



THE INHERITANCE

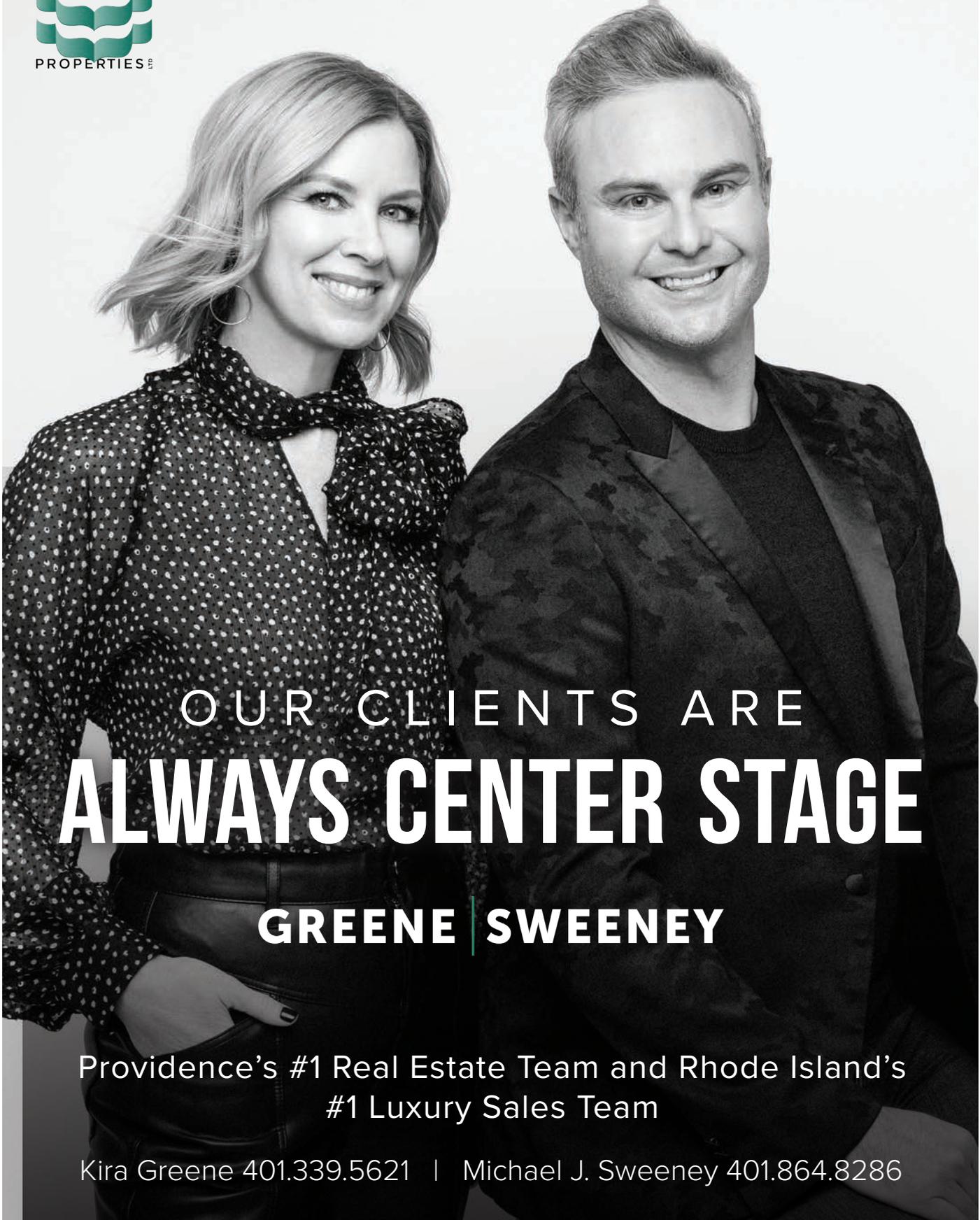
by

Matthew López

INSPIRED BY *HOWARDS END* BY E.M. FORSTER

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THE INHERITANCE

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INSPIRED BY *HOWARDS END* BY E.M. FORSTER



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

Curt Columbus
Artistic Director

Katie Liberman
Executive Director

THE ARTISTIC TEAM

Directed by **Joe Wilson, Jr.*‡**
Assistant Directed by **S. Andrew Watring**
Set Design by **Michael McGarty**
Costume Design by **Liza Alexis**
Lighting Design by **James Horban**
Sound Design by **Peter Sasha Hurowitz**
Production Stage Managed by **R. Christopher Maxwell***
Assistant Stage Managed by **Polly Feliciano***

The Inheritance, Part One

runs **September 1 – November 5, 2022**

in the Sarah and Joseph Dowling, Jr. Theater

The Inheritance, Part Two

runs **September 22 - November 6, 2022**

in the Sarah and Joseph Dowling, Jr. Theater

The Inheritance, Part One is performed with two intermissions.

The Inheritance, Part Two is performed with two intermissions.

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This activity is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts and private funders.

THE CAST

Young Man 1/Adam McDowell/Leo **Chingwe Padraig Sullivan**
Young Man 2/Jason 1/Doorman 1 **Rodney Witherspoon II***
Young Man 3/Young Henry/Tucker/Other Agent **Michael Jennings Mahoney***
Young Man 4/Young Walter/Clinic Worker/Dealer **Andrew Holder***
Young Man 5/Charles Wilcox/Peter/Toby's Agent **Ross Barron**
Young Man 6/Tristan **Tobias Wilson**
Young Man 7/Jasper/Paul Wilcox **David Mattar Merten***
Young Man 8/Jason 2/Doorman 2 **Adrian Peguero***
Young Man 9/Eric Glass **Jack Dwyer***
Young Man 10/Toby Darling **Taavon Gamble*‡**
E.M. Forster ('Morgan')/Walter Poole **Stephen Thorne*‡**
Henry Wilcox **Mauro Hantman*‡**
Margaret **Jackie Davis*‡**

Understudies **David Bertoldi, Nicholas Byers, Jack Clarke, Germaine Lebrón, Angela Nash Wade, Austyn Williamson**

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

THE INHERITANCE, PART ONE and THE INHERITANCE, PART TWO are presented by special arrangement with Dramatists Play Service, Inc., New York

THE INHERITANCE was originally commissioned by Hartford Stage (Darko Tresnjak, Artistic Director; Michael Stotts, Managing Director)

The world premiere was performed in London at the Young Vic, PART ONE on March 2, 2018 and PART TWO on March 9, 2018. This production was supported by Nattering Way LLC and Sonia Friedman Productions.

THE INHERITANCE transferred to the Noël Coward Theatre in the West of London, with a first performance of PART ONE on September 21, 2018, and of PART TWO on September 28, 2018.

The Young Vic production was presented in the West End by Tom Kirdahy, Sonia Friedman Productions and Hunter Arnold with Elizabeth Dewberry & Ali Ahmet Kocabiyyik, 1001 Nights Productions, Greg Berlanti, Brad Blume, Shane Ewen, Rupert Gavin, Robert Greenblatt, Marguerite Hoffman, Mark Lee, Peter May, Arnon Milchan, Oliver Roth, Scott Rudin, Tulchin/Bartner Productions, Bruno Wang, Richard Winkler, Bruce Cohen/Scott M. Delman.

THE INHERITANCE opened at the Ethel Barrymore Theatre, New York With a first performance on November 17, 2019.

The New York production was presented on Broadway by Tom Kirdahy, Sonia Friedman Productions, Hunter Arnold, Elizabeth Dewberry & Ali Ahmet Kocabiyyik, 1001 Nights Productions, Robert Greenblatt, Mark Lee, Peter May, Scott Rudin, Richard Winkler, Bruce Cohen, Mara Isaacs, Greg Berlanti & Robbie Rogers, Brad Blume, Burnt Umber Productions, Shane Ewen, Greenleaf Productions, Marguerite Hoffman, Oliver Roth, Joseph Baker/Drew Hodges, Stephanie P. McClelland, Broadway Strategic Return Fund, Caiola Productions, Mary J. Davis, Kayla Greenspan, Fakston Productions, FBK Productions, Sally Cade Holmes, Benjamin Lowy, MWM Live, Lee & Alec Seymour, Lorenzo Thione, Sing Out, Louise! Productions, AB Company/Julie Boardman, Adam Zell & Co./ZKM MEDIA, Jamie deRoy/Catherine Adler, DeSantis-Baugh Productions/Adam Hyndman, Gary DiMauro/Meredith Lynsey Schade, Ronald Frankel/Seriff Productions, John Goldwyn/Silva Theatrical Group, Deborah Greene/Christina Mattsson, Cliff Hopkins/George Scarles, Invisible Wall Productions/Lauren Stein, Sharon Karmazin/Broadway Factor NYC, Brian Spector/Madeleine Foster Bersin, Undivided Productions/Hysell Dohr Group, UshkowitzLatimer Productions/Tyler Mount.

ON THE COVER: TAAVON GAMBLE AND STEPHEN THORNE PHOTOGRAPHED BY MARISA LENARDSON • COSTUME DIRECTION BY AMANDA DOWNING CARNEY • IMAGE BY MICHAEL GUY

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FROM THE ARTISTIC DIRECTOR



WELCOME TO TRINITY REP'S 2022-23 SEASON

and our production of Mathew López's *The Inheritance, Parts One & Two*. I am so deeply proud that we are presenting these epic plays, sweeping yet

intensely personal works like very few in the history of the American Theater. I use the word "epic" with emphasis, because *The Inheritance* is also an event like very few. It invites us to go on a journey through time and in time. López's opus, in all of its grand scale, is an expression of what truly makes the theater great.

When I think about what defines narrative "epic," my mind instinctively goes back to Homer's *Iliad*, perhaps the ur-epic of Western literature. That story was certainly performed live for many hundreds of years before it was even written down. It told the tale of the last few weeks of the Trojan War, yet it managed to touch upon so much of the sweep of history and the complicated mythology of the Greeks that it shaped the culture, while reflecting it. It focused on the exploits of a small group of characters, and yet, its project was universal and enveloping. We return to *Iliad* as a narrative

even today, precisely because it is both specific and cosmic in its scope. López creates a similar reflection of the particular and the universal using American society as his canvas in the two plays you are about to witness.

Classical structure is something that López has himself referenced when talking about his writing. In Rebecca Mead's excellent interview with López in *The New Yorker* in September of 2019 (a highly recommended read), the playwright talks about how *The Inheritance* began as an adaptation of E.M. Forster's *Howards End*. López goes on to discuss his extraordinary appreciation for the classic, literary form, but also found he didn't see himself reflected in these stories. Instead, he uses the structure of the classic tale to create a contemporary story about class and privilege, and what we carry forward after calamity. He said, "I don't know if you need to belong to a certain group to tell a story. If you did, I would only write about gay Puerto Rican guys who live in Park Slope and have an obsession with stinky cheese."

