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2021–22 Season at the Lederer Theater Center

under the direction of

Curt Columbus

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

Interim Executive Director

Fairview by Jackie Sibblies Drury

THE ARTISTIC TEAM

Directed by Christopher Windom Assistant Directed by JaMario Stills Set Design by Lex Liang Costume Design by Kenisha Kelly Lighting Design by Jason Lynch Sound Design by Peter Sasha Hurowitz Production Stage Managed by Amanda Kosack* Assistant Stage Managed by Polly Feliciano* and R. Christopher Maxwell*

May 19 – June 19, 2022

in the Elizabeth and Malcolm Chace Theater

Fairview is performed with no intermission.



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THE CAST (in order of appearance)

Beverly Mia Ellis*‡ Dayton Joe Wilson, Jr.** Jasmine Jackie Davis* Keisha Aizhaneva Carter

Understudies JaQuan Jones, G. Momah **David Mattar Merten, Sophie Zmorrod Laruelle**

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

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

Fairview is presented by special arrangement with Dramatists Play Service, Inc., New York

Fairview was originally commissioned and presented by Soho Rep, New York, NY (Sarah Benson, Artistic Director; Cynthia Flowers, Executive Director); and Berkeley Repertory Theater (Tony Taccone, Artistic Director; Susan Medak, Managing Director).

ON THE COVER: JACKIE DAVIS PHOTOGRAPHED BY MARISA LENARDSON • COSTUME DIRECTION BY AMANDA DOWNING CARNEY IMAGE BY MICHAEL GILY

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



WELCOME TO TRINITY REP'S PRODUCTION OF FAIRVIEW, written by one of the most exciting, innovative, and unique playwrights in the American theater today, Jackie Sibblies Drury. It is particularly

wonderful for us to be producing this play since Jackie also happens to be a longtime collaborator with the artists at Trinity Rep. She is a graduate of Brown's MFA Playwriting program, class of 2010, and produced some of her early work on stages right here in Providence, Rhode Island. She has gone on to earn accolades, awards, and acclaim for her body of work, including winning the Pulitzer Prize for the play you are about to see.

We produced her play *Social Creatures* in 2013, which is set in a post-apocalyptic theater space and borrows from tropes of science fiction and horror to make its trenchant social commentary come alive (it was a "zombie play," so pun intended). While working on a particularly challenging special effect for that show, I turned to her and said to her, "I bet your next play is going to be set in a living

room. It will be a lot easier to make something like that happen."

Jackie, being the delicious contrarian and provocateur that she is, took that offhanded statement from a tired director as a challenge. Why would it be easier to stage a play that takes place in a living room? Isn't every production of a play filled with unique challenges? And, most importantly, what does it mean when a white artistic director suggests that a living room play by a Black playwright will be "easier"?

That last question fuels the resulting play, Fairview, with its incredible insight and its intellectual flame. I feel that audiences, and especially Trinity Rep audiences, are looking to be challenged by the work we put on stage, and yet, there remains a kind of theatrical comfort that we can pursue unwittingly when we program our seasons. In particular, at a historically white theater programmed by a white artistic director, are there narrative "comforts" that we unconsciously provide our majority-white audiences (look around) by sidelining certain stories? And who is watching the work, and passing critical judgement, and through what unconscious lens?

This is the central genius of all of Jackie's work; it makes the audience a part of the narrative that is being told. Not passively, but in a way that says, your participation, the very act of your watching, is an active part of the event we are all experiencing. It is at the center of the story that

we are all making happen together. This is what makes her work so thrillingly theatrical, so unique to the experience one can have only in the theater.

Before this begins to sound like a dry, intellectual exercise in challenging theatrical forms, I have to pause. Another hallmark of a Jackie Sibblies Drury play is the expansive, wicked sense of humor ("wicked" in both the Southern New England sense and its more traditional sense). Part of her challenge to the audience is to provide opportunity for raucous laughter, while a deep and searing point is being made. It is what makes her plays so inviting, so tantalizing... and also so provocative of both thought and self-consideration.

And so, enjoy the experience of being part of a play at Trinity Rep. You'll be able to put this one on your theatrical resume. And I know that your visit to *Fairview* will leave you with plenty to think about for a long time to come. I look forward to seeing you in the theater.



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

DEAR FRIENDS

and the folks who just started with us earlier this season. As audience members, you don't get to see everyone who makes this magic happen, but trust me, they are superheroes. Coming back to in-person performances from such a long pause, with so many changes and new moving pieces, while navigating safety, advancing our mission, and upholding our commitment to equity, diversity, inclusion, and anti-racism, has not been easy. But here we are. I am so proud of our work together this year.

Trinity Rep is back because we believe in the power of theater — to entertain, change hearts and minds, expand worldviews, and start important conversations. We're here because of the hard work of so many, the generosity of a community committed to seeing us through, and because of you.

Thank you so much for being here.

Warmly,

Jennifer Canole
Interim Executive Director

and Director of Development

FROM THE INTERIM EXECUTIVE DIRECTOR



WHAT AN INCRED-IBLE SEASON. After 20 months apart, we gathered and celebrated the joy of community with A Christmas Carol, directed by Joe Wilson, Jr. January brought Tiny Beautiful Things, the perfect show as we

were reemerging from our small circles and reconnecting with humanity. August Wilson's *Gem of the Ocean* reunited past and present company members for a spellbinding production. *Sueño* brought us adventure, swordfights, drama, and a lot of laughs, thanks to director Tatyana-Marie Carlo's telenovela-inspired take on the production. Today, we are excited for you to experience Jackie Sibblies Drury's *Fairview*.

And we'll be back with more in just a few short months. Trinity Rep's 59th Season starts September 1 with Matthew López's *The Inheritance*. Inspired by E.M. Forster's *Howards End*, this electrifying two-part drama looks at legacy: what do we owe to those who came before, and what will we leave behind? In January, we'll debut

Queen Margaret, a dynamic portrait drawn from Shakespeare's Henry VI and Richard III by Whitney White. March brings Jacqueline E. Lawton's The Inferior Sex. Set at a fashion magazine in 1972, this smart, funny play explores what it means to find your politics, your community, and your voice in an ever-changing world. And then, at long last, Trinity Rep will produce Sweeney Todd: The Demon Barber of Fleet Street. Originally scheduled for 2020, we've all been waiting for this thrilling Sondheim musical.

You're not going to want to miss a moment of the 2022-23 Season. Five-play subscriptions start at just \$100, which gives you guaranteed seats and five amazing nights out for an incredible price. As a full season subscriber, you'll get the best prices, the best seats, restaurant and ticket discounts, exchange privileges, early access to *A Christmas Carol* tickets, and other benefits to make your theatergoing easy, flexible, and rewarding. Don't miss out on the lowest prices for next season's biggest hits — subscribe today!

In September, Trinity Rep will welcome our next Executive Director, Kate Liberman. You can read more about Kate on page 15. We can't wait for you to meet her!

It's been my great honor to serve as Interim Executive Director since October 2021. And I'd like to recognize the hard work of all of my colleagues, our artists, designers, technicians, production staff, the folks who have been with Trinity Rep for years

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Visit trinityrep.com/prologues to listen to a short discussion about the show you're about to see. You'll get to learn about the show's context and history, and how Trinity Rep's production of it came together. Spoilers and plot points not included!

Audience Agreement

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

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

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

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

FOR YOUR INFORMATION

- Trinity Repertory Company 201 Washington St., Providence, RI 02903 www.TrinityRep.com • info@trinityrep.com
- Ticket Office (401) 351-4242 tickets@trinityrep.com Visit trinityrep.com/ticketoffice for up-to-date hours.
- Subscriber Services (401) 351-4242 tickets@trinitvrep.com
- **Administrative Offices** (401) 521-1100, 9:00 am-5:00 pm, Mon.-Fri.
- Health & Safety: Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- Our performances begin on time. Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- 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
- Assistive Listening Devices are available for our theaters. Please ask a House Services staff member
- Smoking is not permitted inside the building.
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- Children age five and over are welcome at performances— age two and over for A Christmas Carol. Younger children will not be admitted.
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How We Watch

A conversation with playwright Jackie Sibblies Drury and Soho Rep Artistic Director Sarah Renson

By Sarah Rose Lenard, Berkeley Repertory Theatre literary manager and edited by Madeleine Rostami. Reprinted by permission of Berkeley Rep.

> ackie Sibblies Drury and Sarah Benson are mutually excited by plays that break with tradition. Originally from the U.K., Sarah is now the artistic director of Soho Rep., a theater known for its preeminent productions of plays that push theatrical form forward. Jackie is the author of plays

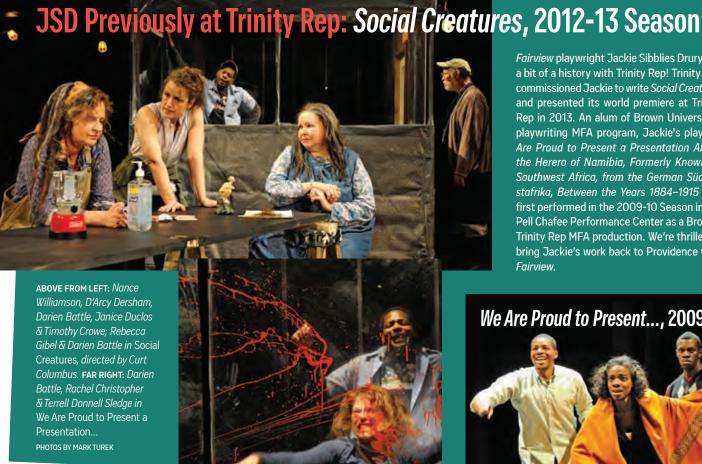
that are all strikinaly different from each other and linked largely through their inability to fit neatly in a genre. The pair has been collaborating on Fairview, a co-commission with Berkeley Rep and Soho Rep., for several years, but they still find it extraordinarily difficult to talk about the play without giving away a spoiler. Literary Manager Sarah Rose Leonard met with Sarah and Jackie when they were in town to tour the Peet's Theatre; their goal of the day was to nail down how to reshape the ending of the play for a new space. Sitting in the theater seats, the artists discussed their process, and did their very best to not give anything away.

Sara Rose Lenard: Jackie, Fairview was sparked by your thinking about surveillance. How did those thoughts start becoming a play?

Jackie Sibblies Drury: It started as a piece thinking about surveillance, not in terms of technology, but in terms of thinking about why surveillance feels more dangerous to people of color because of the implicit bias around the people that are actually doing the surveilling. We talked about that more and more, and the piece shifted to really thinking about the way that people understand the worlds that they observe and live in. We were trying to get an audience to have that shift in some way, too.

SRL: How did surveillance, and the racialization of surveillance, pop into your head in the first place?

JSD: I spent some time living abroad in a place that does have government surveillance. It's low-tech; you would just become aware of people following you on the street. Once it was embodied in that way of literally seeing the person, it made continued on next page



Fairview playwright Jackie Sibblies Drury has a bit of a history with Trinity Rep! Trinity Rep commissioned Jackie to write Social Creatures and presented its world premiere at Trinity Rep in 2013. An alum of Brown University's playwriting MFA program, Jackie's play We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, from the German Südwestafrika, Between the Years 1884-1915 was first performed in the 2009-10 Season in the Pell Chafee Performance Center as a Brown/ Trinity Rep MFA production. We're thrilled to bring Jackie's work back to Providence with Fairview.



you think about their flaws as a human. Because they're part of this governmental apparatus, their actual humanity is supposed to go away. But it doesn't.

