even *A Christmas Carol*, tackle themes of isolation, recovering from trauma, and community healing, all of which are relevant during a global pandemic (you can read more about how this year's production of *A Christmas Carol* is especially relevant now on page 16). Ultimately, Joe hopes that Trinity Rep's productions not only resonate with current events and feelings, but are enjoyable.

"That work is about making the best experience possible for people, putting on the best plays possible for people, and putting out the best work possible work that people feel is of, by and for them," Joe added.

As for Curt? He believes that live shows just might be what everyone needs right now. "The whole world is hungry for live performance," he remarked. ■

MAGIC ON-DEMAND

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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.

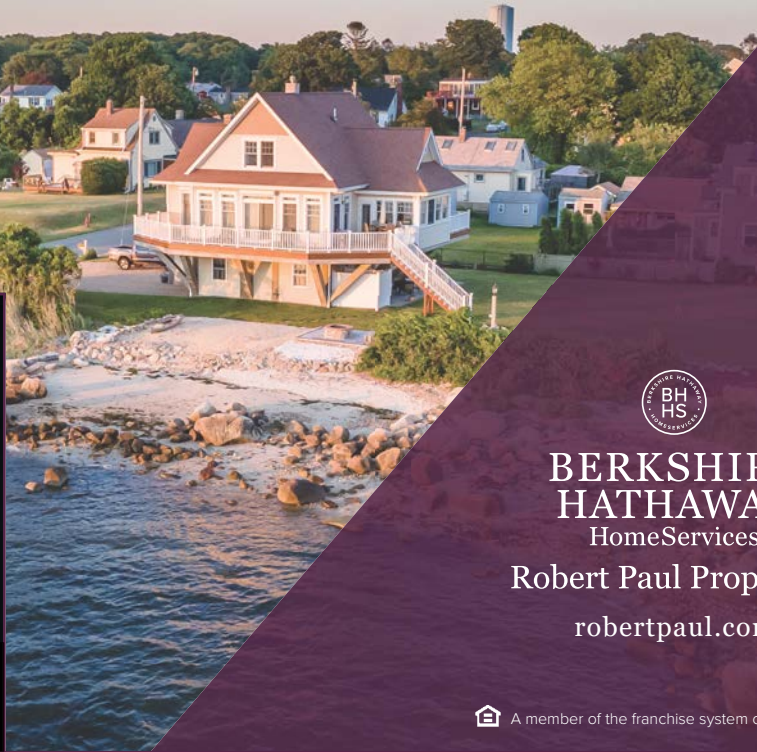


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- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, Mon.–Fri.
- **Health & Safety:** Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- **Our performances 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.
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MAGGIE MASON & BRIAN McEENEY,
A CHRISTMAS CAROL, 2016
PHOTO BY MARK TUREK

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Words with Joe Wilson Jr.

by Laura Weick

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. ■



Pictured: Joe Wilson Jr. as Scrooge in Trinity Rep's 2020 production of *A Christmas Carol Online*

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



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

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 RHODE ISLAND COMMUNITY
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1776

Directed by: Bill Wilson

the musical
 a non-traditional production

November 10th - 14th

RICTheatre on  and 
www.ric.edu/boxoffice

**RHODE
 ISLAND
 COLLEGE**

Helen Forman
 Theatre

NEVER - THE - SINNER

Directed by: Jared Nobrega
 December 10th - 12th
 on the Growing Stage

URI THEATRE presents

CLUE: On Stage

December 2 - 12, 2021


Based on the screenplay by Jonathan Lynn

Written by Sandy Rustin

Additional Material by Hunter Foster and Eric Price

Based on the Paramount Pictures Motion Picture

Based on the Hasbro board game CLUE



For tickets, COVID Prevention protocols, and information on our season, including The Wizard of Oz, please visit

<https://web.uri.edu/theatre/current-season/>

Clue: On Stage is produced by special arrangement with The Araca Group, Work Light Productions, Michael Barra/Lively McCabe Entertainment and Playscripts.

trinityrep

YOUR 2021-22 SEASON LIVE AGAIN!

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.

