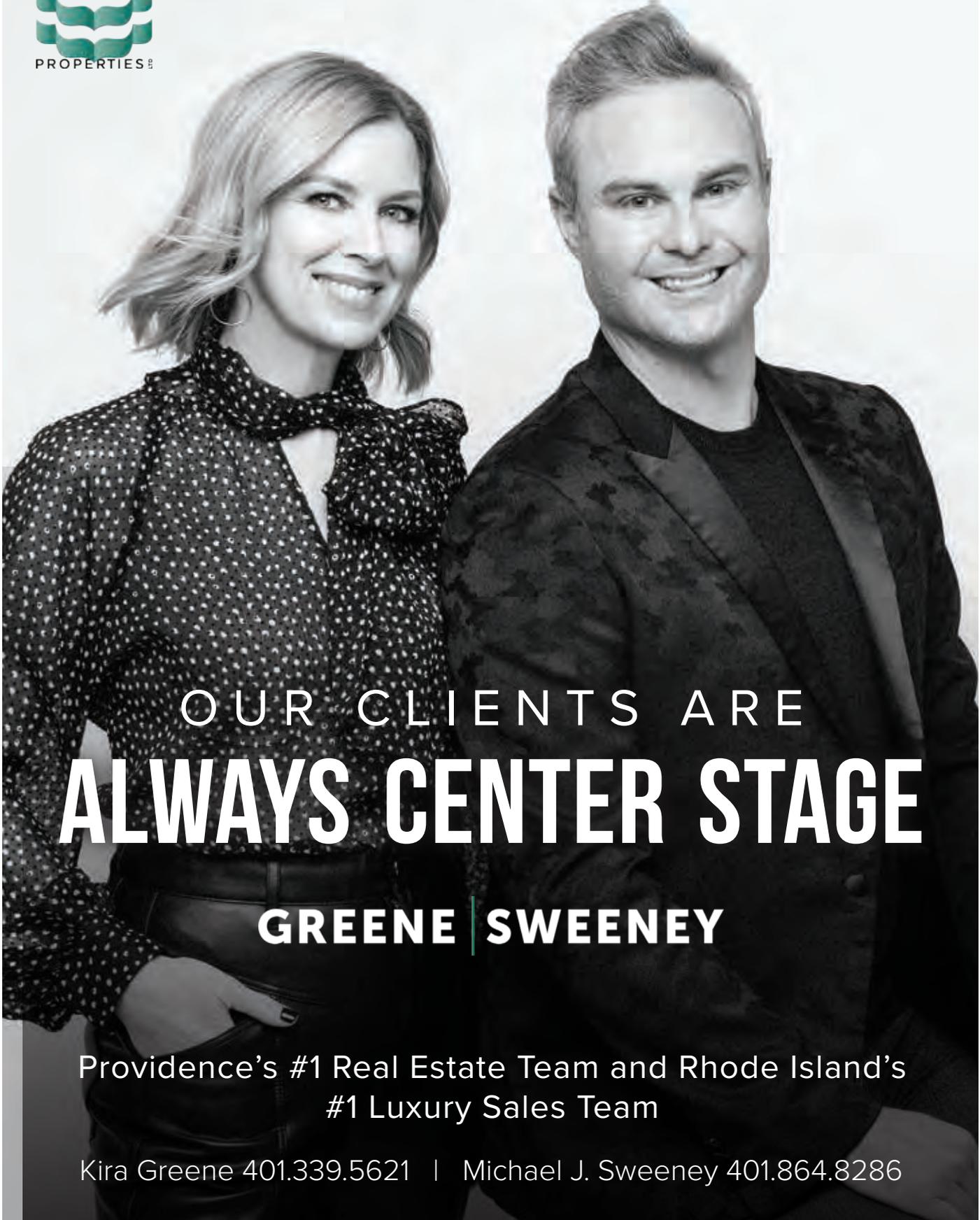


# Sueño

*translated and adapted by José Rivera  
from the play by Pedro Calderón de la Barca*



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2021–22 Season at the Lederer Theater Center  
under the direction of

**Curt Columbus**

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

**Jennifer Canole**

*Interim Executive Director*

# Sueño

translated and adapted by **José Rivera**  
from the play by **Pedro Calderón de la Barca**

## THE ARTISTIC TEAM

Directed by **Tatyana-Marie Carlo ‡**

Assistant Directed by **Gia Yarn**

Set Design by **Patrick Lynch**

Costume Design by **Shahrzad Mazaheri**

Lighting Design by **Christina Watanabe**

Sound Design by **Germán Martínez**

Fight Choreography by **Mark A. Rose**

Production Stage Managed by **Anaïs Bustos\***

Assistant Stage Manager **Miriam Hyfler\***

**April 7 – May 8, 2022**

in the Sara and Joseph Dowling, Jr. Theater

Sueño is performed with one intermission.

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## THE CAST

Segismundo **Daniel Duque-Estrada\*\***

Basilio **Anne Scurria\*\***

Rosaura **Catia**

Astolfo **Alfredo Antillon\***

Clotaldo **Rudy Cabrera\***

Clarín **Andrew Gombas\***

Estrella **Jihan Haddad\***

Soldier **Victor Neto**

Soldier **Arturo Puentes**

Understudies **Michael Greene, Marina Tejada**

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

\* Denotes member of Actors' Equity Association,  
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‡ Trinity Rep Resident Company member

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**David T. Howard, Alison Carrier and the URI Theatre Costume Shop, and Jess Hill and the Gamm Theatre.**

ON THE COVER: CATIA & DANIEL DUQUE-ESTRADA • COSTUMES BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

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



**WELCOME TO TRINITY REP'S PRODUCTION OF JOSÉ RIVERA'S SUEÑO.** I am thrilled to introduce you to this brilliant play, as it is being brought to vivid, contemporary life by one of America's

leading playwrights and Trinity Rep's unparalleled company of artists. The play you are about to see is actually an adaptation of one of the greatest plays of the Spanish Golden Age of Drama, *La Vida es Sueño*, or *Life is a Dream*.

*La Vida es Sueño* was first presented around 1635, and it was immediately considered a masterwork of the Spanish theater. The playwright, Pedro Calderón de la Barca, wrote in the prevailing style of the day, a form that prized sweeping, royal drama mixed with comic elements and religious overtones. But what separated *Life is a Dream* from the other works of his time was its remarkably modern theme, which grappled with free will and predetermination.

The world around the Calderón de la Barca

was a swirl of competing philosophies and ideas. Machiavelli's *The Prince* was published a century earlier, interrogating the moral structures that might contain royals (or not contain them, in many circumstances). Martin Luther had challenged the authority of the Catholic Church, and Copernicus had challenged the rule of the heavens themselves. This explosion of "heretical" thought was part of the everyday conversation of the Spanish court, where Calderón was writing, at the height of Spain's power in Europe.

*La Vida es Sueño* is a synthesis of so much "dangerous" philosophy, that to a contemporary reader, it feels as if it were written in recent times. Calderón poses many insoluble questions – what if our entire perception of reality was a construct? What if the world we know can vanish, overnight, and waking from a heavy slumber, we find ourselves imprisoned? And what agency, if any, do we have in the outcome of our lives? Are we predestined by divine authority to live out a certain existence, no matter how we struggle and strain?

Those ideas would be at home in the writings of Richard Wright or Albert Camus, or any number of 20<sup>th</sup> century writers. Even our century's writers grapple with artificial and virtual realities, and how the line blurs between those states more often than we care to admit. This is why José Rivera's adaptation is so welcome, particularly at this moment. Rivera breaks the Spanish Golden Age frame of the play, only to remake it in funny, surprising, and profound ways. His *Sueño* takes a

great play and breathes fire into its bones, allowing us to enter this swirling world of important ideas in bold, new ways.

After the events of the last two years, many of us feel the questions of the play so personally, so deeply. We have felt trapped, and we are navigating what kind of world we want to make when we are released. I will also suggest that Rivera's distillation of the title – from *La Vida es Sueño*, to simply *Sueño* – is also a recognition of the vastness of the dream state (are we ever, truly awake, or are we forever dreaming), and a provocation. Go on, he says to us, I dare you to Dream.

All of this profound thought, in a *telenovela* studio! Resident company member Tatyana-Marie Carlo's production is a joyous celebration of the theatrical, inviting us to meet the ideas of the play in the most playful fashion. Enjoy your time in our *Sueño*, and I look forward to seeing you here, at the theater.

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

## FROM THE INTERIM EXECUTIVE DIRECTOR



**SOMEWHERE IN MY BASEMENT IS A WELL-WORN PAPER-BACK COPY OF LINDA GOODMAN'S SUN SIGNS** which I permanently borrowed from my parents' bookshelf sometime around the age of 12. I had seen

daily horoscopes in the newspaper, but this was my first encounter with long-form explanations of the characteristics of each astrological sign. I was fascinated and started reading up on all of the signs to try to better understand everyone whose birthday I happened to know. I learned pretty quickly that despite my desire for this magical guide to people to be reliable and accurate, there were far too many variances and variables in real life. But here we are 30 years later, and I still read my horoscope — mostly for entertainment, but I'll take any insight into what might be coming at me today.

Astrology tells us that Trinity Rep is a Pisces.

The theater's birthday — date of incorporation, really — is March 19. The exact time those papers were signed isn't known, so we can't determine a rising sign or where the theater's moon might be, but its birthday falls into the twelfth sign of the zodiac. Of Pisces, Linda Goodman writes,

"Astrologers who speak of an old soul refer to a soul which has gone through many lives, retaining the wisdom of each. Often they refer to Pisces... [whose] one and only quality which originates with his own sign is his strange power to stand outside himself and see yesterday, today, and tomorrow as one. The Piscean love of music and art and his highly developed senses and versatility he owes to other signs, but his deep wisdom and compassion belong only to him, culled from the combined knowledge of every human experience."

Bits of poetry, windows into other lives, and insights into our own — what I enjoy about astrology and what I enjoy about theater have a lot in common.

As I write this letter in mid-February, looking into Trinity Rep's future, I can share that we expect to have big news on multiple fronts by the time you read this. The 2022-23 season is shaping up to be quite exciting — we are currently working on budgets and securing rights, and expect play titles

to be announced in April. Based on the continued progress of the search committee, we should also have a new executive director announcement soon (updates are posted at [www.trinityrep.com/EDsearch](http://www.trinityrep.com/EDsearch)).

Accurately predicting the future can be tricky, but you can make it easier by becoming a monthly donor to Trinity Rep. Your regularly scheduled contributions give us stability and help ensure that the excellent artistry, engagement, and education programs continue, as we navigate the ongoing effects of the pandemic. We hope we can count on your support. Learn more at [www.trinityrep.com/give](http://www.trinityrep.com/give).

Thank you for joining us today for *Sueño*. We're so happy you're here.

Warmly,

—Jennifer Canole  
Interim Executive Director  
(Sagittarius sun, Virgo rising, Sagittarius moon)



## PLEASE NOTE

### WEAR YOUR MASK AT ALL TIMES.

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

**JOIN OUR EMAIL LIST** for updates, behind-the-scenes info, and special offers. Join at [trinityrep.com](http://trinityrep.com).

**ATTENTION SMOKERS:** For the comfort of our patrons, we have designated a smoking area on the east side of the building along Adrian Hall Way.

**WE RECYCLE.** If you are not adding this program to your collection, please recycle it in the bin in the lobby.

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# 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.

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

## FOR YOUR INFORMATION

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- **Our performances begin on time.** Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
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# A Dance with Calderón

By José Rivera

*José Rivera adapted Sueño from Pedro Calderón de la Barca's 1635 play Life Is a Dream, titled La vida es sueño in its original Spanish. Rivera shares his process adapting the over 300-year-old play for modern audiences, how his version differs from the original, and the similarities shared by both in what was originally published as a prelude to the actors' script.*

## This is the story of a relationship.

I knew very little about *Life Is a Dream* when I got a call from the Hartford Stage Company asking if I had any interest in adapting the play for "next season." In fact, I hadn't even read the play by the time I called the theatre a few weeks later to say I'd do it. A month later, when I stopped procrastinating and finally did read *Life Is a Dream*, I understood why this great play — written by one of the most gifted and prolific dramatists in history — is so rarely performed in North America.

Something in its stubborn density, its enigmatic elegance, its obsessions, the odd codes of human behavior embedded in its verse... something about this story of a resurrected prince who questions the nature of existence... something in this marvelous, sprawling, insanely technical play seemed more distant, more difficult, more untranslatable than anything I knew from Aeschylus. Remote and modern, dark and wacky, poetic and pungent, stuffy and sexy. *Life Is a Dream* terrified me. I wanted to call Hartford Stage and suggest another playwright for the job.

But at the same time that the play spooked me, it attracted me. There's greatness in this awesome tale. There's beauty in Segismundo's fiercesome search for the meaning of life. There's dignity in Rosaura's cross-dressing, cross-European pursuit of justice. There's something sobering and moving in Basilio's attempt to come to a redemptive peace between the dictates of the stars and his love for his son. This is a play full of Big Questions. What is honor? What separates man from animals? If life is a dream, what happens to free will? If life is a dream, who's dreaming it? I knew I couldn't pass the job on to another writer. I did the next best thing. I procrastinated for another six months. "Next season" at Hartford Stage came

and went.

When I actually did start to write, I was faced with an undeniable fact: I had never adapted a play before and I didn't know where to start. I asked myself: What do I have to contribute to *Life Is a Dream*? The obvious answer was: Nothing. I was stuck (again) until I shifted the question slightly: What do I have to contribute to a modern North American audience's appreciation of *Life Is a Dream*? That was the shift in perspective that finally got me going.

