

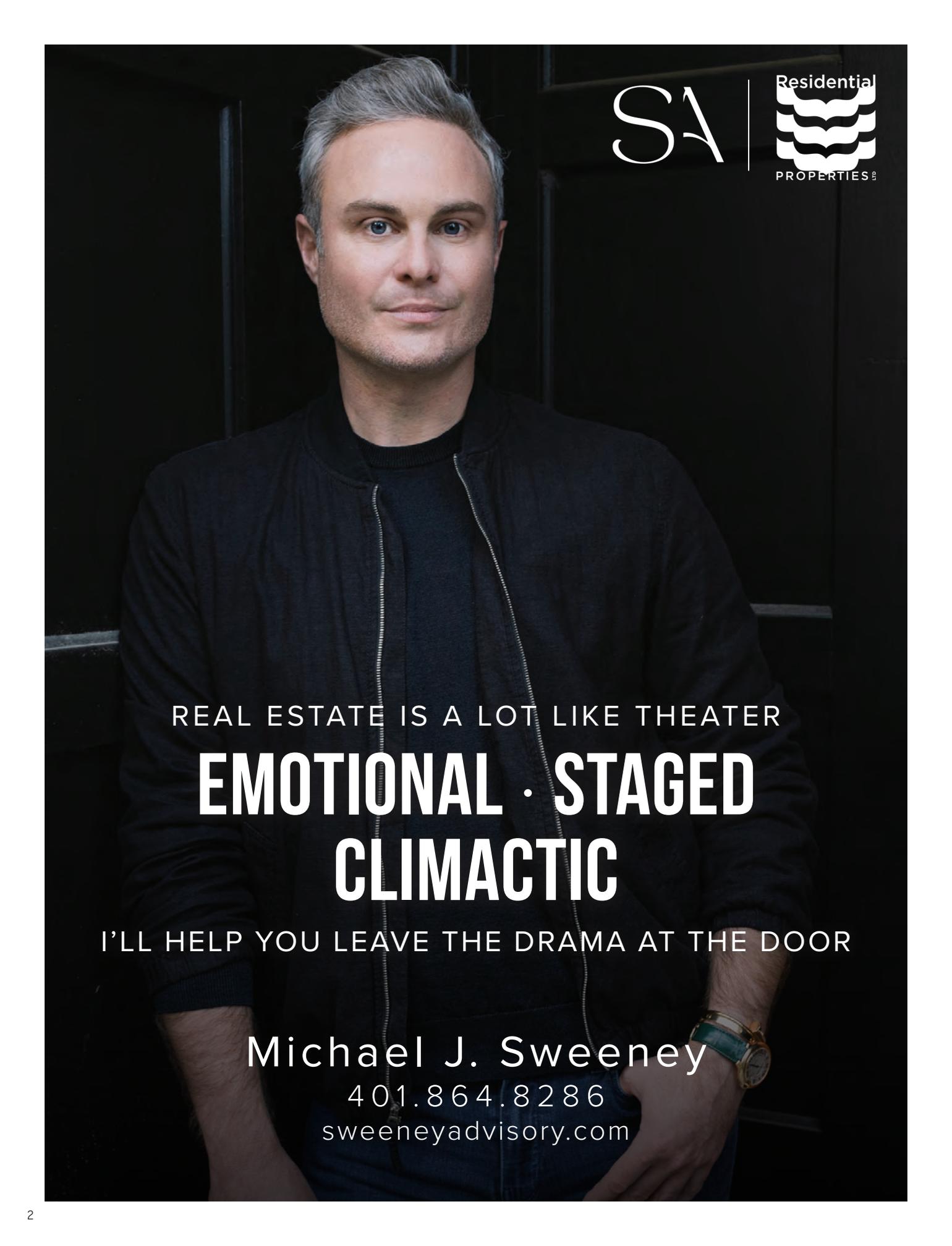


THE INFERIOR SEX

BY Jacqueline E. Lawton

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THE INFERIOR SEX

BY JACQUELINE E. LAWTON

2022–23 Season at
the Lederer Theater Center
under the direction of

Curt Columbus
Artistic Director

Kate Liberman
Executive Director

THE ARTISTIC TEAM

Directed by **Tatyana-Marie Carlo**‡
Assistant Directed by **Alexis Elisa Macedo**
Movement Design by **Shura Baryshnikov***
Set Design by **Sara Brown**
Costume Design by **Amanda Downing Carney**
Lighting Design by **Erica Lauren Maholmes**
Sound Design by **Stefanie M. Senior**
Projection Design by **Stefania Bulbarella**
Dramaturgy by **Jules Odendahl-James**
Production Stage Managed by **Anaïs Bustos***

Photographs produced in collaboration with **The Vanta Guild**,
a collective of Black photographers based in Rhode Island.

WORLD PREMIERE

March 16 — April 16, 2023
in the Sarah and Joseph Dowling, Jr. Theater

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. The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA 829 of the IATSE.

Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for nonprofit theater, an Associate Member of the National New Play Network, and a Public Works Affiliate.



PLEASE SILENCE YOUR CELL PHONE and refrain from using it during the performance. Phone calls are limited to outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

THE CAST

Sandra Rachel Dulude*
Joan Rachael Warren*‡
Gwen Geri-Nikole Love*
Connie Angelique M. C-Dina
Vera Anne Scurria*‡
Madeleine Madeleine Russell*+
Penny Madeleine Barker*
Alice Shura Baryshnikov*
Shirley Chisholm Jackie Davis*‡

UNDERSTUDIES: Nina Giselle, Daraja Hinds, Charlotte Kinder,
Kelly Roberston

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

* Member of Actors' Equity Association, the union of professional actors and stage managers
‡ Trinity Rep Artistic Company member
+ Brown/Trinity Rep MFA Student

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Trinity Rep gratefully acknowledges the past support of the B.B. Lederer Sons Foundation, the State of Rhode Island, and the City of Providence.



ON THE COVER: MADDIE ULEVICH AND GIA YARN PHOTOGRAPHED BY MARISA LENARDSON
COSTUME BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

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DEAR FRIENDS

FROM THE ARTISTIC DIRECTOR



DEAR FRIENDS,

Welcome to Trinity Rep's production of Jacqueline E. Lawton's delightful new play, *The Inferior Sex*. Lawton sets her thoughtful comedy-drama at a midtown

Manhattan women's fashion magazine during the height of one of the most turbulent periods in contemporary American history: the early 1970s. While much of the play itself focuses on the lives of individual women, I think it is important to remind ourselves of the particulars of this historical moment as background for this theatrical event.

Lawton's story opens in January of 1972. The Equal Rights Amendment (ERA) would finally pass the Senate in March of that year, having been approved by the House of Representatives in the fall of 1971. An amendment to the United States constitution, the ERA promised equal rights to women that were already afforded to men. While the legislation had broad support from both parties in Washington, it needed at least 38 states to ratify the vote to go into effect. Simply

passing the measure alone was seen as a great accomplishment for women. Unfortunately, the ERA would languish and die in the states ratification process over the course of the next decade.

1972 was also an election year, and it was on January 25 that Shirley Chisholm announced her candidacy for president of the United States. Chisholm had already set an important first, as the first Black woman to be elected to Congress in 1968. She was a compelling speaker, a strong campaigner, and she had already scored substantial successes representing her district in Congress. Chisholm made history in that run for the nation's highest office, and Americans took notice of her campaign, even if it was unsuccessful. (Five decades later, we are still waiting for that particular office to be occupied by a woman...)

Another major event took place in January of that eventful year, in the offices of the Committee to Re-elect the President, Richard M. Nixon. It was then and there that G. Gordon Liddy hatched the plan to wiretap the offices of the Democratic Party in order to gain information to discredit Democratic candidates. By June of 1972, five men had been arrested for breaking into the DNC offices, and a grand jury convened by that September. Nixon would go

on to win re-election the same month, but the course of his administration was forever altered.

These are only a few of the historic forces that form the backdrop of Lawton's world. And yet, you might ask why she has chosen to set the play in the offices of a fashion magazine. I would argue that this is the stroke of artistic genius in the writing; what is "fashion" but that which reflects the currents of the time? Fashion, a traditional outlet for women, is also being used a framework through which other struggles are manifested and unpacked. It is this glamorous and light touch that the playwright employs that allows us to contemplate the weightier issues that these women face.

It is also noteworthy that director and resident company member Tatyana-Marie Carlo has assembled a production team consisting almost entirely of women for this show. I can't wait for you to see what they have created. So welcome to the offices of *Caposhi Rev*, a women's magazine, a women's world, and home to Jacqueline E. Lawton's *The Inferior Sex*. I look forward to seeing you at the theater.



— Curt Columbus, Artistic Director

FROM THE EXECUTIVE DIRECTOR



DEAR FRIENDS,

I am thrilled we are bringing Jacqueline Lawton's *The Inferior Sex* to life for all of you. This play, staged with a cast of all women and envisioned by an all-female design

team, reflects upon the transformational events occurring more than 50 years ago in 1972 America.

Through the lens of the employees at a fictional women's fashion magazine, *Caposhi Rev*, Jacqueline has us considering the Civil Rights Movement, second wave feminism, right politics, radicalism, sexual liberation, the counterculture, and the backlash. When I was in college, one of my favorite non-theater courses was called "America in the 1960s." I had an extraordinary experience collecting oral

histories from my family members, especially from my grandmother who worked as a part of an underground network helping women access safe abortions. 1972 was pulsing with energy, so much of which is captured by the women on stage in this production. Their evolving world forces a shift in perspective about *everything*, even questions related to what models should wear for *haute couture* photo shoots.

I believe that we, in 2020s America, easily associate with the experience of these women living through history-making events. Haven't we done so (a few times over) in recent years? These experiences, whether that be living through a pandemic, an insurrection, George Floyd's murder, or the overturning of *Roe v. Wade*, impact how we see the world now, including what magazines we read, or even what we choose to wear.

Remarkably (or not), questions considered by the women in this play seem ever-present in 2023. 1972 was on the heels of revolution, and

in 2023 we continue to experience that societal evolution.

As a female executive in my own right, I could not be more proud of what the women at *Caposhi Rev* accomplish. I see them as friends and colleagues. It's an honor to have them here at Trinity Rep and for you to hear to their story. Enjoy the show! And pick up a fashion magazine on your next shopping trip, to determine for yourself how far we may have come since 1972.



— Katie Liberman, Executive Director

UNBOUGHT AND UNBOSSSED: HOW SHIRLEY CHISHOLM PAVED THE WAY

By Laura Weick



In *The Inferior Sex*, Caposhi Rev's cover star is "Shirley Chisholm, candidate and trendsetter." But beyond that, the real-life Chisholm was a trailblazer: the first Black woman elected to Congress, the first Black person to run for president in a major party primary, and active in politics and education throughout her life. Her work continues to inspire women half a century later.

Chisholm was born Shirley Anita St. Hill in Brooklyn, New York, to Guyanese and Bajan parents who had immigrated to the U.S. Chisholm and her two sisters went to live with their grandmother in Barbados for several years. She would later credit her grandmother for teaching her "strength, dignity, and love." She also attributed her passion for social justice to her father, a dedicated supporter of trade unions and Jamaican activist Marcus Garvey.

At nine years old, Chisholm and her sisters reunited with their parents in Brooklyn. She graduated *cum laude* from Brooklyn College with a degree in sociology. Her dedication to community change led her to a career in early childhood education. Chisholm earned her Master's degree at Columbia University's Teachers Colleges, served as director of several daycares, and was a consultant for the Division of Day Care in the New York Office of Children and Family Services. Although she and her husband, Conrad O. Chisholm, never had children of their own, Chisholm continued to advocate for youth throughout her life.