Furthermore, López's *The Inheritance* joins the ranks of the epic impulse in the modern theater. There are several vivid examples of this kind of grand work from recent history. Productions like *The Life and Times of Nicholas Nickleby*, an eight-hour

adaptation of the Charles Dickens novel of the same name and a nine-hour version of *The Mahabharata* staged by the late, great Peter Brooks both fit this description. And in 1991, Tony Kushner's *Angels in America* took the American Theater by storm with its cosmic exploration of the impact of the AIDS crisis.

López's plays belong in this epic theater tradition, and yet, they also live in the same tradition as the writing of Lorraine Hansberry, Arthur Miller, Wendy Wasserstein, and August Wilson. Like those great American writers, López is describing the lived experience of who we are as a nation today, capturing the moment through the lives of ordinary people. *The Inheritance* also transcends both of the quotidian and epic aesthetic traditions, as well as its borrowing of an earlier literary structure, to become its own singular masterwork.

I am so excited for you to experience these plays, and I look forward to seeing you in the theater.

—Curt Columbus, Artistic Director

FROM THE EXECUTIVE DIRECTOR



"WELCOME HOME."

These were the first words long-time Trinity Rep company member and *The Inheritance* director Joe Wilson, Jr. said to me upon my arrival as Trinity Repertory Company's new Executive Director. I am

excited and honored to build my home here at Trinity Rep with all of you: our audience, supporters, and friends.

It is a particular privilege to begin my tenure at Trinity Rep with *The Inheritance*. As you will soon experience, this deeply moving epic affectingly reflects upon our human and cultural need to have a home – an ancestral home, a family home, a home for a community, a place to lay your head in times of great need. The places we call home help to define who we are. Our homes are also embedded with the stories of those who have come before us and found shelter and peace within their walls.

As I embark on making my home at Trinity Rep, I am profoundly aware of the many stories within the walls of this historic building, the stories that have been told on its stages, and of the many artists and audience members who have been under this roof. It is humbling. *The Inheritance* could not be a more poignant story to share as my first here in Providence, a reflection on what may separate us as individuals but binds us together as humans – friendship, love, illness, death – finding the people and places that make us feel at home.

As I settle in, I am eager to get to know you, our Trinity Rep community, and all of you who have continued to support this theater in a COVID world. Your subscriptions, your tickets, your contributions are essential to our long-term success. Thank you. Our work is not possible without your participation. By coming home to Trinity Rep, you ensure the work you see on stage as well as the work we do for our schools and in engaging the Greater Providence community. I want to thank you, personally. Please, come find me, write me a note, or introduce yourself. *The Inheritance, Parts One & Two* are just the first two of six incredible plays we are producing this

season. Stay tuned for *A Christmas Carol*, *By The Queen*, *The Inferior Sex*, and *Sweeney Todd: The Demon Barber of Fleet Street*. Come see one – or all of them with a season subscription!

I cannot wait to see you again at the theater soon.

Welcome Home,

Katie Liberman, Executive Director

DEAR FRIENDS

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Prologues!

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

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- **Health & Safety:** Trinity Rep takes the safety of our patrons, artists, and staff very seriously. Read our current safety protocols at www.trinityrep.com/health.
- **Our performances begin on time.** Latecomers will be seated at the discretion of House Services, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available for our theaters. Please ask a House Services staff member for assistance.
- **Smoking is not permitted** inside the building.
- **Cameras (including cell phone cameras)** and recording devices are not permitted. Please turn all cell phones and pagers to silent mode.
- **Firearms and weapons are not allowed on the premises.** The only persons allowed to carry firearms into our buildings are credentialed local, state, and federal law enforcement officers with proper ID.
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A LETTER
FROM

Monique Austin

*Updates on Equity, Diversity,
Inclusion, and Anti-
Oppression at Trinity Rep*

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



It has been my honor to serve as the inaugural director of EDIA at Trinity Rep. As I approach the one-year mark, I can honestly say that Trinity Rep as an organization has been open and totally embraced the work that is being done, from our staff, senior management, and Board of Trustees.

Trinity Rep has heavily invested in our EDIA efforts. We firmly believe in being an anti-racist

theater and continue to strive to do everything we can to stand firm in that belief. Being an anti-racist theater includes much more than dealing with issues of race. We are on the front lines of directly facing issues that deal not only with race, but with gender, sexual orientation/identity, ability, and more.

I have had the honor of working with the cast of *The Inheritance* from their very first table read. They have worked very hard to bring you an adaption that will no doubt bring you to the edge of your seat but will leave you wanting more.

As we did with *Fairview*, we will be providing space for you to join us in a post-show discussion. We will host both a virtual (via Zoom) and an in-person discussion at the end of *Part One* and again at the end of *Part Two*. Please check our

website at trinityrep.com/inheritance to register and/or confirm dates. We invite you to join us as this is an opportunity to hear from our Artistic Director, Curt Columbus, and to sit with other patrons to not only ask questions, but to engage in conversations about the production, its themes, and messaging.

We invite you to join us as we continue our work in being an anti-racist theater, including having conversations that may be deemed difficult. This work is collaborative and cannot be done without you and your continued support. I look forward to continuing this journey and engaging with you. Please feel free to reach out directly at: MAustin@trinityrep.com or [@trinityrep.com](https://twitter.com/trinityrep)

A SPECIAL THANKS TO OUR Community Partners

Local LGBTQ+ Groups Play Key Role in The Inheritance

At every performance of *The Inheritance: Part One*, members of certain local LGBTQIA+ advocacy organizations will play a special role in the show. We can't give too much away about what these groups will be doing, but we assure you that it will be worth the wait. Every group will participate in a few performances throughout the run, so visit www.trinityrep.com/inheritance to learn more about the organizations joining us.

"When we select plays for the season, we consider ways to incorporate the community somehow with each show," Dr. Michelle Cruz, Trinity Rep's Director of Community Engagement

said. "What we're doing for *The Inheritance* is kind of inspired by the *A Christmas Carol* production from a few years ago where a different local choir participated in each show. Without giving away too much, this was [artistic director] Curt Columbus and [director] Joe Wilson, Jr.'s vision to amplify the voices of the excellent LGBTQIA+ and/or AIDS-related organizations from the community."

In addition to their participation in *Part One*, each community group will also have tabling in the lobby during post-show discussions. Be sure to take a look so you can learn more about the amazing work each organization does.

*Thanks to all of our
community partners!*

Looking Back

A brief history of the AIDS crisis in Rhode Island's LGBTQ+ community

by Laura Weick

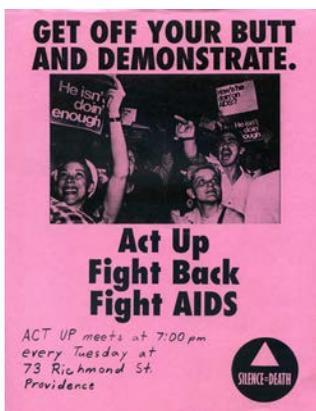
The legacy of the AIDS epidemic of the 1980s and 90s in New York is a key theme of *The Inheritance*. With some help from the special collections at the **Providence Public Library**, let's take a look at the crisis right here in Rhode Island, and what the community did to support its people living with HIV.

The first HIV/AIDS cases in the United States were reported in 1981, with the first known case in Rhode Island confirmed in December 1982. Gay men, especially gay men of color and gay men living in poverty, were (and still are) disproportionately impacted by HIV/AIDS. According to a 1990 report from the Rhode Island Department of Health – the earliest report we could find with racial statistics – 340 per 100,000 men of color in Rhode Island had tested positive for AIDS – a much higher rate compared to white men, of which 55 per 100,000 had AIDS.

But it wasn't until HIV/AIDS began spreading among heterosexual couples that the government and mainstream culture began reacting to the epidemic. In its June 1983 issue, the Providence LGBTQ+ magazine *Options* published a scathing critique of the media's coverage of the epidemic – or lack thereof. "Undoubtedly because virtually all of its early victims were gay men, the response of the health establishment and in the general media was slow to develop," the columnist wrote. "Only

in recent weeks has regular reporting on AIDS been seen on the subject, and the national newspaper of record, the *New York Times*, has yet to publish a story about AIDS on its front page, while such coverage was afforded a story about a herpes outbreak that was killing Austrian Horses."

Yet even as more about HIV/AIDS became known, gay and bisexual men continued to be scapegoats. Politicians and evangelists across the country argued that HIV/AIDS was "God's punishment" for being homosexual. Some health care professionals across the country refused to treat patients with HIV/AIDS. For thousands of gay men who came of age in the 1980s and 1990s, they had to deal not only with trauma from the deaths of loved ones, but trauma that came from how they were stigmatized through this new disease.



A POSTER FOR AN ACT/UP RI MEETING. PHOTO COURTESY OF THE PROVIDENCE PUBLIC LIBRARY

When society failed them once again, LGBTQ+ people and allies took action to care for the community. As early as 1983, there were

reports of Rhode Island organizations such as the Alliance for Lesbian and Gay Civil Rights planning blood drives for people living with HIV. The Rhode Island Project/AIDS, officially incorporated in 1985, trained volunteers to provide people living with HIV and their families with emotional support, and also advocated for fair treatment of people with HIV/AIDS. Through public information campaigns, RI Project/AIDS worked to end the stigma around HIV/AIDS – and to provide facts to the public during a time of confusion and misinformation. This group still exists today as AIDS Project RI.

Beyond directly assisting people living with HIV and their families, Rhode Island activists also made their voices heard throughout the state. ActUp/RI, the Rhode Island chapter of ActUp (The AIDS Coalition to Unleash Power), led many of these protests. When AZT, a drug used to treat HIV/AIDS, first hit the market in 1987, activists held a "die-in" at a Providence CVS to protest the high cost of the drug. The group disrupted then-governor Ed DiPrete's candidacy announcement in 1988, protesting the lack of attention they felt DiPrete's administration paid towards the AIDS crisis. And the AIDS Memorial Quilt came to Providence in the summer of 1988, which recorded the names of those who died of HIV/AIDS. Rhode Islanders added the names of those they lost in memory.

This is just a very, very, brief snapshot of what it was like for Rhode Island's gay community during the height of the epidemic. The Providence Public Library has many more resources regarding the AIDS crisis and Rhode Island's LGBTQ+ community through the ages. They have also generously shared some of their materials for public viewing in Trinity Rep's lobby during the run of *The Inheritance*, so be sure to stop by the next time the curtain closes.