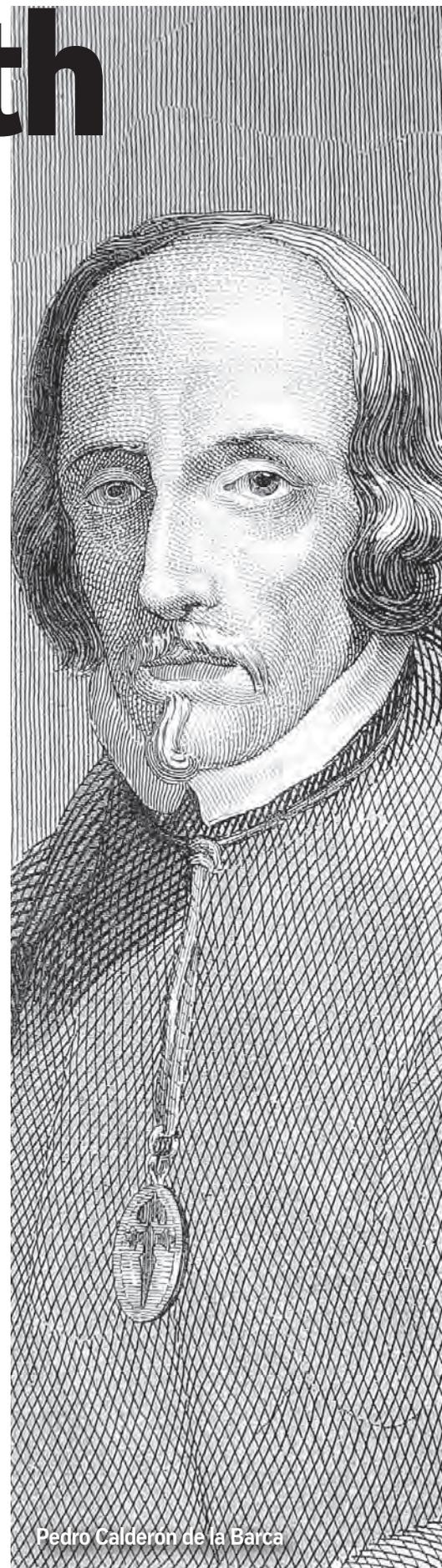
Practical questions asserted themselves right away. Do I change the play's time and location? Do I set it in Pinochet's Chile? Franco's Spain? Castro's Cuba? Clinton's America? I rejected these ideas as too gimmicky. The original play is set in Poland — a choice akin to Shakespeare setting his play about two gentlemen in Verona. I opted to set the play in Spain in 1635, the time and place of its creation. As a Latino writer aware of the relationship between ancient Spain and the New World, it was exciting to me to imagine this play springing from a society simultaneously obsessed with honor at home and genocide and conquest of indigenous people abroad. When I began to imagine the characters of this play in relation to the New World, I felt I had a "way into" the play that a contemporary audience might appreciate.

I then turned my attention to the play's bizarre plot. That was easy. I imagined that most theatregoers had a right to know and enjoy Calderón's narrative. So I decided to be faithful to the original story, almost moment by moment, with only a couple of structural changes, and some (potentially radical) re-examining of the ending of the play.

The bulk of my work centered around an article I read which said that Calderón wasn't interested in writing characters as we understand that word today. Calderón (according to the article) wrote archetypes, walking mouthpieces without full-blown psychologies. So I tried to recreate Calderón's play with 20th-century characterizations. I asked myself fundamental questions about Segismundo's internal reality. Did he ever hallucinate while in isolation? Was he ever baptized? Has he ever felt love? Did Basilio ever visit him? How did the King keep his son's identity a secret for 25 years? Has the Prince ever seen his own face?

Calderón never answers these questions. In

*continued on next page*



Pedro Calderón de la Barca

attempting to invent an internal reality for all the characters, I reconstructed the language of the play. I cut the lengthy asides; I trimmed the long speeches. And I did away with most of Calderón's metaphors and created new imagery with a contemporary feel.

Segismundo's jail cell is now a "sewer pipe," he refers to himself as "a storm of chemical responses pretending to have a soul," and as "the soul of anthrax and polio." Basilio calls the stars "secrets of the universe written in nightly Braille" and "the dandruff of Zeus." Estrella tells Rosaura that Astolfo's manliness "does something truly wacky to my personal chemistry." Rosaura refers to her horse — a "violent Hippogriff" in some translations — as an "instinct-challenged freak." She calls Spain "morbid and feisty all at the same time." Her servant Clarín asks, when they arrive in Spain: "What contaminated mirage, I wonder, will come along to pick our pockets and flog our imaginations?"

*"...when it was all said and done, I returned to a newborn respect and came back full circle to true awe..."*

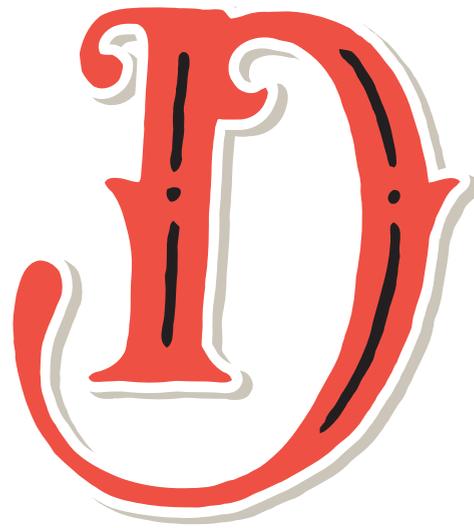
And the famous end-of-act-two speech now reflects a contemporary world's end-of-century skepticism — a point of view unthinkable in Calderón's very Catholic Spain. Segismundo says: "What is life? A frenzy. What is living? An illusion, a shadow, a fiction. The greatest good is nothing but a weightless idea. To live is to sleep, to live is to dream, all who live are dreamers, all dreamers are the dreams of God — and what is God Himself, but the greatest dream of all?"

As the months went by, I found my relationship to Calderón changing. Someone once told me that to write an adaptation is to serve an apprenticeship with a master. Like any good apprentice, I approached the Old Man with awe mixed with fear. This was followed by familiarity as I chipped away at the many translations of this play in pursuit of its beating heart. This was followed by a strange irritation at Calderón's repetitions, his limited vocabulary, his recycled metaphors, his slavish devotion to the conventions of his time, his unwieldy subplot, and his obstinate championing of the status quo. This was followed by a truly Oedipal desire to kill the old bastard. But eventually, when it was all said and done, I returned to a newborn respect and came back full circle to true awe; that is, awe without fear.

For ultimately the story of an adaptation is the story of a relationship. It's either a dance, a dialogue, a duet, or a duel between you the adaptor and the original creator — for Calderón and me, it's been all of the above. ■

# The Wonderful World of TELENOVÉLAS

By Laura Weick



irector Tatyana-Marie Carlo based this staging of *Sueño* on a telenovela set. But what exactly is a telenovela — and why set a Spanish Golden Age adventure tale on the set of one?

At their most basic definition, telenovelas are a style of serialized dramas produced in Latin American countries. Telenovelas can span a range of genres from romantic comedies to historical dramas to thrilling mysteries, but what they all tend to have in common are melodramatic storylines and multiple plots that may or may not intertwine. While the theatricality and exaggerated situations of telenovelas often lead to comparisons to English-language soap operas, telenovelas tend to have short runs of only a few seasons, compared to the decades-long legacies of American soaps like

*General Hospital* or *Days of Our Lives*. Telenovelas also air during primetime instead of daytime, and tend to target a broader demographic than soap operas.

Some popular telenovelas have been adapted for the English-speaking audiences too: the ABC sitcom *Ugly Betty* is based on the Colombian telenovela *Yo soy Betty, la fea*, and the CW's *Jane the Virgin* is an adaptation of Venezuela's *Juana la Virgen*. And with a rise in streaming and easier access to subtitles, it's easier than ever to watch telenovelas in their original language.

Like telenovelas, *Sueño* has melodrama in spades. Plot points like Rosaura's search for her long-lost father; Segismundo reuniting with his family after being locked away for decades; the love square between Segismundo, Rosaura, Estrella, and Astolfo; and the dramatic climax of the play are all things that wouldn't be surprising to find in a telenovela.

One telenovela Tatyana cites as a major inspiration for her direction of *Sueño* is Telemundo's *El Zorro, la espada y la rosa* (*Zorro, the Sword and the Rose*). Based on the classic fictional character Zorro, a swashbuckling masked vigilante, this telenovela specifically inspired *Sueño*'s action and period-setting.

Another one of Tatyana's favorites is *Luz Clarita*, a Mexican telenovela about an orphan adopted by a wealthy family who still searches for her believed-to-be-deceased mother, impacting the lives and drama of those around her. She's also a fan of Mexican singer and actress Thalia, who most famously starred in *María la del barrio*, known as *Humble María* in English. One of the most popular telenovelas of all time, *María la del barrio* also followed a girl who goes from rags to riches, but focused more on romance the between her and a wealthy man, with a woman also in love with him attempting to drive a wedge between the two. Despite the melodrama within telenovelas, it's the human connections fostered that make the medium so relevant — and Tatyana hopes this translates to *Sueño* on the stage. ■

# Meet José Rivera

*The author of Sueño talks about playwrighting and Latin artists*

By Laura Weick

Brown University's John Hay Library recently acquired a selection of José Rivera's bibliography for its special collections, so the playwright will be in Providence to celebrate — and to see Trinity Rep's production of his adaptation of *Sueño*. He previously stopped by in 2019 to see Trinity Rep's production of his play *Marisol*.



José Rivera

When told about Trinity Rep's vision for *Sueño*, he found director Tatyana-Marie Carlo's telenovela-inspired vision particularly interesting.

"It's funny they're doing that because there's a line that Rosaura says at one point

calling her situation a 'tortured soap opera,'" he recalled. "I think that's great, and it's so funny because even in the original, the relationship between Estrella and the Duke Astolfo really feels like an old-school Latin soap opera: He's a cheater, and she wants to make sure he's faithful. And there's just a lot of the common tropes of soap operas in this story."

Originally published in 1999, José wrote *Sueño* for Hartford Stage as a modernized adaptation of Pedro Calderón de la Barca's Spanish Golden Age play, *La vida es sueño*, or *Life Is a Dream*. You can read more about the playwrighting process in José's own words on page 7.

"The original is kind of a timeless classic that people have loved for centuries," José said. "I think the adaptation was meant to be very modern in terms of language, but the plot of the adaptation is basically the same as the original plot and characters. But I really sort of worked hard on creating the metaphors in a way that resonated with contemporary audience."

Yet more than 20 years later, the show's themes remain more relevant than ever. In fact, José thinks that audiences will connect with some of the show's themes better in 2022 than 1999.

"Interestingly enough, some references in the play to plagues and disease I think may resonate more today than it did 20 years ago," José noted. "But I think beyond that, the same issues apply. Rosaura is a very strong woman fighting to find her own voice and power in a very male world, and that's certainly not changed at all,

it's still relevant. Some of the political issues are kind of timeless: Spain, at the time the play was written, was colonizing the New World. The idea of how people are colonized, and what happens in that relationship between the very powerful and the very weak, I think that is pretty resonant today."

José's been doing work on the small screen too, though not necessarily telenovelas. He's currently working with Netflix on a television adaptation of Colombian author Gabriel García Márquez's 1967 novel *One Hundred Years of Solitude*. The show is currently in pre-production, with José writing 16 episodes. At the time of the writing of this article, José expects the show to go into production next year.

Other screenplays José wrote include multiple episodes of the TV show *Eerie, Indiana*, which he co-created with Karl Schaefer, and the film *The Motorcycle Diaries*, which was nominated for an Academy Award for Best Adapted Screenplay.

"I think playwrighting for me is a more natural process," he said. "Plays and drama are a group of people sitting around telling stories, and that that's pretty primitive. I think we're hardwired to be a playwrights for that reason. Screenwriting is not a natural thing. Films didn't exist 2,000 years ago, so, I felt I had to really learn the craft of screenwriting, whereas I sort of naturally understood the craft of playwrighting. I tell students that you write a screenplay with your eyes, and you write a play with your ears since the plays more language based, and the film is based in imagery."

On both stage and screen, José has been a long-time advocate of Latinx representation. He said that while opportunities for Latinx artists have improved since early in his career, Latinx artists and works still tend to be tokenized. *Sueño* doesn't require certain ethnicities in its cast, but in Trinity Rep's production multiple cast members and members of the artistic team identify as Latinx.

"I'm more optimistic, certainly," José said. "When I first started there were so few Latin directors, playwrights, actors, anyone. I have very few role models growing up. And in the time since, from my 20s, to now I've seen a huge growth in the number of well-trained, highly-skilled, and educated Latin artists working in theater. But we still have a long way to go. I find that if I have a play at a regional theater, they're not going to do another Latin play that season, they're not going to do more than one per season. And that's a drag, but hopefully that will change." ■



## Dancing with Rivera at Trinity Rep

Previous productions of plays by José Rivera at Trinity Rep were *Marisol*, part of Trinity Rep's 2018-19 Season, featuring Octavia Chavez-Richmond as *Marisol* (above left) and Mia Ellis as *The Angel*, directed by Brian Mertes; and *References to Salvador Dalí Make Me Hot*, a 2019 Brown/Trinity Rep MFA thesis production directed by Tatyana-Marie Carlo '20, featuring, from top Michael Rosas, Danielle Dorfman, Kalyne Coleman & Ricardy Fabre. PHOTOS BY MARK TUREK





# THEY FIGHT

*A brief history of stage combat*

By Tina Langjill

## *They fight.*

It's the moment when words no longer serve and the characters enter into physical violence. Often, there is little to no deeper description of the fight in the script, and some dialogue continues until "He dies" or "She falls", but the interpretation of these simple stage directions can color a story, its characters, and their world.

The history of choreographed fights as entertainment can be found in tribal dances thousands of years old, in cultures around the world. Single or multiple "combatants" would perform rehearsed movements, often to retell great historical battles or conflicts. Combat as entertainment had perhaps its most gruesome incarnations in the Roman gladiatorial battles that pitted captives, slaves, and live animals against trained fighters for the entertainment and distraction of the masses. Later in history, members of the European courts would duel for entertainment, as well as "honor". The injuries and deaths that resulted eventually lead to the outlawing of duels and the invention of sport fencing, where one could more safely practice the skills of combat with bunted weapons. In Japanese history, *Kenjutsu* (the art and technique of the sword) followed a similar evolution, with wooden and bamboo training swords eventually used for sport competition that continues into the modern day. Sadly, the viewing numbers for live sport fencing and kendo show that without a real sense of danger and drama, the voyeuristic appeal is lessened.

But the drama of combat and its capacity for visually conveying a story continue to be a part of live storytelling and the theater. While Greek plays only spoke of violence, which all happened "off stage", medieval mystery or "miracle" plays likely performed some choreographed fights or slayings as they depicted tales from the Bible (which is full of battles and violence). The goal was to horrify or scandalize the viewer into "right ways and actions" with these cautionary tales. But it was in the Renaissance, Shakespeare's time, that choreographed fights were more formally integrated into theater purely for entertainment.

In some cases, the fight is used as a moment of comedy. Consider the duel in Shakespeare's

*Twelfth Night*, with Viola and Sir Andrew. This unskilled duel becomes a moment of levity, as exaggerated mistakes are apparent to the average, non-combat observer. These stylistic, comedic battles can also be found in Commedia Dell'Arte works with their exaggerated caricatures, and appear in early films; with Charlie Chaplin and The Three Stooges; Basil Rathbone in *The Court Jester* and other swashbuckling epics; and continuing through the famous duel in *The Princess Bride*.