Chisholm volunteered with local political organizations as a community organizer and

activist. Most notably, she campaigned in favor of Brooklyn's first Black judge, and was a member of the League of Women Voters, the Brooklyn Democratic Clubs, and the Unity Democratic Club. However, she often found herself disenfranchised as a Black, female, first-generation American in these groups, particularly those that were predominately white and/or male. Chisholm did not feel that wealthy white politicians made the best decisions for their majority Black, working-class constituents.

Chisholm once said, "If they don't give you a seat at the table, bring a folding chair." After years of activism in politics and child welfare, Chisholm ran for a seat in the New York General Assembly. While Chisholm faced resistance during the Democratic primary due to her race and gender, she ultimately prevailed, defeating her general election opponents in a landslide. As an assemblywoman from 1965 through 1968, Chisholm advocated for legislation that would extend unemployment benefits to domestic workers, argued against New York's literacy test only allowing English, and pushed for more Black representation in the Assembly's key committees.

In 1968, Chisholm ran for a seat in the U.S. House of Representatives representing New York's newly redrawn 12th Congressional District. Running under the campaign slogan "Unbought and unbossed," Chisholm won in an upset against Civil Rights activist James Farmer, becoming the first Black woman to ever serve in Congress. In Congress, Chisholm worked to expand the country's food assistance program, spearheaded the creation of federal support for women and children, sponsored a bill to fund childcare services (that was ultimately vetoed by President Richard Nixon), and served on the Veterans' Affairs and Education and Labor Committees. Chisholm was also a founding member of the Congressional Black Caucus and the National Women's Political Caucus. She made it a point to hire mostly women on her staff; about half of them were also Black.

Chisholm had only served in the House for three years before launching her 1972 presidential campaign. With this, she became the first African-American to run for a major party's nomination, although she famously noted, "I am not the candidate of Black America, although I am Black and proud. I am not the candidate of the women's movement of this country, although I am a woman and equally proud of that. I am the candidate of the people, and my presence before you symbolizes a new era in American political history."

Chisholm struggled to have her campaign

taken seriously by the political establishment. Due to prejudice toward Black women commonly described today as "misogynoir," many white men, white women, and men of color refused to support her, not believing she could drum up enough mainstream support, due to her sex or race (or both). Chisholm's campaign also contended with difficulties in fundraising, balancing her congressional duties, and a lack of press interest. The media covered Chisholm as a symbol instead of a candidate, much to her chagrin, and she had to sue in order to participate in even one television debate.

While Chisholm only garnered 152 of the delegates' votes (or about 10% total), her campaign was still a milestone. Chisholm earned far more votes from delegates than analysts had expected, even if it wasn't enough to defeat George Wallace, who would lose to Richard Nixon in the general election. Chisholm became the first candidate to ever be endorsed by the National Organization for Women. And she'd continue her work in public service, remaining in Congress until her 1983 retirement. Chisholm spent her later years teaching, co-founding the National Political Congress of Black Women, and advocating for progressive causes and campaigns. In 1993, President Bill Clinton nominated Chisholm to be the U.S. Ambassador to Jamaica, but she declined, citing her declining health. Chisholm passed away in 2005 after suffering a series of strokes.

Today, U.S. Representative Ayanna Pressley of Massachusetts works out of Chisholm's former D.C. office, having cited her as a lifelong "she-ro." Shirley Chisholm received the Presidential Medal of Freedom posthumously from Barack Obama, America's first Black president. And Kamala Harris, the first woman, Black person, and Asian-American to serve as vice president of the United States, tweeted days before being sworn into office that Chisholm "created a path for me and for so many others."

As noted by the characters in *The Inferior Sex*, Chisholm had a refined sense of style. On the campaign trail, she sported her signature cat-eye glasses, brightly colored suits, and an iconic bouffant. As such, today's politicians take inspiration from this: On her inauguration day, Harris wore a dress and coat that were the same violet hue as Chisholm's candidacy announcement dress. And Representative Barbara Lee of California wore Chisholm's own pearl necklace. She wrote; "Because of Shirley Chisholm, I am. Because of Shirley Chisholm, Vice President Harris is."

PLEASE NOTE

FOLLOW OUR SAFETY PROTOCOLS.

Visit trinityrep.com/health for the most up-to-date information regarding the theater's COVID-19 policies so we can keep everyone safe.

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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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THE PERSONAL, THE POLITICAL, AND THE WOMEN'S LIBERATION MOVEMENT

By Janice Okoomian

Dr. Okoomian is an assistant professor of gender and women's studies at Rhode Island College.

Feminism thrives in times of social upheaval, especially when there are changes in the structures or norms of work, family, education, fertility, marriage, or sex. The Second Wave feminist movement (aka the Women's Liberation Movement) in the United States arose in the context of other social movements of the 1960s: the Civil Rights Movement, the anti-war movement, and the sexual revolution.

By 1972, when *The Inferior Sex* takes place, Women's Lib was in full swing. Women advocated for equal pay and daycare. College students (with the support of women faculty and administrators) demanded that there be women authors in the curriculum as well as special courses in which they could study women's lives and issues; they also demanded an end to gender-based college admissions quotas. In 1970, The Boston Women's Health Book collective printed a newsprint booklet called "Our Bodies, Ourselves," the first health resource by and for women. In Chicago, an underground network called the Janes escorted women seeking abortions to providers; some of the Janes learned to perform abortions themselves. All areas of life and institutions were open to feminist critique and action.

Some individual women broke barriers and advanced the movement publicly — women like Shirley Chisholm, the first Black woman elected to U.S. Congress (in 1968) and to run for president, and Billie Jean King, the tennis star who in 1975 famously defeated Bobby Riggs. But for the most part, the Women's Lib movement did not have official leaders. Instead, there was a proliferation of different groups, ideas, and projects, often organized in nonhierarchical ways and operating by consensus. As in all social movements, there was never complete uniformity of opinion or perspective.

Indeed, there were raging debates among activists about what the priorities of the movement should be and which women the movement was for. The liberal wing of the movement, represented by groups like the National Organization of Women (N.O.W.), argued in favor of women's admission to the professions (law, medicine, and business) and fought discriminatory lending and credit practices in the banking industry. Betty Friedan, one of the founders of N.O.W., had published *The Feminine Mystique* in 1963, a book considered foundational to the rise of feminist consciousness, at least among straight, white, middle-class women. Yet despite its perceived centrality and importance to many women, Friedan's book did not adequately describe the life experience of most Black women and other women of color, queer women, or working-class women. Straight, white, middle-class women all too often assumed that their own experiences and issues were universally shared by all women. Some were distinctly unfriendly to women of color and lesbians; Friedan herself referred to lesbians as "the lavender menace."

Black women argued that there was no single universal women's experience — that their experience as women was shaped as much by race as by gender, and their experience of sexism was shaped by racism. Some chose to stay in affiliation with mainstream groups but to continue to challenge white-centered perspectives of their fellow libbers; others left and formed Black feminist groups specifically devoted to focusing on issues central to Black women's lives, using what we now would call a more intersectional approach. Some lesbian women also left liberal feminist organizations to create their own, more radical groups. These women believed that the goals of Women's Liberation should not merely be to gain equal access to the institutions that they had created under the patriarchy; instead, society and its institutions needed to be completely restructured.

Fashion, beauty, motherhood, and homemaking defined women's public social presence at the time, and activists well understood the tyranny and

misogyny of beauty culture. In 1968 at the Miss American Pageant in Atlantic City, feminist protesters smuggled a banner reading "Women's Liberation" into the hall and, as the winner was announced from the stage, they unfurled their banner from the balcony on live national television. Meanwhile, outside on the boardwalk, more protesters handed out leaflets, crowned a live sheep with a tiara, and threw signs of their oppression like girdles and brassieres, into a "freedom trash can."

A similar revolt took place in publishing. Disgusted with standard-fare women's magazines, a group of women journalists (including Gloria Steinem) founded the feminist magazine *Ms.* in 1971. While the magazine was wildly popular, *Ms.* editors found that advertisers expected them to run "complimentary copy" opposite their ads — for instance, an article about how to apply makeup on the page facing a mascara ad (this demand was only made to women's magazines). In tonight's performance, the journalists of *Caposhi Rev* also want to make their magazine relevant to women's lives. They too struggle with the displeasure of their funders when they break the unwritten rules of gender.

The Second Wave feminist movement accomplished many things, such as bringing attention to domestic violence and sexual harassment, demanding that medical researchers include women and women's health in their studies, recovering women artists like Frida Kahlo from obscurity, and much more. Possibly the most important thing to come out of the movement was the concept that "the personal is political." Much of what oppresses women happens in their individual, personal lives and is thus hard to recognize as oppression. The women's movement helped women recognize that there were larger sexual politics at work. You'll see this principle at work in tonight's performance as the characters grapple with what is happening in their own lives and the world at large. You may even find that, while these battles were being fought 50 years ago, many of them are still relevant right now.



IMAGE CREDITS FROM LEFT PAGE TO RIGHT: O'HALLORAN/LIBRARY OF CONGRESS VIA PINGNEWS; PHOTO BY WARREN K. LEFFLER, COURTESY OF THE LIBRARY OF CONGRESS, REPRODUCTION NUMBER: LC-DIG-PPMCSA-03425

ABOUT POST-SHOW CONVERSATIONS



Trinity Rep's mission is to serve as a public square - a place where our community can come together, engage in conversation about what's onstage, and connect it to current events. We hope to expand upon this mission with our new Post-Show Conversations, where *you*, the audience, lead the conversation.

During Post-Show Conversations, audiences gather together to discuss the play and how it impacted them. Artistic Director Curt Columbus and Director of EDIA Monique Austin offer insights surrounding the play, its selection, and its significance to Trinity Rep.

Post-Show Conversations are held twice during each subscription season production: once online and once in person.

"Our Director of Equity, Diversity, Inclusion, and Anti-Racism Monique Austin and I started these with *Fairview* in the spring of 2022," Artistic Director Curt Columbus said. "The show's ending received very passionate responses, both positive and negative, so we felt it was important to have a community conversation around it. Ultimately, people from all sides showed up to both our in-person and online event, leading to very robust conversations about race, privilege, and the white gaze."

Although these sessions were originally scheduled just for *Fairview*, Curt and Monique decided to continue Post-Show Conversations for the first shows of the 2022-23 Season, *The Inheritance, Parts One and Two*. These were also a success, so Trinity Rep decided to continue these events for all of its productions during the subscription season.

Community discussion events aren't new at Trinity Rep.

Pre-pandemic, we hosted Prologues, or discussions before the show began. And before that, the company hosted conversations after every performance called Talkbacks.

"I think what differentiates Post-Show Conversations from Prologues and other Talkbacks we've done before is that it lets audiences share their opinions on the show without being lectured to about a 'right' way to interpret things," Monique added.

One of Curt's favorite memories from a Post-Show Conversation was during the virtual session for *The Inheritance, Part Two*. That show dealt with the aftermath of the AIDS crisis nearly 30 years after the height of the epidemic. An epidemiologist who worked with HIV/AIDS patients at that time was present at the Post-Show Conversation and brought incredible insight, Curt said.

Post-Show Conversations are free to attend. Curt and Monique hope that these discussions are opportunities to not only hear more from longtime subscribers and patrons, but also first-time visitors from a wide range of backgrounds.

"I think that having both Zoom and in-person options can make it so people who have historically not felt welcome coming to the theater feel comfortable and included," Monique said. "We hope to curate a safe space where audience members can share their opinions and analyses of the shows they see."

For updates on future Post-Show Conversations and other community-focused events, subscribe to our newsletter and follow us on social media at trinityrep.com.



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IT'S 1972. WHAT ELSE IS HAPPENING?

For a lot of people, 1972 is an unforgettable year.