ACTIVISTS SPEAK AT THE RI PROJECT/AIDS WALK TO LIFE IN 1989. PHOTO COURTESY OF THE PROVIDENCE PUBLIC LIBRARY.

what is Howard's End?

by Laura Weick

The Inheritance is inspired by *Howards End*, a 1910 novel by E.M. Forster. But what is *Howard's End*, and how do the book and Forster himself connect to *The Inheritance*?

Howards End focuses on the class system in Edwardian England. The main heroines are the comfortably middle-class Schlegel sisters Margaret and Helen, who interact with the wealthy capitalists Henry and Ruth Wilcox and the impoverished couple Leonard and Jacky Bast. *The Inheritance* still has these themes of social class, but also translates class differences into intergenerational conflict: Baby Boomers who lived through the AIDS epidemic, Gen Xers/millennials who came of age just as acceptance of LGBTQ+ rights became mainstream, and members of Gen Z who are just beginning to write their own future stand in for *Howards End's* upper, middle, and lower classes, respectively.

In *The Inheritance*, Margaret Schlegel becomes Eric Glass, and Helen Schlegel becomes

Toby Darling, with the relationship between the two changed from familial to romantic. Just like their novel counterparts, Eric is the sensible, clear-sighted foil to Toby's self-indulgent idealist. Ruth Wilcox is now Walter Poole, and Henry Wilcox... stays as Henry Wilcox, making him the only character to keep his original name in full. Beyond changing Ruth's gender, the couple's storyline remains similar: Ruth/Walter stills serves as a mentor and friend to Eric/Margaret, while Henry Wilcox pursues Eric/Margaret in both *The Inheritance* and *Howards End*. The Basts are reflected in both Adam and Leo in *The Inheritance*. Unlike the characters mentioned before, these two aren't direct counterparts to Leonard and Jacky Bast: they each borrow traits from both characters. Toby's relationships with Adam and Leo are similar to Helen's relationship with Leonard, while Leo's relationship with Henry in this play is the same as Jacky's with Henry in the original book.

While not a one-for-one adaptation, the broadest story beats of *The Inheritance* and *Howards End* are fairly similar, although we'll try not to give them away here in case you aren't aware of the full plot. The differences in the story are more obvious, from changing female characters into men to switching the setting from turn-of-the-century Britain to 2010s New York City. We will also say that Toby's ending is different from Helen's, although we won't spoil why.

Perhaps most strikingly, *Howards End*

author E.M. Forster himself is a character in *The Inheritance*: he is the mentor to the other men who are "writing" *The Inheritance* as it comes to life on-stage. We also must note that Forster doesn't just serve as teacher, but as a queer mentor. While he had a number of male lovers in his lifetime and was out to his close friends, Forster was also a gay person living in a time and place where homosexuality was criminalized, thus was closeted most of his life. Forster also wrote an unpublished manuscript called *Maurice* that featured a same-sex romance, but it wouldn't be published until after his death.

The Inheritance is somewhat meta in the way it frames a story based on *Howards End* within a story about E.M. Forster interacting with modern gay men. And *The Inheritance* author Matthew López has spoken of his admiration for Forster's work, and the connection he felt to him as a fellow queer person. By adapting Forster's work to the stage while portraying Forster as a character himself, *The Inheritance's* framing device takes the show's theme of generational relationships to an even broader level: in a key scene in the show, one character asks Forster what he has done in his lifetime to impact future generations of gay men. Perhaps this is the most direct confrontation of the show's major question for audiences: What do we owe to those who came before, and what will we leave behind?



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THINKING *INSIDE* THE BOX

by Laura Weick

How do you prepare the set for a show that changes location nearly every other scene? Instead of creating multiple sets, *The Inheritance* team decided to opt for a set that was conceptual and malleable.

Enter, the box.

The Inheritance set designer, Michael McGarty, is a Trinity Rep veteran, having designed over 50 sets for the theater over the span of 40 years. He is also the theater's scene shop director, leading a team of carpenters in constructing sets for every show produced, even the ones he doesn't design.

"We came up with the notion of this off-white, 66-foot-long box, sort of like a Joseph Cornell diagram," McGarty said of *The Inheritance* set. "The box was created to be both modern and old world. It is structural but also flexible so we can focus on the ways the actors bring the show to life onstage."

Director Joe Wilson, Jr. reiterated how important it was for the minimalist look to invoke duality.

"It makes me think of a New York City

apartment but also makes me think of a house in upstate New York," Joe said. "It needed to be something that transitions between the two worlds, but could also be a variety of other places like a bathhouse in Prague or a beach party on Fire Island."

When designing a show's set, the first step is a conversation between the director and set designer regarding the overall vision of the

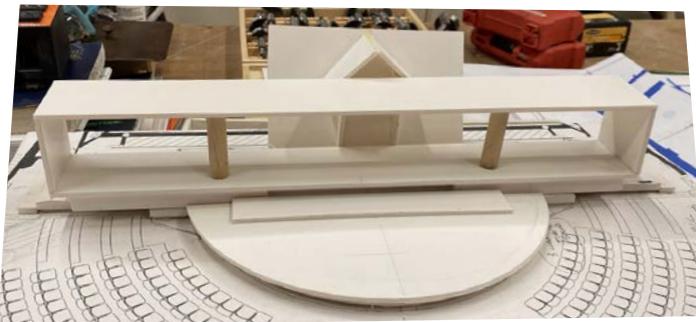
blocking begins.

The scene shop also works closely with Trinity Rep's prop shop. Regardless of a scene's location, the same mid-century-style furniture pieces will remain on stage, and it is part of the prop shop's job to provide those pieces. There will also be other small details that will be left up for audience interpretation. For example, a quilt overlaid on a chair that, depending on the scene's context, could serve as a quilt from Eric's grandmother, or a piece of the iconic AIDS quilt.

Sets tend to change a lot throughout the design process, McGarty explained. Despite this, not all concepts from the cutting room floor were completely lost.

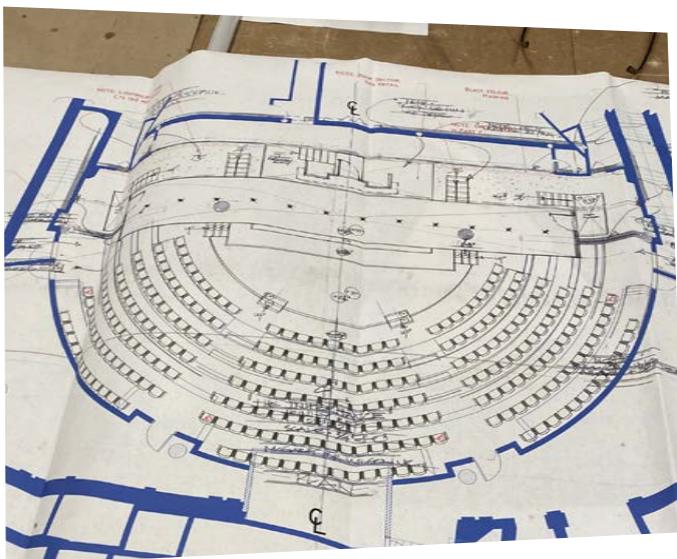
"Early on, Joe pitched building an 18th century house, since Walter owns this house in upstate New York" McGarty said. "These houses tend to be small with low ceilings, smaller doors and windows, made

with local materials like pine and oak. The whole house didn't become the final set, but the idea was always in the back of my mind in terms of how we are going to present Walter's home. Without giving it away: For Walter, and eventually Eric, how we incorporated these details into the house is very effective in symbolizing who they are as human beings."



AN EARLY MODEL OF *THE INHERITANCE* SET BY MICHAEL MCGARTY. PHOTO BY LAURA WEICK.

production. The set designer then submits a rough sketch of a set concept about two to four months before building is scheduled to begin. These concepts are refined over time through input from the director, as well as the theater's charge scenic artist Taylor Kmetz, who is responsible for budgeting and logistical challenges. The final set is generally complete a few weeks before on-stage



SET DESIGN AND SKETCHES BY MICHAEL MCGARTY



MICHAEL GREENE AND ALISON CASTANEDA ON THE SET OF *THE INHERITANCE* - PHOTO BY MARISA LENARDSON

THE ARTISTIC TEAM

MATTHEW LÓPEZ

Playwright

Matthew López is the author of *The Whipping Man*, one of the most celebrated and widely produced new American plays of the last decade. The Manhattan Theatre Club production received Obie, Lortel, and Outer Critics Circle awards including the John Gassner New Play Award. It has since been produced at over 100 U.S. theaters as well as internationally. *The Legend of Georgia McBride* premiered at the Denver Center for the Performing Arts and ran off-Broadway at MCC Theatre in a production that received multiple Drama Desk, Lucille Lortel, and Outer Critics Circle nominations, including Best Play. Other plays include *Some-where* (Old Globe, world premiere), *Reverberation* (Hartford Stage Company, world premiere), *The Sentinels* (London's Headlong Theatre Company), and *Zoey's Perfect Wedding*. Matthew holds commissions from Roundabout Theatre Company, Manhattan Theatre Club, South Coast Rep, Williamstown Theatre Festival, and Harford Stage Company, where he recently served as their AET-NA New Voices Fellow. For the past two seasons, he has been the Inaugural Playwriting Fellow at the Denver Center Theatre Company. Matthew was a writer on the HBO series *The Newsroom* and has recently adapted Javier Marias' *Your Face Tomorrow* trilogy for the screen as well as the biopic *Dr. Q* for Disney.

JOE WILSON, JR.*‡ he/him

Director

Trinity Rep: In 18 seasons as an acting company member, plays include: *Fairview*, August Wilson's *Gem of the Ocean*, August Wilson's *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; Director, *An Octoroon*, 2022, The 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.

S. ANDREW WATRING Andrew Assistant Director

Andrew Watring is a Black trans Object-theater-creator, director, award-winning playwright, producer, performer, and Anarkata-in-training from sweet home Huntsville, Alabama. Andrew's career has been dedicated to the creation and continued cultivation of *Shakespeare is a White Supremacist*, a theatrical ritual grounded in Shakespeare's colonizing effect on the American theater; most recently staged with Main Street Players (Miami-Dade, FL). Select directing credits include: *RENT*, *Angels in America*, *The Henriad*, *Richard III*, *White Noise*, *Hamletmachine*, *Passing: A Stage Play*, and *Coriolanus*. Andrew was a member of the Directors Lab North (2021); graduate of the Theatre Lab Life Stories Institute (2019); and an Honored Playwright at the New South Young Playwright's Festival. Andrew founded and served as the Artistic Director of the Fractal Theatre Collective, an anti-capitalist arts organization that embraced community-led direct action as an integral element of theatrical design. Andrew's projects currently in development: *Black. Queer. Providence: 9th St. Black Preservation Society*; *The Decathexis Cycle*. Andrew holds a BA in Theatre from American University, and is an MFA candidate at Brown University/Trinity Repertory Company's MFA Program in Directing. www.andrewwatring.com

MICHAEL MCGARTY he/him

Set Designer

This is Mr. McGarty's 40th season in association with Trinity Rep. In that time, he has designed upwards of 50 productions. He has designed extensively for regional theaters throughout the country, including The Public Theatre, Seattle Rep, The Old Globe, and The Dallas Theatre Center, among others. He has designed on Broadway and the West End of London as well as for opera across Europe and the United States. McGarty is an adjunct professor of design at Rhode Island School of Design.