The fight, or large battle scene can also be a moment of spectacle, such as the opening brawl in *Romeo and Juliet*, the barricade scenes in *Les Miserables*, films like *Pirates of the Caribbean* and *Lord of the Rings*, or the recent *Game of Thrones* series. In Japanese *Kabuki*, *Tachiwamari* is a dramatic, stylized fighting performed with music, to tell the story of battles between the main character and others. Dramatic poses (*mie*) are performed, with the defeated combatants tumbling and somersaulting away. While many Western stage actors often begin training and learning choreography even before blocking, with pre-show "fight calls" before each performance, *Kabuki* actors train for years in the proper form of movement and stance, with the motions often considered more important to the story than the words themselves. The performance is a showcase of the performer's skill at perfecting the dance-like movements, which are often energetic, underscored with percussion and music, and highly theatrical.

But small moments of violence can be significant as well. Consider Lord Capulet striking Juliet. A single slap informs the relationship between a father and daughter, as well as the reactions of those in the room establishing their acceptance, or rejection, of violence in the world of the play. The actor being struck in stage combat is telling a story of the power and strength of the attacker, since no actual contact (or limited contact) is made. If Juliet stands but turns her head at the blow, her posture is defiant, his slap was not strong. This will inform the reactions of her mother and nurse who are watching. If she is thrown to the floor, the threat for her disobedience is heightened. That moment sets off a series of choices that lead to the final tragedy of the story, and the actor and director's choices in how that blow falls inform the moments and scenes that follow. Many plays have used this pivotal moment of violence to turn fate in a new direction: From Shakespeare's dramas to *Of Mice and Men* through recent Tony Award-nominee *Disgraced*.

In *Sueño*, you can find all three: a "small" moment of violence that triggers future results (no spoilers, don't worry), a more spectacular multi-person battle, and a one-on-one dramatic duel. While they are only a small part of this larger production, these moments will serve a larger purpose in the telling of our story, that goes beyond words. So, get ready, because I assure you...they will fight. ■

**Stage combat at Trinity Rep:** (l to r from top) Anne Scurrin & Timothy Kopacz in *Julius Caesar*, 2015-16 Season; Bedros Kevorkian, Daniel Duque-Estrada, Stephen Berenson & Joe Wilson, Jr. in *Like Sheep to Water*, or *Fuente Ovejuna*, 2016-17 Season; Noah Brody & Mauro Hantman in *Cyrano de Bergerac*, 2005-06; & the cast of *King Lear*, 2012-13 Season.

PHOTOS BY MARK TUREK



Translating a text from one language to another isn't always as simple as switching "hola" to "hello." Languages are complex, and even the slightest changes in words can transform their meaning and implications. Since *Sueño* is a translation that toes the line between faithful adaptation and modern reimagining, we decided to speak with one of Trinity Rep's most prolific translators about the translation process: our very own Artistic Director Curt Columbus.

During his career, Curt has translated five of Russian playwright Anton Chekhov's plays: *Seagull*,

a literary text, they experience it as a performed event," Curt explained. "And as a result, you're not reading footnotes, you're not following character names from page to page. You have to be able to hear it and take it in."

There are more technical aspects of language translation, like when Curt has to consider how to translate what Russians call a patronymic. Russian names include a first name and a surname, like English, but the middle name, or patronymic, is created by using a person's father's first name followed by a gendered suffix. Russian does not use titles such as "Mr." or "Mrs.," so when formally addressing someone in Russian, you may say

# Found in Translation

By Laura Weick

*Three Sisters*, *Uncle Vanya*, *Cherry Orchard*, and *Ivanov*. The latter two were produced at Trinity Rep using Curt's translations: in 2006 for *Cherry Orchard* and 2014 for *Ivanov*. He's also translated the French play *A Flea in Her Ear* for Trinity Rep's 2014-15 Season and *Like Sheep to Water*, or *Fuente Ovejuna* from Spanish for the 2016-17 Season. Outside of Trinity Rep, Curt translated *Maria Arndt* from German for Steppenwolf Theatre in Chicago.

"I've always had an affinity for languages," Curt said. "I took French in high school, and I really enjoyed that, and then after high school, I traveled around Europe in the summer. I picked up Italian pretty easily, found myself learning a little bit of Spanish when I was in Spain, and I picked up a little bit of German in Germany. In college, I studied Russian as my other formal language, but I kind of chose it for all of the wrong reasons that had nothing really to do with Russian. But then I just fell in love with the language, and I studied abroad at Leningrad State University."

The most challenging part of the translation process, Curt said, is getting the "rhythms" and the feelings of the play clear in an adaptation. He said that translating drama is more akin to poetry or song translation than translating a book or short story. Choosing words isn't just about the literal translation, but about how the words flow together.

"The audience doesn't experience the play as

the person's first name and patronymic, but not their last name. To convey this formality, Curt may translate a name like "Irina Alexandrovna" to simply "Miss Irina."

But for Curt, the central question of translating an existing work is asking where to draw the line between "translation" and "adaptation" — and whether to cross that line. As mentioned before, those rhythms and flows of the new language can potentially change a script's meaning. But sometimes, that could be the intention.

"I'm certainly someone who's a purist would argue that [translation automatically] is an adaptation," Curt noted. "I would argue that it's part of the act of translation, in order to present anything for an audience. When we did *Fuente Ovejuna*, we made the event at the very end of the play into a community event, which is in the spirit of the original Spanish form, where you had a community of people standing up against the king and the queen. At Trinity Rep, we turned it into a community event of people standing against torture and oppression in our community. So that event changed and was therefore adapted. The ending of *Sueño* is substantially different than the ending of the original *Life Is a Dream*, but it's something that is relevant to a contemporary audience. And I think it's a great adaptation in that way, and a great translation in that way." ■



**Found in translation at Trinity Rep:** (l to r from top) Stephen Thorne in *Ivanov* by Anton Chekhov, translated by Curt Columbus, directed by Brian McEleney, 2014-15 Season; Phyllis Kay, Barbara Meek & Crystal Finn in *Cherry Orchard* by Anton Chekhov, translated & directed by Curt Columbus, 2006-07 Season; Elise LeBreton & Angela Brazil in *A Flea in Her Ear* by Georges Feydeau, translated by Curt Columbus, directed by Tyler Dobrowsky, 2014-15 Season; (left) the cast of *Like Sheep to Water*, or *Fuente Ovejuna* by Lope de Vega, translated & adapted by Curt Columbus, directed by Mark Valdez, 2016-17 Season.

PHOTOS BY MARK TURE

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 February 16<sup>th</sup> - 20<sup>th</sup> at 7:30<sup>am</sup>  
 February 19<sup>th</sup> & 20<sup>th</sup> at 2:00<sup>pm</sup>  
 By David Ives  
 Directed by Don Mays

**CABARET**  
 April 6<sup>th</sup> - 9<sup>th</sup> at 7:30<sup>pm</sup>  
 April 9<sup>th</sup> at 1:00<sup>am</sup> & 10<sup>th</sup> at 2:00<sup>pm</sup>  
 Directed by Bill Wilson

**The House of Bernarda Alba**  
 April 29<sup>th</sup> & 30<sup>th</sup> at 7:30<sup>pm</sup>  
 May 1<sup>st</sup> at 2:00<sup>pm</sup>  
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## THE ARTISTIC TEAM

### JOSÉ RIVERA

#### Playwright

José Rivera is a recipient of two Obie Awards for playwriting for *Marisol* and *References to Salvador Dalí Make Me Hot*, which were both produced by The Public Theater in New York. His plays — *Cloud Tectonics*, *Boleros for the Disenchanted*, *Sueño*, *Sonnets for an Old Century*, *School of the Americas*, *Massacre (Sing to Your Children)*, *Brainpeople*, *Adoration of the Old Woman*, *The House of Ramon Iglesia*, *Lovesong (Imperfect)*, *Your Name Means Dream*, and others — have been produced around the world. Mr. Rivera's screenplay *The Motorcycle Diaries* was nominated for a Best Adapted Screenplay Oscar in 2005. Other films include *On the Road*, *Trade*, and *The 33*. He is the writer/director of the short films *Fall of a Sparrow* and *The Civet*. Honors include grants from the National Endowment for the Arts, Rockefeller Foundation, New York Foundation for the Arts, a Fulbright Fellowship in Playwriting, and a Whiting Foundation Writers' Award. In 1991, he co-created and produced the critically acclaimed TV series *Eerie, Indiana*. He was a staff writer on *Penny Dreadful: City of Angels* (Showtime) in 2019 and is currently writing all 16 episodes of the Netflix series based on *One Hundred Years of Solitude*.

### TATYANA-MARIE CARLO ‡ she/her

#### Director

Tatyana-Marie Carlo (ella/she) is a proud Puerto Rican director from Miami, Florida who received her MFA in Directing from Brown University and her BFA in Acting from New World School of the Arts. As the former Artistic Director of Micro Theater Miami, Tatyana integrated English-language plays where previously all the plays were performed in Spanish. While leading the creation process of 15-minute plays in 20' X 8' shipping containers, she was also able to establish Micro-theater for Kids, which was never before seen in the United States. Soon after she became the Associate Director of Seminole Theatre, a performing arts center in Homestead Florida. In her role she aided in the reopening of the theater after a 40-year closure. She has directed a diverse body of work including: *Subliminal* by Ren Dara Santiago, *Fade* by Tanya Saracho, *The Last Days of Judas Iscariot* by Stephen Adly Guirgis, *She Kills Monsters* by Qui Nguyen, *Real Women Have Curves* by Josefina Lopez, *References to Salvador Dalí Make Me Hot* by José Rivera, *Clybourne Park* by Bruce Norris, *A Little Less Lonely* at Dallas Theater Center, and several bilingual adaptations of Shakespeare with La Bulla Collective. Most recently she directed *Behold, A Negress* at Everyman Theatre in Baltimore. 2019 Matt Harris Directing Fellow at Williamstown Theater Festival. 2021 Drama League Public Works Fellow. Member SDC. [www.tatyanamariocarlo.com](http://www.tatyanamariocarlo.com)

### GIA YARN she/her

#### Assistant Director

Gia Yarn is so thrilled to be part of the *Sueño* team as Assistant Director and is thankful to Tatyana-Marie Carlo for the opportunity to do so. Gia currently works at Trinity Rep as the Artistic Assistant and works across artistic, production, EDIA, education, and community engagement. Gia is passionate about how we can utilize theater for social change, access, and as a tool to aid in adolescent development. Gia has enjoyed being a teaching artist at Harbor Creative Arts and the Gamm Theatre. Gia's experience in non-profit administration includes working for Providence After School Alliance and internships at Imagination Stage, The Provincetown Tennessee Williams Festival, Festival Ballet Providence, and Courthouse Center for the Arts. She studied at Columbia College Chicago before transferring to Dean College where she graduated with a B.A. in Art and Entertainment Management with a theater concentration. Gia was born in Rhode Island and mostly raised in North Kingstown, RI, and is appreciative of her parents, family, friends, and the local theater programs for helping shape who she is today

### PATRICK LYNCH

#### Set Designer

**Trinity Rep:** *A Flea in Her Ear*, *Veronica Meadows*, *Intimate Apparel*, *Boeing-Boeing*, *A Christmas Carol* (2010, 2014, and 2019), *Shooting Star*. **Brown/Trinity Rep:** *Four In Rep*, *References to Salvador Dalí Make Me Hot*, *The Good Person of Szechwan*, *Neva*, *In The Next Room or The Vibrator Play*, *The Skin of Our Teeth*, *Middletown*, *Marisol*, *Rhinoceros*, *Waiting for Godot*, *Venus*, *Uncle Vanya*, *The Duchess of Malfi*, *Woyzeck*, *Much Ado About Nothing*, *The Learned Ladies*, *Figaro*, *The Cure at Troy*, *Elektra*. **Other Theaters:** *Smart People*, Long Wharf Theatre; *Cymbeline*, *Othello*, Commonwealth Shakespeare Company; *A Lie Agreed Upon*, *Admissions*, *A Doll's House Part 2*, *The Night of the Iguana*, *The Importance of Being Earnest*, *The Children's Hour*, *American Buffalo*, *The Winter's Tale*, *The Rant*, *The House of Blue Leaves*, *Macbeth*, *The Real Thing*, *After the Revolution*, *Boom*, *Hamlet*, *A Doll's House*, *Glengarry Glen Ross*, *The Glass Menagerie*, and *Mother Courage*, Gamm Theatre. **TV:** *Saturday Night Live*. **Other:** MFA from

Carnegie Mellon. Member of USA Local 829. Assistant designer for Eugene Lee for 21 years.

### SHAHZRAD MAZAHERI she/her

#### Costume Designer

Before moving to The United States, Shahrzad Mazaheri worked professionally as a costume designer and associate designer for theatre and movies in Iran for more than seven years. Her most recent designs in Dallas-Fort Worth were costumes for the production of *A Little Less Lonely* with Dallas Public Works at Dallas Theatre Center; *A Midsummer Night's Dream* at Southern Methodist University's Meadows School of the Arts, the world premiere of *The Merit System* at Teatro Dallas; and the world premiere of *The Pleasure Trials* at Amphibian Stage. She is currently a graduate student at Southern Methodist University in Theatre Stage Design. She also holds an MFA in Textile and Fashion Design.

### CHRISTINA WATANABE she/her

#### Lighting Designer

Christina is an award-winning designer and educator for theatre, dance, music, and events. With Ms. Carlo: *References to Salvador Dalí Make Me Hot*, Brown/Trinity Rep. **Other Brown/Trinity Rep:** *Marie Antoinette*. **Recent:** *The 39 Steps*, Rep St. Louis; *Elf*, Pioneer Theatre Company; *Carla's Quince*, virtual, Drama League nomination; *Where We Stand*, WP Theatre; *Guys and Dolls*, Virginia Stage Company; *As You Like It*, Oregon Shakespeare Festival; *The Wild Party*, Post Theatre Company; *Peer Gynt*, Barnard; *Heartbreak House*, Gingold Theatrical Group; *A Christmas Carol*, FL Rep; *Into the Woods*, Charlottesville Opera; *Peter and the Starcatcher*, White Heron Theatre Company; *Scissoring*, INTAR; *Dido of Idaho*, Ensemble Studio Theatre; *Small World: a fantasia*, 59E59; *Daniel's Husband*, Primary Stages/Cherry Lane; *I Will Look Forward to This Later*, New Ohio. **TV:** *Colin Quinn: Red State Blue State* (co-design, CNN). USITT Gateway Mentor. Knights of Illumination winner. **Faculty:** Sargent Conservatory at Webster University. **MFA:** NYU. Member USA 829. [www.StarryEyedLighting.com](http://www.StarryEyedLighting.com).