POLITICS AND CIVIL RIGHTS

- The Watergate scandal begins when several supporters of Richard Nixon break into the Watergate Hotel to spy on Democratic opposition. At this point, it is not public knowledge that Nixon or his administration is involved
- Speaking of the president, Richard Nixon wins the presidential election against George McGovern in a landslide victory
- 15 women are in the House of Representatives — only 2.8% overall. Just two of them are women of color — Shirley Chisholm, the first Black woman in Congress, and Patsy Mink, the first Asian-American woman in Congress. Zero women are in the Senate
- The Vietnam War is ongoing, but the United States is withdrawing most of its ground troops
- Racial desegregation busing programs are gaining traction — although due to “white flight” and private school enrollment, these efforts are often futile
- Thousands of African-American activists gather in Gary, Indiana, for the National Black Political Convention
- NASA introduces the Space Shuttle program

ECONOMY

- Gas costs on average about 36 cents a gallon
- The median individual income for a woman is \$2,600
- The median individual income for a man is \$7,450
- The median family income is \$11,120 — or about \$79,279 if adjusted for 2023 inflation
- The median price for a new home is \$27,600 — or about \$196,772 if adjusted for 2023 inflation
- Unemployment is at around 5.2% by the end of 1972

POP CULTURE

- *The Godfather* is the movie of the year — and later becomes Best Picture at the 45th annual Academy Awards
- The most popular TV shows are *All in the Family*, *Sanford and Son*, and *Hawaii Five-O*. 1972 is also the year *M*A*S*H** premieres
- HBO launches as a paid television channel
- You hear songs like “American Pie” by Don McClean, “The Candy Man” by Sammy Davis Jr, “Lean on Me” by Bill Withers, and “Brandy (You’re a Fine Girl)” by Looking Glass on American Top 40 Radio with Casey Kasem
- The Dallas Cowboys win their first Super Bowl in franchise history
- The 1972 Olympics are held in Munich, West Germany — but the games are overshadowed by the Munich massacre terrorist attack

JUST FOR FUN

- The first Popeyes restaurant opens in Arabi, Louisiana
- Snapple and McDonald’s Egg McMuffin are the hot new food items
- The first scientific handheld calculator and dryer sheets are invented
- The life expectancy for men is about 67 years; for women, 75 years
- The most popular name for girls is Jennifer. The most popular name for boys is Michael.
- Dwayne “The Rock” Johnson, Shaquille O’Neil, Gwyneth Paltrow, Eminem, and Ben Affleck are born

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.

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

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

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

FOR YOUR INFORMATION

- **Trinity Repertory Company** 201 Washington St., Providence, RI 02903 • www.TrinityRep.com • info@trinityrep.com
- **Ticket Office & Subscriber Services** (401) 351-4242 • tickets@trinityrep.com • Visit trinityrep.com/ticketoffice for up-to-date hours.
- **Group Sales:** For discounts, call (401)-259-0477.
- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, Mon.–Fri.
- **Health & Safety:** Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- **Our performances begin on time.** Latecomers will be seated at the discretion of House Services and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available for our theaters. Please ask a House Services staff member for assistance.
- **Smoking is not permitted** inside the building.
- **Cameras (including cell phone cameras)** and recording devices are not permitted. Please turn all cell phones to silent mode.
- **Firearms and weapons are not allowed on the premises.** The only persons allowed to carry firearms into our buildings are credentialed local, state, and federal law enforcement officers with proper ID.
- **All bags are subject to search** by security if deemed necessary.
- **Outside food and beverages** are not permitted inside our theaters.
- **Children age five and over** are welcome at performances — age two and over for *A Christmas Carol*. Younger children will not be admitted.
- **Gift Cards:** At www.TrinityRep.com/gift-cards, find the perfect gift! Available in any amount. ■

ROCKIN' RETRO

Bringing 1970s Fashion to the Stage

By Laura Weick

Almost every piece of clothing you see in *The Inferior Sex* is genuine vintage.

We don't mean vintage as in "clothes made today that look like they're from 1972," but most of the show's shirts, pants, skirts, shoes, and purses were actually made and worn in the late '60s or early '70s.

Costume Shop Director Amanda Downing Carney designed the costumes for *The Inferior Sex*. While most Trinity Rep productions set in the past tend to recreate clothing in the style of the era, Amanda instead opted to source actual vintage garments. Her process included finding authentic pieces online through Etsy or specialty shops, as well as by thrifting at local shops. She said that she can often tell if a piece of clothing is genuine or not by its label, silhouette, and fabric.

In 1972, fashion was filled to the brim with a durable new "wonder fabric:" polyester.

"Because of how much from the '70s is polyester, I have so many options to choose from in terms of actual clothes that people wore in 1972 that are still in really good shape, sturdy enough to be worn on stage eight times a week, and washed multiple times a day," Amanda said. "I usually hesitate to use vintage items in shows, but these are near-indestructible fabrics, so it made sense."

In addition to polyester, fashion trends around 1972 included low-cut and wide-flare pants, pantsuits, ponchos, clogs, knits, and platform heels. Subcultures from the late 1960s such as mod and hippie styles carried over into the early 1970s as well. Many pieces featured busy patterns and bright colors.

"I started researching the time period and becoming a self-described amateur historian on 1972 fashion by looking at tons of patterns, advertisements, and photographs from the time so I could see what real people were wearing," Amanda notes. "Then I read the play for lots of clues about who each character is, not just in terms of what the script tells us they're wearing, but in terms of their background and personality. I kept that in mind when designing for each character. Because while they're all in the same office in the same time period, in a lot of ways we do dress dissimilar from each other, especially when you're working somewhere related to fashion."

For example, Alice the photographer is old money, so her wardrobe consists of Ralph Lauren, neck ties, neutral tones, and the like.

Vera is the most mature character, so her fashion sense looks more polished and businesslike.

Penny is a working mom who opts for comfortable yet trendy pantsuits, while Sandra's tastes lean toward pussycat bow blouses and A-line skirts,

reflecting her conservative upbringing.

Food editor Madeleine has a wardrobe that is more girly and colorful, demonstrating her somewhat childish personality, compared to Joan, a practical character more interested in politics than fashion.

Gwen brings effortless style and casual sophistication to the office. And while Connie wears her housekeeping uniform in many scenes, we soon learn that she just might be the most fashion-forward character in the entire show.

Most of *The Inferior Sex* characters change outfits frequently throughout the show. Amanda estimated that on average, most cast members change costumes at least six times in a performance.

Amanda couldn't source time-specific vintage for every character though. For example, Shirley Chisholm is the only character in the play to be based on a real-life historical figure. Shirley's outfits are recreations of some of her iconic looks: one from her campaign announcement, another from her speech at the Democratic National Convention, and finally, one from her concession speech. The costume shop handcrafted a wig to match Shirley's iconic hairstyle and designed custom fabrics identical to patterns Shirley actually wore to sew together her costumes.

"Shirley was such an important, amazing, political figure that I think people don't know enough about," Amanda said. "That was one of the reasons I wanted to work on this show, since it's been super fun to recreate her style."

When designing period pieces, one major challenge includes balancing practicality with accuracy. And for any show, whether modern, period, or fantasy, costumes need to work together with other parts of the production to build the overall aesthetic.

"Everything is so bright, and there were so many patterns, so it's challenging trying to balance each person's look for the stage, especially when all nine cast members are onstage," Amanda noted. "And while it's ultimately orchestrated by the director, Tatyana, the looks need to work with the set and lighting design so as to not overwhelm. And since we have some choreography in the play, we need to make sure these are costumes actors can move in."

Ultimately, recreating historical looks onstage can pose a colorful challenge. History doesn't preserve itself in a complete state. So it's up to the storyteller to piece together what might have been, whether through words, photos, fabric, or design. We wonder if in a few decades, theaters will repurpose the clothes we're wearing right now for what would then be period pieces set in the 2020s!



A WIG FOR SHIRLEY CHISHOLM IN PROGRESS.
WORK BY TIFFANY ZELLNER.

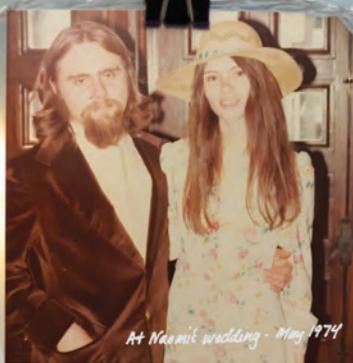


THE REAL DEAL

Did you see an outfit in *The Inferior Sex* and think to yourself, "Did people really wear that back then?" We can guarantee that yes, people really did. And we have photo evidence! Some of our staff members contributed photos of themselves or family members from the early '70s to give you a taste of everyday looks at the time.



DIRECTOR OF EQUITY, DIVERSITY, INCLUSION, AND ANTI-RACISM MONIQUE AUSTIN WITH HER MOTHER IN THE 1970S. PHOTO COURTESY OF MONIQUE AUSTIN.



DIRECTOR OF DEVELOPMENT JENNIFER CANOLE'S PARENTS IN THE 1970S. PHOTO COURTESY OF JENNIFER CANOLE.



PHOTO & VIDEO CONTENT MANAGER MARISA LENARDSON'S FAMILY IN THE 1970S. PHOTO COURTESY OF MARISA LENARDSON.



INTERIM DIRECTOR OF FINANCE AND ADMINISTRATION MICHAEL BARKER'S PARENTS ON THEIR WEDDING DAY IN THE 1974. PHOTO COURTESY OF MICHAEL BARKER.



TEACHING ARTIST LINDA SUTHERLAND IN 1971. PHOTO COURTESY OF LINDA SUTHERLAND.



ACTOR ANGELIQUE M. C-DINA'S MOTHER AS A YOUNG WOMAN IN THE 1970S. PHOTO COURTESY OF ANGELIQUE M. C-DINA.



BROWN/TRINITY REP PRODUCTION MANAGER ANNE HARRIGAN'S FAMILY IN THE 1970S. PHOTO COURTESY OF ANNE HARRIGAN.



FINANCE COORDINATOR BECKY HAINES IN 1970. PHOTO COURTESY OF BECKY HAINES.



BROWN/TRINITY REP CREATIVE PRODUCER MELISSA KIEVMAN'S 3RD BIRTHDAY PARTY IN 1974. PHOTO COURTESY OF MELISSA KIEVMAN.

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

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



As spring rapidly approaches, it brings a great sense of anticipation for not only warmer temperatures, but longer days, and the anticipation of change.

This is an exciting time at Trinity Rep, as we are deep in preparation for our next season and pressing forward with our EDIA efforts. Regarding play selection, I'm one of many members of an amazing team that meets to suggest and review options for the upcoming season. The team is led by Curt and composed of members of the acting company, staff, and senior managers. Each week, we read and discuss the plays, how they would fit at Trinity Rep, and how they would forward our mission of inclusion and equity.

As we strive to provide programming and education for our community, we also continue to explore ways to engage with our audience. We will continue with our Post-Show Conversations series to allow patrons to engage in conversations about *The Inferior Sex*. You can read more about these on page 8. Please check our website and social media for more information on upcoming dates, and ways to engage with us.

As always, thank you for your continued support. Should you have any suggestions, feedback, or questions, reach out directly at MAustin@trinityrep.com

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THE ARTISTIC TEAM

JACQUELINE E. LAWTON *she/her* **Playwright**

Jacqueline E. Lawton is a playwright, dramaturg, producer, and racial equity facilitator. Her produced plays include *Anna K*; *Behold, A Negress*; *Blood-bound and Tongue-tied*; *Deep Belly Beautiful*; *Edges of Time*; *The Hampton Years*; *Hotel Berry*; *Intelligence*; *Mad Breed*; and *The Wonderful Wizard of Oz*. Her work has been developed and presented at the following venues: Classical Theater of Harlem, Folger Shakespeare Library, the Hangar Theatre, the Kennedy Center, Pasadena Playhouse, PlayMakers Repertory Company, Rep Stage, Rorschach Theater Company, Round House Theatre, Theater J, and Woolly Mammoth Theater Company. Lawton has received commissions from Arena Stage, Adventure Theatre - Musical Theatre Center, National New Play Network, National Portrait Gallery, National Museum of American History, Round House Theatre, Tantrum Theatre, and Theater J. She received her MFA in Playwriting from the University of Texas at Austin, where she was a James A. Michener Fellow. Currently, she is an associate professor in the Department of Dramatic Art at the University of North Carolina-Chapel Hill and a production dramaturg for PlayMakers Repertory Company. She is a proud member of the Dramatist Guild.

