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# BY THE QUEEN

DRAWN FROM WILLIAM SHAKESPEARE BY Whitney White

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Artistic Director

Kate Liberman  
Executive Director

# BY THE QUEEN

DRAWN FROM WILLIAM SHAKESPEARE'S HENRY VI AND RICHARD III

BY Whitney White

## THE ARTISTIC TEAM

Directed by **Brian McEleney**‡  
Assistant Directed by **Kai Thomani Tshikosi**+  
Set Design by **Michael McGarty**  
Costume Design by **Toni Spadafora-Sadler**  
Lighting Design by **Christina Watanabe**  
Sound Design by **Larry D. Fowler, Jr.**  
Fight and Intimacy Choreography by **Angie Jepson**  
Production Stage Managed by **Buzz Cohen**\*  
Assistant Stage Managed by **Amanda Kosack**\*

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- ‡ Trinity Rep Artistic Company member
- + Brown/Trinity Rep MFA Student

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## THE CAST

Margaret 1 **Fiona Marie Maguire**+  
Margaret 2 **Rachel Christopher**\*‡  
Margaret 3 **Paula Plum**\*  
Suffolk/Queen Elizabeth **Taavon Gamble**\*‡  
Henry VI/Lady Anne **Matthew Russell**\*  
Richard III **Jeff Church**\*  
Warwick/Prince Edward **JāQuan Malik Jones**+  
Gloucester/Duke of York/Duchess of York **Mauro Hantman**\*‡

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# DEAR FRIENDS

## FROM THE EXECUTIVE DIRECTOR



### DEAR FRIENDS,

In my parents' dining room, there is a wooden corner bookshelf filled with a collection of keepsake china tea sets. They are decorated based on events involving the

United Kingdom's royal family: the coronation of Queen Elizabeth; her diamond Jubilee; and the royal weddings of then-Prince Charles and Diana, Princess Ann and Mark, William and Kate, and Harry and Meghan. Some of them had been gifts from friends, others inherited from my British grandmother. While maybe not as much as in my childhood home, it seems that many Americans also carry a bit of Anglophilia, particularly with Shakespeare. But the production you are about to see is not your grandmother's Shakespeare.

I have been eagerly anticipating *By the Queen* for months: partially because I was an English major, partially because I served as Managing Director of Hudson Valley Shakespeare Festival for eight years, but most significantly, because of Whitney White. Whitney White, a Brown/Trinity Rep MFA alum, is the commissioned artist whose vision you will see on stage tonight. She's said that Shakespeare's works "speak to all of us ... [and] the world as it is now." In the creation of *By the Queen*, she has delved into the crevices of his plays to tease out the story of a woman whose life became a footnote in Shakespeare's histories. Whitney has found Queen Margaret's voice, as a lover, a mother, a warrior, a leader. With it, she helps us see history in a new light. Whitney allows us to hear Shakespeare speak to the world as it is now while bringing representation to a woman forgotten. I am so proud to have this play on our stage. This is what Trinity Rep does best – it's in our mission:

reinvention.

The remainder of our season this spring will bring more underrepresented voices to our stage – rising female magazine executives in the 1970s and an incarcerated man seeking retribution. Stories you think you know, reinvented. I hope you will join us for *The Inferior Sex* and *Sweeney Todd: The Demon Barber of Fleet Street*.

In just a few months my family will have to add a new teacup to the collection – the coronation of King Charles. While we sit firmly planted in 2023, tradition and pageantry, some dating from Queen Margaret's time, still reverberates. Enjoy *By the Queen*, as Queen Margaret's voice speaks to all of us.



— Katie Liberman, Executive Director

## FROM THE ARTISTIC DIRECTOR



### DEAR FRIENDS,

I am thrilled to welcome you to our production of Whitney White's *By the Queen*. White is one of the most exciting young theater artists in America today – an

Obie Award-winning director who is also a brilliant actor, an incomparable musician, and a visionary writer. She is particularly exciting to us here in Providence, since she has long been part of the Trinity Rep family. You may remember that Whitney is a 2015 graduate of Brown/Trinity Rep's MFA program and has worked on our stages as both an actor and a director.

This show introduces Trinity Rep audiences to White as writer/adaptor of Shakespeare's *Henry VI Parts 1, 2, and 3* and *Richard III*. While many seasoned theatergoers may be familiar with *Richard III*, there is a very good chance that they've never seen any of the *Henry VI* plays... and with good reason. These four plays, a tetralogy that encompasses England's War of the Roses, were among the first works that Shakespeare ever wrote. Scholars believe that he wrote them when he was in his late 20s, possibly

in collaboration with other writers. With the exception of *Richard III*, the plays are sprawling, messy, and directly linked to the politics of the time, making them often impenetrable to modern audiences.