### GERMÁN MARTÍNEZ

#### Sound Designer

Germán Martínez is a NYC based sound designer and audio engineer. He currently is the Eastern

*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.*



Representative for the TSDCA (Theatrical Sound Designer and Composers Association). A Montclair State University alum (2018, his work has been featured at American Repertory Theatre, GALA Hispanic, George Street Playhouse, and Two River Theater. Upcoming projects will be at Houston Stages, and the ASU Gammage Theatre. Germán is motivated to uplift stories that explore the topics of, queer experiences, immigrant and first generation stories, and BIPOC narratives. He invites any like minded artists to collaborate. You can keep up with his work on Instagram: @GermanTheSoundDesigner

**MARK A. ROSE** *he/him*  
**Fight Choreographer**

Mark Rose is a New York-based fight choreographer and stuntman who was born and raised in Barrington, RI. He choreographed the violence for Trinity Rep's *A Tale of Two Cities* in 2020 and was in rehearsal for their production of *Sweat* when the pandemic hit. His other fight choreography credits include: *Into the Breeches*, *Lifespan of a Fact*, and *Rhinoceros* at Asolo Rep; *Pirates of Penzance* at Opera North; and *The Frontier Follies Stunt Show* at the Idlewild Theme Park in Pennsylvania. He is also the resident fight choreographer and for the Sparta, NJ Ren Faire. Mark is thrilled to be returning to Trinity Rep to work with this amazing cast and crew.

**ADDITIONAL STAFF**

**Olivia Tellier** .....*Production Assistant*  
**Erin Riley** .....*Assistant Lighting Designer*  
**Andrew Gombas** .....*Fight Captain*

**THE CAST**

**ALFREDO ANTILLON\***  
*Astolfo*



**Trinity Rep:** Oscar, *Sweat* (pandemic interrupted); Abel (understudy), *Fade*; Scrooge (understudy), *A Christmas Carol* (2019).  
**Brown/Trinity Rep:** Han and others, *The Late Wedding*; *Macbeth*, *Macbeth*; Rev. Winemiller/Papa

Gonzales, *Summer and Smoke*. **Teatro en el Verano:** Don John, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?* **Other Theaters:** Jacob, *Someone Like Me*, Jay, *Jay and E* and *The Zigzag Sea*, Kaiser Permanent's Educational Theatre; Principal, *Meet Me at The Expo*, World Expo Shanghai China; Ken, *The Waiting Room*, Juan Julian, *Anna in the Tropics*, CSUN. **Film/Television:** Guest, *Dead of Night*; Supporting, *The Kiss*. **Other:** Alfredo is a fourth-year student in the Brown/Trinity Rep MFA Acting program. He has a BA in Theatre from Cal State University, Northridge.

**RUDY CABRERA\***  
*Clotaldo*



**Trinity Rep:** Ensemble, *A Tale of Two Cities*. **Teatro en el Verano:** Claudio, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?*, Ariel, *The Tempest/La Tempestad*.

**Other Theaters:** Angel, *Jesus Hopped the A Train*, Cory, *Fences*, Victor, *Frankenstein*, Mixed Magic; Booth, *TopDog Under-Dog*, Eddy, *Isabella*, Counter Productions; Jackie, *The Motherf\*\*ker with a Hat*, Epic. **Film/Television:** Jason Myers, *Deep Redd*; Dimitrius, *The Pineapple Diaries*. **Other:** Rudy assistant directed in the summer of 2019 at AS220's youth program in preparation for their multimedia event *Future-worlds: Escape from Jollyworld*. Also, Rudy is an accomplished spoken word artist, having performed his work in national competitions.

**CATIA**  
*Rosaura*



**Trinity Rep:** Debut. **Brown/Trinity Rep:** Narrator, Others, *The Late Wedding*.

**Teatro en el Verano:** Benny, *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* **Other Theaters:** Burbage Theatre: Elizabeth, *In the Next Room*; Gaveston, *Edward II*; Celimene, *The School for Lies*; Eurydice, *Polaroid Stories*. Amina, *Dance Nation*; Martirio, *House of Bernarda Alba*; King Henry, *Henry IV, Part One*; Mercutio, *Romeo and Juliet*; Adlean, *Barbecue*.

**Directing:** *Our Dear Dead Drug Lord* (upcoming RI premiere). **Other:** Catia is a prominent artist in Rhode Island theatre. She obtained her BFA in Acting from the University of Rhode Island and is a resident artist at the Burbage Theatre Co. and Rhode Island Latino Arts. Rhode Island is the only place she has ever called home. In her free time she dabbles in cosplay, drawing, and writing, and she's currently workshopping two plays of her own: *Good* and a bilingual adaptation of the classic *The Great Gatsby*. She is very proud of her Dominican roots and her Afro-Latinidad and wants all the Black and Hispanic girls watching to know que, "SI SE PUEDE, COÑO"

**DANIEL DUQUE-ESTRADA\*‡** *he/him*  
*Segismundo*



**Trinity Rep:** Sydney Carton, *A Tale of Two Cities*, Abel, *Fade*, Pablo Del Valle, *Native Gardens*; Lodovico, *Othello*; Alonso/King Ferdinand of Aragon, *Like Sheep to Water*, or *Fuente Ovejuna*; Lysander, *A Midsummer Night's Dream*; *A Christmas Carol*.

**Off-Broadway:** WP Theater, Second Stage, PlayCo. **Other Theaters:** Oregon Shakespeare Festival, Dallas Theater Center (former Brierly Resident Acting Co. member), Shakespeare Dallas, Brown/Trinity Playwright's Rep, California Shakespeare Theater, Shakespeare Santa Cruz, The Shotgun Players, Intersection for the Arts/Campo Santo, The Cutting Ball Theater, Magic Theatre, Marin Theatre Company. **TV:** *Second Chance*. **Other:** Daniel has been a counselor and teaching artist with Trinity Rep's Young Actor's Summer Institute. He is also an associate producing artist at the Magic Theater in San Francisco. Graduate of the Brown/Trinity Rep MFA Acting program; BA from UC Berkeley.

**ANDREW GOMBAS\*** *he/him*  
*Clarín, Fight Captain*



**Trinity Rep:** Jason, *Sweat* (pandemic interrupted); Fred/Bob Cratchit (understudy), *A Christmas Carol* (2019). **Brown/Trinity Rep:** Sailor/others, *The Late Wedding*, Gus, *Dumb Waiter*, Head Witch/Duncan/Malcolm, *Macbeth!*; Dr.

Buchanan, *Summer and Smoke*. **Other Theaters:** Ensemble, *Tomorrow Will Be Sunday*, Chautauqua Theatre Festival; Feste, *Twelfth Night*, Romeo, *Romeo and Juliet*; Stephano, *The Tempest*, Bryant Park Shakespeare; David, *The Revisionist*, John, *COCK*, Dobama Theatre; Martin, *Seminar*, Beck Center for the Arts; Guiderius, *Cymbeline*, Ohio Shakespeare Festival; Angelo, *Measure for Measure*, Michael Chekhov Theatre Festival. **Composer:** *Macbeth!*, Brown/Trinity MFA; *Iphigenia 2.0*, Cleveland Public Theatre; *Twelfth Night*, *The Tempest*, *Much Ado About Nothing*, Bryant Park Shakespeare; *Merchant of Venice*, *As You Like It*, Shakespeare in the Parking Lot. **Other:** Andrew is a fourth-year student in the Brown/Trinity Rep MFA Acting program. He has a BA from Oberlin College.

**JIHAN HADDAD\*** *she/her*  
*Estrella*



**Trinity Rep:** Lucia (understudy), *Fade*; Lydia (understudy), Lady Catherine (understudy), Mr. Darcy (understudy), Mr. Wickham (understudy), *Pride and Prejudice*. **Brown/Trinity Rep:** Eleanor and others, *The Late Wedding*; Miranda and others, *The Tempest*; Nellie Ewell/Rosa Gonzalez, *Summer and Smoke*; Golf Girl, *Golf Girl*, Susan/Ida, *The Executrix*, Writing is Live. **TV/Film:** *Salvation*

**Other Theaters:** Soothsayer, *Julius Caesar*, The Hanover Theatre; Béatrice, *from*, National Black Theatre; Helen, *Helen*, Willamette University; Chorus, *The Trojan Women*, Willamette University.

**Other:** Jihan is a fourth-year student in the Brown/Trinity MFA Acting Program. She has a BA in Acting and French and Francophone Studies from Willamette University.

**VICTOR NETO** *he/him*

**Soldier**



**Teatro en El Verano:** *Much Ado About Nothing/Tanta Bulla... ¿Y Pa' Qué?* **Other Theaters:** Victor has been resident actor of the Burbage Theatre Company since 2019. Highlights include *Philinte, School for Lies; G, Polaroid Stories*. He appeared in *Lifted and Dance Nation* at the Wilbury Theatre. **Film/Television:** *Macbeth*. **Other:** Victor is first-generation Brazilian and fluent in Portuguese. Victor holds a BFA in acting from Rhode Island College.

**ARTURO PUENTES** *he/him*

**Soldier**



**Trinity Rep:** Julio, *America Too: Just Like Us* (stage read). **Teatro en El Verano:** Virgo/Balthasar, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?*; Sebastian, *The Tempest/La Tempestad*; Samson/Ensemble, *Romeo & Juliet*. **Other Theaters:** Jesus, *A Brief History of the Earth and Everything In It...*; Gatsby (understudy), *The Great Gatsby*, Claudio, *Measure for Measure*, Mr. Hopper, *Lady Windermere's Fan*, The University of Rhode Island. **Other:** Arturo holds a BFA in Theatre with an acting concentration and a BA in English from the University of Rhode Island.

**ANNE SCURRIA\*‡** *she/her*

**Basilio**



**Trinity Rep:** This is Ms. Scurria's 43rd season. Her first production at Trinity Rep was 1979's *A Christmas Carol*. Highlights from over 100 productions include Mrs. C, *The Song of the Summer*; Marion, *Faithful Cheaters*; Grendel's Mother, *Beowulf: A Thousand Years of Baggage*; Espanta, *The Hunchback of Seville*; Julius Caesar, *Julius Caesar*; Amanda, *The Glass Menagerie*; Meg, *A Lie of the Mind*; Ma Joad, *The Grapes of Wrath*; Marion, *Absurd Person Singular*; Elizabeth, *The Syringa Tree*; Homebody, *Homebody/Kabul*;

Vivian Bearing, *Wit*; Martha, *Who's Afraid of Virginia Woolf?*; Lady Macbeth, *Macbeth*; Lil Bit, *How I Learned to Drive*; Scrooge, *A Christmas Carol*; Mary Tyrone, *Long Day's Journey Into Night*. **Other Theaters:** Public Theater, Circle Rep, Intiman Theatre, Arena Stage, Actors Theatre of Louisville, Pittsburgh Public Theater, Long Wharf Theatre, Williamstown Theatre Festival, Lyric Stage, SpeakEasy Stage, New Century Theater, Perseverance Theatre. **Other:** Anne was a Kaplan Fellow and a graduate of the Trinity Rep Conservatory. She teaches acting in the Brown/Trinity Rep MFA Program.

**ANAÍS BUSTOS\*** *she/her*

**Production Stage Manager\***

**Trinity Rep:** Assistant Stage Manager, *A Christmas Carol* (2021); Production Assistant, *A Christmas Carol* (2019), *A Tale of Two Cities*, *Sweat*. **Other Theaters:** The Gamm Theatre: *An Octoroon* (Assistant Stage Manager); 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:** Anaís is a proud Latina stage manager, having started her career at age 15 in San Diego, California. During the summer seasons she dabbles in production management. Anaís graduated from the University of California, Los Angeles with a BA in Theatre with an emphasis in Stage Management.

**MIRIAM HYFLER\***

**Assistant Stage Manager**

**Recent credits:** *Whisper House*, *The Civilians*; *Twelfth Night*, Music Theatre Wichita; *hang*, Shakespeare & Company; *Shanghai Sonatas*, Master Players Concert Series; *In The Heights*, Park Playhouse; *Death of a Driver*, Urban Stages; *On Blueberry Hill*, *Maz and Bricks*, Origin Theatre/Fishamble; *Three Small Irish Masterpieces*, *It's A Wonderful Life*, *Woman and Scarecrow*, Irish Repertory Theatre; *The Dingdong*, Pearl Theatre Company; *author Directing author*, La MaMa; *How to Break*, HERE; *Henry V*, New York Classical Theatre; *Cymbeline*, *Capsule 33*, Barrow Street Theater; *I Call My Brothers*, *The Sonic Life of a Giant Tortoise*, *Ludic Proxy*, The Play Company. Several seasons with Phoenix Theatre Ensemble, Pan Asian Rep, and New Century Theatre. Love to @orangefreddy.