TATYANA MARIE-CARLO† *she/her/ella* **Director**

Tatyana-Marie Carlo is a proud Puerto Rican director from Miami 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 had never been seen before in the United States. Soon after, she became the associate director of Seminole Theatre, a performing arts center in Homestead, Florida, where she aided in the reopening of the theater after a 40-year closure. Selected credits include: *Sueño*; *References to Salvadore Dali Make Me Hot*; *Behold, a Negress*; *Fedra, Queen of Haiti*; *The Last Days of Judas Iscariot*; *Subliminal*; *She Kills Monsters*; *Carmela Full of Wishes*; and several bilingual adaptations of Shakespeare with La Bulla Collective. A more detailed list can be found on her website at tatanamariemcarlo.com. Coming Soon: *La Gringa* at American Stage.

ALEXIS ELISA MACEDO *she/her* **Assistant Director**

Alexis Elisa Macedo is a playwright and performer from Fresno, California. She is a National Theater Institute alum (Spring '20, Theatermakers '22) and holds a BA in Theater Arts from Fresno State University. Macedo is the recipient of the KCACTF/LORT Leadership Fellows Meritorious Achievement, Individual Artist Fellowship from the California Arts Council, and a Miranda Family Fellow Alum. Macedo is currently a Lime Arts Production's

line producer, a Latinx Steering Committee member, and a teaching artist for NTI and Teatro ECAS. Her original works include: *I Don't Speak Spanish* (Julia de Burgos Cultural Center, SOL Fest 2020), *Hombres Verdaderos: Part 1* (Top 12 semifinalists, Concord Theatrical's 46th Annual Samuel French OOB Short Play Festival), *Red Hood(ie)* (Lime Arts Productions 20x20 Fringe, published by Next Stage Press), and *CHICANA LEGEND* (The Fools Collaborative). You can find Macedo's originals on New Play Exchange, YouTube, and her website www.alexiselisamacedo.com

JULES ODENDAHL-JAMES *she/her* **Dramaturg**

Dramaturg: *Behold, A Negress*, *Everyman Theatre*; *We Are Proud to Present...*, *All My Sons*, *I Have Before Me A Remarkable Document...*, *9 Parts of Desire*, Playmakers Repertory Company; *Life Sucks*, *Marjorie Prime*, *Brownsville Song (B-side for Tray)*, *I&You*, Manbites Dog Theatre; *She Kills Monsters*, *Fefu and Her Friends*, *Uncle Vanya*, *Ragtime*, *Lear*, *A Doll's House*, *The Laramie Project*, Duke University. **Other:** Jules holds a PhD in Performance Studies from the University of North Carolina at Chapel Hill and an MFA in Directing from the University of Texas at Austin. She lives in Durham, North Carolina, with her wife and their child, who is about to go off to college. She is a co-founder of Durham's Bulldog Ensemble Theater after many years as an artistic associate at the acclaimed Manbites Dog Theatre. In her spare time, she is an administrator and faculty member at Duke University. www.julesodendahljames.com

SHURA BARYSHNIKOV* *she/her* **Movement Designer, Dance Captain**

Shura Baryshnikov is a performer and choreographer based out of Providence, Rhode Island. **Choreography:** *Like Sheep to Water*, or *Fuente Ovejuna*, *A Christmas Carol (2012, 2013, 2015, 2022)*, *A Flea in Her Ear*, *Middletown*, *Veronica Meadows*, *Social Creatures*, and *The Completely Fictional – Utterly True – Final Strange Tale of Edgar Allan Poe*, Trinity Rep; *In the Next Room*, *Stone Cold Dead Serious*, *Rhinoceros*, *Tango*, Brown/Trinity Rep; *Norma*, *The Handmaid's Tale*, Boston Lyric Opera; *Dark Room*, Bridge Repertory Theatre; *Rosencrantz and Guildenstern Are Dead*, *Cabaret*, The Wilbury Group; *The Forgetting Curve*, Bridge Repertory Theatre & Theatrum Mundi Productions. **Other:** Shura is a multimodal artist who works broadly across dance, theater, and opera and serves as head of physical theater/assistant professor of the practice for the Brown/Trinity Rep MFA Programs. She is a member of both the Actors' Equity Association and the American Guild of Musical Artists.

SARA BROWN *she/her* **Set Designer**

Trinity Rep: *Appropriate*, *Death of a Salesman*, *Skeleton Crew*, *Little Shop of Horrors*, *The Prince of Providence*, *A Christmas Carol (2021)*. **Other Select Credits:** *Common Ground Revisited*, The Huntington Theater Company; *The Mother of Us All*, The Metropolitan Museum of Art; *The Lily's Revenge*, American Repertory Theater; *Hagoromo*, Brooklyn Academy of Music; *The Day*, *Jacob's Pillow*; and *Fellow Travelers*, Minnesota Opera. Sara is an associate professor at the Massachusetts

Institute of Technology. You can see her work at www.sarabdesign.com.

AMANDA DOWNING CARNEY *she/her* **Costume Designer**

Trinity Rep: *Tiny Beautiful Things*, *Fade*, *An Iliad*. **Brown/Trinity Rep:** *Death and the Maiden*, *References to Salvadore Dali Make Me Hot*. **Other Theatres:** *Admissions*, *Escaped Alone & Come and Go*, *As You Like It*, *The Children's Hour*, *King Elizabeth*, *A Number & Far Away*, *Good People*, *Morality Play*, *House of Blue Leaves*, *After the Revolution*, *The Real Thing*, *BOOM*, *A Child's Christmas in Wales*, *The Gamm Theatre*; *Peter and the Starcatcher*, *A Nantucket Christmas Carol*, *The Weir*, *Private Lives*, *Daddy Long Legs*, *Outside Mullingar*, *The White Heron*; *Cain + Abel*, *Rapture*, *Blister*, *Burn*, *Next to Normal*, *Body Awareness*, *Who's Afraid of Virginia Woolf*, Wilbury Theatre Group. **Other:** Amanda has a BFA in Technical Theatre - Costume Design from URI and travelled nationally and internationally as a wardrobe supervisor for multiple national tours before coming back home to Rhode Island to water her roots. Her day job is the costume shop director here at Trinity, and when she's not neck deep in theater projects, she's a crafty mom to two rascally middle schoolers. She lives in South County with her boys, husband, and pup Pebbles.

ERICA LAUREN MAHOLMES *she/her* **Lighting Designer**

Design Credits: *Sense and Sensibility* (Great Lakes Theater), *The Mountaintop* (Lincoln Community Playhouse), *Matt & Ben* (Penobscot Theatre Company), *Amerikin* (Alley Theatre), *The Cake* (Omaha Community Playhouse), *The Fairy Doll* (Kansas Ballet Company). **Assistant Design Credits:** *Bald Sisters* (Steppenwolf Theatre Company), *The Notebook: A New Musical* (Chicago Shakespeare Theatre), *The 39 Steps* (Great Lakes Theater), *The Gradient* (Repertory Theatre of St. Louis), *Pipeline* (Cleveland Play House). **Other:** Erica is an alumni of the Stagecraft Institute of Las Vegas (2016, 2021), West Chester University (BA), and Illinois State University (MFA). She is a proud member of Black Theatre Network and Design Action. www.ericalaurenmaholmes.com Insta: @ericalaurenmaholmes

STEFANIE M. SENIOR *she/her* **Sound Designer**

Trinity Rep: Debut. **Other Theaters:** *Be Mean to Me*, Northwestern University; *The Locusts*, The Gift Theatre; *Refuge*, Theo Ubique; *Enough to Let the Light In*, *Somewhere Over the Border*, Teatro Vista; *Ada and the Engine*, Constellation Stage & Screen. **Podcast:** *I've Been Meaning to Listen to That*. Stefanie lives in Chicago with her cat Jack. www.stefaniemsenior.com

STEFANIA BULBARELLA *she/her* **Projection Designer**

Stefania Bulbarella is a video and projection designer from Buenos Aires, Argentina, based in Brooklyn, New York. **Broadway:** *Kimberly Akimbo* as associate video designer (The Booth). **Off-Broadway:** *Space Dogs* (MCC), *A Bright New Boise* (Signature Theatre), *Semblance* (New York Theatre Workshop), *The Watering Hole* (Signature Theatre), *Will You Come With Me?* (The Play

Company), *Turtle on a Fence Post* (Theatre 555). **Opera:** *Letters You Will Not Get* (American Opera Project). **Regional:** *House of Joy* (St Louis Rep), *The Mountaintop* (Weston Playhouse). Nominations: Drama Desk and Outer Critics Circle Awards for Outstanding Video/Projection Design for *Space Dogs*. www.stefaniabulbarella.com

ANAÍS BUSTOS* she/her
Stage Manager

Trinity Rep: Stage manager, *Sueño*; assistant stage manager; *A Christmas Carol* (2021 and 2022); production assistant, *A Christmas Carol* (2019), *A Tale of Two Cities, Sweat*. **Other Theaters:** Public Theater: *As You Like It* (stage manager); 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 Bustos is a proud Latina stage manager, having started her career at 15 in San Diego, California. During the summer seasons, she dabbles in production management. Anaís graduated from the University of California, Los Angeles with a BA in Theatre with an emphasis in Stage Management.

ADDITIONAL STAFF

Associate Set Designer **Matthew Imhoff**
Assistant Set Designer **Daniel Landez**
Assistant Costume Designer **Lexi Asare**
Assistant Projection Designer.. **Alessandra Cronin**
Dance Captain **Shura Baryshnikov***
Photography by *The Vanta Guild*
Kannetha Brown, Melaine Ferdinand-King,
Justine Johnson, Caterina Maina, Kincaid
McLaren, Marlis Payamps, Leiya Simone
Pereira, Jonathan Pitts-Wiley

* Member of Actors' Equity Association, the union of professional actors and stage managers.
‡ Trinity Rep Artistic Company member

THE CAST

MADELEINE BARKER* she/her
Penny



Trinity Rep: *A Christmas Carol* (2021). **Brown/Trinity Rep:** *Everybody, Lady Macbeth, Macbeth!*, *Honey, Who's Afraid of Virginia Woolf?*, *Ephraim, Mary Gets Hers*. **Regional Theatre:** *Sonya, Natasha, Pierre and the Great Comet of 1812* (The Wilbury Theatre Group), *Soldiergirls* (Rattlestick Theatre), *Rizzo, Grease* (Ogunquit Playhouse, John W Engeman Theater), *Gregorian* (The WAT Project at The WalkerSpace, NYC), *South Pacific* (Riverside Theatre, Moonlight Amphitheater Productions), *Jane Eyre* (world premiere adaptation with Counter Balance Theatre), *Merchant of Venice* (The New Swan). **Film:** *Goodnight Death, Still Light,*

Start Breaking My Heart. **Other:** Madeleine is a New York-based actor and singer. She recently graduated with her MFA in Acting from Brown University/Trinity Rep. She has a BFA from University of California, Irvine. Much love to Mom and Dad. Thank you Tatyana, Jacqueline, and Trinity Rep for bringing me on this journey!