Plays, dates & artists subject to change



TRINITY REPERTORY COMPANY
201 WASHINGTON STREET • PROVIDENCE
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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
January 13 – February 13, 2022
Based on the best-selling book

Finding hope by asking and answering the hardest questions

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.

"A great reminder that we're not so alone after all." —SAN FRANCISCO CHRONICLE

August Wilson's Gem of the Ocean

Directed by Jude Sandy
February 24 – March 27, 2022
From the legendary playwright

A lyrical masterpiece of myth and history

Set in 1904 Pittsburgh where slavery was still living memory, *Gem of the Ocean* offers a searing and mystical exploration of freedom, justice, and reclamation. Racked with a secret guilt, a desperate Citizen Barlow seeks refuge at the home of ancient Aunt Ester. Renowned for soul cleansing, Ester sends Citizen on an epic journey to the City of Bones, to find redemption and renewed purpose. *Gem of the Ocean* chronologically begins August Wilson's ten-play American Century Cycle, chronicling decade-by-decade African American experiences in the 20th century.

"The great culmination of all for which Wilson stood." —CHICAGO TRIBUNE

Sueño

Translated and adapted by José Rivera
From the play by
Pedro Calderón de la Barca
Directed by Tatyana-Marie Carlo
April 7 – May 8, 2022
Mesmerizing modern adaptation

Love, revenge, dreams, and forgiveness

A humorous and haunting metaphysical story peppered with intentional anachronisms, *Sueño* is a contemporary reimagining of *Life is a Dream*, considered one of the jewels of the Spanish Golden Age. Years after a Spanish prince is imprisoned at birth based on astrological predictions, the young man is released to test the prophecy. Once freed, his actions could either earn him the throne or return him to a lifetime of isolation to question the very nature of reality and humanity.

"Enchanting and frequently funny take on the classic." —CHICAGO TRIBUNE



Fairview

By Jackie Sibbles Drury
May 19 – June 19, 2022
Pulitzer Prize-winning drama

Boldly challenging perceptions

This stunning Pulitzer Prize-winner begins simply: It's Grandma's birthday, and Beverly needs the family's celebration to be perfect. But her husband is no help, her sister is getting into the wine, her brother hasn't arrived, and her teenage daughter's secrets threaten to derail the day. Then this family comedy takes a surprising turn, becoming an unpredictable and thrillingly theatrical experience that boldly confronts perceptions of race and identity.

"Dazzling and ruthless... A glorious, scary reminder of the unmatched power of live theater to rattle, roil, and shake us wide awake."

—NEW YORK TIMES



Give back to your community and become a Volunteer Usher!

Trinity Rep is grateful to have a community of dedicated volunteer ushers. Here's your chance to join our incredible team! Ushers perform essential duties at each performance — handing out programs, scanning tickets, and directing patrons while creating a welcoming and inclusive environment for all. We couldn't do what we do without them, and ushering is the easiest way to give back while seeing Trinity Rep's award-winning shows. Ushers also get a complimentary seat at the performance when they volunteer, space permitting. To learn more about ushering, please email Suzanne Tidwell, house services manager, at stidwell@trinityrep.com. Or leave a message at (401) 453-9200 and include your name, a telephone number, and email address. ■

Boost Your Business — Advertise in Trinity Rep Programs

Advertising with Trinity Rep is an affordable way to reach a highly desirable audience with thousands of advertising impressions throughout the year. In fact, approximately two-thirds of the audience are full season subscribers, who see at least four productions a year. For more information, contact Maddie Ulevich at (401) 453-9237 or mulevich@trinityrep.com. ■

Groups Enjoy Great Savings and Great Theater at Trinity Rep!

Why wait until after you've seen a great show to tell your friends about it? With discounted group rates, you don't have to! Save up to 30% on tickets and have a fun night out at the theater with friends, family, workplace groups, book clubs, alumni organizations, and more. Contact Paul Patinka at (401) 453-9238 or ppatinka@trinityrep.com for more information. ■

15 Years Of Giving Back

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. ■



Community Sing Returns!

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.

Although last year's holiday sing-along was virtual due to the pandemic, this year's program will take place in a hybrid format. An in-person performance will be held on December 3 at 5:30 p.m and coincide with Providence's tree lighting ceremony. Anyone is welcome to sing at the in-person event which will be vocally led by Cruz. An online video will also be created and released on the same date so that the event is accessible for as many as possible.