**UNDERSTUDIES** Michael Greene, Marina Tejada

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

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

‡ Trinity Rep Resident Company member

## LEADERSHIP FOR TRINITY REP

**CURT COLUMBUS**, *he/him/her*

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



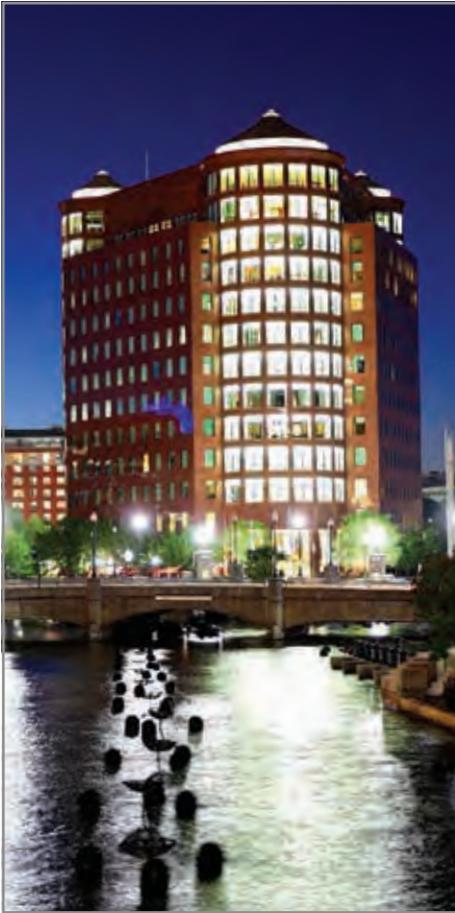
Curt Columbus became Trinity Rep's fifth artistic director in January 2006. He is also the artistic director of the Brown/Trinity Rep MFA programs in Acting and Directing. His directing credits for Trinity include *Macbeth*, *Ragtime*, *Beowulf: A Thousand Years of Baggage*, *Middletown*, *Vanya and 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 Philadelphia's Arden Theatre, is published by Dramatists Play Service, as is *Sparrow Grass* and his translations of Chekhov's *Seagull*, *Uncle Vanya*, *Cherry Orchard*, and *Ivanov*. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

**JENNIFER CANOLE**, *she/her*

**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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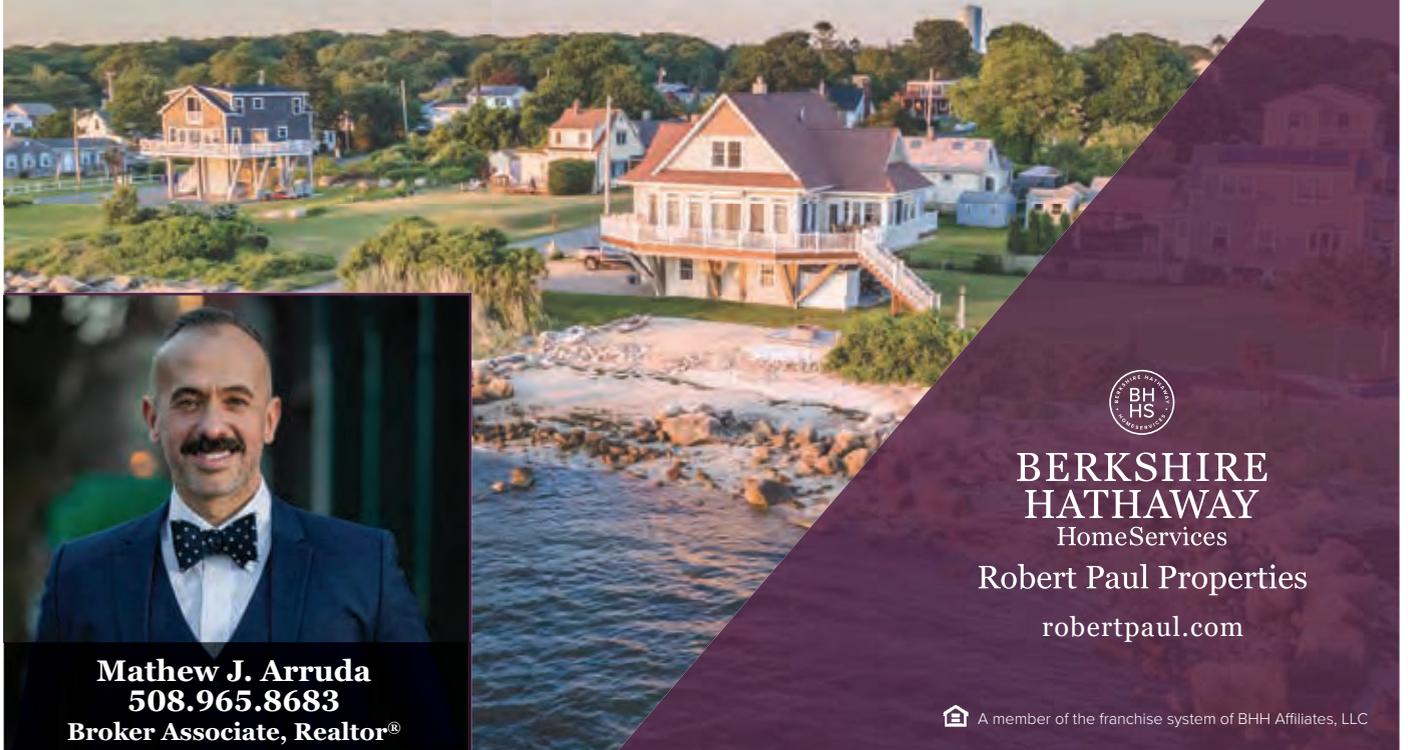
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# The Power of Bilingual Theater

By Tatyana-Marie Carlo, director of Sueño

*The following was originally published in spring/summer 2021 issue of the SDC Journal, the official trade publication of the Stage Directors and Choreographers Society.*

As a bilingual theatermaker from Miami, my heart beats in service to the community that shaped me. Some of my most lasting artistic and cultural influences come from the people around me and those I've worked with. Growing up in Miami, I was surrounded by an environment that relished life and celebrated who I was, making me feel I could live without compromising my cultural identity. This freedom and assurance of self was further encouraged by my grandmother, who was a major influence in my upbringing. Orphaned at age five, she was a strong, playfully serious woman who always emphasized the importance of family, education, and how we should each work to improve "our little slice of the world." Her perseverance, hope, and indomitable spirit gave me life, and her tenacity was something I sought to emulate in my work.

Initially, my journey into theater began as a joyful escape and a way to connect with others, an avenue for making my own "little slice of the world" a better place, and a space to celebrate what, and who, I loved. My grandmother made sure to never miss one of my plays, no matter the distance. Although my work was primarily in English — and she spoke very little of it — she always made an effort to congratulate me, commenting on the costumes or how handsome an actor was. I sadly knew, though, that however much she wanted to support me, she wasn't able to fully participate in the theatrical event or engage with the thematic material itself. It was my desire to bridge this linguistic gap with my grandmother, and connect with her through an art form that I felt was so powerful, that was the primary catalyst for my interest in bilingual theater.

That catalyst eventually sparked an opportunity to join the creative team at MicroTheater Miami, a primarily Spanish-language theater housed in El Centro Cultural Español (CCE Miami), a cultural center that serves the surrounding Hispanic community. There, in collaboration with Executive Director Jorge Monje, I not only developed the theater's first English-language season but also uncovered and expanded my own understanding of Spanish-language theater. In the process of developing work in both Spanish and English, MicroTheater Miami showed me bilingual theater's wider outreach. By adding an English season, our audience grew, with more multigenerational families coming together to watch plays and connecting afterward because of it. I saw the potential bilingual work has for both increasing theater's cultural impact and facilitating human connections within my own community. As a director and theatermaker, I felt this was a true light bulb moment and an affirmation for me on my artistic journey to keep moving forward in a way that served my people.

In addition to witnessing the reach and impact of bilingual theater firsthand, I found that working in MicroTheater Miami came with unexpected serendipity. The open floor plan and open work culture of CCE led to opportunities to work with the glorious women who ran that organization: Mayte de la Torre, Mildred Cabezas, Veronica C. Alvarez, and Ena Columbie. In a predomi-

*continued on next page*

# El Poder del Teatro Bilingüe

de Tatyana-Marie Carlo, la directora de Sueño

*El siguiente fue originalmente publicado en el diario SDC edición de primavera/verano del 2021, la publicación comercial oficial del Stage Directors and Choreographers Society.*

Como una teatrera bilingüe de Miami, mi corazón late al servicio de la comunidad que me formó. Algunas de mis influencias artísticas y culturales más duraderas provienen de personas que me rodean y con quienes he trabajado. En Miami, donde me crié, estuve rodeada de un ambiente que disfruta la vida y celebra quién soy, permitiéndome vivir sin sacrificar mi identidad cultural. Esta libertad y sentido de confianza en mí fue inculcado y animado por mi abuela, quien fue gran influencia en mi crianza. Huérfana a los cinco años de edad, era una mujer fuerte, con un humor juguetón pero serio, y que siempre enfatizó la importancia de la familia, la educación, y cómo deberíamos trabajar para mejorar nuestro "pedacito del mundo". Su perseverancia, esperanza y espíritu indomable me dieron vida, y su tenacidad es algo que intento emular en mi trabajo.

Mi trayectoria en el teatro comenzó como un escape lleno de alegría, y una forma de conectar con otros, una ruta para hacer de mi "pedacito de mundo" un mejor lugar y un espacio que celebra qué, y a quién, amo. Mi abuela se aseguró de nunca faltar a una de mis obras, sin importar la distancia. Aunque mi trabajo era primordialmente en inglés—y ella lo hablaba muy poco—siempre hacía el esfuerzo de felicitarme, comentando sobre los vestuarios o cuán guapo era un actor. Tristemente, siempre supe que por más apoyo que me quería dar, ella no era capaz de participar por completo del evento teatral, o de entrar de lleno en la temática del material. Era mi deseo cerrar la brecha lingüística con mi abuela y conectar con ella a través de la forma artística que consideraba tan poderosa. Este fue el primer catalizador de mi interés por el teatro bilingüe.

Este catalizador eventualmente me brindó la oportunidad de ser parte del equipo creativo de MicroTheater Miami, un teatro primordialmente en español, albergado por el Centro Cultural Español (CCE Miami), un centro cultural que está al servicio de la comunidad hispana circundante. Allí, en colaboración con el director ejecutivo Jorge Monje, no sólo desarrollé su primera temporada en inglés, sino que también descubrí y amplí mi propio entendimiento del teatro en español. En el proceso de crear trabajos tanto en inglés como en español, MicroTheater Miami me enseñó el amplio alcance que ofrece el teatro bilingüe. Añadir una temporada en inglés, hizo crecer nuestra audiencia, y más familias multigeneracionales comenzaron a ver nuestras obras juntas y a conectar al salir. Vi el potencial que tiene el trabajo bilingüe para aumentar el impacto cultural de un teatro, y facilitar conexiones humanas con mi propia comunidad. Como directora y teatrera, siento que esto fue un momento de esclarecimiento y afirmación en mi travesía artística para continuar en ella al servicio de mi gente.

Además de presenciar de primera mano el alcance e impacto del teatro bilingüe, encontré que trabajar con MicroTheater Miami me ofreció momentos de serendipia. La apertura de los espacios y la cultura de trabajo en el CCE, condujo a oportunidades de trabajo con las mujeres magníficas que operan la organización: Mayte de la Torre, Mildred Cabezas, Verónica C. Álvarez y

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Tatyana-Marie Carlo & her grandmother

## **Bilingual** *continued from previous page*

nantly female space, I saw empowered women leading compassionately and effectively, and excelling in their fields, all while making space for others. These brilliant, powerful women worked with one another seamlessly, considering every idea in a room, including my own, and I didn't even work for them! They had a way of making everyone feel heard and valued, and I was inspired after seeing the benefits of this trust in their nonjudgmental collaborative process. I sought to emulate the way they ran their organization in my own artistic process by guiding creative spaces as a director with an openness, vulnerability, and safety that allowed ideas to thrive.

With respect to my own theatermaking, I believe that every voice matters. Trust matters. By trusting every idea, impulse, or glimmer of a suggestion from my community of collaborators, I seek to embrace a process that allows every artist the space and time to exist in the rehearsal space, creating a nuanced perspective about the work. As a director, my role is to filter these ideas in a coherent and meaningful way. This approach is particularly effective when producing bilingual theater, where it is imperative to create a space where each person has a personal stake in the production, particularly if we're doing work that will reflect a greater community. The creative process is just as important as the end product and is inextricable from the experience of theater as a whole, especially in light of how a particular community receives the work. If we take care of the culture we are inhabiting and sharing with our audience, respect its customs and traditions, the art we create resonates more deeply than something with no flexibility for inside perspectives. Work that is more in tune with a community's pulse allows for deeper and more relevant discussions to be had, especially about particularly difficult issues. By creating work that is intimately of the people, you allow for a vulnerability that breaks down walls, helps us explore taboo cultural subjects, encourages personal investigation, and challenges our assumptions in the context of our community.

On a larger scale, I also see bilingualism as a rebuttal to the dominant cultural hegemony that has historically policed people like me. Though the United States doesn't have an official language, speaking a foreign language in public was once considered dangerous and even illegal. Growing up, my own mother would receive letters from her school expressing the harm that speaking Spanish in the home could cause. And while we've begun moving forward, vestiges of a system imbued with censorship and discrimination still manifest to this day. Policing language, whether it's intentionally systemic or through unexamined assumptions, is a form of erasure that denies people their culture and heritage, and, sadly, is usually a symptom of a more deep-seated prejudice. However, I saw how I could challenge this prejudice through supporting and creating work that uplifts my community, and with the foundations I built at MicroTheater and CCE, I was determined to pursue a career that centered Latinx bilingual artists.

During my graduate school journey at Brown/Trinity Rep, I was vocal about my artistic intentions and eventually found myself in contact with Marta Martinez, the Executive Director of Rhode Island Latino Arts (RILA), and the former Associate Artistic Director of Trinity Rep, Tyler Dobrowsky. Together, both RILA and Trinity Rep were re-envisioning their Teatro en El Verano partnership program, a touring, bilingual summer production that I ended up directing. Here, I applied the ethos I cultivated in Miami and found once again that each collaborator's unique expertise, sense of self, cultural understanding, and artistic contributions allowed for more robust and nuanced theater.

I was particularly inspired to see how cultural expertise in Marta's oral historianship enabled community-specific bilingual theater to thrive. As someone deeply tapped into Providence, she resonated with the soul of that community and facilitated the creation of truly transformational art. This furthered my belief in how bilingual theater must be approached collaboratively by its very nature. Oftentimes, relying on an institutional auteur's limited or biased understanding to guide a show comes off as a shallow or self-aggrandizing display of diversity to an audience who transparently sees a veneer of culture without a true commitment to that community. It is difficult to put on a Latinx bilingual play authentically without involving Latinx people. Rather, by employing a democratic forum of ideas, guided and led by a cultured,

## **Bilingüe** *continuación de la página anterior*

Ena Columbine. En un espacio predominantemente femenino, vi a mujeres empoderadas liderar con compasión, eficacia, y triunfando en sus respectivas áreas, mientras abrían camino para otros. Estas mujeres brillantes y poderosas, trabajaban unas con otras de forma impecable, tomando en consideración cada idea ofrecida, incluyendo las mías cuando ni siquiera trabajaba para ellas. Tenían la habilidad de hacer sentir a todos escuchados y valorados, y me sentí inspirada al presenciar los beneficios de esta confianza en su proceso colaborativo, sin juicios. Busco emular la forma en que manejaban la organización en mi propio proceso creativo al guiar, como directora, espacios creativos con la receptividad, vulnerabilidad y seguridad que permiten que las ideas florezcan.