GERI-NIKOLE LOVE* she/her
Gwen



Geri-Nikole Love has a BFA in Theatre from New York University's Tisch School of the Arts. Since graduating, she became a co-founder of The Movement Theatre Company and has performed in various plays in New York City; *Carlisle: a different Three Sisters* (La Mama), *Black Boy & the War* (Harlem School of the Arts) and is a proud Actors Equity and SAG-AFTRA member. She has starred in multiple Lifetime Movie Network Films and Independent Features (*Downshift*), New Media; (*Living' The Dream*) and has been featured on Network TV (Tulsa King, Fantasy Island, Westworld, Agents of S.H.I.E.L.D and Lethal Weapon). Love and Thanks to my Mom, Peter, Milo & Phibi.

SHURA BARYSHNIKOV* she/her
Alice



Shura Baryshnikov is a performer and choreographer based out of Providence, Rhode Island. **Trinity Rep:** Ensemble, *Oklahoma!* **Other Theaters:** *The Sleeping Beauty*, Festival Ballet Providence; *As You Like It*, The Gamm Theatre; *Jeanne d'Arc au bûcher*, Odyssey Opera; *Salomé*, Bridge Repertory Theatre. **Film/Television:** Director, *Svadba*, Boston Lyric Opera **Other:** Shura is a multimodal artist who works broadly across dance, theater, and opera and serves as head of physical theater/assistant professor of the practice for the Brown/Trinity Rep MFA Programs. She is a member of both the Actors' Equity Association and the American Guild of Musical Artists.

ANGELIQUE M. C-DINA she/her
Connie



Trinity Rep: *Fuente Ovejuna*. **Brown/Trinity Rep:** *Soul Tapes*. **Regional:** *An Octoroon* (Gamm Theatre), *A Midsummer Night's Dream* (Gamm Theatre), *DE Spectacle* (Double Edge), *The Skin of Our Teeth* (Wilbury Theater). **College:** *King John* (Shakespeare and Company), *Marina* (Shakespeare and Company), *People, Places, and Things* (Eugene O'Neill National Theatre Institute), *Mr. Burns* (Eugene O'Neill National Theatre Institute), *Desdemona: Play about a Handkerchief* (Eugene O'Neill National Theatre Institute), **Other:** KCACTF finalist, National Young Playwright semifinalist, McNair scholar, and Lin Manuel Miranda fellow. Dina is a first-generation Afro-

Indigenous storyteller and first-year PhD student at Northeastern University. She thanks God, her ancestors, and her Black and Brown Indigenous community for their guidance. "Ashe."

JACKIE DAVIS*‡ she/her
Shirley Chisholm



Trinity Rep: *Benevolence, black odyssey; Woman in Furs, Marisol; Jacques One/Seamstress, A Tale of Two Cities; Mame, Radio Golf; Jasmine, Fairview; Margaret, The Inheritance Part Two; Intimacy Director, The Inheritance, Parts One and Two.*

Brown/Trinity Rep: Intimacy Choreographer, *References to Salvadore Dali Make Me Hot*. **Other Theaters:** Dido, *An Octoroon*, The Gamm Theatre; Siobhan, *The Curious Incident of the Dog in the Night-Time*, *Speakeasy Stage; Katherine, Rapture, Blister, Burn*, Wilbury Theater Group. **Directing/Choreography:** Director, *Antigonx*, Wilbury Theater Group; director, *Race*, Wellfleet Harbor Actors Theater; director, *For Colored Girls who consider suicide/when the rainbow is enuf*, Mixed Magic Theatre; director, *Songs of a Caged Bird*, Rites & Reasons Theatre, Brown University Department of African Studies; director, *Big, Black Balloon*, Clark University; choreographer, *Dance Nation*, Wilbury Theater Group. **Film:** Susan Collins, *Little Women*, Columbia Films. **Other:** Founding artistic director, New Urban Theatre Lab. Movement Faculty Brown/Trinity MFA Program. Jackie is a member of Trinity Rep's resident company, the Actors' Equity Association, and the Screen Actors Guild.

RACHEL DULUDE* she/her
Sandra



Trinity Rep: *Miss Pross, A Tale of Two Cities; The Woman, Death of a Salesman*. **Other Theaters:** Aimee Blake, *The Humans, Marianne, Constellations, Lungs, Mash, Stupid F*cking Bird, Mae, You Got Older*, The Wilbury Group; *Sonya, Uncle Vanya, Helen Ginniver, The Night Watch,*

Bunny, The House of Blue Leaves, The Gamm Theatre. **Other:** Rachel has a BA from Plymouth State University. She currently lives in Providence, and is so happy to be back on stage at Trinity Rep!

MADELEINE RUSSELL*+ she/her
Madeleine



Trinity Rep: Sugar (u/s, performed) and Letter Writer (u/s, performed), *Tiny Beautiful Things*. **Brown/Trinity Rep:** Quincy/Mr. Burns, *Mr. Burns a Post-Electric Play; Betty 1, Collective Rage; Duke of York, The Henriad; Josie, The Skriker*. **Other Theaters:** Hero, *Much*

Ado About Nothing, The Flynn Space; Charlie/Ophelia, Dogg's Hamlet, Cahoot's Macbeth, Atlantic Stage 2; Ensemble, *The After-Dinner Joke*, Atlantic

TRINITY REP LEADERSHIP

Stage 2; Ensemble, *The Possibilities*, Atlantic Stage 2. **Other:** Madeleine is in her final semester of Brown/Trinity's MFA in Acting program. She earned her BA from Middlebury College. Gratitude and love to her family and friends. www.madeleine-russell.com.

ANNE SCURRIA*‡ she/her Vera



This is Anne Scurria's 44th season. **Trinity Rep:** Anne's first production at Trinity Rep was 1979's *A Christmas Carol*. Highlights from over 100 productions include: *Basilio, Sueño; 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.

RACHAEL WARREN*‡ she/her Joan



Trinity Rep: Since 2000: *Suze, Fairview; Madame Defarge, A Tale of Two Cities; Voice of The Plant, Little Shop of Horrors; Darcy/Wickham, Pride and Prejudice; Mother, Ragtime; Grace Richards, Into the Breeches!; Puck, A Midsummer Night's Dream; Warrior One, Beowulf: A*

Thousand Years of Baggage; Laurey, Oklahoma!; To Kill a Mockingbird; Portia, Julius Caesar; Tilly, Melancholy Play: a chamber musical; Nancy, Oliver!; Sally, Cabaret; Eliza, My Fair Lady; Betsy/Lindsey, Clybourne Park; Songs of Innocence, Songs of Experience; Ophelia, Hamlet; Wendy, Peter Pan; Rebecca, The Long Christmas Ride Home; Sabina, The Skin of Our Teeth; Lady Percy/Katherine, The Henriad; Mary, Dublin Carol; Mary Warren, The Crucible; Truvy, Steel Magnolias; and several productions of A Christmas Carol. **National Tours:** *Tommy, Chess, and Company.* **Other Theaters:** Allison, Fun Home, Wilbury Theatre Group; Oregon Shakespeare Festival; A.R.T.; Actors Theatre of Louisville; Cleveland Play House; Williamstown; Hartford Stage; Goodspeed Opera; The Wallis Annenberg Center; Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University and on the faculty of the Brown/Trinity Rep MFA Program.

CURT COLUMBUS he/him/her 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 *Tiny Beautiful Things, Macbeth, Ragtime, Beowulf: A Thousand*

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

KATE LIBERMAN she/her Executive Director



Kate is thrilled to join Trinity Rep as executive director, where she has the honor of leading the organization in partnership with Curt Columbus. She also proudly sits on the board of the Greater Providence Chamber of Commerce. Previously, Kate served as managing director

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

UNDERSTUDIES:

Gwen/Connie.....	Nina Giselle
Shirley Chisholm.....	Daraja Hinds
Vera/Penny/Alice.....	Charlotte Kinder
Sandra/Joan/Madeleine.....	Kelly Robertson

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

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

‡ Trinity Rep Artistic Company member

‡ Brown/Trinity Rep MFA Student



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TAAVON GAMBLE AND RACHEL CHRISTOPHER IN *BY THE QUEEN*. PHOTO BY MARK TUREK.





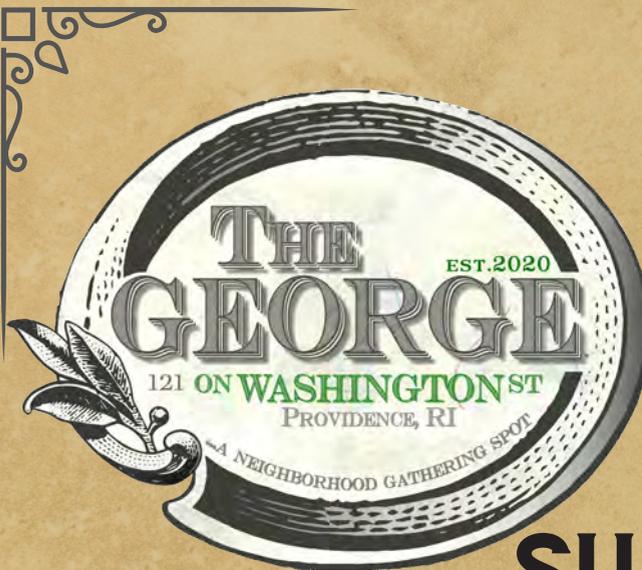
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Pre-registration required
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SCRUNCHIES

OR THE POWER OF CREATING TOGETHER

By Natasha Samreny

Natasha Samreny joined Trinity Rep as director of marketing and communications in November 2022.

Curtains out of skirts. Scrunchies from leftover scraps. Something out of absolutely nothing.

I think the gene for making something out of nothing skipped my body. Every one of my sisters got it. But I'm pretty sure it bounced off the landing strip of my creativity chromosome and fragmented into a hundred other sequences that can only explain my need to kiss my cat's head 32 times while she's sleeping. That is how genes work, no?

My sisters draw, paint, sew, make prints, plant, and garden. My parents build, crochet, cook delicious things, and garden. People in my life make food from dirt! But I'm still trying to keep a single plant alive that won't make my fur baby sick. Why do cats consistently feel the need to test death?

When I was young, I remember feeling a little jealous that writing wasn't an obvious art that people could just look at with their eyeballs and get. No one asks to gaze at your chicken scratch notes unless you're dead and famous like Leonardo da Vinci, Sylvia Plath, or Zora Neale Hurston.

Sometimes, creating can feel lonely.

But I remember one type of creating that never felt alone — nights up with my mom making hair scrunchies.

It was the '90s (or the late 1900s, as the kids call it). Sitting with my back against my sister's high, flowered bed, I watched my mom's right foot pedal the sewing machine where her left foot should be. Some angry nun had smacked the left out of her. But she was always excellent at spinning optimism from trauma.

"Here, Tashie," she'd say. "Turn this scrunchie right-side out. Pull the elastic through, and we'll sew it together when you're done."

We'll sew it together.

We? Hardly. I couldn't even cut straight.

In my 9-year-old head, I raced to finish each scrunchy inversion before my skilled mother could run my next fabric task through the needle. It was a race to prove that I could do the most basic task before being promoted to a more real, needed task with a largely recognizable result: stylish, functional head décor a la Kelly Kapowski.

But really, who was I racing?