LIZA ALEXIS she/they

Costume Designer

Liza Alexis is a costume designer and craftsperson based out of New York City, where she just finished up a year as a costume design assistant on *Hamilton*. This is her first show at Trinity Rep. Her other design credits include *An Octoroon* at The Gamm Theatre, *Measure for Measure* and *(Hera)kles* at Rutgers Theater Company, and *Bride of the Guff* at the Edinburgh Fringe Festival in Scotland. Her millinery work and costume crafts were featured in *Sense and Sensibility* and *Mr. Burns, A Post-Electric Play* at the Rutgers Theater Company. She earned her BFA in costume design from Mason Gross School of the Arts at Rutgers University, as well as studying at Shakespeare's Globe Theater, and The School of Historical Dress in London.

JAMES HORBAN he/him

Lighting Designer

Trinity Rep: Debut. Lighting Design: *The Rocky Horror Show*, *Clue: Onstage*, *Miss Nelson is Missing!*, The University of Rhode Island; *New Haven Play Project*, *Laura Benanti in Concert*, *Mack is Back*, *Midwinter Night's Dream Cabaret*, *Two for the Road*, Long Wharf Theatre; *The King & I: In Concert*, Carnegie Visual & Performing Arts Center; *Bedroom Farce*, Cincinnati Shakespeare Company. **Scenic Design:** *Clue: Onstage*, The University of Rhode Island; *The King & I: In Concert*, Carnegie Visual & Performing Arts Center; *Visiting Mr. Green*, Monmouth Theater. **Education:** MFA, University of Massachusetts Amherst; BFA, University of Cincinnati College-Conservatory of Music. **Other:** James currently serves as an Assistant Professor of Theatre Technology & Design at the University of Rhode Island, Kingston. He previously taught as an Associate Professor of Live Entertainment Technology at Lone Star College, Montgomery in Houston, TX where many of his lighting and scenic designs were awarded for meritorious achievement from the Kennedy Center American College Theatre Festival including: *The Rocky Horror Show*, *The Rise and Rise of Daniel Rocket*, *American Idiot*, *The Birds*, *96 Minutes*, *Into the Woods*, *Proof*.

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.



ARTISTIC TEAM (CONT.)

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 *Fairview*, *Tiny Beautiful Things*, *Ragtime*, *Like Sheep to Water*, or *Fuente Ovejuna*, *A Midsummer Night's Dream*, *A Christmas Carol*, and *Beowulf: A Thousand Years of Baggage*. This is his 27th season with the company, where he serves as sound engineer. He recently designed the sound for *Cymbeline* for Commonwealth Shakespeare Company, and *An Octoroon* and *Ironbound* for The Gamm Theatre.

ADDITIONAL STAFF

Prod. Assistants... **Shoshana Adler, Olivia Tellier**
Dramaturg..... **Rachael Walsh**
Intimacy Director..... **Jackie Davis**
Fight Consultant..... **Angie Jepson**

Special thanks to **Nupish Tuwiyut Quita Sullivan**

THE CAST

ROSS BARRON *he/him* Young Man 5/Charles Wilcox/Peter/ Toby's Agent



Trinity Rep: Fezziwig u/s, *A Christmas Carol* (2021).
Brown/Trinity Rep: Louis, *Angels in America: Part 1*; Golf Announcer, *Golf Girl*; Gloucester/Suffolk, *Henry VI, Parts 1-3*; Polixenes/Clown, *The Winter's Tale*; Ralph, *White Noise*. **Other**

Theaters: Jeff, *Derecho*, Latinx Playwrights Circle; Ensemble, *Conformity*, Impact Theatre NYC; Second Murderer, *Richard III*, CommShakes; Thane of Ross, *Mchiacbeth*, Commshakes 2. **Film/Television:** Mark, *The Situation* produced by Dream Beings INC; Adam, *Sticks & Stones* produced by Neymarc Visuals. **Other:** Ross holds a BA in English from Princeton University. He is deeply proud to share this story with you here at Trinity Rep!

JACKIE DAVIS*‡ *she/her* Margaret



Trinity Rep: Jasmine, *Fairview*; Jacques One/Ensemble, *A Tale of Two Cities*; Mame, *Radio Golf*; Woman With Furs, *Marisol*; Benevolence, *black odyssey*.

Brown/Trinity Rep: Intimacy Choreographer, *References to Salvador Dali*

Make Me Hot Other Theaters: Dido, *An Octoroon*,

The Gamm Theatre; Addie, *God Talks to an Agnostic*, The Wilbury Group; Catherine, *Rapture Blister Burn*, The Wilbury Group; Choreographer, *Dance Nation*, The Wilbury Group; Siobhan, *The Curious Incident of the Dog in the Night-Time*, Speakeasy Stage; Track One, *Booty-Candy*, Speakeasy Stage; Marie, *Barbecue*, The Lyric Stage; Jackie, *Saturday Night, Sunday Morning*, The Lyric Stage. **Film/Television:** Susan Collins, *Little Women*. **Other:** Jackie is the founding artistic director of New Urban Theatre Lab.

JACK DWYER* *he/him* Young Man 9/Eric Glass



Trinity Rep: Nephew Fred, *A Christmas Carol* (2017)

Brown/Trinity Rep: Everyone Except for Galileo, *Galileo*; Lloyd, *Mud*; Tranio, *The Taming of the Shrew*; Polixenes, *The Winter's Tale*; Ethan, *From White Plains*; Peggy/Amelia Tilford, *The*

Children's Hour. **Teatro en El Verano:** Mercutio, *Romeo and Juliet*. **Other Theaters:** Bill, *How to Write a New Book for the Bible*, Next Act Theatre; Romeo, *Romeo and Juliet*, Notre Dame Shakespeare; Octavian, *Antony and Cleopatra*, Illinois Shakespeare Festival; *Elizabeth Rex* and *Much Ado About Nothing* with Illinois Shakespeare Festival; *Salome* with the Right Brain Project; *Hamlet*, *Rosencrantz and Guildenstern are Dead*, and *Two Gentlemen of Verona* with American Players Theater; and *Widower's Houses* with ShawChicago. **Other:** BA from Kenyon College, MFA from Brown/Trinity Rep 2018. Proud veteran of the New York City Test and Trace Corps.

TAAVON GAMBLE*‡ *he/him* Young Man 10/Toby Darling



Trinity Rep: Charles Darnay, *A Tale of Two Cities*; *Little Shop of Horrors*; Booker T. Washington, *Ragtime*; August Wilson's *Gem of the Ocean*; *Oklahoma!*; *A Christmas Carol*. **Regional:** The Gamm Theatre, SpeakEasy Stage, Ivoryton Playhouse,

North Shore Music Theatre, Theatre By The Sea, Chester Theatre Company, Greater Boston Stage Company, Lyric Stage, New Bedford Festival, West Virginia Public, The Hanover Theatre, Baltimore Shakespeare Festival, Reagle Music Theatre, Quantum Theatre. **TV/Film:** *Wu-Tang: An American Saga*, *Spirited*. **Directing:** *Ain't Misbehavin'*, Peach State Summer Theatre; *Pippin*, Jean's Playhouse; *Seussical*, Pittsburgh Playhouse; *A Chorus Line*, Arundel Barn Playhouse. **Choreography:** *A Christmas Carol* (2019 & 2021), Trinity Rep; *A Midsummer Night's Dream*, The Gamm Theatre; *The Color Purple* (NY Regional Premiere) & *Hair*, WPPAC; *Airness*, University California Santa

Barbara; *Kiss of the Spider Woman*, Brown University; *West Side Story* & *Chicago*, Bigfork Summer Theatre. **Training:** Point Park University. **Other:** Physical Theater faculty, Brown/Trinity Rep MFA program. www.taavongamble.com IG: @taavongamble

MAURO HANTMAN*‡ *he/him* Henry Wilcox



Trinity Rep: Mauro has been a member of Trinity Rep's resident acting company since 1999. Highlights include: *Macbeth*, *Macbeth*; Jack Burden, *All the King's Men*; *Cyrano*, *Cyrano de Bergerac*; *Hotspur*, *Henry IV*; Peter Pan, *Peter Pan*; Dill, *To*

Kill a Mockingbird; Oberon, *A Midsummer Night's Dream*; Scoop, *The Heidi Chronicles*; John Dodge, *Middletown*; Steve, *Clyborne Park*; Mr. Marx, *Intimate Apparel*; Hal, *Proof*; Rooster Hannigan, *Annie*; George Bailey, *It's a Wonderful Life*; Wally, *The Cider House Rules*; Frank, *Appropriate*; Phil, *Faithful Cheaters*; Roderigo, *Othello*. **Other Theaters:** Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. **Other:** Mauro has an MFA from the Trinity Rep Conservatory. He was also a 2018 Lunt-Fontanne Fellow.

ANDREW HOLDER* *he/him* Young Man 4/Young Walter/Clinic Worker/Dealer



Andrew is so excited to be making his Trinity Rep debut after attending plays here since 1997. Andrew has performed at Theatre By The Sea, Ocean State Theater Company, Reagle Music Theatre, and Disney Cruise Line as well as several workshops

and readings in New York City. Andrew has a BA from Rhode Island College. @andrewryholder

MICHAEL JENNINGS MAHONEY* *he/him* Young Man 3/Young Henry/Tucker/Other Agent



Trinity Rep: *A Christmas Carol* (2014 and 2016). **Brown/Trinity Rep:** Wynne, *Stone Cold Dead Serious*; Adam, *The Serpent*; Don Pedro, *Much Ado About Nothing*; Sebastian, *Twelfth Night*. **Broadway:** *Camelot* (Concert), *Oliver!* (Concert), *Brigadoon* (Concert), *Something Wonderful* (Concert). **Off-Broadway/New York:** *Equity*, Isle of Shoals Productions/Theatre Row; College: *The Musical*, American Theatre of Actors; *Pericles*, AntiMatter Collective; *The Secret Garden*, APAC;

Joan of Arc and Hamlet, Gorilla Repertory Theatre; *Irene*, *Half A Sixpence*, *Naughty Marietta*, *Roberta* and *Ernest In Love*, Musicals Tonight! **Regional:** The Guthrie Theatre (MN), Martha's Vineyard Playhouse (MA), Hudson Stage Company (NY), Greater Boston Stage Company (MA), Savannah Repertory Theatre (GA), Ocean State Theatre Company (RI) White Heron Theatre Company (MA), Kentucky Repertory Theatre (KY), The Palace Theatre (SC), Tennessee Williams Festival (MA), The Here and Now (VT), The Media Theatre (PA) **Film/TV:** Alexander, *The Invisible Girl*; *Recurring*, *Love In NY*. **Other:** Michael holds a BFA in Musical Theatre from The University of Michigan as well as an MFA in Acting from Brown/Trinity Rep, where he was the Stephen Sondheim Fellow.