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-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. ■



Pictured above: Mayor Jorge Elorza with Jude Sandy, Trinity Rep's Ebenezer Scrooge at the 2019 holiday tree lighting and Community Sing at City Hall. Pictured right: Collage of virtual participants for Community Sing 2020

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.

Tiny Beautiful Things

August Wilson's Gem of the Ocean

Sueño

Fairview

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

"We are working to decenter whiteness in our organization and invite more people to the table with different perspectives and experiences."

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. 

NEXT AT TRINITY REP

BASED ON THE BEST-SELLING BOOK

TINY BEAUTIFUL THINGS

***Finding hope by asking and
answering the hardest questions***

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.

*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.*

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

JANUARY 13 –
FEBRUARY 13, 2022

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CLOCKWISE FROM TOP LEFT: REFERENCES TO SALVADOR DALLI/MAKE
ME HOT, A CHRISTMAS CAROL, SHE KILLS MONSTERS, MARIE ANTOINETTE,
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Throughout the season, you are invited to attend innovative, exciting, and adventurous productions of classic, and rarely seen or new plays directed and performed by second- and third-year MFA candidates in the Pell Chafee Performance Center.

Tickets range from \$7 to \$15. Visit TrinityRep.com/mfashows for details.

Leadership FOR TRINITY REP

CURT COLUMBUS

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



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

Macbeth, Ragtime, Beowulf: A Thousand Years of Baggage, Middletown, Vanya and Sonia and Masha and Spike, The Merchant of Venice, His Girl Friday, Camelot, Cabaret, Blithe Spirit, A Christmas Carol, Cherry Orchard, and the world premieres of *The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allen Poe* and *Social Creatures*. Trinity Rep has been home to the world premieres of three of his plays, *Paris by Night, The Dreams of Antigone*, and *Sparrow Grass*, and produced his translations of Chekhov's *Cherry Orchard* and *Ivanov*, as well as Feydeau's *A Flea in Her Ear* and Lope de Vega's *Like Sheep to Water (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. ■

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our return to
live theater!**



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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, redefining 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 experience do you have with theater?

Most of my experience started at such a young age in church. From there it wasn't until my collegiate years where I took full reigns on my artistic development. I was a performing arts major in undergrad with an emphasis in acting/directing. Much of my experience included acting in mainstage productions such as *Cabaret*, *This is Not a Pipe Dream*, *Sense and*

Sensibility, *It's a Wonderful Life: A Live Radio Play*, and *Iowa Odyssey*. I also have experience in stage management, wardrobe, and K-12 theater education.

What are you looking forward to in this role?

I am looking forward to developing curriculum for our education department that will redefine the scope of theater that is parallel to the developing ways of the world, while also building long lasting educational relationships with fellow teaching artist, students, school districts, and the many theaters in New England.

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.

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?

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 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 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 but found myself in a lead role for each play, one-act, or student performance. What stopped me from pursuing acting was the lack of positive role models encouraging me to pursue and succeed in theater. Therefore, I have not acted since high school besides reading for my college friend's workshops. While singing, acting, and dancing will always be a part of me, I'm more confident in my abilities to build bridges across Rhode Island communities through arts programming and education. That being said, I'm currently teaching foundational improv and creative

drama classes for local art organizations, which is both rewarding and challenging!

What do you like to do in your spare time?

I enjoy laughing, eating, and spending time with friends and family. I love nothing more than my streaming service subscriptions – mostly Hulu for never judging how much I rewatch *Real Housewives of New York*. I also enjoy cuddling and showering our family's fur-cats, Charlie and Wizzy, with kisses, pets, and chin scratches.

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 rebuilding 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 the day of the performance. 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 Bradly 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

CLASS IS BACK IN SESSION!

The return to the theater doesn't just apply to our resident company, crew, and staff. For the first time since March 2020, the Brown/Trinity Rep MFA programs in acting and directing are completely in-person!

Because all Brown/Trinity Rep students, staff, and faculty are fully vaccinated, acting and directing students returned to completely in-person classes for the first time since early 2020. The program was completely remote for the latter half of the spring 2020 semester, and allowed students to take online and in-person classes during the 2020-21 academic year.