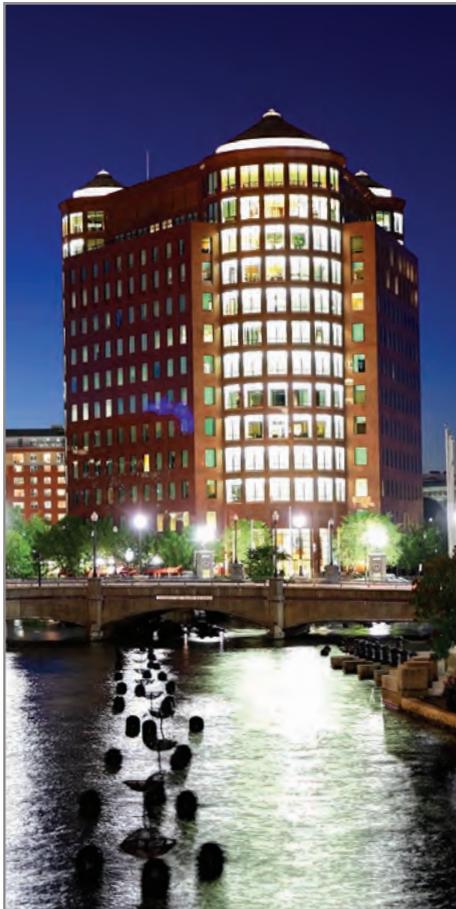
I loved every minute. As the disheveled pile of miscreant fabric reduced, we talked. She shared stories about sewing with her mom, growing up, or meeting my dad. And I laughed, talked about school, soccer practice, or the book I was reading. Our growing mountain of fabric rings exploded into every little girl hair occasion the '90s could imagine: holiday plaid, Easter pastel, Sunday velvet, sassy denim, and of course neon for everyday use.

Why did it feel like such a secret, such an honor to sit by my mom's feet and make those stretchy hair donuts?

Because it was special, even sacred. Creating and collaborating brought us together. My mother didn't need my small, slow hands. My parents could have bought a thousand scrunchies. But they understood quality time and how it fed our insides.

These are the moments I recall when I consider what cultivated my own love of theater: collecting in small spaces and sharing stories that felt true. Because we may need food and water for our bodies to survive, but we need laughter, purpose, and connection to thrive. We crave theater to understand our lives played out in 3-D.

I hope that every time you come to the theater, you are reminded of your own experience, of one of your nostalgic narratives where the journey was perhaps just as memorable as the outcome. However it seemed at the time, it's yours, and there can be power, growth, and healing in the recollecting, the retelling, and especially the reimagining of your stories.



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Trinity Rep is your home for dramatic discoveries.

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

NATIONALLY CELEBRATED

Founded in 1963, Trinity Rep has long been nationally recognized for excellence and innovation. The company received the Tony Award for Outstanding Regional Theater in 1981, produced four television productions for PBS, toured India and Syria, and was the first American theater company to perform at the Edinburgh International Festival in Scotland. Trinity Rep's Project Discovery program, which celebrated 50 years of student matinees in 2016, became a national model for arts education.

Trinity Rep shapes the future of the nation's theater through the development and production of new plays, as well as the Brown University/Trinity Rep MFA program — a tuition-free, three-year program that is one of the leading actor and director training programs in the world.

LOCALLY MADE

Trinity Rep's celebrated artistic company members make Providence their home and are proud to be a part of this community. They provide an artistic foundation that allows directors and playwrights to achieve heightened levels of creativity and encourages the audience to feel more connected to the creative work and organization.

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

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

Employing more than 275 artists, educators, and administrators, the organization generates over \$21 million in economic activity annually.

CONSTANTLY CREATIVE

Trinity Rep is committed to reinventing the public square and inspiring dialogue by creating emotionally stimulating live productions and innovative education programs for all ages and abilities. Whether classical or contemporary, all of Trinity Rep's productions connect audiences with the play in meaningful and sometimes surprising ways. Its annual production of *A Christmas Carol* is new every year and has brought families together for over 40 years.

Artistic director since 2006, Curt Columbus has embraced the Trinity Rep aesthetic established by founding Artistic Director Adrian Hall and continued by his successors: Anne Bogart, Richard Jenkins, Oskar Eustis, and Amanda Dehnert.



Together, with Executive Director Katie Liberman, Columbus is committed to creating unparalleled theatrical experiences for and with the community.

OUR MISSION

Trinity Rep's mission is to reinvent the public square with dramatic art that stimulates, educates, and engages our diverse community in a continuing dialogue.

OUR VALUES

Company • We provide eclectic, bold, and original theater through our resident acting company. Since 1964, we have proven that a company of resident artists is the best vehicle to achieve the best theater, while at the same time contributing to the vibrancy of the community. Our vision for the artistic company includes artists of diverse backgrounds and ages, with a range of talents and abilities, including acting, writing, and directing. A resident company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to reimagine classic work in innovative and groundbreaking ways. We will premiere at least one production each year developed specifically for our company and continue to revitalize and define our company in the years to come.

Community • We are a public square. We are a cultural resource where the ideas and issues of our time and of our culture are pondered, discussed, and debated, sparked by the work on our stages. We provide rich, engaging opportunities in our classrooms, talkbacks, and online materials. We are committed to our location in downtown Providence. Renovating and conserving our building is fundamental to who we are and why we exist. Our vision for our physical plant includes more space for public gatherings and educational programs, as well as better technical support.

Education • We offer in-depth educational opportunities. We contribute to the well-being of this region in innumerable and profound ways, most especially through our educational programs. The work on our stages is a point of genesis, not the endpoint, for our numerous education programs: Project Discovery, a student matinee program founded in 1966, has given over 1.4 million students the experience of live theater; the Brown University/Trinity Rep MFA Acting and Directing programs are among the top graduate studies programs in the world, developing the next generation of theater artists; and our myriad lifelong learning educational courses serve not only thousands of children each year, but also adults of all ages.

ANTI-RACISM

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

BOOST YOUR BUSINESS — ADVERTISE IN **TRINITY REP PROGRAMS**

Advertising with Trinity Rep is an affordable way to reach a highly desirable audience with thousands of advertising impressions throughout the year. In fact, approximately two-thirds of the audience are full season subscribers who see at least four productions a year.

For more information,
contact Maddie Ulevich at (401) 453-9237
or mulevich@trinityrep.com.

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Give Back to Your Community — *Be a Volunteer Usher!*

Trinity Rep is grateful for 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 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 ushers@trinityrep.com or fill out the brief form on our website under the Community tab. ■

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Plays, prices, dates, and artists subject to change.

Sweeney Todd: The Demon Barber of Fleet Street is our first musical production since 2019's *Little Shop of Horrors*. We can't wait for you to experience Stephen Sondheim's masterpiece. Let's look back at some of the other musicals Trinity Rep has produced over the years.

1: JOE WILSON, JR. AS LANCELOT, STEPHEN THORNE AS KING ARTHUR, AND REBECCA GIBEL AS GUENEVERE IN 2010'S *CAMELOT*. PHOTO BY MARK TUREK.

2: ROSE WEAVER AS THE WITCH IN 1997'S *INTO THE WOODS*. PHOTO BY T. CHARLES ERICKSON.

3: THE CAST OF 2009'S *CABARET*. PHOTO BY MARK TUREK.

4: STEPHEN BERENSON AS GRENDL IN 2016'S *BEOWULF: A THOUSAND YEARS OF BAGGAGE*. PHOTO BY MARK TUREK.

5: THE CAST OF 2000'S *MY FAIR LADY*. PHOTO BY T. CHARLES ERICKSON.

6: JUDE SANDY AS SEYMOUR IN 2019'S *LITTLE SHOP OF HORRORS*. PHOTO BY MARK TUREK.

7: ANDREA C. ROSS AS THE TITLE CHARACTER IN 2003'S *ANNIE*. PHOTO BY T. CHARLES ERICKSON.



MY FAIR LADY





IN MEMORIAM

Remembering Eugene Lee and Adrian Hall

In February 2023, two of Trinity Rep's founding leaders passed away within days of each other. Adrian Hall, 95, was Trinity Rep's founding artistic director, renowned for his daring creative choices and commitment to community education. Tony and Emmy-winner Eugene Lee, 83, served as Trinity Rep's resident set designer from 1967 until his death. He designed the set for the original Broadway production of *Sweeney Todd*. His final work will be seen onstage at Trinity Rep's production of the *Sweeney Todd* later this season.

Together, Adrian and Eugene's approach to design and direction established Trinity Rep's aesthetic and voice, which lives on to this day. We hope to honor these two brilliant men by continuing their legacy as theater-makers and community builders.

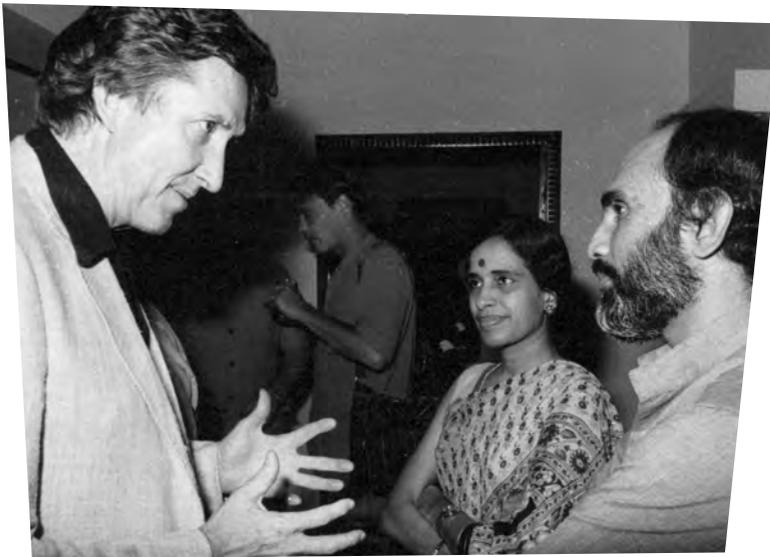


IMAGE CREDITS IN ORDER OF LEFT TO RIGHT, TOP TO BOTTOM:

1. ADRIAN HALL DIRECTING 1976'S *MICE AND MEN*.
2. *PEER GYNT* SET, DESIGNED BY EUGENE.
3. EUGENE AND HENRY IN HIS STUDIO.
4. ADRIAN, TRINITY REP TOUR TO INDIA.

5. EUGENE AND ADRIAN AT THE MAJESTIC THEATER.
6. EUGENE AND KEVIN MORIARTY.
7. ADRIAN AND WRITER ROBERT PENN WARREN.
8. SET OF *TWELFTH NIGHT*, 2010. DESIGNED BY EUGENE, PHOTO BY MARK TUREK.



trinity repertory company

A Christmas Carol

by CHARLES DICKEYS
With original music by MICHAEL COVINO

26

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

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.

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ALL ABOARD!

TRAIN helps students with disabilities thrive through theater

Whether it involves portraying the Big Blue Bug on the Chace Theater stage or performing a skit alongside peers at a psychiatric health program, **Trinity Rep's Active Imagination Network (TRAIN)** has introduced hundreds of students with cognitive and psychiatric disabilities to the world of theater, improv, and performance. Through partner organizations across Southern New England, TRAIN uses theater to teach students coping and social skills, as well as to develop confidence.

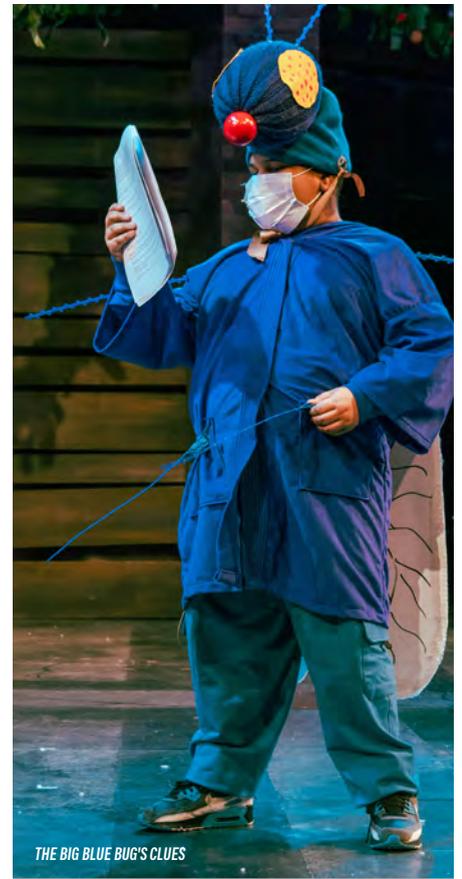
"We began by doing some theater residencies with the Autism Project in Johnson for its participants and working with the inpatient programs at Bradley Hospital," said Jordan Butterfield, director of education and accessibility. "A lot of times, autistic people struggle socially. Theater is a very social art form, so it is a great way to help these students."