SRL: Sarah, how did you enter that conversation?

SB: We came to The Ground Floor Summer Residency Lab together and were still thinking very much about surveillance and how being surveilled changes how you live in the world, which pivoted into racialized surveillance. We spent this amazing week here with a group of actors, digging into some of those questions. At that point we were interested in surveilling the audience; we went through a whole exploratory process where we interviewed the audience and that material fed the end of the show. Then soon after we were reading a lot and talking. We read the Simone Brown book Dark Matters, which looks at race and surveillance and the intersection of those things and how, for people of color, being watched is an extremely harmful experience, historically and in an ongoing, palpable way.

SRL: What happened next in the development process?

JSD: Sarah and I and our scenic designer, Mimi Lien, all read books and met every couple of months to have conversations about people of color in space. Like in spaces, not in outer space.

(laughter)

SRL: So you had a book club?

JSD: We had a book club!

SB: Yeah! As we talked, Mimi really came into the conversation in a big way. We had this whole phase where we were talking a ton about Panopticon. It's basically a space in which you are always being watched, but you don't know if you're being watched. We became fascinated by how that was going to feed the architecture of the set and the dramaturgy of the play. I also felt that Jackie was using theater as a metaphor for how we watch and how we change the person we're watching by how we watch them. That metaphor started to graft onto theater in the conversation with Mimi, and that's where I feel like it started to take the form of *Fairview*.

SRL: Jackie, how would you describe your writing process for this play?

JSD: Once we got to a place to have workshops, it was testing out all of these different texts that were in conversation with these ideas.

It was tricky because it felt like any time anyone actually talked about any of the ideas it felt too loud and things fell apart. At first, a big part of it was figuring out how to show the ideas and have people talk about other stuff. Then, once we agreed on an overall structure that felt like it worked, it was about trying to solidify the three pieces that make up the play. It was so hard to write it! It felt like this math problem in a weird way, where we had a beginning and an end, and figuring out that middle part took forever.

SB: Right, we had an Act One and Act Three. We felt so clear on how they functioned and what they were doing. Figuring out Act Two was the thing. That was where workshops were so helpful; we were able to figure out where there was traction, where there was slack, and where we felt the most heat. I think it was also very particular actors who were such a huge part of that workshop process, helping us figure out what was working. You could feel it take off in moments. With them, we started to play with what you could see and what you could hear and when you were dividing the sort of aural/ visual experience, which I think is such a big part of what the play is ultimately doing.

those families that a lot of people of our generation grew up with. Many of these stories that we see about Black people in popular culture are created by and for White people, so including the "disaster" narratives that happen in Act Three against the nice happy family comedies that are referenced in the beginning feels important.

SRL: Along those lines, how does the use of comedy work for you in this play?

SB: Comedy is an amazing tool for putting people in a place of comfort, as Jackie is saying. The humor is referencing narratives they know, stories they know, forms they know. I stole so many pieces from the show *Family Matters*, trying to figure out what do people do, like where do people flower arrange?

JSD: For someone to laugh at something they have to understand it or recognize it. It seems really useful to have that recognition.

SRL: Jackie, what are you thinking about after you watch the play and go home?

JSD: Honestly, I keep thinking about how I hope the play feels really irrelevant, really soon. That it's not a play for the ages, hopefully it's something that's going to expire because it

feels so quaint that bias was such an integral part of our society. I hope that it doesn't age well, in a weird way.

it doesn't age well, in a weird way.

SRL: Sarah, the ending allows

for a million

emotions, and

you say that any reaction is the right reaction. How did you arrive at that?

SB: I actually feel that's what makes the theater space so amazing. It is a space where all of those feelings can co-exist and you should have as many reactions as there are people in the room. It is a space where discomfort and difficult, ugly feelings can happen, and also exhilarating, uplifting feelings and moments. I think the amazing thing about what Jackie's written is whatever happens at the end, that is the event. What shows up in the end is created live, every night, by everyone who's actually in the room. The audience truly co-creates the end of the show; the event is the audience and the play happening together. I feel like this play is living that in an amazing way.

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"...the theater ... is a space where discomfort and difficult, ugly feelings can happen, and also exhilarating, uplifting feelings and moments.

- SARAH BENSON

SRL: How did you choose to make the protagonists an upper-middle-class Black family?

JSD: We wanted the audience to walk in and think that this was a normal play. Normal plays are about wealthy people. They're either about incredibly salt-of-the-earth working-class people, or about people who can sit around and talk about politics around the dining room table. That determined the class of the people. As for their race, well that's what the play's about.

SB: The play is colliding with the American family drama, which is historically White. It's repopulating that with an upper-middle-class Black family exactly for the reasons Jackie's saying. It's looking at how Black people are watched and how their behavior is interpreted, all the time. It takes the hypervisibility that people of color are subjected to on a daily basis and puts it in a theatrical form. The entire conceit of the space is that you're set up to watch people.

JSD: It's also about TV and pop culture. A lot of the aesthetic of our entrance to the play in Act One comes from television, those '90s sitcoms,

Fairview and "The White Gaze"

he esteemed writer Toni Morrison coined the term "white gaze" in reference to how the majority of mainstream media assumes the viewer is white. This stems from the cultural assumption that being white is somehow being neutral, or "raceless," and as such, has the only "objective" view of race. Logically, we know that's nonsense, but centuries of oppression and erasure don't disappear overnight.

In her review of Theater for a New Audience's production of Fairview, then-Duke University student and current CNBC reporter Hannah Miao described her experience as an Asian American under the white gaze as "being watched from a lens of otherness that is sometimes violently obvious, and sometimes so subtle that you find yourself wondering whether you made it up entirely. It is fetishization and repulsion, appropriation and persecution, misrepresentation and erasure, all at once."

You might think of the term "white gaze" in reference to things like "white savior narratives" in pop culture (think of films like *Dances with Wolves* or *The Help*), where characters of color are portrayed as helpless unless they're guided by a white person. Many of these are based on "true stories," except the true story often had no white savior at all. These narratives strip the agency of people of color, and are put in place to appease white audiences who feel guilty about

being seen as "the bad guy."

Other times, the gaze manifests as ideas of how people of color "should" act. This can manifest in expecting people of color to confirm to stereotypes (i.e. "all Asian people are smart" or "Black women are sassy") and being confused when they don't. On the other end of the spectrum, the white gaze expects people of color "tone down" their race — whether that be asking someone to not use African American Vernacular English (AAVE) or finding a Black person's natural hair "unprofessional." Despite this juxtaposition, the common thread of all forms of the white gaze is prioritizing the comfort of white people over basic respect for people of color.

On top of the stress that comes from juggling these often-contradictory expectations, some people of color have spoken of how they internalized this white gaze. Morrison personified it as "The little white man that sits on your shoulder and checks out everything you do or say. You sort of knock him off and you're free."

Self-monitoring oneself for others' comfort, putting on a performance. Isn't it fitting then that *Fairview*, a literal performance, is a show about how people of color are asked to "perform" for white people through this gaze?

Miao's words perhaps best summarize how Drury subverts the white gaze. "Drury makes white audience members confront their own white gaze within the racialized performer/spectator power dynamic. At the same time, she validates the experiences as a person of color by making the space change to fit us, in contrast to our internalized habit of changing ourselves to fit white spaces."

This makes the show title all the more poignant. When reading the word Fairview, you may think of a neighborhood the Frasier family lives in, but in the end, Fairview is about what we as a society must do so everyone is allowed a just perspective — in other words, a "fair view."







Producing Pulitzers

By Caitlin Howle

ith this production of Fairview by Jackie Sibblies-Drury, which won the Pulitzer Prize in Drama in 2019, we take a look at the history of Pulitzer Prize-winners produced here at Trinity Rep and are proud to continue to showcase these inspiring works. The Pulitzer Prize in Drama is awarded once a year and has recognized plays since 1918, spotlighting American authors who write original works about life in America. Fairview will be our 27th Prize winner — though we have produced some more than once.

- Clybourne Park by Bruce Norris, awarded 2011 (2011-12 Season)
- A Delicate Balance by Edward Albee, awarded 1967 (2006-07 Season)
- Topdog/Underdog by Suzan-Lori Parks, awarded 2002 (2004-05 Season)
- **Proof** by David Auburn, awarded 2001 (2003-04 Season)
- Wit by Margaret Edson, awarded 1999 (2001-02 Season)
- Dinner with Friends by Donald Margulies, awarded 2000 (2001-02 Season)
- The Piano Lesson by August Wilson, awarded 1990 (2000-01 Season)
- How I Learned to Drive by Paula Vogel, awarded 1998 (1997-98 Season)
- Angels in America Part 1: Millennium Approaches by Tony Kushner, awarded 1993 (1995-96/1996-97 Season)
- Fences by August Wilson, awarded 1987 (1991-92 Season)

- The Heidi Chronicles by Wendy Wasserstein, awarded 1989 (1991-92 and 2015-16 Seasons)
- Glengarry Glen Ross by David Mamet, awarded 1984 (1986-87 Season)
- Our Town by Thornton Wilder, awarded 1938 (1986-87 and 2006-07 Seasons)
- Cat on a Hot Tin Roof by Tennessee Williams, awarded 1955 (1985-86 Season)
- Crimes of the Heart by Beth Henley, awarded 1981 (1983-84 Season)
- The Gin Game by Donald L. Coburn, awarded 1978 (1981-82 Season)
- Talley's Folly by Lanford Wilson, awarded 1980 (Summer 1981)
- Buried Child by Sam Shepard, awarded 1979 (1979-80 Season)
- The Shadow Box by Michael Cristofer, awarded 1977 (1978-79 Season)
- Death of a Salesman by Arthur Miller, awarded 1949 (1978-79 and 2017-18 Seasons)
- You Can't Take It With You by Moss Hart and George S. Kaufman, awarded 1937 (1970-71 Season)
- Harvey by Mary Chase, awarded 1945 (1970-71 Season)
- The Skin of Our Teeth by Thornton Wilder, awarded 1943 (1969-70 and 2002-03 Seasons)
- A Streetcar Named Desire by Tennessee Williams, awarded 1948 (1966-67 Season)
- The Time of Your Life by William Saroyan, awarded 1940 (Summer 1965)
- Long Day's Journey into Night by Eugene O'Neill, awarded 1957 (1965-66 and 1995-96 Seasons)

IEWOLD. An American Garden Treasure...Come and Be Inspired

THE ARTISTIC TEAM

JACKIE SIBBLIES DRURY

Playwright

Plays include Marys Seacole (Obie Award); Fairview (2019 Pulitzer Prize); Really; Social Creatures; and We Are Proud to Present a Presentation About the Herero of Nambia, Formerly Known as Southwest African, From the German Sudwestafrika, Between the Years 1884-1915. The presenters of her plays include Lincoln Center Theater, Soho Rep., Berkeley Rep, New York City Players & Abrons Arts Center, Victory Gardens, Trinity Rep, Woolly Mammoth, Undermain Theatre, InterAct Theatre Company, Actors Theatre of Louisville, Company One, and Bush Theatre. Drury has developed her work at Sundance, the Bellagio Center, The Ground Floor at Berkeley Rep, the Soho Rep. Writer/Director LAB, New York Theatre Workshop, the Bushwick Starr, The Lark, and The MacDowell Colony, among others. She has received the Susan Smith Blackburn Prize, a Jerome Fellowship at The Lark, a United States Artists Fellowship, a Helen Merrill Playwriting Award, and a Windham-Campbell Literary Prize in Drama.