"My hope for this year is that we all lean into the gift of proximity, and we lean into the gift of community, and we actually allow ourselves to be present with each other in the work." Angela Brazil, director of the MFA program, said. "And I hope we don't forget that is a real gift."

Taking advantage of that proximity was why Brown University offered two classes of students an additional, optional fourth year of study, and remains in conversation about that necessity with a third class. The program is traditionally three years long.

Key parts of the program's curriculum, including actors' professional Showcases in New York or Los Angeles, performing in Trinity Rep shows, and directing and acting in Brown/Trinity Rep productions in person with a live audience had to be necessarily postponed during the pandemic. The additional, optional time helps create space for those pieces of curriculum and production that were most impacted. Student advocacy was a large part of creating the opportunity for additional time, Angela told us.

"Students were impacted in physical theater curriculum, singing, scene study, and Alexander technique," Angela said. "We've developed a course of study for the fall and the spring just to take things into account and give them some extra time with those techniques."

Because the program wanted to focus on its current students, especially those who shifted to remote coursework in 2020, Brown/Trinity Rep did not admit or even audition any new acting students for the 2021-22 academic year. Angela and other faculty members will begin touring the country hosting auditions for the class of 2025 in January.

However, there are two new directing students entering the program this year: Sharifa Yasmin and Tara Moses, who were admitted last year with deferred admission. According to Angela, the year of deferred admission is fairly new to the program, but a distinct advantage to incoming directors is that it gives them a year to wrap up current projects before matriculation.

The program also has a new faculty member: Sophia Skiles took over as head of acting after Brian McElenev, 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 even been thought 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.

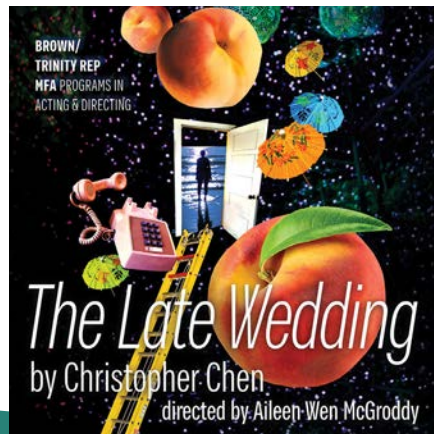
"I remember an artist who's a graduate of the program telling me it's actually very healthy for artists to move through school in times of chaos, because it prepares you better for the world," Han Van Sciver, a fourth-year acting student, said. "I do feel like [the pandemic] has forced a bit of an artistic 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 Wither-spoon, 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's she 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*, 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.



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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 reimaged 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



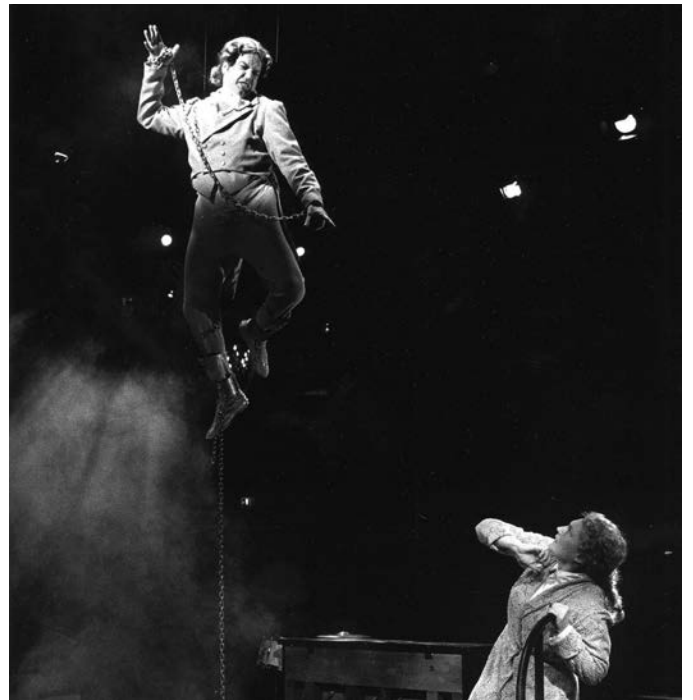
Song and dance has long been a major part of Trinity Rep's *A Christmas Carol*, and the 1983 production directed by William Radka was no exception. Here's a shot of Fezziwig and his employees joyously dancing during the factory Christmas party. Sharon Jenkins choreographed that year.