Trinity Rep established TRAIN in 2010 when Jordan (who was then-education programs manager) noticed a lack of programs exclusively for autistic students. She had previous experience working at schools and summer camps for students with social and developmental disabilities.

Since then, the program has expanded to include students with other disabilities, such as Down syndrome or traumatic brain injuries, as well as adults. Today, TRAIN provides a wide range of services, from private workshops to public performances. Thanks to a grant from CVS Caremark Charitable Trust, Trinity Rep launched an early version of TRAIN through a pilot program.

"We adjust our curriculum depending on if it's a day school program for children versus a social service organization that wants to provide an extracurricular group for their clients of all ages versus a program in a hospital setting with inpatients who may not have signed up for theater on their own," Jordan said. "Regardless, we hope that these opportunities let students unwind and also have some fun."

Inpatient programs at Bradley Hospital or Hasbro Partial Hospital Program often have TRAIN residencies where a Trinity Rep educator visits to teach a lesson regarding performance and theater. While students may not have necessarily signed up for theater courses, they offer the opportunity to learn social and life skills through theatrical techniques such as physical movement and improv.



In contrast, TRAIN residencies with community partners like The Autism Project and Seven Hills Rhode Island are voluntary, so the registered students are probably already interested in theater. Here, students may play theater games, improv, and prepare short scenes before presenting a final play. In recent years, TRAIN and Seven Hills Rhode Island have presented brand-new plays such as *Conopoly*, where board games come to life; *Days of Our Hospital*, a parody of medical soap operas; and *The Big Blue Bug's Clues*, based on the iconic Big Blue Bug here in Providence.

"During *Conopoly*, I had one new student who was starry-eyed, bouncing around the entire building, running up and down the stairs being so excited to be at and performing in a theater," Jordan said. "He was so exhilarated by the whole process, and it was super infectious watching someone so thrilled to perform on a professional stage for the first time."

TRAIN has become a great way for students with disabilities to make friends and learn more about performance, but it has also evolved into an opportunity for students to express themselves. An example of this was when TRAIN performed an adaptation of *Peter Pan*, and the student playing Tinkerbell, who was nonverbal, stole the show, according to Jordan.

"When we started, our theater exercises were based on my training with other organizations, which was based in applied behavioral therapy (ABA)," Jordan noted. "ABA is very much about trying to get neurodivergent people to conform to the neurotypical world, to recite social scripts, to make neurotypical people comfortable at the expense of neurodivergent people's health. But upon hearing from neurodivergent people how harmful this is, we've moved toward embracing all kinds of learners. There are a few rules that we keep in place, like not interrupting people and treating people with respect, but other than that, we encourage students to communicate however makes them comfortable. That can include stimming, making noises, being hypervocal or nonverbal, just being able to express themselves wholeheartedly. That's why now our programs are so big on improv, so students can learn how to respond to change and social situations, but on their own terms. So really, we're hoping to teach that there's no right or wrong way to make theater."

Tracy Allard has been a student, actor, and playwright for various TRAIN programs over the span of 12 years. She said that allowing students to embrace their differences resulted in plenty of creativity.

"At this point, I like the acting, sure, but the people are what makes it special," Tracy said. "So many of the folks in class will come out with really strong, creative, and unexpected choices that enhance the plays themselves in ways you don't expect."

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YASI

JULY 10 – AUGUST 4

Whether your child prefers being center stage or working behind the scenes, Trinity Rep's **Young Actors Summer Institute** is the perfect way to grow as an artist — and have tons of summer fun!

The Young Actors Summer Institute is a four-week-long day camp for students grades 5–12 and recent high school graduates with any level of theater experience. Classes run Monday–Friday, 9:00 am–4:00 pm, and students select their own theater electives based on their interests. The program culminates with a showcase on the final day of camp.

Take a look at some of this year's electives. To learn more and register your child, visit trinityrep.com/yasi.

Courses and curriculum are subject to change.

MUSICAL THEATER

This class is focused on theatrical storytelling through voice and music. Using a three-step process, students will analyze musical text like it is a group scene. They will work to personalize the song and play to the action of the scene. We will create a strong ensemble, and the students will have the chance to be a part of two pieces, one of which will be in the final showcase.

PLAYWRITING

Students will learn the basics of playwriting by writing their own short play. They will decide on a story and a theme, create their own characters, and write scenes and monologues to build on their ideas. Each play will be presented in its entirety during performance week.

STAGE COMBAT

This class addresses the basics of stage combat. While emphasizing safety and realism, students will learn techniques for movement, including punches, kicks, falls, and reactions. The moves will then be incorporated into scenes that involve confrontations.

TECHNICALLY TRINITY

For students more interested in focusing the spotlight than being in it, we have Technically Trinity, a class taught by members of Trinity Rep's production department! Students will visit various areas backstage and learn the ins and outs of lights, sound, sets, and more. Students will also have the opportunity to work on design projects, which will be displayed in the lobbies for our final week of performances.

DIRECTING

Students in this class will practice bringing stories to life within a physical space. Students will work each week as either actors or directors, and they will learn about narrative, storytelling, text analysis, and visual composition. Starting with tableaus and eventually staging short scenes from contemporary plays, each student will have an opportunity to both direct and receive constructive feedback on his or her work. This class will develop students' abilities to craft clear and dynamic stories and will encourage them to explore the role of director as both leader and collaborator.

AUDITION TECHNIQUES

This class will explore different types of acting auditions, with a special emphasis on the two-monologue theatrical audition. Students will work on auditioning with both monologues and short scenes. They will also learn helpful techniques on how best to present themselves, as well as common pitfalls to avoid. The class will culminate in a mock audition in which each student presents two monologues and receives feedback. Students will also get tips for creating a self-tape for film/TV/commercial auditions. *(These monologues will not be included in the final showcases, but will be performed during the day for the rest of the program.)*

SPECIAL EFFECTS MAKEUP

Learn to create different kinds of stage blood, wounds, bruises, old age makeup, and more. This class explores the stage illusions that trick the audience into believing in zombies, stage fights, and fairies.

ALL PHOTOS ON SPREAD BY MARISA LENARDSON.



ACTING FOR THE CAMERA

In order to build a well-rounded career, most actors need to feel confident on the stage as well as in front of a camera. But even experienced stage actors often have trouble making the transition. In this class, students will deliver scenes and monologues to the camera. They will watch the performances and be given helpful critique, resulting in greater ease and a more versatile performer who knows how not only to land the job, but also to perform with confidence and sensitivity. Students will also learn tips for creating the best self-tapes.

IMPROV: YAS AND...

Improvisation is the craft of building theater spontaneously through collaboration. While humor is not its goal, improvisational theater can be hilariously funny. YAS and... will have the students learning the basics of improvisation, like building, making offers, and of course, saying "Yes, and..." This class will focus on the basics of improvisation, including accepting and building, establishing point of view, and creating a world to play in. YAS and... will end with a long-form performance for the rest of the camp.

ART AND ACTIVISM

How has art created change in the world? Can theater be an instrument of political action? How can WE make a difference with our craft? In this class, we will explore innovative and nontraditional strategies and tactics for creating social change. By studying how theater has made a difference socially and politically, discussion, and ACTION, students will devise a piece of theater about an issue that is important to them.

SCENE STUDY

All YASI students will partake in Scene Study on alternating days. Each instructor will pair off and assign students scenes — from classic, modern, and contemporary plays — to work on over the course of the summer. Starting with table and character work, the scenes will be workshopped and the students will learn how to approach a character and analyze scripts. Different acting techniques will also be explored.



We also offer one-week-long YASI camps for students grades 1–4, as well as older students



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

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

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INTO THE WOODS



Music and Lyrics by Stephen Sondheim
Book by James Lapine

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<https://web.uri.edu/theatre/current-season/>
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FOR MORE INFORMATION, contact Maddie Ulevich at (401) 453-9237 or mulevich@trinityrep.com.



PICTURED LEFT TO RIGHT: REBECCA GIBEL, JUDE SANDY & STEPHEN BERENSON IN TRINITY REP'S LITTLE SHOP OF HORRORS, 2019. PHOTO BY MARK TUREK

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LEARNING ON THE JOB

For over two decades, Trinity Rep has trained the next generation of theater-makers through its Apprenticeship Program. The program for early-career professionals lasts an entire season, with focus areas ranging from costumes to electrics to theater education and everything in between.

We chatted with a few of this season's apprentices about their experiences.



Jenna Benzinger
Education Apprentice
Hometown: Williamstown,
Massachusetts

What do you do as an apprentice?

I am mentored by the Trinity Rep education department members Jordan Butterfield, Joi Wright, and Daniel Begin throughout the entirety of the season. I assist a selection of Trinity Rep acting classes and residencies, help facilitate Project Discovery performances, write Project Discovery study guides, help in the development of class curriculum, and much more!

What is the most important thing you have learned so far during your apprenticeship?

I have learned how to be a more flexible educator and adapt to the environment I am teaching in. Being

able to work with a wide range of age groups and populations has helped me grow as an educator. I am able to reflect on how I can best serve each nuanced group of students.

What has been the most enjoyable part of your apprenticeship so far?

The connections I have been able to make with my cohort and coworkers have been invaluable. I have loved attending our apprentice seminars and learning new perspectives from professionals in the field.



Gabriela López Ruiz
Production and Stage
Management Apprentice
Hometown: Oaxaca, Mexico

What do you do as an apprentice?

As an apprentice, I work on each show as a production assistant to focus on the stage management part of my apprenticeship. I also work in the production office with Producing Director Jennifer McClendon and Assistant Director of Production Kristen Gibbs, helping with budgeting, calendar planning, and shadowing meetings.

What is the most important thing you have learned so far during your apprenticeship?

The most important thing I learned so far is different skills needed to be a production manager. I have learned how to communicate with big groups of

people, and how to stay organized and on track to make sure we can put on the best show possible. I appreciate everyone in the production office for all the skills I'm learning.

What has been the most enjoyable part of your apprenticeship so far?

The most enjoyable part of my apprenticeship has been getting to connect with so many different people. I love being a part of the production team and being able to meet so many talented people — people from Trinity Rep and designers who come in from different cities.



Maddie Simmons
Electrics Apprentice
Hometown: Milwaukee,
Wisconsin

What do you do as an apprentice?

As an apprentice, I get to do a wide range of tasks with the lighting team. We get information from the lighting designer that tells us what we would need to bring their vision of the show to life! One day, we could hang and cable the lights for a show, and the next, we could be wiring 18 little table lamps that light up individually, as we did for our last production, *By the Queen*. For this production of *The Inferior Sex*, you might see the working neon sign turn on at some point during the show. The electrics team custom-wired that light for this production! That is just a snippet of what it looks like to work as an electrics apprentice.

What is the most important thing you have learned so far during your apprenticeship?

One of the most important things I have learned during my time here is being able to be flexible.

We might receive certain instructions from lighting designers before tech, but sometimes once they are here in person, the designer could change their minds on how something looks. So being able to be flexible is very important to make their visions come to life on the stage.

What has been the most enjoyable part of your apprenticeship so far?

One of the most enjoyable parts of my apprenticeship is having the opportunity to do something new and out of my comfort zone. Coming out here was a huge move, being from the Midwest and not knowing much about New England. On top of being this apprenticeship with Trinity Rep, I have been able to reach out and work with some of the surrounding theaters to continue to build my resume and learn more about technical theater.