En cuanto a mi propio quehacer teatral, creo que cada voz importa. La confianza importa. Confiar en cada idea, cada impulso, o hasta el destello de una sugerencia de mis colaboradores, busco acoger un proceso que ofrezca a cada artista el espacio y el tiempo de existir en un lugar de ensayo para crear una perspectiva de trabajo matizada. Como directora, mi rol es eventualmente filtrar estas ideas de forma eficaz y coherente. Este acercamiento es especialmente eficaz al producir teatro bilingüe donde es imperativo crear un espacio donde cada persona tiene un interés personal en la producción, particularmente si hacemos trabajo que refleja a una comunidad mayor. El proceso creativo es tan importante como el producto final, y es inextricable de la experiencia teatral completa, especialmente al tomar en cuenta cómo una comunidad particular recibe y responde al trabajo. Si cuidamos la cultura que habitamos y presentamos a nuestra audiencia, con respeto a sus costumbres y tradiciones, creamos arte que resuena con mayor profundidad que algo sin flexibilidad para perspectivas internas. Un trabajo que está en armonía con el pulso de una comunidad, da paso a discusiones más profundas y relevantes, en especial sobre asuntos difíciles. Al crear trabajo que es de la gente, damos paso a una vulnerabilidad que derriba muros, a explorar temas culturalmente tabús, incentiva la investigación personal, y reta suposiciones en el contexto de nuestra comunidad.

A gran escala, también veo el bilingüismo como una refutación a la hegemonía de la cultura dominante que, históricamente, ha controlado personas como yo. Aunque Estados Unidos no tiene un idioma oficial, hablar un idioma extranjero en público, en algún momento, se consideró peligroso y hasta ilegal. Mi propia madre recibía cartas de la escuela hablando del daño que puede causar hablar español en el hogar. Aunque hemos comenzado a avanzar, los vestigios de un sistema empapado de censura y discriminación aún se manifiestan al día de hoy. Monitorear el lenguaje, sea intencionalmente sistémico o a través de suposiciones examinadas es una forma de borradura que niega a la gente su cultura y herencia y es, tristemente, síntoma de un prejuicio mucho más arraigado. Sin embargo, puedo retar este prejuicio al apoyar y crear trabajo que eleva a mi comunidad. Con los cimientos que construí en MicroTheater y CCE, estaba determinada a perseguir una carrera que ponga enfoque a artistas Latinx bilingües.

Durante mis estudios de maestría en Brown/ Trinity, expresé mis intenciones artísticas y finalmente me encontré en contacto con Marta Martínez, la Directora Ejecutiva de Rhode Island Latino Arts (RILA) y el, entonces, Director Artístico Asociado de Trinity Rep, Tyler Dobrowsky. Juntos, tanto RILA como Trinity Rep estaban rediseñando su programa de colaboración, Teatro en El Verano, una producción rodante de verano bilingüe para la que terminé dirigiendo. Aquí, practique el espíritu que cultivé en Miami y descubrí una vez más que la experiencia única, el sentido de sí mismo, la comprensión cultural y las contribuciones artísticas de cada colaborador dan paso a un teatro más sólido y matizado.

Fui particularmente inspirada al ver cómo el dominio cultural en el trabajo de Marta como historiadora oral abrió paso a que un teatro bilingüe de comunidad fuera próspero. Como alguien profundamente conectada a la ciudad de Providence, ella fue alguien que resonó con el alma de la comunidad y facilitó la creación de arte realmente transformador. Esto impulsó aún más mi creencia en que, por naturaleza, el teatro bilingüe debe trabajarse en colaboración. A menudo, confiar en la comprensión limitada o parcial de un autor institucional para guiar un espectáculo resulta como una muestra superficial o

## Bilingüe *continuación de la página anterior*

auto engrandecedora de diversidad para una audiencia que ve de manera transparente un barniz de cultura sin un verdadero compromiso con esa comunidad. Es difícil presentar una obra de teatro bilingüe Latina de manera auténtica sin involucrar a personas Latinx. Más bien, al emplear un foro democrático de ideas, guiado y dirigido por un director culto, paciente e intencional, se crea un espacio seguro para realizar un trabajo íntimo. Creo que este tipo de trabajo no es solo un esfuerzo artístico, sino también esencial para nuestra supervivencia.

Aunque era esencialmente una forastera, la comunidad Latinx de Providence me acogió como a uno de los suyos, y esa solidaridad es la razón por la que me quedé en Rhode Island después de mi maestría. Me hizo reflexionar sobre cómo sobrevivimos como comunidad. Hay algo que decir acerca de tener un espacio seguro en un mundo en el que constantemente estás "ajeno". No tengo ninguna duda de que la experiencia comunitaria de la "otredad" es también parte del motivo de la solidaridad. Sé que mi abuela debe haber sentido eso, y tal vez por eso mantuvo un hogar abierto para todos en su comunidad, a pesar de su propia lucha. Su compasión fue informada por un mundo con mucho sufrimiento, y al cuidar su propio "pedacito del mundo", buscó sanar a su comunidad. Supongo que esto es también lo que estoy tratando, de hacer de alguna manera, con mi propio arte. Mi teatro es tanto una expresión de esperanza como una extensión del amor sacrificado de mi abuela por su comunidad. De la misma manera que ella buscó traer gente a su hogar y crear una familia, yo busco traer gente al proceso artístico y crear algo que contribuya a la sanación comunitaria. Más satisfactorio que el trabajo en sí, las amistades y las relaciones que construí en RILA hicieron que Rhode Island se sintiera como estar en casa para mí. Así se sentía estar con mi abuela. Podríamos estar en cualquier parte del mundo y ella siempre me hacía sentir como en casa.

Lamentablemente, el 16 de noviembre de 2020, perdimos a la matriarca de nuestra familia. Aunque solo había completado el segundo grado, ella nos brindó la mejor educación que pudimos haber recibido. Nos enseñó que la comunidad es un esfuerzo colectivo, una lucha para hacer de nuestro "pedacito del mundo" un lugar mejor. Se trata de escuchar todas las voces, no solo las más fuertes, o las que tienen el asiento más grande en la mesa. La comunidad es saber que no estás solo, y es más que participación: se trata de compromiso. Compromiso con el cambio, compromiso con el crecimiento y compromiso de unir nuestros caminos individuales hacia un objetivo común. El teatro puede ser una celebración de la vida y la alegría. Mi objetivo es mejorar, descubrir y desafiar las convenciones culturales; despertar el cambio, gritar y hacer ruido en espacios donde personas que nunca se han cruzado antes comiencen a rozar los hombros y entablar un diálogo profundo en torno a sus esperanzas, sueños y aspiraciones. Y al continuar con mi trabajo y mejorar mi "pedacito del mundo", sé que mi abuela todavía está en casa conmigo.

¡Sí Se Puede! ■

## Bilingual *continued from previous page*

patient, and intentional director, a safe space is created for intimate work to be done. I believe this type of work is not only an artistic endeavor but also essential for our survival.

Though I was essentially an outsider, the Latinx Providence community took me in as one of their own, and that solidarity is the reason I stayed in Rhode Island after graduate school. It made me reflect on how we survive as a community. There is something to be said about having a safe space in a world where you are constantly "othered." There's no doubt in my mind that the communal experience of "othering" is also part of the reason for solidarity. I know my grandmother must have felt that, and perhaps this is why she kept an open home to all in her community, despite struggling herself. Her compassion was informed by a world with much suffering, and by caring for her own "little slice of the world," she sought to heal her community. I guess this is also what I am trying to do in a way, with my own art. My theatermaking is both an expression of hope and an extension of my grandmother's sacrificial love for her community. In the same way she sought to bring people into her home and create a family, I seek to bring people into the artistic process and create something that contributes to communal healing. More satisfying than the work itself, the friendships and relationships I built at RILA made Rhode Island feel like home for me. That is how being with my grandmother felt. We could be anywhere in the world, and she always felt like home to me.

Sadly, on November 16, 2020, we lost our family's matriarch. While having only completed second grade herself, she gave us the greatest education we could've received. She taught us that community is a collective striving, a fight to make our little slice of the world a better place. It's listening to all the voices, not just the loudest ones in the room or those with the largest seat at the table. Community is knowing that you aren't alone, and it's more than engagement: it's about commitment. Commitment to change, commitment to growth, and commitment to uniting our individual paths toward a common goal. Theater can be a celebration of life and joy. I've made it my goal to uplift, uncover, and challenge cultural conventions; to awaken change, to yell out loud, and to make noise in spaces where people who have never crossed paths before begin to brush shoulders and engage in deep dialogue around their hopes, dreams, and aspirations. And by carrying on my work and bettering my "little slice of the world," I know my grandma is still home with me.

¡Sí Se Puede! ■

# Greetings from Equity, Diversity, Inclusion, & Anti-Racism (EDIA) at Trinity Rep

*By Monique Austin, Director of Equity, Diversity, Inclusion, and Anti-Racism*



It has been an exciting time here at Trinity Rep as EDIA efforts are well underway with overwhelming support from our staff, acting company, administration, and Board of Trustees.

Due to a rise in COVID-19 cases in December and January, we had to pause some of our programming. I am pleased to announce that we are now back and ready to continue the work! We will resume our Lunchtime Conversations in March as well as in-person training sessions for the entire company around issues including but not limited to microaggressions, the importance of language, and unconscious bias.

During the months of December, January and February, we had a total of 91 members of the organization participate in our Affinity Space discussions. Special thanks to staff and board members who co-facilitated sessions: Sean Holley, Chair, Board EDIA Committee; Viguens Louis, Major Gifts Officer; Lizzy Pegler, Costume Technician; Marisa Quinn, Board EDIA Committee Member; Bradly Widener, Director of Service & Experience; and Gia Yarn, Artistic Assistant.

Our newest initiative, "Feel Good Fridays" was launched in February. This program is a collaborative effort presented by EDIA, Resource Management, and the Artistic Department. The purpose of this program is to provide space for all Trinity Rep employees to take care of their mental health. The kickoff included a presentation from a licensed marriage and family therapist (LMFT) who discussed recognizing symptoms of anxiety, depression, and grief. As a part of this initiative, we will work with Resource Management to build a resource list that will be available for all members of the TRC community. "Feel Good Fridays" will take place on the first Friday of each month with a variety of activities and or discussions around mental health and wellness.

Due to recent staffing changes, we are thrilled to welcome new members to our Staff EDIA Committee: Marisa Lenardson, Photo & Video Content Manager; Seth Mankoski, Carpenter; and Joi Wright, Education Programs Coordinator.

I am excited to continue this work with such an amazing staff! ■

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# *Fairview*

by **Jackie Sibblies Drury**

Directed by **Christopher Windom**

# Sitting with Director Christopher Windom

We're closing our Season with *Fairview*, a Pulitzer Prize-winning drama by Brown University alum Jackie Sibblies Drury. What begins as a family comedy takes surprising twists and turns, exploring themes of race and identity. Trinity Rep's Laura Weick talked to the show's director Christopher Windom about the play, his Brown/Trinity Rep MFA experience, and directing at Trinity Rep again.

**Laura Weick:** To start off, can you tell us about your relationship with Trinity Rep?

**Christopher Windom:** I had been working professionally in New York as a performer and choreographer, and had started to get more opportunities to direct. But I realized my experience with directing was limited. I felt like I had some potential there, but I needed technique, so I went to Brown/Trinity Rep for grad school.

I went to Webster University as an undergrad as a musical theater major, which had a partnership with the Repertory Theatre of St. Louis. What I loved about that was how we had conversations in the theater in the classroom, but we got to see examples of working in theater with professional actors and designers. Looking for a graduate program, I knew I wanted it to have a professional component alongside educational. The moment I stepped on to the Brown/Trinity Rep campus, it felt like home. Stephen Berenson and Brian McElaney were program directors at the time and made us feel like family. And the acting company had that family feel. It was very important for me to have that sort of nurturing environment.

After graduating from the MFA program in 2010, I directed *A Christmas Carol* in 2011 and choreographed *Melancholy Play* in 2015.

**LW:** What other projects have you been working on over the past few years?

**CW:** I've been a choreographer, director, assistant director, movement director, directing associate, you name it! I've been able to wear many different hats, so I feel like a little Swiss Army knife of capabilities. It's very fulfilling to be able to work on a variety of stories in a variety of different ways from musicals to classics to new plays. I've worked all around the country in different capacities.

Most recently, I was at Cleveland Playhouse directing a new holiday musical called *Light It Up!*, written by Jason Michael Webb and Lelund Durond Thompson. Laura Kepley, another Brown/Trinity Rep alum, is the artistic director there, so that was a beautiful full-circle moment. I choreographed the Aretha Franklin biopic *Respect* starring Jennifer Hudson, and that was a dream come true one I didn't even know I had. And that was directed by Liesl Tommy, who's also part of the Trinity Rep family. Liesl and I have worked together many times before with her as director and me



as choreographer, including *Melancholy Play* and Disneyland's *Frozen* stage show.

**LW:** It's been several years since you've directed a show here. What is it like to be back?

**CW:** I have a huge amount of gratitude for the Brown/Trinity program and the multitude of gifts it gave me and the doors it opened after I left. So to be invited back to direct again is in a small way for me to sort of say thank you. It means the world to be asked back because they didn't have to. They could have gone to a number of people to direct this, but for them to reach out to me feels special.

One of the most beautiful parts of theater is the ability to reunite. When I was a student, Joe Wilson, Jr. and Stephen Thorne were like the titans of the acting company and a significant part of my education. Rebecca Gibel, and Mia Ellis were also Brown/Trinity Rep students around when I was there. And Rachael Warren, along with Joe, Mia, and Becky, were in *Melancholy Play*, a chamber musical. I'm looking forward to reconnecting with these artists that I've worked with before who'll now be performing in *Fairview*.

**LW:** How would you describe this show?

**CW:** The playwright, Jackie Sibblies Drury, is amazing. She was at Brown studying playwriting while I was in the MFA program, and her voice was always so powerful and clear. I directed her play *Mo'Reece and the Girls* as a directing student for the New Plays Festival. Around that time, she wrote a play, *We Are Proud to Present...* that was really about Black life being observed by others, particularly by white Americans, and the pressure Black people feel when being observed. *Fairview* is a continuation of those themes, but I don't know how to talk about it without going into detail and spoiling the show's surprises. But the premise of it is about feeling observed as a Black American and how it feels to be living under the white gaze.

**LW:** What interests you in directing *Fairview*?

**CW:** I like the fact that it's a relatively new play, it's a play with a message, and that it's a play that was written by someone part of the Trinity Rep family, Jackie [editor's note: Jackie Sibblies also wrote the play *Social Creatures*, which had its

world premiere at Trinity Rep in 2013]. I admire her work tremendously. Again, I think she is so smart and so poignant. Years down the line we'll be revisiting her work as we do when we look at pieces in the theater canon.