1988 — Crowe's first go



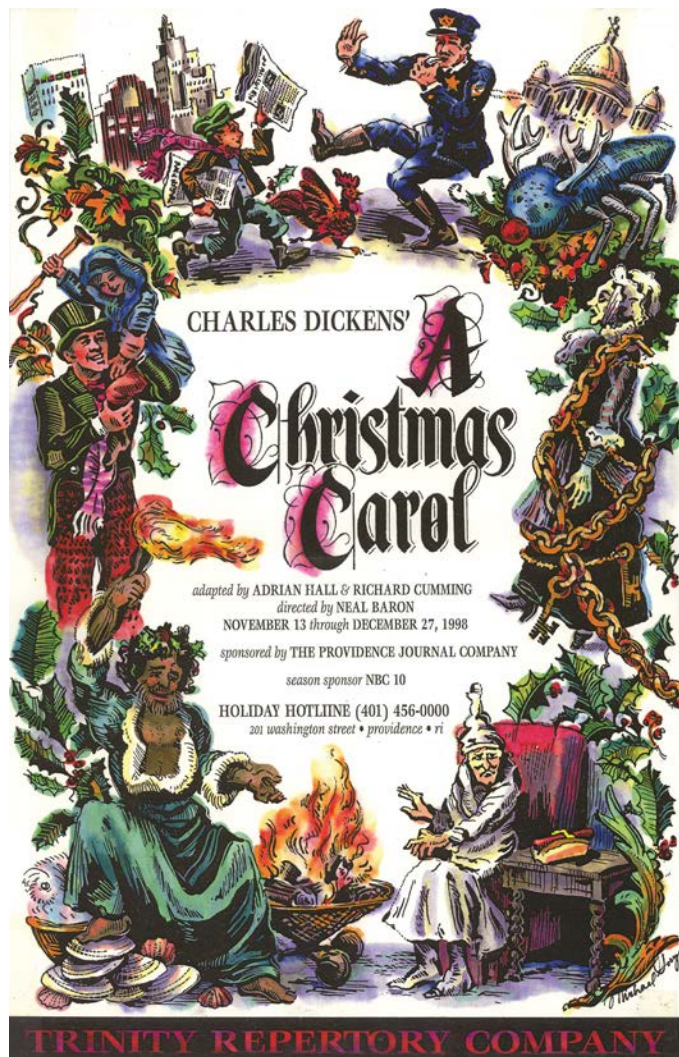
Timothy Crowe, who's playing Scrooge this year (seen here with William Damkoehler as The Ghost of Marley), has portrayed the role more than any other actor at Trinity Rep. Although his first *A Christmas Carol* was in 1982 as the undertaker's man and several other small roles, he made his Scrooge debut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

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.

2011 — Switching out carols for rock and roll



(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 television 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

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



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

PHOTOS BY MARK TUREK

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

Produce Plays

Because we are committed to affordability and excellence, ticket sales cover only about half the cost of producing the innovative and captivating shows that you see on stage each year. The balance is underwritten by our generous donors. Shows like the talk-of-the-town *The Prince of Providence*, Brian McEleney's tour-de-force performance in *An Iliad*, the inspiring and stirring production of *Ragtime*, and 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 Breeches!* by George Brant (who also wrote *The Prince of Providence*), which has been produced by 9 theaters since its 2018 premiere at Trinity Rep.

Create Educational Opportunities

Trinity Rep's education programs are a significant beneficiary of the generosity of Annual Fund donors. Student tickets for Project Discovery student matinees are significantly discounted or free of charge and 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.