DAVID MATTAR MERTEN* *they/he*
Young Man 7/Jasper/Paul Wilcox



Trinity Rep: U/S Mack/ Jimbo, *Fairview*. **Brown/Trinity Rep:** Prior, *Angels In America: Part 1*; *Blue*, *Beirut*; *The Henriad*, *The Winter's Tale*, and *The Skriker*. **Off-Broadway:** *Afterglow*. **Regional:** *Sons of the Prophet*, *The Two Gentlemen*

of Verona, *And Then There Were None*; Williamstown Theatre Festival Acting Apprentice. **Online:** Catch him in the popular fiction podcasts *Gay Future* and *Meet Cute* on iTunes, and as the lead in the web series *Queen's English* streaming now. **Other:** They are a proud graduate of Ball State University's BFA Acting program as well as a member of AEA. david-merten.com

CHINGWE PADRAIG SULLIVAN
he/she/they/Nákum

Young Man 1/Adam McDowell/Leo



Trinity Rep: Debut. **Brown/Trinity Rep:** Tommy Gnosis, *Hedwig and the Angry Inch*; *The Angel*, *Angels in America*; *King Henry VI*, *The Henriad*; *The Skriker*, *The Skriker*. **Other Theaters:** Iago, *Othello*, South Dakota Shakespeare Festival;

Vanessa, *Billie*, Groundwater Arts; Joe Tiger/Rex Starr, *Arbeka*, Groundwater Arts; Joe Tiger, *Snag*, Groundwater Arts; Edgar Allen Poe, *My Fascination with Creepy Ladies*, Anthem Theatre Company; Raul, *Extremities*, AKA Theatre; Sam, *NSFW*, Theatre on Fire. **Other:** Chingwe Padraig is a member of the Montaukett and Shinnecock Nations of Long Island, and a third-year actor in the Brown/Trinity Rep MFA program.

ADRIAN PEGUERO* *he/him*
Young Man 8/Jason 2/Doorman 2



Trinity Rep: Debut. **Gloucester Stage Company:** Letter Writer 3, *Tiny Beautiful Things* **Company One Theater:** Ryan, *Wolf Play*; Manuel, *Miss You Like Hell*. **Other:** Adrian earned his BFA in Theatre Performance from Salem State University.

STEPHEN THORNE*‡ *he/him*
Morgan/Walter



Stephen has been a resident acting company member since 2000. **Trinity Rep:** Jimbo, *Fairview*; Orin, *Little Shop of Horrors*; Banquo, *Macbeth*; Houdini, *Ragtime*; Iago, *Othello*; Theo, *Faithful Cheaters*; Ali Hakim, *Oklahoma!*; Parnell James, *Blues For Mister Charlie*; Atticus Finch, *To Kill A Mockingbird*; Brutus, *Julius Caesar*; Camille, *A Flea In Her Ear*; Ivanov, *Ivanov*; Hamlet, *Hamlet*; Heisenberg, *Copenhagen*; Homer Wells, *The Cider House Rules*; and several productions of *A Christmas Carol*. **Other Theaters:** The Alley Theatre, The Long Wharf Theatre, Actor's Theatre of Louisville, and Riverside Theater. **Film/Television:** *The Holdovers*, *Boston Strangler*, *Don't Look Up*, *Mother/Android*, *Some Freaks*. **Other:** Stephen has been a member of the Breadloaf School of English Acting Ensemble since 1999.

TOBIAS WILSON *he/him*
Young Man 6/Tristan



Trinity Rep: Debut **Brown/Trinity Rep:** Usher/ Understanding, *Everybody*; Benedict, *Much Ado*; Pen-theus, *Bakkhai*; Oshoosi Size, *The Brothers Size* **Other Theaters:** *Guys and Dolls*, Ocean State Theatre; Junie Robinson, *The Colored Museum*; Touchstone, *As You Like It*; Belize, *Angels In America Part 1 and 2*; Hilberry Theatre **Film/TV:** *I Wanna Dance With Somebody*; *Defending Jacob*. **Commercials/Print:** BJ's; Plymouth Rock; Wayfair.com. **Other:** Tobias hails from New London, Connecticut. He is currently a fourth-year actor in the Brown/Trinity Rep MFA Program and holds a B.A in Theatre Performance from Rhode Island College. Thanks to mom and dad for their continued support. www.tobiaswilson.com

RODNEY WITHERSPOON II* *he/him*
Young Man 2/Jason 1/Doorman 1



Trinity Rep: Bob Cratchit, *A Christmas Carol* (2021); Nephew Fred, *A Christmas Carol Online* (2020). **Brown/Trinity Rep:** Alma, *Summer and Smoke*; Macduff, *Witch*, *Fleance*, *Macbeth* **Other Theaters:** Actor 1, *Tidwell*, or *the Plantation Play*, Samuel

French OOB Festival (NYC); Pierre, *Natasha, Pierre and the Great Comet of 1812*, Rev. Jones and others, *Passing Strange*, Wilbury Theatre Group; Martin, *Fate Comes Knocking*, Mixed Magic Theatre; Louis de Rougemont, *Shipwrecked!...*, Director of *Nat Turner in Jerusalem*, Wellfleet Harbor Actors Theater; Ash, *Good God*, Vox Theater; Ensemble, *Cymbeline*, Commonwealth Shakespeare Company; Berkeley Repertory Theatre, Marietta's Theatre in the Square, ART Station Theatre, and many others. **Other:** Rodney is an actor, writer, director, and teaching artist. He has an MFA in Acting from Brown/Trinity Rep and a BA from the University of California, Berkeley. His play, *Tidwell, or the Plantation Play*, is published by Samuel French, Inc. rodneywitherspoon.com

R. CHRISTOPHER MAXWELL*
Stage Manager



Trinity Rep: Assistant Stage Manager, *Fairview*. **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.

POLLY FELICIANO* *she/her*
Assistant Stage Manager



Trinity Rep: Assistant Stage Manager, *Fairview*; 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

TRINITY REP LEADERSHIP

Acorn. Teatro en El Verano: Production Manager, *La Mancha. Other Theaters:* The Gamm Theatre: Stage Manager, *Heart Broker, A Lie Agreed Upon;* 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.

UNDERSTUDIES: David Bertoldi, Nicholas Byers, Jack Clarke, Germaine Lebrón, Angela Wade Nash, Austyn Williamson

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

CURT COLUMBUS *he/him/her* Artistic Director



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

KATE LIBERMAN *she/her* Executive Director



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



LEARN MORE ABOUT THE 2022-23 SEASON
ON PAGE 27

Welcome home, Jackie Davis!

by Laura Weick

Jackie Davis is Trinity Rep's newest resident company member, but if you've been around the organization recently, you may have already met her. Whether on-stage, in the classroom, or out in the community, Jackie's been pretty busy over the past few years!

Jackie joined Trinity Rep's education department in 2012 as a Young Actors Summer Institute instructor, and would later join the Brown/Trinity Rep MFA Program's movement faculty. After participating in Trinity Rep's Every 28 Hours playreading festival in 2016, Jackie made her Trinity Rep on-stage debut in 2019's *black odyssey*. Jackie has since become a frequent face in the Chace and Dowling Theaters, with recent roles including Jasmine in *Fairview*, Jacques One/Ensemble in *A Tale of Two Cities*, Mame in *Radio Golf*, and Woman With Furs in *Marisol*. She has also performed at The Gamm Theatre, Wilbury Theatre Group, The Lyric Stage Company, and SpeakEasy Stage, among others.

"In hindsight, I think I've always wanted to be some type of performer and director since I was a kid," Jackie said. "I remember staging little skits with my brother and sisters, kind of telling them where to go and what to do."

But Jackie's early career was not in the arts. Instead, she worked in various administrative and executive assistant roles. It wasn't until she joined a hip-hop dance group in her late 20s that she rediscovered her calling.

"I auditioned with a hip-hop piece for a show, and then the director pulled me aside, said what I did was great, and asked me to read for Helena in his production of *A Midsummer Night's Dream*," Jackie recalled. "It was absolutely random, but I love it. Theater has been a part of my core since."

Jackie's dance background helped her grow into an established choreographer and dance teacher. She said her choreography experience easily segued into directing, with her most recent directing credit being *Antigonx* with The Wilbury Theatre Group. Although she's not currently slated to direct at Trinity Rep this season, she would love to do so in the future.

This season, she has two roles in *The Inheritance* – one on stage, the

other off. In *The Inheritance Part Two*, she plays Margaret, a character who Jackie says has a beautiful and heartbreaking story. But Jackie is also *The Inheritance's* intimacy choreographer, meaning she stages intimate scenes while keeping performers' boundaries in mind. She previously choreographed intimacy for now-company member Tatyana-Marie Carlo's Brown/Trinity Rep thesis project *References to Salvador Dali Make Me Hot*.



"Speaking with Joe and his vision for what this intimacy will look like, we knew we didn't want anything too on-the-nose, but something really poetic and dancelike," Jackie said. "So we're using my dance vision and my director's vision. That's going to be challenging, but there are beautiful moments that I hope we can make happen with the ensemble."

Jackie's advice for anyone interested in pursuing the arts is to "just do it." She told us that you're never too old, or too young, to go for what you want.

Her other recommendation? Working on new play workshops. She said this allows you to practice new material and meet new people. For example, over the summer she joined

fellow company member Joe Wilson, Jr., Brown/Trinity Rep alumni Rodney Witherspoon II and Kalyne Coleman, and Director of Community Engagement Michelle Cruz in workshop readings of a new play developed for specifically for Trinity Rep. The play is being written by Pulitzer Prize-winner James Ijames and focuses on health care disparities among Black Americans.

Beyond her upcoming projects, Jackie said she's especially excited to see this year's production of *Sweeney Todd*, especially Joe Wilson, Jr. and Rachael Warren as Sweeney Todd and Mrs. Lovett. Jackie said she's glad to have befriended many company members who've given her a sense of belonging at the theater.