CHRISTOPHER WINDOM he/him

Director

Christopher Windom has directed or choreographed at Cleveland Play House, The Vineyard Theatre, The Public Theatre Mobile Shakespeare Unit, Guthrie Theatre, Alabama Shakespeare Festival, Trinity Rep, Signature Theatre, Dallas Theatre Center, TheatreWorks (Palo Alto), New York Musical Theatre Festival, Arrow Rock Lyceum Theatre, Maples Repertory Theatre, and Maine State Music Theatre, as well as NYU, Columbia University and Temple University. He choreographed the MGM feature film Respect, directed by Liesl Tommy, starring Jennifer Hudson as Aretha Franklin; and the first live production of the animated film Frozen for Disney Resort in Disneyland. He served as associate director for the national tour of Joseph and the Amazing Technicolor Dreamcoat, directed and choreographed by three-time Tony Awardwinner Andy Blankenbuehler. Christopher was the Drama League Fellow Assistant Director for the Broadway production of Pippin, directed by Tony Award winner Diane Paulus. He has performed on Broadway and national tours of Fosse and Damn Yankees, starring Jerry Lewis. He performed in the City Center Encores series, and regional theaters including The Paper Mill Playhouse, Goodspeed Opera House, Stages St. Louis, The St. Louis Rep., The St. Louis Muny, Marriott Lincolnshire. He has taught at Webster University, Temple University, The Brown University Theatre Bridge program, and NYU — Stella Adler Studio. Christopher received a BFA in Musical Theatre from Webster University and an MFA in Directing from Brown University/ Trinity Rep. He is a Drama League Fellow, and a member of SDC, www.cwindom5.com

JAMARIO STILLS he/him

Assistant Director

JaMario Stills is the founder and artistic director of Phase Eight Theater Company. He is a native of Jacksonville, Florida, where he attended Douglas Anderson School of the Arts, and a graduate of The Juilliard School, where he received a Bachelors of Fine Arts in Drama. Currently, JaMario is pursuing his MFA in Directing at Brown/Trinity Rep, and he was the assistant director for Trinity Rep's 2019 production of *Radio Golf*. His professional acting career has consisted of performances at The Edinburgh Fringe Festival, Brooklyn Academy of Music, Oregon Shakespeare Festival, and McCarter Theatre. Stills is also a student at the Rhode Island School of Design (Screenwriting and Scenography)

LEX LIANG he/him

Set Designer

NYC/Off-Broadway: 50+ productions — recent work includes Penelope, A New Musical; Nine Circles; The Bacchae; and Antigone. Regional: Alliance Theatre, Asolo Rep., Cleveland Playhouse, Cincinnati Playhouse in the Park, Dallas Theatre Center, Denver Center, Geva Theatre, Goodspeed, The Guthrie, La Jolla Playhouse, Long Wharf Theatre, Miami New Drama, Paper Mill Playhouse, Pasadena Playhouse, Portland Stage, Portland Center Stage, Syracuse Stage, Tantrum Theatre, Woolly Mammoth, and others. Other: He is the founder and owner of LDC Design Associates, an experiential event design and production company in NYC. Recent projects include Ubuntu Pathways: Fight For Good, Operation Smile's 35th Anniversary Gala, The Tony Awards Gala, and BCBG's 30 Year Retrospective, NYFW 2019. Member, United Scenic Artists-829. www.LexLiang.com

KENISHA KELLY she/her

Costume Designer

Trinity Rep: Costume designer, A Christmas Carol (2021). Other Theaters: Costume designer, Stockholm, Please Excuse My Dear Aunt Sally, Pool No Water, Balls, One Year Lease Theatre Company; Tribes, Disgraced, Sex and Other Disturbances, The Importance of Being Earnest, Native Gardens, Portland Stage; Disgraced, A Funny Thing Happened on the Way to the Forum, Hangar Theatre; Showtime with Shakespeare, NJPAC; Balls, Stages Repertory Theatre; The Crucible, Dog Act, Lehigh University; Much Ado About Nothing, Orlando Shakes. Other:

Kenisha received her BFA in Fashion Design from the School of the Art Institute of Chicago and an MFA in Costume Design and Technology from the University of Houston's School of Drama and Dance. Ms. Kelly presently holds the position of Lecturer of Costume Design at Vassar College in Poughkeepsie, NY.

JASON LYNCH he/him

Liahtina Desianer

Off-Broadway: You Are Here: An Evening with Solea Pfeiffer (Audible Theatre/Minetta Lane Theatre). Regional: Alley Theatre, Alliance Theatre, American Players Theatre, Arkansas Repertory Theatre, Baltimore Center Stage, Chicago Shakespeare Theater, City Theatre Company, Dallas Theater Center, Denver Center for the Performing Arts, Geva Theatre Center, Goodman Theatre, Long Wharf Theatre, The Old Globe, Oregon Shakespeare Festival, Pennsylvania Shakespeare Festival, Repertory Theatre of St. Louis, Seattle Repertory Theater, Steppenwolf Theatre Company, Victory Gardens Theater, among others. Honors: 2019 Michael Maggio Emerging Designer Award, which recognizes emerging theatrical designers within the Chicago area. Other: Jason is a proud member of The Association for Lighting Production and Design and is represented by United Scenic Artists, Local USA-829 of the IATSE and The Gersh Agency. www.jasondlynch.com, @jasonlynch.design on Instagram.

PETER SASHA HUROWITZ he/him

Sound Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *Tiny Beautiful Things, Ragtime, black odyssey, A Christmas Carol,* and *A Tale of Two Cities*. This is his 26th season with the company, where he serves as sound engineer. He designed the sound for the 2019 production of *Cymbeline* for Commonwealth Shakespeare Company as well as *An Octoroon, Ironbound,* and *Assassins* at the Gamm Theatre.

ADDITIONAL STAFF

Prod. AssistantsShoshar	na Adler, Olivia Tellier
Fight Consultant	Andrew Gombas
Assistant Scenic Designer	Kate Field
Assistant Lighting Designer	Jonah Schnell
Dialect Coach	Cherie Corinne Rice

This theater operates under agreements with the League of Resident Theatres, Actors' Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater; an Associate Member of the National New Play Network; and a Public Works Affiliate.













THE CAST

AIZHANEYA CARTER she/her **Keisha**



This is Aizhaneya's Trinity Rep debut. **Brown/Trinity Rep:** Friendship/Girl/Time, *Everybody;* Hermione/Autolycus, *The Winter's Tale;* Misha, *White Noise* **Other Theaters:** Belle/Mrs. Fred, *A Christmas Carol;* Cecilia, *Fefu and Her Friends* **Other:**

Aizhaneya holds a B.A. in International Relations and Theatre Arts, and a French Certificate from the University of Pennsylvania. She is the producer of a short series, *gales*, about Black millennial nurses in Baltimore, selected for the 2021 Blackstar Film Festival, 2021 American Black Film Festival, 2022 Milwaukee Film Festival, and the 2022 Pan-African Film Festival. She is a current candidate for her MFA in Acting and Directing at Brown/Trinity Rep. www.aizhaneya.com. IG: @aizhaneya.

JACKIE DAVIS* she/her **Jasmine**



Trinity Rep: Benevolence, black odyssey; Woman in Furs, Marisol; Jacques One/ Seamstress, A Tale of Two Cities; Mame, Radio Golf. Brown/Trinity Rep: Intimacy choreographer, References to Salvadore Dali Make Me Hot. Other Theaters: Dido,

An Octoroon, the Gamm Theatre; Siohban, The Curious Incident of the Dog in the Night-Time, Speakeasy Stage; Katherine, Rapture, Blister, Burn, Wilbury Theatre Group. **Directing:** Antigonx, Wilbury Theatre Group; Race, Wellfleet Harbor Actors Theater; for colored girls who have considered suicide/when the rainbow is enuf, Mixed Magic Theatre; Songs of a Caged Bird, Rites & Reasons Theatre, Brown University Department of African Studies; Big Black Balloon, Clark University. Choreography: Dance Nation, Wilbury Theatre Group. Film: Addie, God Talks to an Agnostic, NPR (Wilbury Theatre Group); Susan Collins, Little Women, Colombia Films. Other: Founding artistic director, New Urban Theatre Lab. Movement Faculty, Brown/Trinity Rep. Member of Actors Equity Association and Screen Actors Guild.

MIA ELLIS*‡ she/her Beverly



Trinity Rep: The Angel, Marisol; Sarah, Ragtime; Camae, The Mountaintop; Juanita, Blues for Mister Charlie; Calpurnia, To Kill A Mockingbird; Joan, Melancholy Play: a chamber musical; Laura, The Glass Menagerie; Esther, Intimate Apparel; Mrs. Wain-

wright, The Grapes of Wrath; The Ghost of Christmas Past, A Christmas Carol; Francine/Lena, Clybourne Park. Regional: The Amen Corner, Shakespeare Theatre Company; A Raisin in the Sun, Seattle Rep; Hamlet, A Midsummer Night's Dream, Santa Cruz Shakespeare; The Book Club Play, Virginia Stage Company; Good People, The Gamm; Blood Wedding, The Williams Project; Hamlet, Bread Loaf Acting Ensemble; Sharon's Shorts, Robert Moss Theatre; Two Grey Hairs, Under St. Marks. TV/ Film: Welcome to the Blumhouse Live (2021 Emmy Nominee), Elementary, Person of Interest, What Would You Do, New Yorkers in LA, Louder Than Words. Education: Brown University/Trinity Rep MFA Acting Program, Tougaloo College BA Music/ Vocal Performance. Other: Robert Clayton Black Memorial Fellow, Margo Skinner Fellow. Special thanks to Mom, Semoune, and L.B. Website: Miaellis.com.

JOE WILSON, JR.*‡ he/him **Davton**



Trinity Rep: In 17 seasons as a company member, plays include: August Wilson's Gem of the Ocean and Radio Golf, The Prince of Providence, Marisol, The Song of Summer, black odyssey, The Mountaintop, Oklahoma! (IRNE Award), Julius Caesar,

Intimate Apparel, The Grapes of Wrath, Clybourne Park, Camelot, Yellowman, Cabaret, A Raisin in the Sun, A Christmas Carol, All The King's Men, The Fantasticks, Cherry Orchard, Topdog/Underdog (IRNE Award), Ain't Misbehavin' (IRNE Award), Hamlet. **Directing:** Co-director, *black odyssey (2018)* director, A Christmas Carol (2021), Trinity Rep; An Octoroon, (2021) Gamm Theatre. Broadway: Iceman Cometh (2018 Tony-Nominated Best Revival) starring Denzel Washington, Jesus Christ Superstar (2000 Tony Nominated Best Revival). Off-Broadway: Little Ham and Josephine's Song. Regional: Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Ordway Music Theatre, Children's Theatre Company, New Rep, and American Players. Other: MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group. He is on the board of the Manton Avenue Project in Providence, RI. He was inducted into the MLK Hall of Fame at Providence City Hall, and was the Medgar Evers Award winner with the Providence NAACP.