Trinity Rep's aesthetic is deconstructive, so I want the audience to come in feeling like it's a traditional play they're watching, but then it starts to unfold, and then unfold more. The play is set within a home, so I'm borrowing the ideology of 90s sitcoms like *The Cosby Show*, *Family Matters*, or *The Fresh Prince of Bel-Air*, or even more modern shows like *black-ish*. These kinds of sitcoms are very light and refreshing, with a sort of aspirational Black American family that has aspirational tastes and ambitions that I hope will feel very familiar.

And when I buy a ticket to the theater, I have two things in mind I want to see: an interesting story and passionate performances. I think that is the Trinity Rep aesthetic: this is a very compelling story to tell and the play itself is really a gift to the actors. I really advocate for actors and I like to give them a voice in the room. I have my overall vision but I like to have actors' input, since the actors have skin in the game. This is one of those pieces where I feel like you really need that, to have the actors be bold and play with abandon.

I think no matter what your personal skill sets are, each play you work on sort of demands different things of you. I'm looking forward to seeing what will be demanded of me and us as a company. There are things that I can anticipate, like logistics, but different things will come up that we'll have to work together to solve. I'm excited with how this play will challenge us! ■

**FAIRVIEW** runs in the Chace Theater May 19 – June 19, 2022. To learn more and purchase tickets, visit [trinityrep.com/fairview](http://trinityrep.com/fairview).

**ABOVE:** Rebecca Gibel, Mia Ellis, Charlie Thurston, Rachael Warren, & Joe Wilson, Jr. in Trinity Rep's 2014-15 production of *Melancholy Play*, a chamber musical by Sara Ruhl & Todd Almond, choreographed by Christopher Windom. PHOTO BY MARK TUREK

# Stitching It Together

*A behind-the-scenes look at Trinity Rep's costume shop*



By Laura Weick with photos by Marisa Lenardson

Whether a dramatic, flowing gown fit for a medieval princess, a worn-out pair of jeans and a t-shirt, the costumes you see on stage take plenty of work to bring from concept to conception.

Let's dive into how Trinity Rep's in-house costume shop brings characters to life through costumes — because it isn't always as easy as pulling an outfit out of a trunk.

"There's a lot of pre-thought that has to happen, and then you have to remain flexible because then things change in rehearsal, and things change when you get on stage, and things change when you get it from an audience!" Costume Shop Director Amanda Downing-Carney said. "It's constant planning for future problems, but you never know what they are."

The first step in the costume-making process is meeting with the show's costume designer. The designer may provide renderings or research images of their vision, swatches of fabric they want to use, or anything else they feel will inform the costumes' creation. Amanda said some designers have clear visions from the beginning for each costume that the shop is tasked with bringing to the stage, while others will provide more general ideas they'll trust the shop to create costumes based on. The shop also collaborates with the prop, lighting, and scenic departments to make designer visions functional.

Amanda then creates a costume plot for the show, or a written document detailing which costumes are needed and when in the show. Using this for reference, she determines which costume pieces the shop can reuse or reimagine from previous shows, which pieces can be bought, and

what will need to be custom-made

"The costume plot has been one of my most useful tools because it has the scenes and the actors, so then we know like 'Oh, this is a quick change for this person,' and that influences how a costume is built," Amanda said. "Because if it needs to come on and off quickly, it can't have a ton of buttons or be too complicated."

The creation of original, custom-made costume pieces is where our shop artisans come in. Tiffany Zellner, Trinity Rep's resident hair and wig artisan, grew up acting in community theater while also being interested in fashion and makeup. When she learned a friend of hers did the hair and makeup for these community productions, Tiffany became interested and pursued a career in hair and wig for theater.

"For *Gem of the Ocean*, I built Aunt Ester's (played by Rose Weaver) wig completely from

scratch, but for things like *A Christmas Carol*, a lot of what I did was just refronting wigs we have, which is altering the front of the wig so it looks like it blends into the skin like actual hair," Tiffany explained. "With that I unstitch the lace inside the wig, and ventilate new hair in."

Tiffany also uses wig techniques that have evolved throughout history: ancient Egyptians used products like beeswax and argan oil to keep the hairs of their wigs in place, and products the hair and modern products the wig shop uses often include these remedies.

In terms of clothing, it's up to Shop Supervisor and Cutter/Draper William Young to determine how to translate vision into reality. William drafts the patterns and shapes for clothing pieces, engineering how the fabric will be stitched and assembled. First hand Alyssa Karnes assists in this preparing of costumes, while also responsible for all crafts work, which is anything the shop makes that technically isn't clothing.

William also oversees the work of our seasonal apprentice Xochi Cartland and costume technicians like Lizzy Pegler who both build costumes in the shop. Throughout the season, two costume technicians alternate between stitching and altering costumes in the shop or running the wardrobe during each performance. When running wardrobe, the costume technician is backstage to assist actors in changing costumes, making sure changes go smoothly, and doing laundry after the show.

The shop takes measurements for actors early in the rehearsal schedule, and once the costumes are completed, actors come in for fittings so the shop can make necessary adjustments. There's a challenge in making sure the costumes are true the character, while still keeping the actor comfortable with how they look and feel.

"There's a moment when an actor puts on a finished costume on for the first time, and you can see that they feel like the character," William said. "That is one of my favorite moments to see. It's just makes us think 'Oh yeah, we did good.'"

For William, finding his way to a career in costumes wasn't quite as straightforward as it



was for Tiffany. William attended the University of Tennessee as a landscape design major but volunteered in the costume shop at the professional theater on campus, the Clarence Brown Theatre. Here, he discovered his love for costumes and went on to earn a Master's degree in costume technology.

Amanda studied criminal justice briefly before taking a gap year, and enrolled at the University of Rhode Island as an undeclared major. After taking a costume history class as an elective, she decided to major in costume technology. First hired at Trinity Rep in 2006, some of Amanda's favorite shows to craft for include 2018's *black odyssey* and 2015's *The Hunchback of Seville*.

"*black odyssey* had a lot of varied costumes that spanned time and space, and *The Hunchback of Seville* required a lot of trick things," Amanda noted. "There was a lot of comedy in that show, like with a tassel on a codpiece, or a jumpsuit for Christopher Columbus that needed a quick change with a zipper that was kind of a nightmare."

Over the past several years, the costume shop has worked on becoming more inclusive of different body shapes and hair types. Theater has a troubled history in terms of including actors

who are not white, able-bodied, or thin, so Trinity Rep has been working to combat these prejudices. One injustice is how Black hair has been treated on stage. And Tiffany makes sure to ask actors of all ethnicities if they feel comfortable wearing a wig or cutting their hair for a role.

"A lot of like actresses of color have been told that they had to change their hair, or that they've been told that part of them isn't important and doesn't matter," Tiffany said. "There are people who are like 'I'm not going to fit a wig for a Black woman, it's too much work, their hair is too unruly.' So many people of color have been shunned from this industry by people like that, and I want to be the opposite of that. I want to be their champion."

The shop also asks actors if they're ok with their measurements being read aloud, or if they have a history of body dysmorphia or eating disorders that the team should be aware of.

"When I was first in this business, people would get weighed monthly to make sure they didn't gain weight," Amanda said. "And if they did,



they or didn't fit their initial measurement, they were really shamed. It's still really common in the industry. But nobody's body is a problem, because everybody's body is different. Everybody's has their own things that they're insecure about, and we fit without judgement."

The balance of making sure directors, designers, actors, and audiences are happy with how costumes look can be challenging, but for the costume shop staff, the end result is all worth it.

"One of my favorite things is when a costume gets an audience reaction," Amanda said. "I love it when like a quick change gets an applause. I really love the magic of it all, and how these costumes help tell a story." ■

**FROM LEFT TO RIGHT:** The Costume Shop crew stars William Young, Alyssa Karnes, Lizzy Pegler, Tiffany Zellner with her dog Gizmo, Xochi Cartland & Amanda Downing Carney.



## A preview of this year's community conversation

As a part of Trinity Rep's community engagement programming, each year, we hold a special event called America Too, where we facilitate a discussion about current events with our community, often using theater and speech as our medium. This year, on May 31, America Too will ask our community about "service" in their life — and whatever that entails: whether through military service, service as an educator, our healthcare workers, those in public service, domestic workers, etc. Read on to check out some FAQs about this year's America Too.

### What exactly is America Too?

America Too is a community conversation reflecting on the times and events we're all living through but honing in on how these big challenges impact local communities in the smallest state. Different topics have emerged each year, from housing to health to education. Community members can share their stories about the topic or anonymously share their experience so a local actor can present it as a monologue or scene. Director of Community Engagement Michelle Cruz explains below why Trinity Rep offers this option since many people have stories they want to share but aren't ready to tell them directly quite yet.



### What was America Too like in the past?

The first iteration of America Too was the Every 28 Hours Project in 2015. A response to the killing of Michael Brown, a Black man in Ferguson, Missouri, by a white police officer, America Too, was developed as a way to discuss current issues through a local lens. Company member Joe Wilson, Jr. went to Ferguson around that time and asked what the company could do to address violence and systemic racism in Providence.

"The first America Too was a theatrical response to what so many people were feeling on the topic of police brutality happening, and

# America Too: It's Our Service

our community wants to speak on this topic, their way," Michelle said. "We had folks from the community, community actors, and musicians as well share in this reflective and responsive movement bubbling in the city."

Since then, America Too has evolved. Initially, America Too was held over two sessions, each on a different day. Each session was a different event, though, so Michelle decided to consolidate America Too so all events for each year would be held on one day. There's also been a broaden-

series. Local artists also created street art near Trinity Rep for America Too, and many of it is still up outside the theater as a way to culminate the series with live public art from two of our artists, AGONZA and Kendel Joseph, who painted John Lewis and a portrait of Joe Wilson, Jr. which were displayed in our main windows.

"Previously, we used to have food trucks and musicians and things like that, and we'd still want to have that out on Adrian Hall Way," Michelle said. "We are looking to still have our indoor theater portion and bring us outdoors as well, especially if you aren't totally comfortable with indoor events yet."



ing of topics discussed:

Past America Too topics include "Just Like Us" (which looked at the impact of the repeal of DACA (Deferred Action for Childhood Arrivals)) in 2017, "Providence's Housing Crisis" in 2018, and "It's Our Health" in 2019.

There was no America Too in 2020 due to the COVID-19 pandemic, but in 2021 America Too shifted to an online format. Each month, panels would discuss a past America Too topic on a Zoom call for an hour, and it would be posted online as part of the America Too: Reckoning and Resilience

### What Is America Too: It's Our Service?

This year, Michelle hopes to return to in-person America Too, this time with a new topic called "It's Our Service."

"It was a new topic during the pandemic and the 2021 America Too series, stemming from our work with our veterans," Michelle said. "But we kept thinking about how there's a lot of different types of service, thinking how back at the beginning of the pandemic, with those

working in grocery stores and teachers and medical professionals really risking a lot being considered essential workers. So, we're focusing on those who kept going in those roles during the pandemic. We're asking what is truly happening with these folks in the community and sacrifices do they have to make that some of us might not even be aware of?"

### Who will be there?

Michelle has already begun interviewing community members — from military veterans and doctors to community activists and grocery store employees — about their experiences before and during the pandemic. Trinity Rep is also partnering with several local organizations to get more service workers involved. At the time of writing, we've confirmed the Clemente Veterans Initiative, the Mental Health Association of Rhode Island (MHARI), and the Providence Community Health Centers.

"May is Mental Health Awareness Month, so this will be a good time to have [MHARI] with us again," Michelle said. "The Providence Clemente Veterans Initiative worked with us before with the Veterans Voices event in November and have been a wonderful addition to the Trinity Rep community for some time with the Humanities class led by Dr. Mark Santow. The Providence Community Health Centers are a group of health centers in Providence that serve about 60,000 patients collectively. What's really cool about them is that they're super centered into the neighborhood they're located



in and really cater to the needs of that particular neighborhood. So we're talking to both healthcare workers and willing patients to see what's been happening there throughout the pandemic."

We don't know which specific actors will be at the event, but Michelle noted that they'd be partaking in service, too, if they read anonymous stories aloud. We'll be doing an open call closer to the May 31st event as we cast actors to fit the shared stories in monologues and one-minute plays.

"Using your creative talent to help bring voice to someone else who feels like they can't do it is also a gift to share in this space," Michelle

reflected.

And of course, you too can participate! Service is a broad term and can apply to nearly anything that involves helping others. Read on to learn how.

### How will America Too be different this year?

We hope that this year's America Too will be held in person in the Dowling Theater or outdoors, but we will move it online if needed. But more importantly, Michelle thinks the pandemic and the topic of service might resonate with people in a different way.

"I'm really curious to see who will participate and how they will participate," Michelle said. "I wonder how different stories will find themselves in this work, especially as we move through different stages of the pandemic. We try to pick topics that reflect experiences we all live through together, but I think this moment is going to resonate with people differently. Michelle said, "I hope there's extra empathy for all of these stories, with a room of folks listening. I hope we can open up our arms more, and open up our hearts more during this time and have a gained perspective, understanding, and a closer bond with our fellow neighbor."



### How do I get involved?

America Too is free to attend, and more information will be available later this spring at [TrinityRep.com](http://TrinityRep.com). If you would like to participate as an artist or speaker, or share your story anonymously so someone can perform it, email Michelle at [mcruz@trinityrep.com](mailto:mcruz@trinityrep.com) by May 1. ■

**Past America Too events:** From left, *company member Joe Wilson, Jr. with drummers at 2019's America Too: It's Our Health; performers at America Too: Providence's Housing Crisis in 2018; performers at America Too: Every 28 Hours Project Revisited in 2016; Rebecca Noon, Joe Wilson, Jr. & RI Latino Arts Executive Director Marta V. Martinez at 2017's America Too: Just Like Us.*

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# Young Actors Shine in YASI

**The Young Actors Summer Institute (YASI) is open for enrollment!** Teaching all aspects of theater arts since 2005, YASI offers grades K-12 a variety of summer camps classes online and in-person, taught by Trinity Rep company members and educators. Past camps include YASI Move, focusing on movement and dance in theater; YASI Shakes, where high school students perform a full-length Shakespeare play; and YASI One Acts, where students prepare a one-act play. Read these student testimonials to learn more about why YASI is so special.

us with skills that would further develop our abilities as thespians. The interns and other staff guided us through our scenes, helping us find the motivation for our characters and giving us tips to further flesh out our monologues and interactions with other actors.