"Since and before *black odyssey*, I've felt a kinship with Trinity Rep," Jackie said. "It's been wonderful to be recognized and officially be taken into the fold. I've felt the embrace and love from everyone at Trinity Rep for the longest time, so it feels like I'm coming home." ■

IMAGE CREDITS (TOP-DOWN, LEFT-TO-RIGHT): JACKIE DAVIS AS JASMINE AND AIZHANEYA CARTER AS KEISHA IN *FAIRVIEW*. PHOTO BY CAT LAINE; JACKIE DAVIS AS BENEVOLENCE IN *BLACK ODYSSEY*. PHOTO BY MARK TUREK; JACKIE DAVIS AS WOMAN WITH FURS AND OCTAVIA CHAVEZ-RICHMOND AS MARISOL IN *MARISOL*. PHOTO BY MARK TUREK; JACKIE DAVIS WITH DANIEL DUQUE-ESTRADA IN *A TALE OF TWO CITIES*. PHOTO BY MARK TUREK.





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SHOWING OUR PRIDE.



Trinity Rep's youngest students enjoy YASI Jr. camp

Pictured below: Many of Trinity Rep's artists, staff, and board members attended Rhode Island PrideFest in June to show support for the LGBTQ+ community!

ALL PHOTOS IN COLUMN TAKEN BY MICHELLE CRUZ



A student performs with a ukulele in YASI Players



Resident company member Angela Brazil tells a guest at Trinity Rep's booth at PrideFest about The Inheritance



Students use props like an inflatable banana in YASI Creative Play



Resident company Member Rachael Warren

Summer Fun for Young Actors

Pictured above: Trinity Rep's Young Actors Summer Institute gives students from grades K through graduated high school seniors the chance to grow as artists - and have tons of summer fun!

ALL PHOTOS IN COLUMN TAKEN BY MARISA LENARDSON



Director of Community Engagement Michelle Cruz with board member Guillaume Baga.

cheers for *La Mancha!*

TEATRO EN EL VERANO

Teatro en el Verano is a program by Rhode Island Latino Arts in association with Trinity Rep that produces free, bilingual English-Spanish theater for local Latinx communities. After a two-year hiatus, audiences were thrilled to return to in-person productions. This summer's production was *La Mancha*, an adaptation of *Don Quixote* by Brown/Trinity Rep alum Marcel Mascaró, directed by Catia.

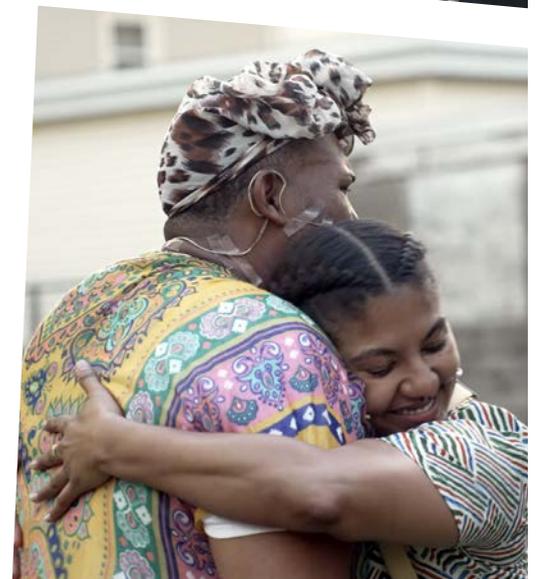


IMAGE CREDITS (FROM TOP LEFT COUNTER CLOCKWISE): TOP LEFT: JORDAN WILLIAM CARDONA AS DON QUIXOTE (CENTER) WITH THE CAST OF *LA MANCHA*; THE CAST OF *LA MANCHA* WITH DIRECTOR CATIA (SECOND TO RIGHT); ALEXANDER CRESPO ROSARIO IN *LA MANCHA*; NINA GISELLE IN *LA MANCHA*; LEANDRO "KUFU" CASTRO AND MARINA TEJADA IN *LA MANCHA*; EDDY TAVAREZ AND VICTOR MACHADO IN *LA MANCHA*. SHOW PHOTOS TAKEN BY ALBERTO GENOA. GROUP PHOTO BY MARTA V. MARTINEZ.

A New Beginning

Getting to Know Executive Director Katie Liberman

by Laura Weick

In September, Trinity Rep's new Executive Director Katie Liberman began her new position full-time. We're thrilled to finally have her here at the theater after announcing her arrival in April!

Growing up in Needham, Massachusetts, Katie's family was very involved in the local theater scene. Her brother had shown a passion for the stage from an early age, and performed with the Wellesley Players and Wheelock Family Theatre. Katie's whole family caught the theater bug and began to know others involved in the Greater Boston theater community. They attended plays across the region at places like American Repertory Theater, Lyric Stage Company, Speakeasy Stage, and Trinity Rep.

Although she was never a performer, Katie and her family volunteered selling snacks at intermission and handing out programs. In high school, she interned at Wheelock as a stagehand and as an undergraduate student at The University of Pennsylvania, she worked as a stage manager and in the prop and scene shops for the theater department. But, it wasn't until an internship with Manhattan Theatre Club in New York City that she realized the significance of theater administration.

"That summer at MTC gave me my first understanding of the impact of administrative roles in the theater," Katie said. "So much of my experience had been either backstage, on stage, or in front of house. Learning about the administrative work needed to support the artistry of the theater, to build relationships with donors and audiences, and to grapple with institutional questions about mission and vision, was really inspiring to me."

After graduating college, Katie worked in the development department at the John F. Kennedy Center of the Performing Arts before enrolling in a joint Master's program at Yale University where she earned an MBA and an MFA in theater management. With this new expertise, Katie worked for The Laguna Playhouse in California as a general manager, and eventually became the managing director of Hudson Valley Shakespeare Festival (HVSF), an open-air summer theater that performs in rotating repertory under a tent overlooking the Hudson River.

During her seven-year tenure at HVSF, Katie was tasked with significantly expanding the organization's staffing, community outreach, and artistic programming, in partnership with the artistic director. Most notably, the company is in the midst of establishing HVSF's first-ever permanent home at a 98 acre river-view property.

"It's a project that I'm extraordinarily proud to have been a part of, and to have helped lead in my time here, which is transforming the organization into something that will be a regional cultural anchor for this area, and hopefully, for the industry," Katie said. "It's been an really exciting and meaningful time to be a part of the organization."

Katie felt that with construction of the HVSF's new home well underway, it was time to move on. She was drawn to Trinity Rep due to its resident acting company; having two theaters (the Dowling and Chace Theaters); its dedication to equity, diversity, inclusion, and anti-racism work; and Trinity Rep's role as the the State Theater of Rhode Island. Being an indoor venue with air conditioning certainly didn't hurt, either.

Katie was also drawn to Providence itself: having grown up in Southern New England, she wanted to plant roots in a community close to her childhood home.

"It's an incredibly exciting city where so much is happening, whether that be politically, culinarily, artistically, and culturally," Katie said. "At the same time, it feels like a small town. As I'm learning, you may bump into your elected official at the grocery store, or an old family friend in the park, so everyone's incredibly connected. I'm excited to be an integral part of what's happening in the community with regards to the work that we'll be doing at Trinity Rep, as well as getting involved with other local institutions, getting to know our elected officials, getting to know our other community leaders, and being a part of that interconnected network of colleagues. This seems to be something that Providence celebrates."

Katie lives with her husband, Eric, and 3-year-old son, Toby, whom she expects will be visiting the theater often. She's especially excited to find a new theater family at Trinity Rep.

"I'm looking forward to this fresh start in a place that seems already like home," Katie said. ■

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IT'S NEVER TOO LATE TO LEARN WITH TRINITY REP!

Learning is a life-long journey. That's why in addition to our education offerings for children and teens, Trinity Rep also teaches acting and playreading classes for adults of all ages and abilities! Here are some quotes from some former and current adult students about their experiences with Trinity Rep's adult education programs.

"Beginning Acting with Matthew Bretschneider as well as Introduction to Acting with Jordan Butterfield were informative as well as enlightening both mind and spirit - so much in each class I enrolled again as to participate in the games missed first go around. Very informative, very fun, highly recommend both classes and teachers."

- Jeremiah Papa

"After several years of saying to myself that I should take an acting class, I finally got the courage and opportunity to sign up for one in the early part of 2022. My primary goal for taking the Intro to Acting class at Trinity Rep was to improve my public speaking skills and work on my "stage presence" whether I'm on a virtual meeting or giving an in-person presentation. Working in the IT industry is pretty stressful when technology doesn't work as planned and clients are not happy. Every week I really looked forward to attending my Intro to Acting class because it forced me to focus on other things besides technology and client issues and helped me get out of my head after a long day at work. The class also helped me practice my improvisation and improve my ability to think on my feet. I would definitely recommend my Intro to Acting class and other classes given at Trinity Rep to someone who is interested in taking them. Even though I will not be on stage soon, I learned various acting methods/techniques and tips/tricks on how to improve my presence when giving a presentation."

- Dwight McDonald



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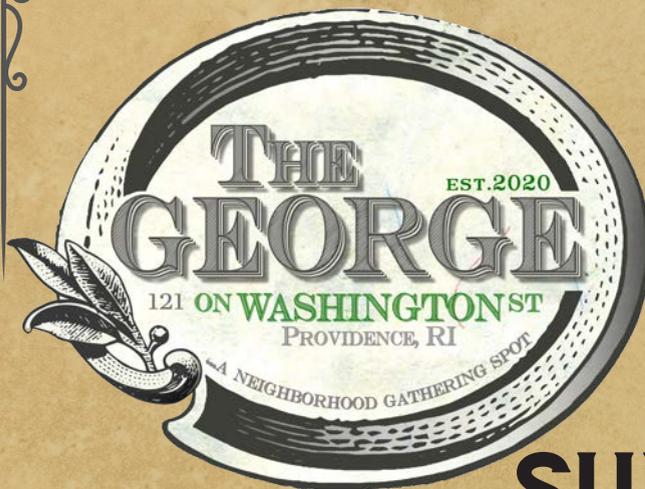
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FOR MORE INFORMATION, contact Maddie Ulevich at (401) 453-9237 or mulevich@trinityrep.com.

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



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A sneak peek of this year's A Christmas Carol

Aileen Wen McGroddy, a 2022 graduate of the Brown/Trinity Rep MFA Program in Directing, will helm this year's production of A Christmas Carol. We sat down with her to discuss the show's legacy, what makes the story so timeless, and how she came to cast a woman as Scrooge for the first time at Trinity Rep in nearly 20 years.

Laura Weick: Just so you can introduce yourself, can you tell us a bit about your background in theater?