AMANDA KOSACK* she/her **Production Stage Manager**



Trinity Rep: Assistant Stage Manager, August Wilson's Gem of the Ocean. National Tours: School of Rock the Musical; Irving Berlin's White Christmas; Buddy: The Buddy Holly Story; Fela! Off-Broadway: Medea (Brooklyn Academy of Music); The Swimmer,

Tom Morello at the Minetta Lane, Margaret Trudeau: Certain Woman of An Age (Audible Theater); Long Lost, Cost of Living (Manhattan Theatre Club); Wakey Wakey, Old Hats, Medieval Play, The Lady From Dubuque (Signature Theatre); All The Ways To Say I Love You (MCC); Cloud Nine (Atlantic Theater Company); The Way We Get By (Second Stage). Regional: Long Wharf Theatre, Surflight Theatre, Lyric Theatre of Oklahoma. Other: Amanda holds a B.S. in Dance Management from the Ann Lacy School of American Dance and Entertainment at Oklahoma City University. Love and thanks to Mom, Dad and Jared.

POLLY FELICIANO* she/her **Assistant Stage Manager**



Trinity Rep: Production Assistant; A Christmas Carol (2019 and 2021), August Wilson's Gem of the Ocean, August Wilson's Radio Golf, The Prince of Providence. Brown/Trinity Rep: Stage Manager, An Acorn. Other Theaters: The Gamm The-

atre: Stage Manager, Heart Broker, A Lie Agreed Upon (June 2021). Theater Alaska: Stage Manager, Theater Alaska Writers Workshop 2021. Other: Polly is from Providence, Rhode Island. She had the privilege of being the Production Manager at Mixed Magic Theater in Pawtucket, RI from July 2020 until August 2021. Polly graduated from Rhode Island College with a BA in Theater. She is currently on the Board of Directors for Burbage Theatre Company. Polly does it all for Bucky, Bernie, Gus, and Emmy. And also Hayley.

R. CHRISTOPHER MAXWELL* he/him Assistant Stage Manager



Off-Broadway: Assistant Stage Manager, Eco Village, Safeword, EBP Productions; American Moor, Red Bull Theater. Regional: Production Stage Manager, Black Like Me, Assistant Stage Manager, Mojada: A Medea in Los Angeles; Dreaming

Zinzelle, St Louis Rep; Production Stage Manager, Iron John: An American Ghost Story, Manhattan School of Music; Assistant Stage Manager, Merchant of Venice, TFANA. **Other:** R. Christopher

Maxwell hails from the bustling southern metropolis of Little Rock, Arkansas, and currently resides in Harlem, New York. He earned his BA in Theater Arts - Dance and Sociology from The University of Arkansas in Little Rock and an MFA in Stage Management from Columbia University's School of the Arts. He spent several years working in the Chicago not-for-profit theater circuit, and special events management for the historic Navy Pier Entertainment. Christopher aspires to use his education and experience to center the voices of marginalized communities and advance the work of other queer artists and the diaspora of colored people. Recently Christopher joined the adjunct faculty at Pace University and the SUNY Albany. He is the co-founder of the Black Theatre Caucus and an Actor's Equity Associate stage manager, for which he serves as an Eastern Regional Delegate. He also serves as New York Metro Regional Representative for the Stage Manager's Association. He gives honor to God, his parents, and his ancestors. His work is made possible by the love of his partner Don and his furry goblins.

UNDERSTUDIES: JaQuan Jones, G. Momah, David Mattar Merten, Sophie Zmorrod Laruelle

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

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

TRINITY REP LEADERSHIP

CURT COLUMBUS he/him/her
The Arthur P. Solomon and Sally E. Lapides
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.

JENNIFER CANOLE she/her

Interim Executive Director and Director of Development

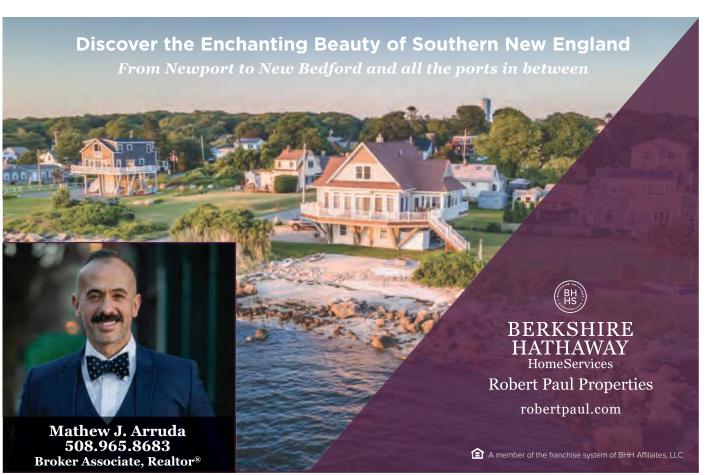


Jen has worked in development and external relations at Trinity Rep since 1999 and has been director of development since 2016. She was appointed to serve as interim executive director in October 2021, as the theater engaged in a national search for its next administrative leader.

Over Jen's 22 years with the theater, she secured the seed money that launched Trinity Rep's Young Actors Studio (after-school and summer programs), Project Discovery Plus (in-school residencies supporting student matinee attendance), Trinity Rep Active Imagination Network (programs for children and adults with autism, cognitive, and psychiatric disabilities), and Open Access Theater; served on the board of Rhode Island Citizens for the Arts; worked on multiple capital campaigns and dozens of special events; and has raised millions of dollars for the theater's operations, facilities, programs, and endowment. She was recognized for her work with a Providence Business News 40 Under Forty Award in 2013. Jen is a graduate of Ithaca College, and lives in Lincoln, Rhode Island with her husband and two sons.









Meet Kate Liberman

Trinity Rep's new executive director begins full-time in September

After a six-month-long search process, Trinity Rep has selected its new Executive Director, Kate Liberman!

"Kate Liberman represents a remarkable

new generation of theater leaders in America," said Curt Columbus, Trinity Rep's Arthur P. Solomon and Sally E. Lapides Artistic Director. "She brings an enviable range of skills to her work as a theatrical producer and an institutional thinker, which are vital to the health and longevity of any cultural organization. She shares our vision for how the theater's work can reach beyond the limits of stage, even the building, to have a profound and lasting impact as a public square on Rhode Island and throughout Southeastern New England. I cannot imagine finding a better partner to co-lead Trinity Rep into its next, bold phase."

Kate, a Needham, Massachusetts native, comes to Trinity Rep from the Hudson Valley Shakespeare Festival (HVSF), where she has served as managing director since 2015. There, she helped expand the institution through the development of numerous commissions, world premieres, and Off-Broadway transfers; helped navigate the preservation of the organization through pandemic closures; and led a strategic reopening as the first theater in New York State to restart in-person performances. She stewarded the company through transformation as it will receive 98 acres of property to serve as its permanent home this year. In her time at HVSF, Kate was named a Westchester Business Council 40 under 40 Rising Star and she served as president of the Cold Spring Area Chamber of Commerce.

Prior to her work at HVSF, Kate served as the general manager of the Laguna Playhouse and associate managing director at Yale Repertory Theater. She also has experience serving in various capacities for both Berkeley Repertory Theatre and The John F. Kennedy Center for the Performing Arts. Kate holds an MFA in theater management from Yale School of Drama and an MBA from Yale School of Management. She is a Truman Scholar and previously served in a volunteer capacity as President of the Truman Scholars Association.

"It has been an extraordinary privilege to lead the Hudson Valley Shakespeare Festival for seven years in partnership with Davis McCallum," said Kate. "HVSF is in an outstanding position for the opportunities that lie ahead." She continued: "At this moment, I could not be more thrilled and honored to begin a new collaboration with Curt Columbus, the committed Board, and the dynamic staff at Trinity Repertory Company. As a New England native, I have long admired Trinity Rep and its impact in building local community and influencing the American regional theater field. I cannot wait to bring my own energy and expertise to support Trinity Rep's mission to reinvent the public square at a time when it is necessary to expand our approach to equity and sustainability while expanding access to our work. As our industry continues to reemerge, reinvention will be essential in ensuring that we can achieve this aspiration. I am overjoyed to join Trinity Rep in a transformational future."

Vice Chair of Trinity Rep's Board of Trustees Kibbe Reilly led the executive search committee, comprised of 12 trustees, staff, and artists. Kibbe said, "From the beginning of the search process, we made a commitment to select the best person for the executive director position and that is exactly what happened. Kate Liberman is a rising star in this field and we're fortunate to have her join our excellent team at Trinity Rep. I look forward to her leadership."

Kate will co-lead Trinity Rep in partnership with Curt Columbus, the theater's artistic director. Director of Development Jennifer Canole will continue to serve as Trinity Rep's interim executive director until Kate begins full-time in September.

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Looking Forward to Another Exciting Season!

The 2022-23 Season launches this fall with the Tony Award-winning plays The Inheritance Part 1 and The Inheritance Part 2, followed by productions of A Christmas Carol, Queen Margaret, The Inferior Sex, and Sweeney Todd: The Demon Barber of Fleet Street. Communications Associate Laura Weick and Artistic Director Curt Columbus discussed how this exciting upcoming season came to fruition.

Laura Weick: To begin, how does Trinity Rep select its shows? What does that process entail?

Curt Columbus: Our ten-person artistic staff works together to decide the season. It includes myself; Production Manager Jennifer McClendon; Artistic Assistant Gia Yarn; Director of Equity, Diversity, Inclusion, and Anti-Racism Monique Austin; Director of Community Engagement Michelle Cruz; Director of Education Jordan Butterfield: and our four artistic associates: resident company members Tatyana-Marie Carlo, Taavon Gamble, Rachael Warren, and Joe Wilson, Jr. We read LOTS of plays. And we have lots of conversations about what we feel we need to see on our stages now. We talk a lot about playwrights and how we can sort of grow different voices, and explore different directions in our work. We ask ourselves what we'd really like to say to our audiences.

We also get input from various constituencies — artists, staff, board members — just about what's on their minds. We don't ask people to recommend plays, because that's a whole different impulse. But we want to speak directly to the moment and to the zeitgeist. When I have these meetings, I ask what's going on in life that's on your mind. And the number one theme people brought up to me over this past year has been generations.

LW: What do you mean by generations?

CC: People talked a lot about what kind of world we are leaving to our children. They

TRINITY REP'S 2022-23 SEASON INHERITANCE PARTS 1 № 2 **A CHRISTMAS** MΔRGΔRFT THE INFERIOR **SWEENEY** RAKBER FFT STRFF

questioned the legacy of the choices they made — and those that people before them made. They asked what are the legacies of the structures of oppression we have seen for hundreds of years, and how they still impact people today.

I vividly remember talking to someone about how when he was a little kid, the petroleum industry was seen as the future and everything with gas was cheap. And now he's looking at the future that was created with this, and how it's led to climate change and pollution. Now some of the younger generation feel their future is lost because of the actions of the people who came before them. Not all of the plays directly mention this concept, but they all have this philosophical underpinning of what causes legacies, and how they play out.