Interested in becoming an apprentice? Learn more today at trinityrep.com/apprentices



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THREE REASONS TO SEE **SWEENEY TODD** AT TRINITY REP

Sweeney Todd: The Demon Barber of Fleet Street is a musical masterpiece, and at Trinity Rep, it has been three years in the making. The last few years have been unpredictable for theater, including the untimely passing of composer Stephen Sondheim. Originally scheduled as the final production for the 2019–2020 Season, we are thrilled to finally take a stab at this iconic work.

If you aren't a musical theater geek, you might only know that *Sweeney Todd* has something to do with revenge and baking people into pies. But *Sweeney Todd* is so much more than that. Here are three reasons why it's worth checking out.

The score is incredibly memorable

"Stephen reinvented the American musical." This is what then-President Barack Obama said when awarding Tony Award-winning composer Stephen Sondheim the Presidential Medal of Freedom in 2015. He's not wrong.

If you aren't familiar with Sweeney Todd's stunning score, you may know Sondheim's work from elsewhere. He was the lyricist for *West Side Story* and *Gypsy*, and wrote both music and lyrics for *Into the Woods*, *Company*, *Sunday in the Park with George*, and many other acclaimed musicals.

Through the course of his 50-plus-year career, Sondheim earned eight Tonys, eight Grammys, and one Academy Award.

"Anyone who tells you that Sondheim isn't an influence on their music or their work is lying," *Hamilton* composer Lin-Manuel Miranda wrote shortly after Sondheim's death. "They're either chasing him and emulating him or they're consciously running from him. That's how big his legacy is."

Sweeney Todd in particular features a cocktail of certified bops and beautiful ballads. It's hard to forget the epic opening number "The Ballad of Sweeney Todd" and its reprises throughout the show. The moving love song "Johanna," "Not While I'm Around," which has since become a ballad standard, and the so-messed-up-it-circles-back-to-hilarious Act One finale "A Little Priest" are all earworms in their own right. And Sweeney's "Epiphany" gives us chills as the titular barber finally snaps through an incredible musical number.

The story is diabolical – and delightful

The character of Sweeney Todd originates from an 1840s penny dreadful *The String of Pearls* about a two-dimensional barber/serial killer who murders victims for unknown reasons by slitting their throats with a straight razor.

Mrs. Lovett is his partner in crime, who uses the deceased bodies to



bake meat pies. And...that's pretty much all the source material had to say about Sweeney as a character.

The musical, with its book by Hugh Wheeler, expands on Sweeney's backstory in a way the source material didn't — and we're all so much better for it.

Here's a spoiler-free summary of the musical's premise: A barber named Benjamin Barker is exiled to Australia by a corrupt judge for a crime he didn't commit. Why? Because the judge wants Barker's wife Lucy for himself. Returning to London under the alias Sweeney Todd after his imprisonment, Mr. Todd vows to avenge his wife and daughter, Johanna. Giving Sweeney a backstory makes him more sympathetic, and his descent into revenge-fueled insanity all the more tragic.

"When people think of *Sweeney*, they think of horror, but I think it's so much more than that," says Rachael Warren, aka Mrs. Lovett. "It's a story about love, economic desperation, inequity, a corrupt criminal justice system, and how society often fails the mentally ill...with a little cannibalism thrown in there for good measure."

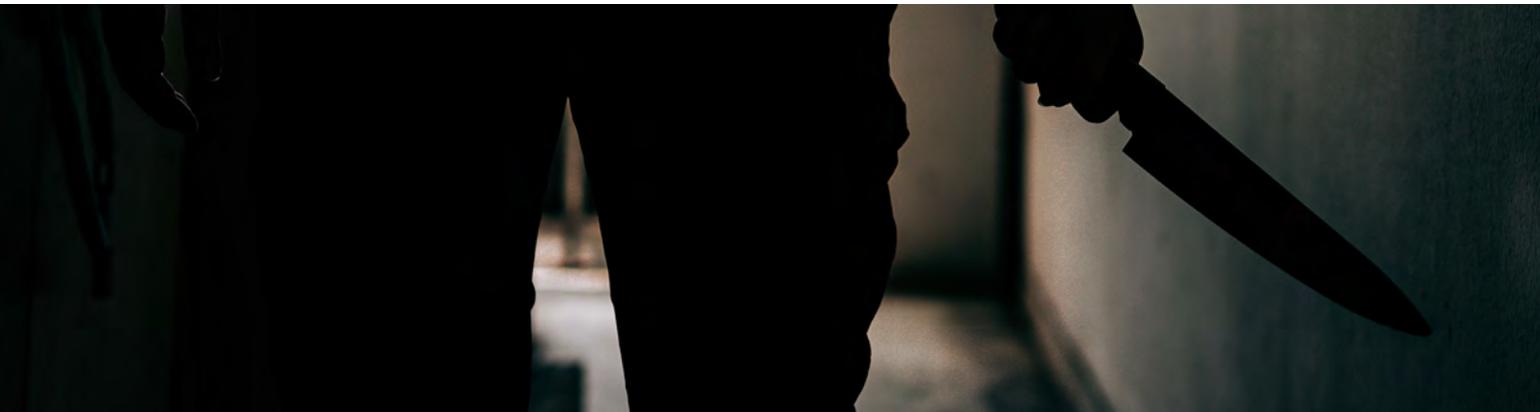
But that doesn't mean *Sweeney Todd* is all doom and gloom. If you appreciate a heaping portion of deliciously dark humor, you'll be in for a treat. Special mention goes to Mrs. Lovett and rival barber Adolfo Pirelli for bringing the comedic chops.

The subject matter is as relevant as ever

In recent years, many of us have become more aware of the corruption within our justice systems, particularly against marginalized groups. According to director Curt Columbus, this idea is inherent to *Sweeney Todd*.

"We'll look at the notion that one act of injustice has all of these massive consequences," Curt said. "Sweeney is a regular citizen, but the justice system unfairly condemns him. All of his actions are in response to that. It begs the question of who is responsible for that criminality in a world with that kind of injustice, and what are the lasting legacies of those systems. We've also been thinking of questions like what it means to have a Black Sweeney Todd in this system, considering the carcel system disproportionately impacts people of color." So we recommend, if there's a hole in your world like a great black pit...perhaps it's in the shape of *Sweeney Todd*. Come fill it.

Tickets are on sale today at trinityrep.com/sweeney.





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THE INFERIOR SEX

by Jacqueline E. Lawton

Directed by Tatyana-Marie Carlo • Mar. 16–Apr. 16, 2023 • Dowling Theater

It's the summer of 1972. The battle to ratify the Equal Rights Amendment is ramping up. Congresswoman Shirley Chisholm is campaigning for president. And in midtown Manhattan, a group of women have created a magazine "for feminists who love fashion." As the war in Vietnam intensifies, and the Watergate scandal erupts, the charged political and social climate challenges friendships and the future of the magazine itself. Poignant and hilarious, *The Inferior Sex* looks at finding your politics, your community, and your voice in an ever-changing world.

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26 2 PM 7:30 PM	27	28	29 2 PM 7:30 PM	30 7:30 PM	31 7:30 PM	APR. 1 7:30 PM
2 2 PM 7:30 PM	3	4	5 SF 7:30 PM	6 7:30 PM	7 7:30 PM	8 2 PM 7:30 PM
9 7:30 PM	10	11	12 OC 2 PM 7:30 PM	13 OC 7:30 PM	14 OC 7:30 PM	15 OC 2 PM 7:30 PM
16 2 PM OC/CN	17	18	19	20	21	22

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Music and Lyrics by Stephen Sondheim • Book by Hugh Wheeler

Directed by Curt Columbus • May 25–June 25, 2023 • Dowling Theater

An indisputable masterpiece by one of America's greatest Broadway composers and lyricists, this is a heart-pounding thriller that also delights and amazes. Filled with diabolical humor and extraordinary music, the eight-time Tony Award-winning musical tells the tale of an exiled barber's quest to avenge the wrongs unfairly done to him and his family by a corrupt system of justice. *Sweeney Todd* is a beautiful, soaring, dark comedy filled with stunning terror that will leave you wanting more!

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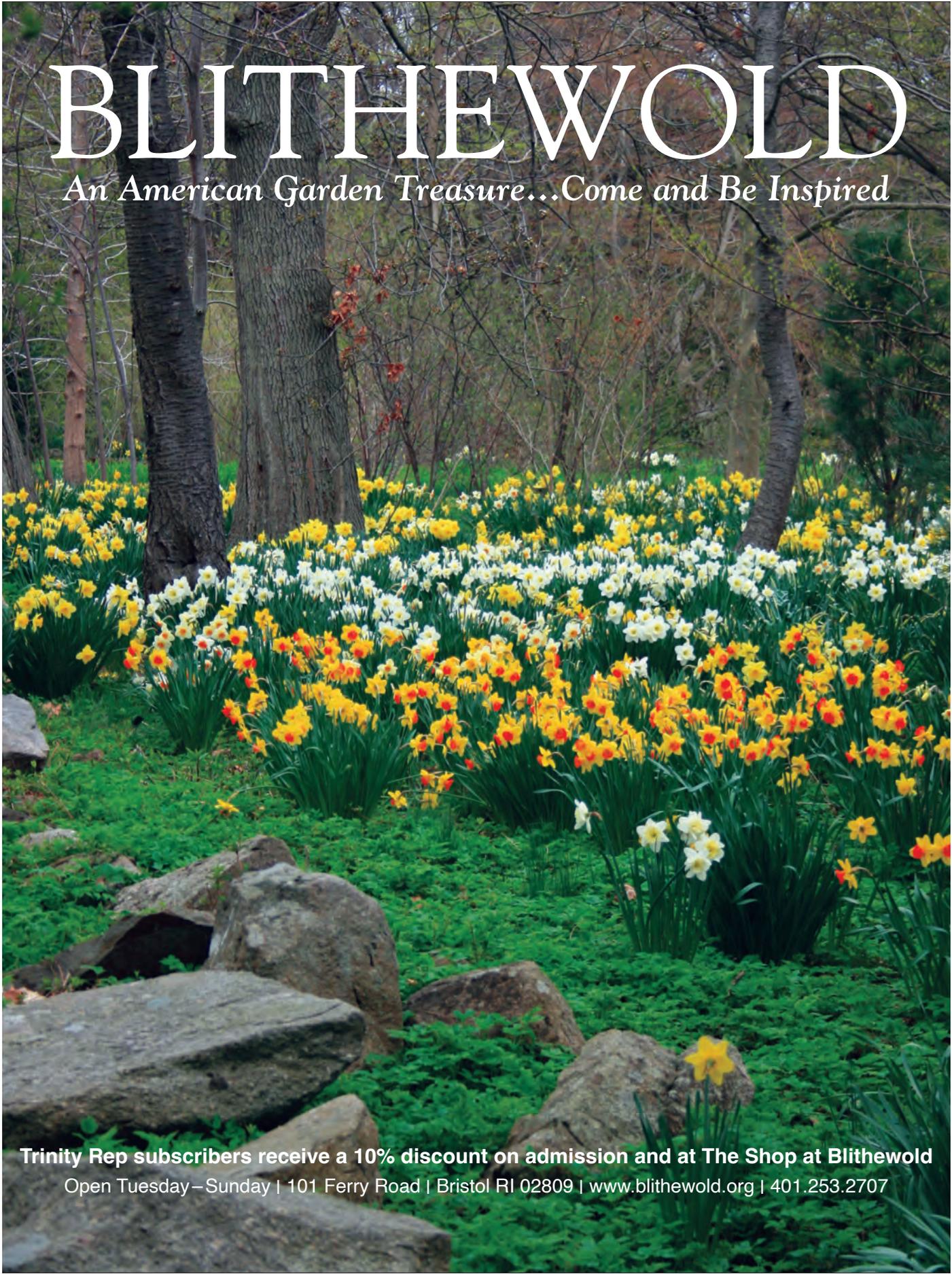
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