Aileen Wen McGroddy: My theater background is based on a lot of physical theater, devised theater, and ensemble-based work. I did a lot of that when I was in Chicago before I moved out here to Rhode Island for grad school. I was in a clown troupe. I had a devised theater company. I would do shows in the back rooms of bars, or park district spaces, or I co-created an opera that we did in people's homes that we toured around. And a lot of the ethos of physical theater continues to be really important in my work, even when I'm not working on projects that are necessarily devised or improvised. A lot of the things that I learned and the way that I think about space, audience, and

performance was built in that ground of doing a lot of work outside of conventional theater spaces.

Laura Weick: Why did you decide to direct this show? What is it about this story that interests you?

Aileen Wen McGroddy: Being asked to direct *A Christmas Carol* at Trinity Rep is a huge honor because it is a show that so many people in this community hold dear. It feels like someone asking you to make their Christmas meal, or trim their tree. These sorts of things are a part of people's holiday rituals! It's a major responsibility to create that experience for people who really look forward to it each year. And when Curt asked me to do *A Christmas Carol*, I was really excited about it because it's this big show with a lot of spectacle, fun, and music. It has so much movement in it, and it's a real feast in terms of the world it creates.

But I wanted to take a moment before signing on to think about where this story sits with me personally. I came up with some questions I'd want to address in the show, like what is true generosity? And what is its relationship to risk? When I'm confronted with the vast inequality

that exists in our current society, like if someone is asking me for money on the street, growing up people always said you should always say no. And then for a while when I was older, before I would leave the house, I'd be like, "Okay, I'll always say yes if someone asks." I've been interrogating recently. Why in these kinds of interactions do we often feel the need to prepare an answer before we go out into the world? I suspect that it has something to do with how risky it is to open yourself up to encountering these things on a day-to-day basis.

That's something that I see in Scrooge, that Scrooge has decided that the answer to everything is no. And not just when asked for money, but saying no to invitations to dinner, or anything involving human connection. Scrooge, before even starting the day, is the kind of person who says the answer is going to be no to everything. And I think the journey in *A Christmas Carol* is of that character learning not just to not always say no, but learning how to truly meet other people without having preconceived notions beforehand. Really, we're asking: "how does Scrooge listen to the world around them?"

Another thing is that I get really curious about is why it is that we as Americans in 2022, when we think of Christmas, we think of Dickensian England from hundreds of years ago? Even outside the context of *A Christmas Carol* a lot of people associate Christmas with top hats and big skirts and cute poor orphans. Is there a charm to it for us because we are so distant from it now, and we'd rather look at that instead of the current inequality? And I'm curious about why this deeply anti-capitalist piece of writing is the notoriously

Scrooge through the decades



1978 – Richard Kneeland as Scrooge in 1978's *A Christmas Carol*, directed by Adrian Hall. Photo by Robert Emerson.



1986 – Ed Hall as Scrooge with the Ghost of Christmas Yet to Come in 1986's *A Christmas Carol*, directed by Ken Bryant. Photo by Mark Morelli.



1998 – Barbara Meek as Scrooge with Cynthia Strickland as Marley in 1998's *A Christmas Carol*, directed by Neal Baron. Photographer unknown.

capitalist United States' favorite Christmas story, used to promote a very capitalist holiday.

Laura Weick: How do you think this production is similar to others you have directed, and how is it different?

Aileen Wen McGroddy: I think it's similar in terms of both *A Christmas Carol* and my previous work needing to create an ensemble. We'll be seeing actors working together to build the world of the story on stage, and they'll invite the audience to participate with their imaginations. What gets me excited as an audience member is when I'm asked to participate, when I'm present in the story. And even though this will be in a theater compared to a bar or other space, at its core all you need for performance is actors, an audience, and a place to be.

How will it be different? I mean, each show is different, because it is its own ecosystem of artists and actors. But also, I'm really curious about period, in a way that I don't think I've really delved deeply into it in other shows. I'm looking forward to exploring how to tell the story of that, in this production, how to present that Dickensian fantasy.

Laura Weick: For the first time in nearly two decades at Trinity Rep, Scrooge will be played by a woman. Why did you make that decision?

Aileen Wen McGroddy: When I was thinking about those questions of generosity, I was also thinking about how that interacts specifically with being a woman, particularly a

woman in a patriarchal society. These sorts of societies expect women to be innately generous and nurturing. Maybe Scrooge is the kind of woman who didn't want to occupy that sort of space in society, but went too far with it. I think it's a really salient time to investigate this story with the character being a woman: I look at some of the women that are in leadership positions in our government whose actions I'm baffled by, but I guess that is part of that assumption that I make as a woman or thinking that a woman maybe should be more empathetic. But no, a woman is not automatically that, and how might a woman react to a society that demands that of her really directly, and in some cases, violently? So I'm really looking forward to exploring how Scrooge's journey is shaped by her gender.

Scrooge is going to be played by a woman named Phyllis Kay, who is a long-time Trinity Rep company member who has been in many *A Christmas Carols*, but never as Scrooge. Phyllis had this incredible monologue in *Tiny Beautiful Things* which was of this bereaved father who was reading a list of things that had to do with his grief. I think that Phyllis has such a deft hand at portraying characters that are painfully closed off from the world. She is so good at sculpting the journey of somebody who is trying, clawing to meet the world again, and the pain and vulnerability it takes to open up. I think that that really is at the core of Scrooge's story, and I think that it is a painful, difficult, laborious process. Phyllis has a surgeon's level of precision with that kind of story, and drawing deep in terms of storytelling.

Laura Weick: Is there anything specific you

are looking forward to in this production?

Aileen Wen McGroddy: I'm really looking forward to working with this group of people, and I'm really looking forward to being in the room together. It's really incredible that Trinity Rep does create a new production of *A Christmas Carol* every year instead of pulling the same thing out of a box. And that's a really unique opportunity for me as a director to step into a lineage. There is an opportunity there to make it brand new, but of course, we're building on the memory of all the productions past, both here and with other theaters, and the Muppets one that's on TV each year, and every other *Christmas Carol* adaptation that has ever existed. How do we create something that is unique and surprising, while still giving people an experience that they feel is still part of their holiday tradition? I think that the key to do that is to stay true to ourselves as artists making it.

Laura Weick: What do you hope audiences get out of this year's show?

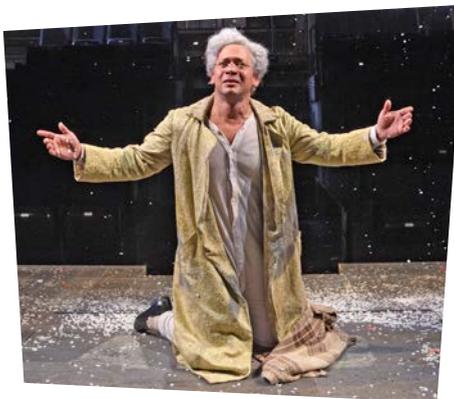
Aileen Wen McGroddy: I hope audiences have a great time! And like what I was talking about before, maybe this is something theater can do or it's something people can do for themselves, but maybe when you leave the theater and someone comes up to you on the street and asks you for money, you don't give your stock answer. Maybe instead, you'll be able to meet people as individuals, as they are.

A Christmas Carol runs at Trinity Rep
November 3 - January 1.

Visit trinityrep.com/carol to buy your tickets.



2003 – Anne Scurria as Scrooge with the children's cast in 2003's *A Christmas Carol*, directed by Peter Sampieri. Photo by T. Charles Erickson.



2017 – Joe Wilson, Jr. as Scrooge in 2017's *A Christmas Carol*, co-directed by Angela Brazil & Stephen Thorne. Photo by Mark Turek.



2021 – Timothy Crowe as Scrooge with the cast of 2021's *A Christmas Carol*, directed by Joe Wilson, Jr. Photo by Mark Turek.

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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. In 2022, we shifted towards virtual prologues anyone could listen to at any time on our website.

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.

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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 do without them, and ushering is the easiest way to give back while seeing Trinity Rep's shows. Ushers also get a complimentary seat at the performance when they volunteer, space permitting. To learn more, please email Ushers@Trinityrep.com or fill out the brief form on our website under the Community tab.

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2022-23 SEASON LASTING LEGACIES

This season, Trinity Rep will present an incredible lineup of award-winning and world premiere productions. The season centers around a theme of "legacy" — each play grapples with challenging questions about how legacies are established, and how they are passed on from generation to generation.

A Christmas Carol

By Charles Dickens
Original music by Richard Cumming
Directed by Aileen Wen McGroddy
November 3, 2022 – January 1, 2023
New England's family holiday tradition

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

The Inheritance, Parts 1 & 2

By Matthew López
Inspired by *Howards End* by E.M. Forster
Directed by Joe Wilson, Jr.
Part One: September 1 –
November 5, 2022
Part Two: September 22 –
November 6, 2022

What do we owe to each other, and what do we leave behind?

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 One & Two are presented as separate productions.

"...perhaps the most important American play of this century" —THE TELEGRAPH

By The Queen

Drawn from William Shakespeare
by Whitney White
January 12 – February 12, 2023

Rediscover 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, Queen 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

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

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

Plays, dates & artists subject to change



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Trinity Rep is your home for dramatic discoveries.

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

NATIONALLY CELEBRATED

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

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

LOCALLY MADE

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

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

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

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

CONSTANTLY CREATIVE

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

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



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

OUR MISSION

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

OUR VALUES

Company • We provide eclectic, bold, and original theater through our resident acting company. Since 1964, we have proven that a company of resident artists is the best vehicle to achieve the best theater, while at the same time contributing to the vibrancy of the community. Our vision for the artistic company includes artists of diverse backgrounds and ages, with a range of talents and abilities, including acting, writing, and directing. A resident company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to 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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BROWN/TRINITY REP:

We're thrilled to welcome the Brown/Trinity Rep's MFA Acting Program's Class of 2025! Hundreds of actors auditioned for this award-winning, tuition-free acting conservatory program, and each class of acting students ultimately consists of just ten students. Let's introduce you to this year's class, who you may see on stage soon within the next few years:

MFA PROGRAM IN ACTING: CLASS OF 2025

Tay Bass *she/her*



Hometowns: Osseo, Michigan and Columbia, South Carolina

Alma mater: Long Island University Post (BFA in Acting/Theatre)

Favorite Role: Peep One in *Hype Man: A break beat play*

Why Brown/Trinity Rep? I chose to attend Brown/Trinity Rep because I know that they are cultivating artists with a sense of individuality, purpose, and, above all, kindness. In an industry that most often seeks profit over people, they seek a generous spirit and provide the space and resources for expansion in every sense of the word. I'm eager to expand my understanding of theater-making by challenging the current binary and phobic systems, and implementing more holistic artistic practices in my process. I'm especially honored to do so in collaboration with these ferociously talented humans!

David Bertoldi *he/him*



Hometown: Pittsfield, Massachusetts

Alma mater: Clark University

Favorite Roles: Shakespeare's villains and clowns

Why Brown/Trinity Rep?