LW: The first shows of the season are literally called *The Inheritance* — it's in two parts and will play in rep. You can definitely see the theme of one generation "inheriting" a legacy from another in those shows!

CC: The Inheritance is the most direct example of that theme of legacy this season. I saw it three times in London and on Broadway, and it is one of the best plays by an American playwright that I have experienced in my lifetime. It's epic, but also incredibly personal. It's beautifully written, and it speaks really vividly to the legacies that we don't see, which I think makes it so important to do now.

The Inheritance is about a group of people who lived through the AIDS crisis interacting with a group of young men who have no idea what that was like. I'm friends with some younger gay men whom I'll talk to about living in that time period, and I'll tell them how if we went to one funeral a week, it was a good week. They can't even comprehend it; it readjusts the way they think about themselves and the previous generation.

Joe Wilson, Jr. and I have talked at length

about *The Inheritance* because I really felt strongly that it should be directed by someone who lived through the AIDS crisis, as he and I both did. I also feel that it's really important that it not just be a play for white gay men. There are no specific races indicated in the script except for one or two characters, but the original production was very white, though it didn't have to be. Part of the lens that Joe is going to bring as a Black artist is asking where are people of colors' places in the story. He is also an actor's director: this is a deeply challenging play for actors, so he's important for really tapping into that.

LW: Speaking of directors, Aileen Wen McGroddy will be taking the helm of *A Christmas Carol*. She just graduated from the Brown/Trinity Rep MFA Program in Directing this year.

CC: The thing I found so compelling about her senior thesis production, *The Late Wedding*, is that it took this really simple story and it made it really joyful. It was really inventive, it was really musical, it was all the things that you would want *A Christmas Carol* to be. I honestly left that production thinking: "I feel like a kid on Christmas

court wants nothing to do with her. In spite of that, she becomes the most powerful woman in England, leading armies and fighting battles. But then her life changes and she's on the outside again. With *Queen Margaret* we look at what her rise, fall, and the legacy of that say about power: particularly the way that women's power was seated in that time, and in some ways, today.

I first brought up this idea to a bunch of different artists starting about 10 years ago since I was obsessed with this character. Then I had a conversation with then-MFA student Whitney White, who's creating a range of pieces on Shakespearean women, and got her on board for the script. Jude Sandy will be directing it: we've been talking about him helming a Shakespeare project for a number of years now. Whitney directed him as Othello in 2018, so he's really excited to collaborate with her again on another Shakespearean work. And as we saw in August Wilson's Radio Golf and Gem of the Ocean, Jude is amazing at creating these immersive worlds, and I'm excited to see him and Whitney figure out this world together.

new feminist era?

LW: We'll close the season with *Sweeney Todd*, which you will direct. From my understanding, Trinity Rep has been trying to produce for years. And when it was finally programmed back in 2020, we had to cancel due to COVID. Has this production changed at all since then?

CC: In a way it's been great to have the pause between when we were originally going to produce it and now. I've been able to talk to our artistic associates very deeply about what we want this to be going forward. Without spoiling too much, I think we have a very exciting new approach.

I do want to say that we want to make a commentary on the contemporary carceral system. Justice has not been for all, but that idea's already inherent to the story of *Sweeney Todd*. We'll look at the notion that one act of injustice has all of these massive consequences. 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

I feel like this is the moment to invite people back into live performance, and then put things in front of them that really, really make them feel full.

morning." Then an hour later that thought came back to me and I was like "Aileen needs to direct *A Christmas Carol*!" So that's why I think she'll bring exactly the right joyful vision to the thing. I also think she really understands what this play says about generosity and redemption.

In terms of our overarching theme of legacy, this show fits quite well. In *A Christmas Carol*, Ebenezer Scrooge is an old man near the end of his life realizing the legacy he left behind and the impact he had on all of these other people.

LW: The next show of the season is *Queen Margaret*, which has been described as a "recutting" of Shakespeare's *Henry VI* and *Richard III*. Is that different from an adaptation?

CC: Henry VI Parts 1, 2, and 3 and Richard III are a tetralogy of four plays that are really long and really complicated. We're editing them all into a single script that centers the story of Queen Margaret. It's Shakespeare's language word-for-word, but we're turning it into one play about this character who threads through all four of the original plays.

Margaret is a French princess who is brought to the English court; as an immigrant, the English

LW: In addition to *Queen Margaret*, Trinity Rep will produce another world premiere this season: Jacqueline E. Lawson's *The Inferior Sex*.

CC: This play is brand new: we'll be the first theater in the world to produce it! Our director Tatyana-Marie Carlo has a relationship with Jacqueline, directing another one of her shows' premieres (*Behold a Negress* at Everyman Theatre in Baltimore). Tatyana introduced the play to us. There are nine roles all for women, which rarely happens, so that's perfect for our community of artists to bring alive.

I also love that it's set at a fashion magazine in the early 1970s because it allows for a lot of sparkle and pizzazz. With *Sueño*, Tatyana and her team created this very rich visual landscape, and with the fashion, the set, the moment in time, that'll be really powerful but also really funny.

It's interesting because there is not really representation of the past generation these women are in conflict with on stage, but they are in direct relationship and conflict with the older generation of men. It's once again about legacy — what legacy are they bearing from the invisible hand of men as they try to start in this

those systems?

We've also been thinking of questions like what it means to have a Black Sweeney Todd (Joe Wilson, Jr.) in this system. Or by having a white Mrs. Lovett (Rachael Warren) with a Black Sweeney Todd, is there an objectification or sexualization going on there? We're going to consider all of these questions, absolutely.

LW: Beyond the individual shows themselves, what are you most looking forward to this season?

CC: I'm looking forward to doing the big, bold, epic work every single time we're on stage this season! It's been exciting to have *Gem of the Ocean* and *Sueño* this year because they're the kind of epic Trinity Rep shows that people talk about, and now we'll be doing even more of it.

I'm also excited that we get to have five season plays again (*The Inheritance* is two full length plays) instead of just four, and that we're giving people a full meal every time that they come here. I feel like this is the moment to invite people back into live performance, and then put things in front of them that really, really make them feel full.

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Plays, prices, dates & artists subject to change.

The Inheritance, Parts 1 & 2

By Matthew López Inspired by Howards End by E.M. Forster Directed by Joe Wilson, Jr. Part 1: September 1 – November 6, 2022

Part 1: September 1 – November 6, 2022 Part 2: September 22 – November 6, 2022 trinityrep.com/inheritance

An explosive collision of three generations

The Inheritance weaves together the story of three generations of gay men in New York City attempting to forge a future for themselves amid a turbulent and changing America, decades after the height of the AIDS epidemic. Eric Glass is a political activist engaged to his writer boyfriend, Toby Darling. When two strangers enter their lives — one older and one younger — their plans for marriage come to a screeching halt as they veer in opposite directions into uncharted waters. This fascinating and epic two-part drama is inspired by E.M. Forster's classic Howards End, and received the 2020 Tony Award for Best Play and the 2019 Olivier Award for Best Play. Please note: Parts 1 and 2 are presented as separate productions.

"A thoughtful, moving, and funny play that will not easily be forgotten." —VARIETY

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A Christmas Carol

By Charles Dickens Original Music by Richard Cumming Directed by Aileen Wen McGroddy November 3, 2022 – January 1, 2023 trinityrep.com/carol

Celebrating the holidays together

Rhode Island's family holiday tradition returns! Reimagined anew every year, this glorious telling of the classic story evokes the magic and hope of the season and its contemporary relevance. Guided by Jacob Marley and the ghosts of Christmas Past, Present, and Future, and ultimately inspired by his community, Ebenezer Scrooge embarks on a heartwarming journey toward redemption.

"...will make you laugh, make you cry, and bring home the spirit of this magical holiday..."

—PROVIDENCE JOURNAL

Queen Margaret

Drawn from William Shakespeare by Whitney White Directed by Jude Sandy January 12 – February 12, 2023 trinityrep.com/margaret

Rediscovering one of Shakespeare's most fascinating women

From her roots as a provincial princess of France, to her ascension to the throne of England and her eventual downfall, Margaret is one of the most complicated, fascinating, and thrilling characters in Shakespeare's works. She is a warrior, a wife, a politician, a mother... and this dynamic new drama, lifted and remixed from *Henry VI* and *Richard III*, finally gives her story the telling it deserves.

"White knows Shakespeare to its core and conveys that knowledge from her bones."

THE NEW ENGLAND THEATER GEEK

The Inferior Sex

By Jacqueline E. Lawton Directed by Tatyana-Marie Carlo March 16 – April 16, 2023 trinityrep.com/inferiorsex

A smart, funny look inside a quest for change

It's the summer of 1972. The battle to ratify the Equal Rights Amendment is ramping. 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.

"Lawton is dedicated to the cause of pushing boundaries and bringing topics that are still often seen as taboo to the forefront."

-DC METRO THEATRE ARTS

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 trinityrep.com/sweeney

The bloody brilliant Tony Award-winning musical

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!

"...extraordinary, fascinating...ravishingly lovely..." —NEW YORK TIMES

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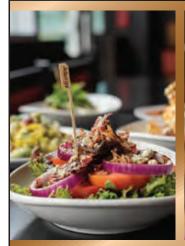
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What We're Looking Forward To Seeing

We asked our resident artists and staff which shows in Trinity Rep's 2022-23 Season they're most looking forward to seeing, or being a part of! Here are a few of their responses:

Tatyana Marie-Carlo, Resident Company Member: I'm looking forward to directing *The Inferior Sex* by Jacqueline E. Lawton. Jacqueline is a powerhouse and focuses on telling stories focused on women from a woman's point of view. She is a brilliant collaborator, and I'm excited for Rhode Island audiences to get to experience her work.

Bradly Widener, Director of Service and Experience: I'm jazzed about seeing The Inheritance again. I'm particularly excited to see how we can make our production even more inclusive of the full breadth of intersectionality in the LGBTQ+ community. I saw the Broadway production right before the pandemic, and as a queer person who didn't live through the HIV/AIDS epidemic, it spoke to me in a way I'm not sure it would to others. At the end of the day, that's what's so beautiful about theater and art in general; each audience member will come away from the same show having had a different experience. For me, the experience of seeing The Inheritance was both beautiful and heartbreaking, and I can't wait to see our unique interpretation.

Rachael Warren, Resident Company Member: I have longed to be in a production of Sweeney Todd ever since I first heard the score — sitting terrified, alone in the dark attic listening room of my college's music library in 1992. Because of the COVID shutdown, we have been waiting a long time to get this one on the boards and I think it's even more relevant now than it was when we'd originally programmed it. When people think of Sweeney they think of horror, but I think it's so much more than that. 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. In the midst of such darkness, it has what I consider to be the most beautiful love song in the whole musical theater canon (I have wished my name was Johanna from the first moment I heard it). Then, we get not only the canon's most terrifying song — Sweeney's "Epiphany" near the end of Act 1 — somehow followed by one of its most hilarious, "A Little Priest." Humbly, I think it will be worth the price of admission just to see if Joe Wilson,

Jr. (our Sweeney) and I (as Mrs. Lovett) can get through that one without cracking each other up!