"One favorite aspects of theater is the sense of community among cast and crew. Working together to put on the best production we can and the excitement and anxiety that comes right before the first curtain is a unifying experience. The YASI program brought young actors together from all over New England: these teens were remarkably brilliant, and I cherish the bonds we formed throughout the program as well as the friends I still have and work with.

arts in a long time. Walking into the building you are immediately welcomed with playful energy. The environment was a safe space for learning, exploring self, making friends, and having fun.

"In YASI Move, we started with learning contact dance, which is a form of modern dance based on connection (contact) with others. It is genius to start with this dance as it sets up the opportunity to develop a strong foundation to make friends on the first day. It was also a full day of exploring different ways to use your body and work with others. The second day was about clowning which was fun and lighthearted. You get to be the little kid version of yourself before you ever heard the word 'no'. Clowning involved running away from an imaginary shark, screaming at the floor, and singing to a random object. It had games like duels and introductions. With a fun teacher and a class going crazy, it is a day full of fun and letting go.

"The third day was musical theater, where you learn a dance from a musical production. The instructor, Taavon Gamble, created a safe learning environment and detailed instructions to learn a



**Damon Drury**, YASI One Acts 2021 student and Youth Company member

"Getting to participate in YASI One Acts during the summer of 2021 was a wonderful experience. I had the privilege of working with Brown/Trinity Rep MFA directing student Aileen Wen McGroddy, who helped our group put on a play in only seven days. The staff at YASI were great to work with and were very supportive when it came to helping us memorize our lines and nailing the blocking. Aileen led us in an exploration of physical theater and teamwork through engaging exercises that helped us develop our characters in unique ways. She told us about her experience as a professional actor/director and exposed us to different styles of physical acting.

"We held workshops where we explored the 'walk' of our characters as well as connecting the attitude and experiences of our characters with songs. These techniques allowed us to view performance in a way we hadn't before, providing

"Putting on a show in a week is no easy feat, but with the guidance of the amazing staff of YASI and Aileen's direction, we presented a performance at the end of the week that we were all proud to be a part of. I would suggest the YASI program to any teen in Rhode Island who is interested in theater. If you want the opportunity to engage with challenging material, work with professional actors and directors, and be surrounded by like-minded creative youth, then YASI is the program for you!"

**Lola Brosco**, YASI Move and YASI One Acts 2020 student and Youth Company member

"In the summer of 2020, I attended two one-week youth camps at Trinity Rep — YASI Move and YASI One Acts. These were my first experiences with Trinity Rep's education programs, and they were the best experiences I had in the

dance. The following day was Afro dance, which involves rhythmic body movements combined with music. We danced across the floor and learned a combination with a wide range of dance moves. The week ended with tap dancing in the morning and a showcase at the end of the day for our families and friends. During the week, there was no pressure to learn anything you didn't want to and the staff were very welcoming, interactive, and engaging!"

To learn more about this year's YASI classes, visit [trinityrep.com/yasi](http://trinityrep.com/yasi). ■

**PICTURED ABOVE CLOCKWISE FROM TOP LEFT:** YASI 2021 students in YASI Players; with resident company member and YASI educator Taavon Gamble in YASI Move; and preparing a scene in the One Acts course.

PHOTOS BY MARISA LENARDSON

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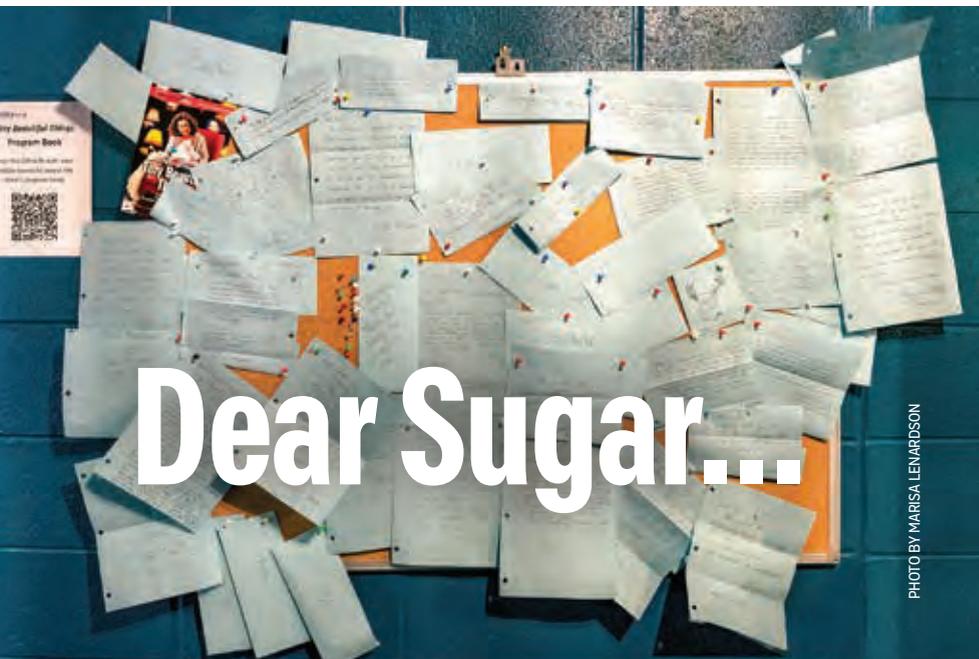
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# Dear Sugar...

PHOTO BY MARISA LEVARDSON

## Audiences Reflect on *Tiny Beautiful Things*

During the run of Trinity Rep's production this past winter of *Tiny Beautiful Things*, we asked guests to write a letter to "someone who needs to hear from you." Here's a selection of some of the responses people wrote, whether to someone in their life, Trinity Rep, or even to the anonymous advice columnist "Sugar."

### Dear Sugar,

Today, I turned 60. It's nice to feel like after so many years well lived that I believe I have figured a few things out. Life is a gift. I am blessed. Here's my question: Can I please have more?

Love,  
Happy to be me  
P.S. Love your column

### Dear Ms. Zorski,

Thank you for giving me my first chances to be on stage. Since your theater class, I've always found power and beauty in theater performances, and the joy of being part of something bigger.

### To anyone who needs to hear this,

Have grace with yourself and others. Acknowledge that we're living through an incredibly challenging time and that most people are trying their best to get through. Again, be patient (again, include yourself in that patience!). Practice kindness, whatever that means to you. You're worth it. Take time to practice self-care. Schedule time to read a book with a cup of tea, got get a massage or a mani-pedi, take some time alone to play some video games — whatever rejuvenates your soul, do it. If it feels good, do it! Write one of

these letters because it feels good! Be brave! Take care of one another. Give someone a (safe) hug. Just that moment of human touch and connection can be deeply rejuvenating after two years with very little of it. If you need a hug, come find me! They're free! Have grace, practice kindness, and take care of yourself. It goes a long way...

### Dear Trinity Rep,

My pandemic ended today with my first play since March 2020. I didn't realize what an important emotional outlet the theater is for me. Thanks for always delivering a meaningful performance and never leaving me with a dry eye.

Sincerely,  
Someone who used to prefer musicals

### Dear Trinity Rep,

This play really touched me, especially the father who lost his son. My wife died of pancreatic

cancer three years ago today. I found it quite helpful.

### Dear Sugar,

Thank you for a night of reflection of who and what we really are. I laughed, cried, and soul searched!

Love,  
Thankful audience

### To the cast,

This play means so much to me. It hit so close to home that it moved me. Thank you for being part of my world!

Welcome back. Thanks for having the courage to love.

### Dear Trinity,

Welcome back to all of us. Break a leg! Missed you all over the past very long and frightening two years. May all closest to our hearts stay safe and healthy. Life is beautiful. Much love to all, from a decades-long subscriber and loyal fan.

### Dear Sugar,

Isn't it wonderful to learn forgiveness, acceptance, and learning to breathe a sigh of new breath, new light, new life? This play touched my every being and helped realize how far I've come.

Signed,  
A beautiful day in a tiny theater in a beautiful state of all things.

### Dear Trinity Rep,

A touching, exquisite series of lessons about life. Thank you all for this generous gift. It is incredible and gorgeous and so appreciated. Love and more great art!

### Dear Trinity Rep,

What a beautiful gift we have with our RI public school nurses! Thank you for keeping us safe and healthy! ■



Angela Brazil, as Sugar, showers her co-cast members with letters — from left, Stephen Berenson, Brian McEleney, Marcel Mascaró, Jenna Lea Scott & Phyllis Kay in Trinity Rep's production of *Tiny Beautiful Things*, directed by Curt Columbus.

PHOTO BY MARK TUREK



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PICTURED LEFT TO RIGHT: REBECCA GIBEL, JUDE SANDY & STEPHEN BERENSON IN TRINITY REP'S *LITTLE SHOP OF HORRORS*, 2018. PHOTO BY MARK TUREK



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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](http://www.trinityrep.com/antiracism). 

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



*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/give](https://TrinityRep.com/give). You can also give through your  
IRA Rollover or charitable trust. Contact us with any questions.*

# The Arts Create Jobs, And Not Just for Artists



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

## The arts are an important part of the Rhode Island economy.

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

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

## Here's where we come in.



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

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

**Support the Arts!**  
[www.arts.ri.gov](http://www.arts.ri.gov)

# The Perfect Prologue to a Performance

Trinity Rep provides more than just top-notch theater — we pride ourselves as a public square for education and community engagement. That's why it's so exciting to reintroduce our audiences to Prologues, but this time, **they'll be online so you can watch at any time at [trinityrep.com/prologues](http://trinityrep.com/prologues).**

A Prologue is a spoiler-free discussion about the production. It's designed to give the audience context regarding the play itself, the production process, and the artists that put it together here at Trinity Rep. What's more, the entire experience is included free with your ticket. Please note that this year's prologues are online and not in-person.

"Prologues are a great way to get a sneak peek into the playmaking process," Director of Community Engagement Michelle Cruz said. "We strive to build more of the public square sentiment as we take a deeper dive into what you are about to see."

Trinity Rep first held Prologues in-person, one hour before shows started, beginning in 2017. We continued to do so through the last live show at Trinity Rep before the theater closed early in the pandemic. *Tiny Beautiful Things* was the first show to include Prologues since then, but beginning with August Wilson's *Gem of the Ocean*, you can watch Prologues online before or after the show.

Michelle emphasized how especially now, we should consider how Prologues tie into community and current events. "One of my favorite parts

of our Prologues is the community connection to our plays: What does this mean for this production? Why here? Why now? Why this particular story at this particular moment?" Michelle said. "For example, during the Prologues for *Radio Golf* in winter 2020, we were able to tie in the story of the Cape Verdean matriarch of the Alves family in the now-gentrified Fox Point neighborhood and find the parallels to the Hill District and Aunt Esther [the recurring Pittsburgh location and character in August Wilson's American Century Cycle plays]. We've had some pretty interesting conversations about the themes of our plays, whether from *The Prince of Providence* and the legacy [Providence Mayor Buddy] Cianci left our capital city or even what it means to the "minority hire" as discussed in *Fade*. People really open up in this intimate setting and it sets an interesting tone before they settle into their seats for each production."

If you ever wanted to learn about the playwright's life, how an actor prepared to play a character, or how Trinity Rep's team put together the production's technical aspects, taking in a virtual Prologue could be a great experience for you! To listen to the Prologue for the show you'll see today, visit [trinityrep.com/prologues](http://trinityrep.com/prologues).

## Closing Night Talkback

The final performance has a special energy. It's the last time the production will ever be seen, and the artists and audiences can start reflecting on the totality of the experience. Following the final performance of every show, we invite audiences who've come to the production at any point in the run to join the cast in a 20-minute post-show conversation. What better way to celebrate a successful run and look forward to what's next?

Because Closing Night occurs after the performance, the times are dependent on each show's running time. **Please check the running time once the show has opened or contact the ticket office for confirmation at (401) 351-4242 or [tickets@trinityrep.com](mailto:tickets@trinityrep.com).**



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## Give back to your community — be a Volunteer Usher!

Trinity Rep is grateful to its 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. We couldn't do it without them, and ushering is the easiest way to give back while seeing Trinity Rep's shows. Ushers also get a complimentary seat at the performance when they volunteer, space permitting. To learn more, please email Suzanne Tidwell, house services manager, at [stidwell@trinityrep.com](mailto:stidwell@trinityrep.com). Or leave a message at (401) 453-9200 and include your name, phone number, and email address.

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and its audience for helping  
our communities to thrive.



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to learn more.

MAGGIE MASON & BRIAN McELENEY,  
A CHRISTMAS CAROL, 2016  
PHOTO BY MARK TUREK

# tickets, times & dates

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### Sueño • April 7 – May 8, 2022

SUNDAY	MONDAY	TUESDAY	WED.	THURS.	FRIDAY	SATURDAY
APRIL 3	4	5	6	7 <b>PWYW</b> PR 7:30 PM	8 <b>PR</b> 7:30 PM	9 <b>PR</b> 7:30 PM
10 <b>OC</b> PR 2 PM	11	12 <b>PR</b> 7:30 PM	13 <b>ON</b> 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 <b>SF</b> 7:30 PM	28 7:30 PM	29 7:30 PM	30 2 PM 7:30 PM
MAY 12 PM 7:30 PM	2	3	4 <b>OC</b> 2 PM <b>OC</b> 7:30 PM	5 <b>OC</b> 7:30 PM	6 <b>OC</b> 7:30 PM	7 <b>OC</b> 2 PM <b>OC</b> 7:30 PM
8 <b>OC</b> 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 <b>PWYW</b> PR 7:30 PM	20 <b>PR</b> 7:30 PM	21 <b>PR</b> 7:30 PM
22 <b>OC</b> PR 2 PM	23	24 <b>PR</b> 7:30 PM	25 <b>ON</b> 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 <b>SF</b> 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 <b>OC</b> 2 PM <b>OC</b> 7:30 PM	16 <b>OC</b> 7:30 PM	17 <b>OC</b> 7:30 PM	18 <b>OC</b> 2 PM <b>OC</b> 7:30 PM
19 <b>OC</b> 2 PM	20	21	22	23	24	25

#### KEY TO CALENDARS

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

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The Arthur P. Solomon & Sally E. Lapidés  
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 Resident Designer ..... Eugene Lee  
 Resident Artists ..... Marta V. Martínez, 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  
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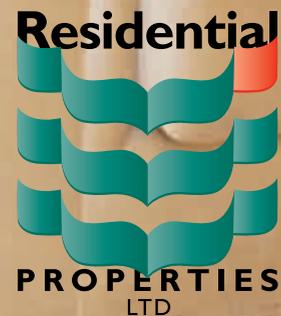
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