Some of my very favorite actors have been Trinity Rep alumni, and it's somewhere I've dreamed of being for years. I think it's the perfect place to fill my artistic toolbox, take big risks, and make big leaps as an actor, director, teacher, and writer.

Nicholas Byers *he/him*



Hometowns: Boone, North Carolina and Kings Mountain, North Carolina

Alma mater: Appalachian State University

Favorite Role: I haven't played them yet but I have full confidence that will change very soon!

Why Brown/Trinity Rep? I wanted to immerse myself in an environment where there were not only a diverse group of artists but also a diverse faculty that genuinely cared about cultivating the unique individual artist. I wanted to be pushed, made uncomfortable, and grow with people who cared about the human being I am just as much as the artist. Brown/Trinity felt like the perfect match from audition day.

Layan Elwazani *she/her*



Hometown: Born in Toledo, Ohio...coming to school from home, Queens, New York!

Alma mater: Wright State University (BFA in Acting)

Favorite Role: Maryam in *Noura* at the Guthrie Theater

Why Brown/Trinity Rep? The people and their passion for this art.

Allison Jones *she/her*



Hometown: Kansas City, Missouri - The traditional and tribal lands of the Kickapoo, Kansa & Osage communities

Alma mater: Alabama A&M University (BS in Biology with a concentration in Environmental Science)

Favorite Roles: Joan, *Fun Home*; Eliza Doolittle, *My Fair Lady*; and Gifty, *School Girls; Or, The African Mean Girls Play*

Why Brown/Trinity Rep? Beyond Brown's noted pedagogies, exceptionally diverse faculty/cohorts, partnership with Trinity Rep, and their investment in collaborating across disciplines, what I find most special about the MFA Acting program is the community partnerships that allow for graduate students to participate. Breaking the fourth wall of high art and flooding local communities with full access to the artform is my jam and something rarely found within graduate programs.

Germainne Lebrón *he/him*



Hometown: The Bronx, New York City

Alma mater: The City College of New York (BA in Theatre)

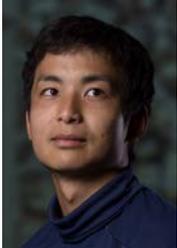
Favorite Roles: Pablo Del Valle, *Native Gardens*; Marc Antony, *Julius Caesar*; and

hopefully someday soon Oscar, *Sweat*.

Why Brown/Trinity Rep? I chose to continue my training at Brown/Trinity Rep because I'm seeking to fail gloriously in a space that will cultivate a fuller, braver artist in me. I love B/T's "come as you are" philosophy and I am patiently waiting to uncover the depths of knowledge and experience I can walk away with while imparting my own expertise in the lived experience of this Boricua boy from The Bronx. Y tambien para echar pa'lante pa' mi gente!

Meet the Class of 2025

Katsuto Sakogashira *he/him*



Hometown: Reihoku, Kumamoto, Japan

Alma mater: Albright College (BA in Theatre, BS in Biology, minor in Music)

Favorite Role: Fess in *America: The Play* by Matt Fotis

Why Brown/Trinity Rep? I chose Brown / Trinity Rep because of its supportive and diverse community, the opportunity to work in Trinity Rep., and the multi-disciplinary approach to its actor training. Most importantly, Tatyana-Marie Carlo '20 mentored me to be an actor. So I feel destined to be here 😊

Sara States *she/her*



Hometown: Buffalo, New York

Alma mater: Baruch College

Favorite Role: Cinderella, *Cinderella*

Why Brown/Trinity Rep?

I chose to attend Brown University because I am more than an actor. I wear many hats and hold many interests close to my heart. I'm also a mom. When other schools expressed hesitation that I'd be able to find balance between school and family, Brown welcomed the challenge.

Rosalyn Tavarez *she/her*



Hometown: Orlando, Florida

Alma mater: Florida International University

Favorite Role: Mistress Overdone/Mariana in *Measure for Measure*, Gabriella in *Boeing, Boeing*, and

Valentina in *Gorditas* by Venezuelan playwright Gustavo Ott

Why Brown/Trinity Rep? I chose to attend Brown/Trinity because of the overall magnetic connection I felt within its community. You ideally want to be surrounded by an environment that promotes their students being multi-

dimensional artists and provides an open space to give communities a voice. I felt that the core values that are important to me, discipline and compassion, were shared and that the desire to tell diverse, inclusive stories would be encouraged and celebrated. I'm elated to be continuing my journey at Brown/Trinity and to flourish as not just a well-rounded artist, but as a well-rounded human being.

Austyn Williamson *he/him*



Hometown: Atlanta, Georgia

Alma mater: Tufts University (BA in Drama and Sociology)

Favorite Roles: Ken in *Red* and Clay in *Dutchman*

Why Brown/Trinity Rep?

I chose Brown because of the strong sense of community! Visiting the school and meeting the faculty and students provided me a window to see how nurturing and supportive a program Brown/Trinity truly is and I was immediately struck by how the environment was unlike any I had been in before. The unique focus on collaboration and artistic independence is another aspect of the program that I love and I am excited to see my growth as an artist over the course of the next three years!

MFA DIRECTING PROGRAM: CLASS OF 2024

Last year, the Brown/Trinity Rep program paused Acting admissions due to the pandemic, but it admitted two directors to its class of 2024. The class of 2024's two brilliant directing students spent their first year directing in studios, and this year you'll get to see their work publicly as they collaborate with the actors of 2025!

Tara Moses *she/her*



Hometown: Seminole Nation Reservation, Oklahoma

Alma mater: University of Tulsa

Favorite show you directed: *Othello* adapted by me (South Dakota Shakespeare Festival) and *Hedwig and the Angry Inch*

(Brown/Trinity)

Why Brown/Trinity Rep? I met Curt Columbus in an elevator at Arena Stage, and by the time we got to the floor we were heading towards he told me that I belonged at Brown/Trinity. I never thought that someone like me being where I'm from with the family history I have could go to an Ivy League (and because I was told that would never happen throughout my education), so that declaration of belonging and welcome was all I needed. Brown/Trinity was the only graduate program I applied to, and here I am!

Sharifa Yasmin *she/her*



Hometown: Charleston, South Carolina

Alma mater: Winthrop University (BA in Theater Performance)

Favorite show you directed: *The War Boys* by Naomi Wallace (Hangar Theatre)

and *Beirut* by Alan Bowne (Brown/Trinity Rep)

Why Brown/Trinity Rep? I wanted a program that wasn't going to force me into a box of the ideal director, but instead would help me nurture my interests and skills to be the director that I want to be. I also wanted a program that celebrates all people. As a trans Arab woman, Brown/Trinity Rep felt the most nurturing of my identity.



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

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MAGGIE MASON & BRIAN McELENEY,
A CHRISTMAS CAROL, 2016
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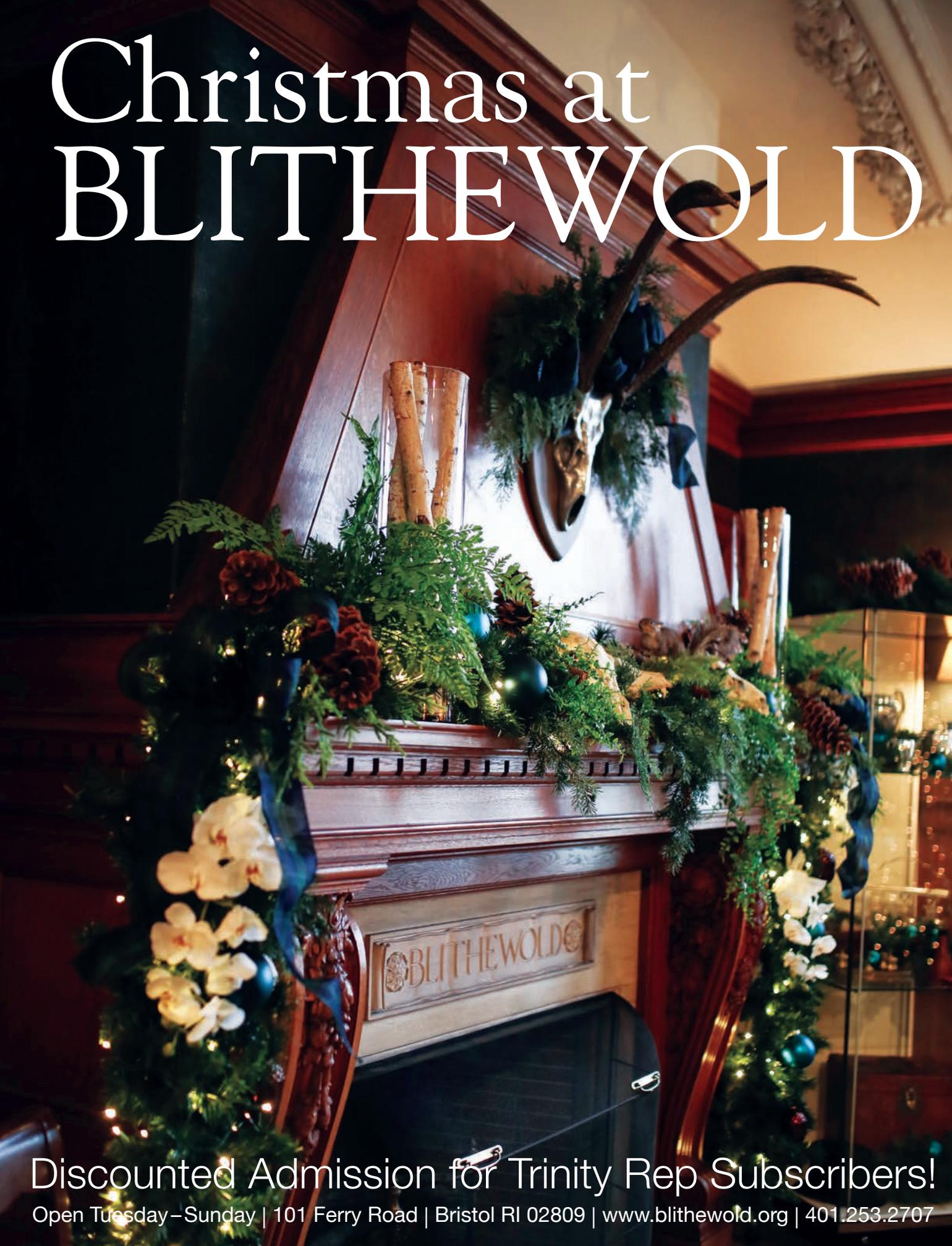
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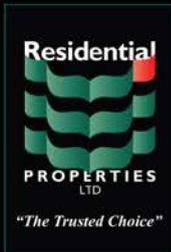
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