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tickets, times & dates

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A Christmas Carol • November 4, 2021 – January 2, 2022

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|---------------------------------|---------------|------------------------|-----------------------------|-------------------------------|-------------------------------|---------------------------------|
| | NOV. 1 | 2 | 3 | 4 PR 7:30 PM | 5 PR 7:30 PM | 6 PR 7:30 PM |
| 7 OC PR 12 PM | 8 | 9 PR 7:30 PM | 10 ON 7:30 PM | 11 7:30 PM | 12 7:30 PM | 13 12 PM 7:30 PM |
| 14 12 PM 7:30 PM | 15 | 16 | 17 7:30 PM | 18 7:30 PM | 19 7:30 PM | 20 12 PM 7:30 PM |
| 21 12 PM 7:30 PM | 22 | 23 7:30 PM | 24 7:30 PM | 25 THANKSGIVING | 26 12 PM 7:30 PM | 27 12 PM 7:30 PM |
| 28 12 PM | 29 | 30 | DEC. 1 OC 7:30 PM | 2 OC 7:30 PM | 3 OC 7:30 PM | 4 OC 12 OC 7:30 PM |
| 5 OC 12 OC 7:30 PM | 6 | 7 | 8 7:30 PM | 9 7:30 PM | 10 7:30 PM | 11 12 PM 7:30 PM |
| 12 12 PM 7:30 PM | 13 | 14 | 15 7:30 PM | 16 7:30 PM | 17 7:30 PM | 18 12 PM 7:30 PM |
| 19 12 PM 7:30 PM | 20 | 21 | 22 7:30 PM | 23 12 PM 7:30 PM | 24 12 PM 7:30 PM | 25 CHRISTMAS |
| 26 12 PM 7:30 PM | 27 | 28 | 29 7:30 PM | 30 7:30 PM | 31 12 PM 7:30 PM | JAN. 1 12 7:30 PM |
| 2 12 PM | 3 | 4 | 5 | 6 | 7 | 8 |

Tiny Beautiful Things • January 13 – February 13, 2022

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------------------|-----------|-------------------------|--------------------------------|------------------------------|-------------------------|---------------------------------|
| JAN. 9 | 10 | 11 | 12 | 13 PWYW PR 7:30 PM | 14 PR 7:30 PM | 15 PR 7:30 PM |
| 16 OC PR 2 PM | 17 | 18 PR 7:30 PM | 19 ON 7:30 PM | 20 7:30 PM | 21 7:30 PM | 22 7:30 PM |
| 23 2 PM 7:30 PM | 24 | 25 | 26 2 PM 7:30 PM | 27 7:30 PM | 28 7:30 PM | 29 7:30 PM |
| 30 2 PM 7:30 PM | 31 | FEB. 1 | 2 SF 7:30 PM | 3 7:30 PM | 4 7:30 PM | 5 2 PM 7:30 PM |
| 6 2 PM | 7 | 8 | 9 OC 2 PM OC 7:30 PM | 10 OC 7:30 PM | 11 OC 7:30 PM | 12 OC 2 PM OC 7:30 PM |
| 13 OC 2 PM 7:30 PM | 14 | 15 | 16 | 17 | 18 | 19 |

KEY TO CALENDARS

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

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

Tickets subject to availability.

PROJECT DISCOVERY: For reservations to student matinees, visit www.TrinityRep.com/ProjectDiscovery.

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

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------------------|-----------|------------------------------|---------------------------------|------------------------------|-------------------------|---------------------------------|
| FEB. 20 | 21 | 22 | 23 | 24 PWYW PR 7:30 PM | 25 PR 7:30 PM | 26 PR 7:30 PM |
| 27 OC PR 2 PM | 28 | MARCH 1 PR 7:30 PM | 2 ON 7:30 PM | 3 7:30 PM | 4 7:30 PM | 5 7:30 PM |
| 6 2 PM 7:30 PM | 7 | 8 | 9 2 PM 7:30 PM | 10 7:30 PM | 11 7:30 PM | 12 7:30 PM |
| 13 2 PM 7:30 PM | 14 | 15 | 16 SF 7:30 PM | 17 7:30 PM | 18 7:30 PM | 19 2 PM 7:30 PM |
| 20 2 PM 7:30 PM | 21 | 22 | 23 OC 2 PM OC 7:30 PM | 24 OC 7:30 PM | 25 OC 7:30 PM | 26 OC 2 PM OC 7:30 PM |
| 27 OC 2 PM | 28 | 29 | 30 | 31 | APRIL 1 | 2 |