The most fascinating character (and one with whom I've been obsessed for years) is Henry VI's queen, Margaret of Anjou, who is woven throughout the tetralogy. Quite simply, there is no other character in all of Shakespeare's plays who has such a long and complicated arc of story. We meet Margaret first as a teenage princess in *Henry VI Part 1*, we watch her grow into a powerful queen over the course of the next two plays, and meet her again as an embittered woman in *Richard III*. She is at turns a lover, a mother, a warrior, and a survivor. I wanted to see Margaret get her full due on stage...which is why I wanted Whitney to take on this project.

Southern New England audiences may have already encountered White's work as writer/adaptor of Shakespeare last season at A.R.T. in Boston, where she performed her critically acclaimed show called *Macbeth in Stride* (it had one of its earliest iterations when she was still in grad school right in this building). That show centered Lady Macbeth in ways that the critics called "electric" and said it "powered Lady Macbeth into the 21st century." Lady Macbeth

and Margaret are just two of Shakespeare's women that White plans to "reclaim"; Cleopatra is supposed to be up next, part of what will inevitably be a life-long project for an artist who is always wrestling with Shakespeare.

White has said:

"[W]hen I fell in love with theater, I truly fell in love with the words of Shakespeare. I am a Black woman from Chicago, and I always saw my experience reflected in Shakespeare's world. ... [W]hen I read Shakespeare, I totally hear my world. I hear my friends and family, and I see the world that I live in."

The piece takes its title from the way that the historical Margaret signed all of her letters: By the Quene. That significant bit of historical information is precisely why I love the show you are about to witness. It takes historical text and reimagines it in a contemporary voice. *By the Queen* looks at what it means to be a woman taking authorship, signing the documents any damn way she pleases. It is a thrilling project, and one I look forward to sharing with you. I can't wait to see you at the theater.



— Curt Columbus, Artistic Director

# Audience Agreement

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

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

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

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

## FOR YOUR INFORMATION

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# MEET WHITNEY WHITE

By the Queen playwright, Brown/Trinity Rep acting grad, will make her Broadway directorial debut this year

Whitney White, the writer behind *By the Queen*, is one of the American Theater's most promising breakout talents. We're so excited to work with her again on *By the Queen* before she makes her Broadway debut in the fall!

"I've known Whitney White for over a decade now, and I've worked with her in many different capacities: I've directed her as an actor, I've worked on my plays with her as director, and I've watched her writing blossom on stages around the country," Trinity Rep's Artistic Director Curt Columbus said. "Whitney White is simply one of the most exciting theater artists working in America today. It is a joy to collaborate with her in any capacity, and her work is always filled with intelligence, surprise, and humor."

Whitney graduated from the Brown/Trinity Rep MFA Program in Acting in 2015, where she appeared in Trinity Rep's production of *Oliver!* and, after graduating, *A Christmas Carol* (2015). At Brown/Trinity, she developed not only as a performer, but found new passions for directing and writing. In an interview with the website *The Talks*, Whitney credited faculty member Brian Mertes and his directing class for changing her perspective. Three years after graduating, Trinity Rep would enlist Whitney to direct their production of *Othello*. Despite Shakespeare's plays being over 400 years old, Whitney found them just as relevant today.

"I am a Black woman from Chicago, and I always saw my experience reflected in Shakespeare's world," Whitney said in an interview with American Repertory Theater (A.R.T.). "However, often I would see these great plays live, and these productions wouldn't represent my experience or even a world I recognized. Yet, when I read Shakespeare, I totally hear my world. I hear my friends and family, and I see the world that I live in. So I wondered how I could unite all these worlds that I love: music, Shakespeare, really high-quality performative art, and entertainment."

Whitney combined Shakespeare's words and modern culture through her own work. As a playwright, Whitney has been commissioned by American Repertory Theater (A.R.T.) for five projects, each focusing on a woman in Shakespeare's canon, collectively known as *Reach for It*. The first, *Macbeth in Stride*, examined Black female power through Lady Macbeth, played by White, and was staged as a rock concert.

"I was an MFA student at Brown/Trinity Rep, and we had to create solo performances," Whitney said regarding the genesis of the project. "I was wondering what to do, and I made a Venn diagram of everything I was

passionate about at the time. The first circle was pure rock and roll: bands that sing and play everything live, no robots singing at you. Then the next circle was Shakespeare—specifically *Macbeth*. I had worked on *Macbeth* on my own; I never got to act in it. And I thought Lady Macbeth, in particular, was fierce."

The next projects in the series will focus on Cleopatra from *Antony and Cleopatra*, Juliet from *Romeo and Juliet*, and Iago's wife Emilia from *Othello*. The fifth and final project's focus has not yet been revealed.