Lizzy Pegler, Costume Technician: I am most excited about *The Inferior Sex*! A story about the first Black female presidential candidate set at a fashion magazine, what's not to love!? I am looking forward to seeing how we tell such a powerful and important story shaped by a playwright, director, cast, and creative team of women.

Tina Langill, Assistant Director of Development: I am most interested in *Queen Margaret*. I love a deeper dive into Shakespeare and other classic works that feature a new perspective. And, of course, a good sword fight!

Marisa Lenardson, Photo and Video Content Manager: I'd say I'm most looking forward *The Inferior Sex* because the director, Tatyana-Marie Carlo, is hilarious, and her work is always a treat to watch. She did a great job with *Sueño* this season. *The Inferior Sex* is such a funny show, and I know she'll really be able to nail its comedy.

Charlie Thurston, Resident Company Member: I'm super excited for *Queen Margaret*. Whitney White, an alum of the Brown/Trinity Rep Master's program, is truly a rockstar. I can't wait to see what she does with the material and with Jude Sandy directing... are you kidding me?!! What a dream team. I guarantee it will be a thrilling night of theater.

Daniel Perkins, House Services Associate: They all look interesting, especially *Queen Margaret*. As for *Sweeney Todd*....finally!!!!! I'm so excited.

Amanda Downing Carney, Costume Shop Director: I am hands-down most excited about *The Inferior Sex*. A world premiere about second-wave feminism in the '70s featuring one of the United States most important black female politicians, Shirley Chisholm, with an all-female cast and design team directed by Tatyana-Marie Carlo? Ummm, yes, please! Telling stories of social justice on our stage makes my heart sing.

Laura Weick, Communications Associate: Sweeney Todd is my must-see. This will be the first musical Trinity Rep's done since *Little Shop of Horrors* back in 2019! Sondheim is one of musical theater's most iconic composers, so I'm thrilled to hear his work performed live again by Trinity Rep's incredibly talented company.

Greetings from Equity, Diversity, Inclusion, & AntiRacism (EDIA) at Trinity Rep

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



After a brief hiatus due to COVID-19, we joyfully returned to in-person programming in full force in late February.

We continue to do the work to make Trinity Rep an

anti-racist organization. This work is not easy and it cannot be done in a silo. It is collaborative and calls upon every member of our community to be successful.

EDIA continues to partner with resource management and our artistic department to offer programming around mental health and wellness with a new initiative called "Feel Good Fridays". The goal is to provide space once a month to support staff in providing information and resources to support good mental health.

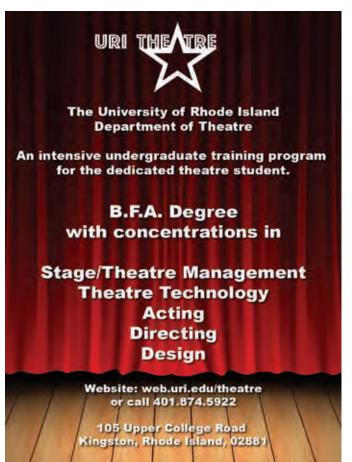
We also continue to work with our community engagement office as we recognize and acknowledge that we are a "public square". We want to assure that Trinity Rep continues to be a welcoming and safe space for all who enter our doors.

Our affinity spaces continue to grow and provide our community a safe and brave space to discuss important matters as well and work on finding solutions in how we can better support each other.

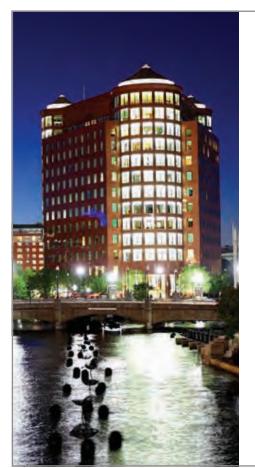
Programming related directly to topics such as unconscious bias, microaggressions, and language are scheduled to began in April and we are already receiving great support for these efforts.

It is an exciting time at Trinity Rep as we move forward and we are thankful for the outpouring of support from our administration, staff and board of trustees!

Read about Trinity Rep's full EDIA journey at TrinityRep.com/antiracism







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Looking Back at Trinity Rep's 2021-22 Season

By Laura Weick

ur 2021-22 Season was our return to live shows after 20 months away. Let's take a look at some of the highlights from a season not quite like any other.





ABOVE, L TO R: Timothy Crowe as Ebenezer Scrooge & Stephen Thorne as the Ghost of Christmas Present; Rodney Witherspoon II as Bob Cratchit with Michael Curley, Avery Lemieux & Warnsey Wiggins in A Christmas Carol. BELOW, L TO R: Angela Brazil as Sugar (standing) with Letter Writers Stephen Berenson, Brian McEleney, Marcel Mascaró, Jenna Lea Scott & Phyllis Kay in Tiny Beautiful Things.



Kicking it off with a Carol

We began the Season with a perennial holiday favorite: Trinity Rep's 45th annual production of **A Christmas Carol**. Longtime company member Timothy Crowe played everyone's favorite curmudgeonly miser Ebenezer Scrooge for the 14th time at Trinity Rep, joined by many other artists from the company and the community. With Joe Wilson, Jr. in the director's chair, it was a production we won't be forgetting anytime soon.

Writing our way to hope

The first show of 2022 was **Tiny Beautiful** Things, based on the best-selling book of the same name. Featuring the anonymous advice columnist "Sugar" as she used her own experience to answer the questions of those who write to her, this show was heartfelt, humorous, and deeply touching. Directed by Trinity Rep Artistic Director Curt Columbus, Tiny Beautiful Things was all about finding hope in the most challenging of times — something audiences definitely related to.



After directing August Wilson's Radio Golf in 2020, company member Jude Sandy took us back to Pittsbugh's Hill District for August Wilson's Gem of the Ocean. Set nearly a century before Radio Golf, Gem of the Ocean follows Citizen, a troubled young man with a secret guilt who consults the mythical Aunt Ester (think "ancestor") for redemption. Aunt Ester sends Citizen — and the audience — on an epic spiritual journey through the past that's impossible to forget.

A humorous and haunting adventure

Next was Sueño, a mesmerizing modern adaptation of the Spanish Golden Age play Life is a Dream. This funny yet philosophical production followed a prince who was imprisoned from birth due to an ominous prophecy and who attempts to prove his right to the throne. Along the way he finds love, questions reality, and explores redemption in this telenovela-styled dramedy.



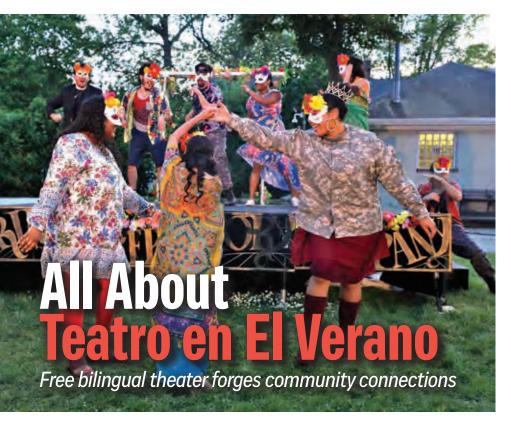


ABOVE, L TO R: Rose Weaver as Aunt Ester & Ricardo Pitts-Wiley as Solly Two-Kings; Dereks Thomas as Eli, Christopher Lindsay as Citizen Barlow, & Ricardo Pitts-Wiley in August Wilson's Gem of the Ocean. BELOW, L TO R: Catia as Rosaura & Daniel Duque-Estrada as Segismundo; the cast of Sueño.

ALL PHOTOS BY MARK TUREK.







By Laura Weick

ach summer, you might find free, bilingual theater performed across the state under Teatro en El Verano, presented by Rhode Island Latino Arts (RILA) in association with Trinity Rep!

The mission of Teatro en El Verano — "Theater in the

Summer" in English — is to bring free, bilingual Spanish/English theater to communities across the state. Each summer, local artists produce a touring show that brings theater directly into the community. Teatro en El Verano can be understood and enjoyed in English and Spanish.

Teatro en El Verano has its roots in a 2015 conversation between RILA Executive Director Marta V. Martinez, Trinity Rep's then-Artistic Associate for Community Rebecca Noon, and former Associate Artistic Director Tyler Dobrowsky. The conversation began when Trinity Rep reached out to RILA for advice on drawing more Latinx audiences to Trinity Rep.

"This was one of the first times for me that an organization looking for a partnership really listened to us," Martinez said. "Because often what happens, and it still does, is that people come to me trying to get more Latinos involved in their organization, but just give us free tickets for a one-time event. But Trinity Rep wanted this to become a deeper relationship. And it was the first time an organization really listened to our perspective, so it didn't feel like it was just Trinity

Rep trying to get more people to see a play."

Originally, the group discussed holding a talkback with the local Latinx community about *The Hunchback of Seville*, which Trinity Rep produced in 2015. But Marta felt that this wasn't the right way for outreach. Instead, Shakespeare en El Verano (as the program was originally called) was conceived in 2016 with a bilingual production of *Romeo and Juliet*. But even then, she felt the theater could integrate more into the community.

"What they proposed to me was that they were going to take it to WaterFire, to Brown University, places in those neighborhoods," Marta said. "I really pushed back though, and I said, 'That's great, but let's also go to South Providence, its library, its cultural center, and the West End of Providence. And so we went to neighborhoods where Latinos actually live, which I think is key. If you want to reach the Latino community, or people of color in general, you need to go where they live, where they're most comfortable. I think that's what made it so successful."

The next year, Shakespeare en El Verano would produce *Romeo and Juliet* again, but with a new translation. The 2016 production was translated into European Spanish, which is not the same as Caribbean or Latin American Spanish. To better connect with the local Latino community, Shakespeare en El Verano was translated to Caribbean Spanish from 2017 onward. The next production was *La Tempestad/The Tempest* in 2018, and in 2019, after rebranding as Teatro en El Verano, they produced *Tanta Bulla...Y Pa' Qué?/ Much Ado About Nothing*. Both of these shows were directed by Tatyana-Marie Carlo, who also directed *Fade* and *Sueño* at Trinity Rep.

In 2020, Teatro en El Verano hoped to produce a bilingual adaptation of *Don Quixote*, adapted by Marcel Mascaró, who you may recognize as one of the letter writers in Trinity Rep's recent production of *Tiny Beautiful Things*. But like many other theaters across the country, they had to pivot to an online format due to the pandemic. That year, Teatro produced excerpts from that show virtually and presented the scenes on Zoom. Marta also said that 2020 was significant for Teatro en El Verano because it was the first time they produced a non-Shakespeare show. Marta and Marcel both said that moving forward, they'd love for Teatro to branch out in terms of what it adapts each year.

Marcel's now writing the Teatro en El Verano adaptation of *Don Quixote*, titled *La Mancha*, to be performed live again for the summer of 2022, under the direction of Catia, who you may remember as Rosaura in *Sueño*. Marcel has been involved with Teatro since its inception: Marcel portrayed Friar Lawrence in the first version of *Romeo and Juliet* and the Prince in the second. In *La Tempestad*, Marcel was seen as Ferdinand and Antonion, and in *Tanta Bulla*... they were the show's dialect coach, but took over several roles when an actor dropped out last minute.