Sueño • April 7 – May 8, 2022

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------------------|-----------|-------------------------|--------------------------------|-----------------------------|------------------------|--------------------------------|
| APRIL 3 | 4 | 5 | 6 | 7 PWYW PR 7:30 PM | 8 PR 7:30 PM | 9 PR 7:30 PM |
| 10 OC PR 2 PM | 11 | 12 PR 7:30 PM | 13 ON 7:30 PM | 14 7:30 PM | 15 7:30 PM | 16 7:30 PM |
| 17 2 PM 7:30 PM | 18 | 19 | 20 2 PM 7:30 PM | 21 7:30 PM | 22 7:30 PM | 23 7:30 PM |
| 24 2 PM 7:30 PM | 25 | 26 | 27 SF 7:30 PM | 28 7:30 PM | 29 7:30 PM | 30 2 PM 7:30 PM |
| MAY 1 2 PM 7:30 PM | 2 | 3 | 4 OC 2 PM OC 7:30 PM | 5 OC 7:30 PM | 6 OC 7:30 PM | 7 OC 2 PM OC 7:30 PM |
| 8 OC 2 PM | 9 | 10 | 11 | 12 | 13 | 14 |

Fairview • May 19 – June 19, 2022

| SUNDAY | MONDAY | TUESDAY | WED. | THURS. | FRIDAY | SATURDAY |
|------------------------------|-----------|-------------------------|---------------------------------|------------------------------|-------------------------|---------------------------------|
| MAY 15 | 16 | 17 | 18 | 19 PWYW PR 7:30 PM | 20 PR 7:30 PM | 21 PR 7:30 PM |
| 22 OC PR 2 PM | 23 | 24 PR 7:30 PM | 25 ON 7:30 PM | 26 7:30 PM | 27 7:30 PM | 28 7:30 PM |
| 29 2 PM 7:30 PM | 30 | 31 | JUNE 1 2 PM 7:30 PM | 2 7:30 PM | 3 7:30 PM | 4 7:30 PM |
| 5 2 PM 7:30 PM | 6 | 7 | 8 SF 7:30 PM | 9 7:30 PM | 10 7:30 PM | 11 2 PM 7:30 PM |
| 12 2 PM 7:30 PM | 13 | 14 | 15 OC 2 PM OC 7:30 PM | 16 OC 7:30 PM | 17 OC 7:30 PM | 18 OC 2 PM OC 7:30 PM |
| 19 OC 2 PM | 20 | 21 | 22 | 23 | 24 | 25 |

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TRINITY REP STAFF

ARTISTIC COMPANY

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

ARTISTIC AND MABEL T. WOOLLEY LITERARY DEPARTMENT

The Arthur P. Solomon & Sally E. Lapidès

Artistic Director.....Curt Columbus
Resident Designer.....Eugene Lee
Resident Artists.....Marta V. Martinez, Michael McGarty
Playwright-in-Residence.....Deborah Salem Smith
Director of Community Engagement.....Michelle Cruz
Resident Associates.....Tatyana-Marie Carlo,
Taavon Gamble, Joe Wilson, Jr.

Literary Affiliate.....Rachael Warren
Artistic Assistant.....Gia Yarn
Commissioned Artists.....Ana Bess Moyer Bell, George Brant
Leandro Kufa Castro, Jackie Sibbles Drury
Marcus Gardley, Orlando Hernández, James Ijames
Vatic Kuumba, The Low Anthem, Marcel Mascaró,
Katie Pearl, Ken Prestinini, Saul Ramos, Jude Sandy,
Charise Castro Smith, Regina Taylor
Whitney White, Robert Vaughan, Lauren Yee

EDUCATION & ACCESSIBILITY

Director of Education & Accessibility.....Jordan Butterfield
Associate Education Director.....Matthew Tibbs
Education Programs Coordinator.....Joi Wright
Teaching Artists.....Emma
Becker, Annie Belkin, Matthew Bretschneider, Michelle Cruz, Curt
Columbus, Jackie Davis, Danny Duque Estrada, Taavon Gamble,
Dave Rabinow, Crespo Rosario, Linda Sutherland, Matthew Tibbs,
Rachael Warren, Joi Wright, Gia Yarn
Sensory Friendly Consultants.....Daniel Perkins
Open Caption Operators.....Caitlin Howle, Jessica Toporoski