"It almost feels like community theater in scope, but with the exception that there's so many professionals involved," Marcel said. "It's organized, but I love that there's so much heart in it, and we have so much fun."

What Marcel told us makes them most happy with Teatro en El Verano is how artists grow as performers. *Sueño* actors like Alfredo Antillon, Catia, Rudy Cabrera, Victor Neto, and Arturo

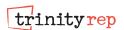




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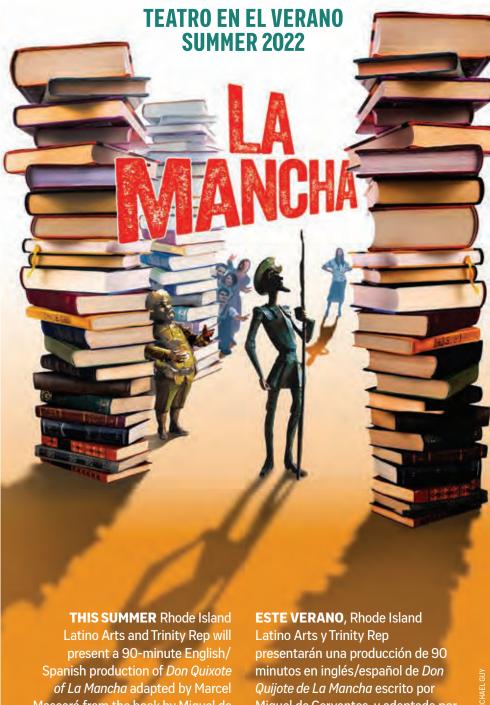




"Leandro 'Kufa' Castro had only acted in one play before getting involved in Teatro en El Verano," Marcel noted. "He is a musician and rapper so he had performing experience, but the second play he was ever in was our version of Romeo and Juliet as Lord Capulet. And working with him on getting comfortable with Shakespeare was one of the most profound things I've ever been through because I had never seen someone just after a few lessons pick up Shakespeare so well and go with it. And just a few years later he was translating Shakespearean plays, including Tanta Bulla... for Teatro and Commedia de las Equivocaciónes/The Comedy of Errors for Tatyana at Brown/Trinity Rep. It's amazing to see these Latinx artists grow, and help them realize that if they want to do this, and make a career out of it, they absolutely can."

La Mancha will travel throughout the month of July, with confirmed performance locations including Dexter Park and Roger Williams Park in Providence, Jenks Park in Central Falls, and Miantonomi Park in Newport. Specific dates and times, as well as additional locations, will be announced soon.

PICTURED OPPOSITE PAGE FROM TOP: The cast of Tanta Bulla...Y Pa Que?/Much Ado About Nothing; an audience watches Teatro en el Verano's 2017 production of Romeo y Julieta/Romeo and Juliet. ABOVE: Catia, Rudy Cabrera, and Alfredo Antillon in 2019's ¿Tanta Bulla...Y Pa Que?/Much Ado About Nothing.

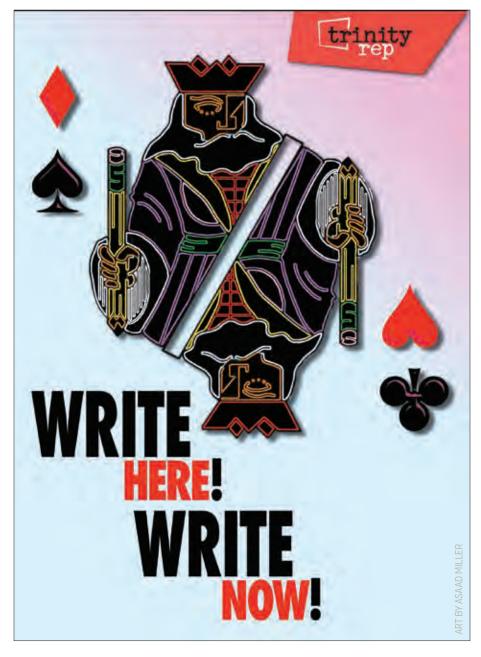


THIS SUMMER Rhode Island
Latino Arts and Trinity Rep will
present a 90-minute English/
Spanish production of *Don Quixote*of La Mancha adapted by Marcel
Mascaró from the book by Miguel de
Cervantes. It will tour to public venues
throughout Rhode Island, including
parks and cultural centers, and is for
families of all ages, with eight total
performances throughout July.

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ESTE VERANO, Rhode Island
Latino Arts y Trinity Rep
presentarán una producción de 90
minutos en inglés/español de Don
Quijote de La Mancha escrito por
Miguel de Cervantes, y adaptada por
Marcel Mascaró. Recorrerá lugares
en Rhode Island como parques y
centros culturales, y es para familias
de todas las edades, con un total de
ocho actuaciones a lo largo de julio.

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Trinity Rep's Write Here! Write Now! celebrates outstanding local high school playwrights

fter receiving submissions from high schoolers all across New England, Trinity Rep's Write Here! Write Now! student playwriting contest selected four winners!

"Our four selected plays each highlight the vibrant ideas and strong voice of our high school community,"

Associate Director of Education Matthew Tibbs said.
"The plays this year are wildly creative and original. They are standouts through their humor and thought-provoking approach

to some of life's big questions. We can't wait to share them."

Trinity Rep adjudicated scripts in a blind evaluation process and gave written feedback to all submissions. The four winning playwrights worked with our artistic and education staff to polish their scripts before a festival performance on May 10. Scan the QR codes to read each of the original winning scripts!

The Great, Great Outdoors

By William Derby

Grade 9 at the Jacqueline M. Walsh School for the Arts in Pawtucket, RI



The Great, Great Outdoors follows a group of friends on a camping trip where their overreliance on technology get them into various hijinks. The Great, Great Outdoors is witty, well-constructed, and playfully pokes fun at our addic-

tion to technology.

Mortal Dilemma

By MJ Kirsche Grade 12 at East Catholic High School in Manchester, CT



Featuring a protagonist with the ability to know when people will die, *Mortal Dilemma* examines the moral and ethical dilemmas that come with this "gift" as it intersects with personal responsibility. This play was a standout because

of the originality in its approach to big ideas.

Grandma Is Dying

By Lucas Manso

Grade 11 at North Attleborough High School in North Attleborough, MA



An absurdly funny and irreverent take on death and the family politics that no one talks about, *Grandma is Dying* stars a fun-loving grandmother who rents time on the Game Show Network to divide up her remain-

ing assets to select family.

An Unwritten Love Story

By Tosin George Grade 11 at Cranston High School East in Cranston. RI



An Unwritten Love Story is about a teen reporter tired of writing hard-hitting stories and instead longs to write a romantic comedy. With an authentic teenage voice, this play was funny and sweet with a relatable streak of loneli-

ness throughout. Tosin was also a winner last year for the play *The Ally's Burden*.

HONORABLE MENTIONS

Stuck

by Brandon Potrzeba, Grade 10 at East Providence High School, East Providence, RI

You Say You Want a Revolution

by Ava Milukas, Grade 9 at Tiverton High School, Tiverton, RI. ith the Young Actors Summer Institute (YASI) just around the corner, we wanted to highlight one of the program's most unique courses: YASI Art and Activism. In this class, students learn how art, in all of its forms, can be used to create social change — and culminates with students creating their own pieces of activist art.

Pre-COVID, YASI was a month-long theater camp where students could choose which classes they'd take throughout the session, with one of those classes being Art and Activism. Due to the pandemic, YASI pivoted to week-long sessions and Art and Activism became a week-long opportunity for students to engage in hands-on social justice work through the arts.

"The students had always been really politically engaged, and especially more so in these times," Director of Education Jordan Butterfield said. "So



Art & A

we wanted an outlet for them, and having its instructor Michelle Cruz as both a teaching artist and a community organizer allowed for this wonderful connection between the education department and the community engagement department."

In last year's program, students spent the week with different local activist artists. Guests included dancer Sokeo Ross, filmmaker Claire Andrade-Watkins, musician Big Luxe, and Trinity Rep resident company member Joe Wilson, Jr. Each artist brought expertise in both their chosen art forms and the areas of social justice they were most passionate about, from veterans' affairs to racial justice to LGBTQ+ rights. Michelle said the goal of these sessions was to show the myriad of ways one can be an artist and activist.

Michelle also made sure the class went out in the community each day to look at art on display in the community.

"We'd go for walks downtown and near the lower Brown University area to see the public activist art," she said. "And we'd stand outside the Trinity Rep lobby, looking at the windows because we had commissioned local activist artists like Kendel Joseph, who did an amazing portrait of Rep. John Lewis; Angela Gonzalez (AGONZA), who painted Joe Wislon, Jr.; and Jess Brown, who created portraits of Diahann Carroll and Harry Belafonte. I wanted students to see that this work is being done in our own community. [They also visited] a mural on Dyer Street encouraging people to vote."

Throughout the week, students create their own pieces of activist art. This could be a visual piece, a song, a skit, or any other artistic medium they want to use to spread their message. Due to bad weather, students performed for their parents in the theater last year, but this year, Michelle wants students to take their art to the Rhode Island State House.

"One year before the pandemic, a group of students rewrote the Pledge of Allegiance to break down harmful language that focused on white, cisgender, land-owning men when it was originally written," Jordan said. "A patron who was watching the final sharing stormed out during that, so the work did its job. Any good activism will ruffle feathers."

Some of last year's projects included a theater piece about respecting a nonbinary person's pronouns and a visual piece about mental health unrest in the state's prison system.

"It was pretty transformational in the sense that some of the kids didn't know each other but they could come together on an issue and reflect on that," Michelle said. "And as the younger generation, it was really great to hear their perspective and call to action."

YASI Art and Activism runs July 11–15, 2022, 9:00 am – 4:00 pm, for students entering grades 8–12. Visit trinityrep.com/yasi to learn more and register.

Article by Laura Weick; photos from YASI 2021 Art and Activism by (top) Kafui Glover & Jordan Butterfield





Summer can't come soon enough!



ur Young Actors Summer Institute (YASI) programs have historically been some of the most comprehensive summer arts enrichment programs in New England. Led by experienced, enthusiastic local artists and educators, YASI can help students from kindergarten through high

school develop confidence, make new friends, and have plenty of summer fun. Welcoming students of all abilities, YASI offers a variety of classes so there's something for everyone!

Due to the ongoing COVID-19 pandemic, our typical structure of students moving through multiple classes per day will not be used this summer. In an effort to grow our in-person offerings smartly and safely, we'll instead hold several one-week camps with stable pods of students this summer. Join us for just one class or all six weeks of camp!

Financial Aid

Please fill out the Financial Aid Application BEFORE registering for a summer camp. Once your application is processed (allow 3–5 business days) you will be given a discount code to register. Financial aid is need-based only and applicants must fill out the form and complete an essay to be considered. Payment plans are also available. Email education@trinityrep.com with all inquiries.

Please Note: All students must submit a \$50 non-refundable deposit to hold a spot in the program. Email education@trinityrep.com if this is cost prohibitive for your family.

One-Week Camps (In Person)

Students can register for multiple weeks or just one that piques their interest. Some camps (YASI Players and YASI One Acts) may require a pre-meeting for script reading and casting. All in-person programs are held in well-ventilated facilities with social distancing and ample opportunity for outdoor time. Students will remain in stable pods with the same counselor/lead teaching artist all week. For more information about Trinity Rep's COVID-19 Safety Precautions, visit trinityrep.com/health/

YASI JR

In our summer offering for children entering grades 1–4, young actors will learn how to tell stories using their voice, movement, and imagination. Throughout the week, we will work to produce a short performance by creating our own props, developing characters, and building an ensemble!

Dates: July 5–8, 2022, 9:00 am – 2:00 pm for students entering grades 1–2 and grades 3–4

Cost: \$300

Limit: 10 students per age group, 20 overall Location: Lederer Theater Center, 201 Washington St., Providence RI

YASI MUSICAL THEATER

Acting, singing, and dancing?! It's the classic triple threat and this immersive experience will help students work on all three. In YASI Musical Theater, students will explore character creation through movement, song, and choreography. Students will work on storytelling's vocal and movement components with trained professional actors.

Dates: July 11–15, 2022, 9:00 am – 4:00 pm for students entering grades 5–7 July 18–22, 2022, 9:00 am – 4:00 pm for students entering grades 8–12

Cost: \$450 Limit: 20 students

Location: Pell Chafee Performance Center, 87 Empire St., Providence RI

YASI ART AND ACTIVISM

Theater has long been used as a tool for social justice and in YASI Art and Activism, young people will learn how to use the arts to build a more equitable community. Students will engage in topics of social justice and equity through multiple art forms including theater, fine arts, music and poetry. On the last day, we will take the message to the public – possibly all the way to the steps of the Rhode Island State House! Participants will learn to harness the power of art and work with a variety of guest artists and activists.

Dates: July 11–15, 2022, 9:00 am – 4:00 pm for students entering grades 8–12

Cost: \$400 Limit: 20 students

Location: Lederer Theater Center, 201 Washington St., Providence RI

YASI CREATIVE PLAY

Where does artistic inspiration come from? Students will learn for themselves in this one-week long camp as they search for inspiration in objects, people, and the world around us. Throughout the week we'll explore different ideas through play and improv, combining different ideas to create something totally unique. On the last day,

students will share theatrical pieces based on their explorations. Bring an open mind and a curious spirit as we jump into the world of theater-making through creative play!

> **Dates:** July 18–22, 2022, 9:00 am – 4:00 pm for students entering grades 5 - 7

Cost: \$400 Limit: 20 students

Location: Lederer Theater Center, 201 Washington St., Providence RI

YASI PLAYERS

In YASI Players, young actors rehearse, stage, and perform a brand-new family-friendly play in one week! Written by a local artist, students will be the first to ever perform in a brand-new production, and in doing so, will get a behind-the-scenes look at the opening of a brand-new show. Previous plays include *The Kids* Go Down Below by Rodney Witherspoon II, The Many Lives of Fancy Devereaux and Rose & Iris by David Rabinow, and Little Big State and The Whale in the Hudson by Bradley Wilson.

Everyone who registers will be cast in the play. Priority casting is given to elder students. Depending on the COVID-19 situation, we will either perform for a limited audience outdoors on Friday afternoon (7/29) or film and share with families.

> **Dates:** July 25–29, 2022, 9:00 am – 4:00 pm for students entering grades 5 - 9

Cost: \$400 Limit: 20 students

Location: Lederer Theater Center, 201 Washington St., Providence RI







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. As they explore each others' work, students may also serve as either actors, directors, or members of the creative and production team for each script. In doing so, they will learn about narrative storytelling, dramaturgy, and visual composition.

> **Dates:** August 1–5, 2022, 9:00 am – 4:00 pm for students entering grades 8–12 & graduated seniors

Cost: \$400 Limit: 20 students

Location: Pell Chafee Performance Center, 87 Empire St., Providence RI

YASI ONE ACT

In this reimagining of our former YASI Shakes program, students will prepare a contemporary one act play! From the read-through and character study to staging and performance, students will get a taste for working on a professional production. Depending on the COVID-19 situation, we will either perform for a limited audience outdoors on Friday afternoon (8/11) or film and share with families.

> **Dates:** August 8–12, 2022, 9:00 am – 4:00 pm for students entering grades 10-12 & graduated seniors

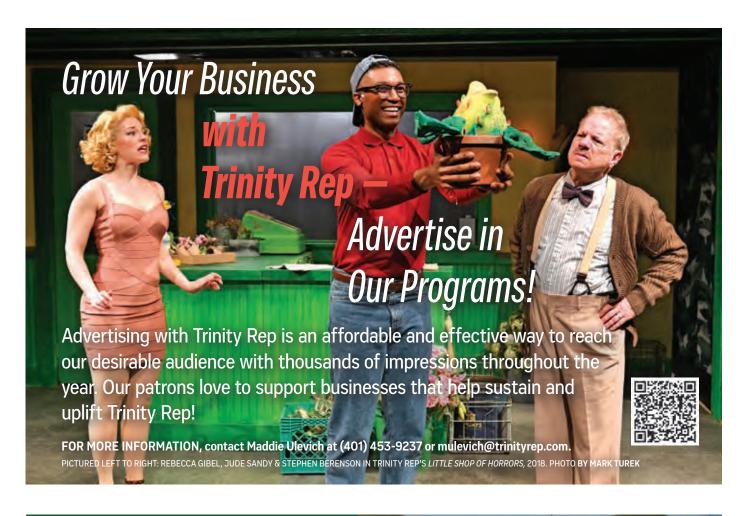
Cost: \$400 Limit: 20 students

Location: Pell Chafee Performance Center, 87 Empire St., Providence RI

For more information or to register, please visit www.trinityrep.com/yasi.









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Back On Stage Rep returns to in-person

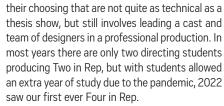
performances

By Laura Weick

This year also marked the exciting return of live in-person performances of shows produced by students in the Brown/Trinity Rep MFA Programs - a cause for celebration!

The Late Wedding

In their final year in the Brown/Trinity Rep program, directing students produce a thesis show with full design and extensive technical support. Aileen Wen McGroddy's thesis was The Late Wedding, a daring look by Christopher



This March, the productions were Constellations by Nick Payne, directed by Carol Ann Tan; Everybody by Brandon Jacobs-Jenkins, directed by JaMario Stills; Angels in America: Part One: Millennium Approaches by Tony Kushner, directed

> by S. Andrew Watring; and Collective Rage: A Play in Five Betties by Jen Silverman, directed by Molly Houlahan.



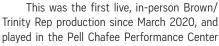
Death and the Maiden

This spring, the final thesis show was Death and the Maiden by Ariel Dorfman, directed by Eddie DeHais. Laughter and lethality intertwine in this dynamic

reimagining of a modern classic. After being kidnapped and tortured under a repressive regime, Paulina encounters a man she believes to be the one behind her suffering. But during her guest for justice, the lines between Paulina's reality and fantasy begin to blur. With a biting sense of humor and thrilling original music, Death and the Maiden asks how to heal our greatest wounds when world events tear us apart, and explores the dangers in believing the lies we tell ourselves to cope.

UPPER LEFT: The cast of The Late Wedding, photo by Mark Turek. RIGHT, FROM TOP: Madeleine Russell in Collective Rage: Rebecca-Anne Whittaker & Liam MacDougall in Constellations; Madeleine Barker & Sophie Zmorodd Laurelle in Everybody; Chingwe

Padraia Sullivan & David Merten (shadow) in Angels in America; photos by Mark Turek. **BOTTOM LEFT:** Michael Rosas & Marcel Mascaró in Death and the Maiden in rehearsal, photo by Marisa Lenardson.



Trinity Rep production since March 2020, and played in the Pell Chafee Performance Center last November. Aileen will return to Trinity Rep this holiday season to direct A Christmas Carol.

Chen at how relationships unravel. The cast of

six all played multiple roles throughout the show,

whether as couples practicing marriage rituals in

fictional cultures or literal star-crossed lovers in

Four in Rep

outer space.

Each fall, directing students in the middle stage of their studies direct a play by Shakespeare. Likewise in the spring, they direct productions of











The Arts Create Jobs, And Not Just for Artists



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

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

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

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

Here's where we come in.



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

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

Support the Arts! www.arts.ri.gov

The Perfect Prologue to a Performance

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

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

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

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



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

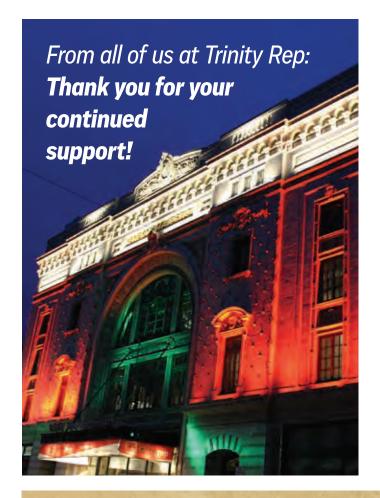
If you ever wanted to learn about the playwright's life, how an actor prepared to play a character, or how Trinity Rep's team put together the production's technical aspects, taking in a virtual Prologue could be a great experience for you! To listen to the Prologue for the show you'll see today, visit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

Groups Enjoy Great Savings & Great Theater at Trinity Rep!

Why wait until after you've seen a great show to tell your friends about it? With discounted group rates, you don't have to! Save up to 30% on tickets and have a fun night out at the theater with friends, family, workplace groups, book clubs, alumni organizations, and more. Contact the ticket office at tickets@trinityrep.com or (401)-259-0477 for more information.

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 it we 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 Suzanne Tidwell, house services manager, at stidwell@trinityrep.com. Or leave a message at (401) 453-9200 and include your name, phone number, and email address.





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

Trinity Rep is your home fordramatic discoveries.

We acknowledge the lands where Trinity Rep stands in Downtown Providence today as once the lands of the Masswascut—The Land between the two rivers, and the territory of Meshanticut, which are the ancestral homelands of the Narragansett, Pokanoket, and Nipmuc people.

We also acknowledge that as contemporary Rhode Islanders, we hold the legacy of this state's economic foundation through its participation in the triangle slave trade. We encourage you to research and personally acknowledge these legacies, and support our contemporary Indigenous and Black communities in actionable ways.

NATIONALLY CELEBRATED

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

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

LOCALLY MADE

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

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

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

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

CONSTANTLY CREATIVE

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

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



Amanda Dehnert. Together, with Interim Executive Director Jennifer Canole, Columbus is committed to creating unparalleled theatrical experiences for and with the community.

OUR MISSION

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

OUR VALUES

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

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

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

ANTI-RACISM

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





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FAIRVIEW by Jackie Sibbles

A Pulitzer Prize-winning drama boldly challenging perceptions

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22 OC PR 2 PM	23	24 PR 7:30 PM	25 ON 7:30 PM	26 7:30 PM	27 7:30 PM	28 7:30 PM
29 2 PM 7:30 PM	30	31	JUNE 1 2PM 7:30 PM	2 7:30 PM	3 7:30 PM	4 7:30 PM
5 2 PM 7:30 PM	6	7	8 SF 7:30 PM	9 7:30 PM	10 7:30 PM	11 2 PM 7:30 PM
12 2 PM 7:30 PM	13	14	15 OC 2 PM OC 7:30 PM		17 0C 7:30 PM	18 OC 2 PM OC 7:30 PM
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