PRODUCTION

Producing Director.....Jennifer McClendon
Company Manager.....Barry Branford
Production Assistants...Erin Duffey, Polly Feliciano, Olivia Tellier
Stage Managers.....Kristen Gibbs, Audrey Crawley
Assistant Stage Manager.....Anaïs Bustos

SCENERY

Technical Director.....Ian Stillman
Stage Supervisor.....Michael McGarty
Charge Scenic Artist.....Taylor Kmetz
Carpenters.....Ian Hudgins, Seth Mankoski, Michael Greene

LIGHTING

Lighting Supervisor.....Steve McLellan
Assistant Lighting Supervisor.....Abigail Wang
Light Board Operators.....Ayla Taffel, Alex MacBeth
Electrics Apprentice.....Emma Blissitt

COSTUMES

Costume Shop Director.....Amanda Downing Carney
Cutter/Draper & Shop Supervisor.....William Young
First Hand.....Alyssa J. Karnes
Costume Technicians.....Shian Jordan, Lizzy Pegler
Hair & Wig Artisan.....Tiffany Zellner
Costume Apprentice.....Dean Hernandez

PROPERTIES

Props Supervisor.....S. Michael Getz
Props Artisan.....Tiago Rodriguez

AUDIO

Sound Engineer.....Peter Sasha Hurowitz
Sound Technician.....Jordan Del Pino
Sound Board Operator.....Jonathan Beals
Sound Apprentice.....Cat Slanski

ADMINISTRATION

Interim Executive Director.....Jennifer Canole
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and Anti-Racism.....Monique Austin
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Development Officer.....Maddie Ulevich
Grants Writer.....Emily Atkinson

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Assistant Ticketing & Sales Manager.....Paul Patinka
House Services Manager.....Suzanne Tidwell
Ticket Specialist.....Andrew Barnard, Lindsay McCann
Receptionist.....Kelly McDonald

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Facilities Coordinator.....Kaii Almeida
Security & Property Supervisor.....Shawn Williams
Security & Property Assistant.....Daniel Quinones

VOLUNTEERS

Many thanks to our dedicated volunteer ushers & ambassadors.

BROWN UNIVERSITY/ TRINITY REP MFA PROGRAM

The Arthur P. Solomon & Sally E. Lapidès Artistic Director,
Trinity Repertory Company.....Curt Columbus
Director, Brown/Trinity Rep MFA Programs.....Angela Brazil
Head of Acting.....Sophia Skiles
Assistant Professor of the Practice & Acting..Rachel Christopher
Head of Directing.....Brian Mertes
Head of Movement+Physical Theater, DGS.....Shura Baryshnikov
Interim Head of Voice and Speech.....Josh F. S. Moser
Interim Chair of the Department of Theatre Arts and
Performance Studies.....Janet Blume
Founding Directors.....Stephen Berenson, Brian McEleney
Program Manager.....Jill Jann
Production Manager.....Anne L. Harrigan
Program Coordinator.....Sammie Haskell
PCPC Technical Supervisor.....Michael Cline
PCPC Technical Director.....Jeremy Chiang
PCPC Costume Shop Supervisor.....Morgana Allen
Props Manager.....Tiago Rodriguez
Stage Managers.....Shoshana Adler, Grace Dolan,
Devin Gately, Nour Shabo
Acting.....Anne Scurria, Richard Waterhouse
Directing/Dramaturgy.....Curt Columbus, Melissa Kievman
Taibi Magar, Raelle Myrick-Hodges
Playwriting.....Deborah Salem Smith
Singing.....Hillary Nicholson, Rachael Warren
Voice and Speech.....Angela Brazil, Rebecca Gibel
Physical Theater.....Taavon Gamble, Angie Jepson, Mycah Hogan
Tina Mitchell, Jackie Davis
Alexander Technique, Voice.....Barbara Casey, Carol Gill
On-Camera Training.....Gillian Williams
Technical+Production Mgmt Apprentice.....Chamari Whie-Mink

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