Per an interview with *American Theatre Magazine*, Whitney wanted to explore how ambitious women are punished in Shakespeare's world, and often don't make it to the end of the play.

"All the ladies I love in these Shakespeare plays, they don't live to see Act Five. And I was like, 'How come all my ladies die by the end of the play?' I started analyzing several texts: *Romeo and Juliet*, *Antony and Cleopatra*, *Macbeth*, Ophelia in *Hamlet*. In my opinion, if you are too ambitious in Shakespeare's world...if you're ambitious for power or ambitious for love, you might not live to see Act Five. I started analyzing these texts with different musical genres: *Macbeth* sounds like Tina Turner and The Doors to me, and *Romeo and Juliet* kind of sounds like Blondie and disco, and *Cleopatra* feels like Prince, like "Purple and Gold," you know?"

Whitney has won an Obie and Lilly award for her work as a director. In the spring, she will direct the U.K. premiere of *The Secret Life of Bees*, and this fall she'll make her Broadway debut as the director of the world premiere of *Jaja's African Hair Braiding*, penned by Jocelyn Bioh. The new play is set at a Harlem salon staffed by a lively group of West African immigrant hair braiders. Other recent directing credits include the world premiere of *The Most Spectacularly Lamentable Trial of Miz Martha Washington* by Pulitzer Prize-winner James Ijames at Steppenwolf Theater and Off-Broadway productions of *On Sugarland*, *for all the women who thought they were Mad*, and *Our Dear Dead Drug Lord*.

Whitney has also had some big news in her personal life: she recently gave birth to her first child, Max. Needless to say, Whitney is keeping herself busy! Trinity Rep company member Charlie Thurston was directed by Whitney in *Othello* and was also in the cast of *Macbeth in Stride*. He described Whitney as "a generational talent, no exaggeration."

"She's an exceptional writer, director, composer, actor, and singer," Charlie said. "Watching her compose music on the fly while working on *Macbeth in Stride* was genuinely like a daily magic show. How can one person contain so much talent?! And to top it all off, she's also deeply kind and humble and impossibly charming. I'm so excited Trinity Rep and its audience get to experience more of her work." ■



WHITNEY WHITE, BY THE QUEEN PLAYWRIGHT



WHITNEY WHITE (FAR RIGHT) WITH THE CAST OF 2014'S OLIVER! PHOTO BY MARK TUREK.

# MARGARET OF ANJOU – BAD QUEEN TO BAD-ASS: THE EVOLUTION OF IMAGE THROUGH LITERATURE

By Sophie Whitehead

*The following article was originally published in Retrospect Journal, Edinburgh University's history, classics, and archaeology magazine.*

Margaret of Anjou appears to many as an enigma, hidden beneath layers of literary interpretations. The understanding of Margaret and the world around her in historiography is almost inseparable from the literature which she inhabits. She is as much a character as she is a person, and it is nearly impossible to understand her without looking at her role in literature, most prominently in Shakespeare. Margaret's role in Shakespeare spans four plays—the three parts of *Henry VI* as

well as *Richard III*—and she is one of Shakespeare's most varied and long-standing female characters; according to historian Sarah Pagardio, Margaret has the greatest range of any of Shakespeare's characters, male or female, inhabiting roles of 'daughter, bride, wife, mother, lover, queen, avenging warrior, and grieving widow.' Scholarship on Margaret of Anjou is often criticized for its focus on Shakespeare, and so this article, whilst admittedly it does start with Shakespeare, shall attempt to trace the turbulent history of the representation of Margaret of Anjou from Shakespeare to the present day. It is almost tragic to see that literary presentations in the 21st century do not appear to have deviated much since Shakespeare, particularly considering that since Shakespeare we

have gone through three waves of feminism and several more influential female queens. However, this article shall attempt to prove that the story of Margaret of Anjou within literature is not one of continuity but one of dramatic change.

According to Levine, the *Henry IV* plays '[sound] multiple warning about the dangers of unruly women', and Margaret of Anjou is where the majority of warnings are set off. Born in 1430 in Pont-à-Mousson, France, Margaret was the second oldest daughter of King René of Naples and Duchess Isabella of Lorraine. In 1445, at the age of 15, Margaret would marry a man a decade her senior—Henry VI of England.

Henry himself is an interesting character; a series of mental breakdowns and insanity starting in 1453 appear to have overshadowed his contemporary influence as a scholar, an informally regarded saint and martyr, and the founder of Eton College, Kings College, and All Souls College. Henry is now just known as the man who, according to A. Cheetham, 'lost his wits, his two kingdoms, and his only son.'

Upon her husband's breakdown Margaret ruled in his place and would rule intermittently as Queen, Queen Mother, and regent for her incapacitated husband and her young son. This inversion, an example of a woman performing roles which were, at least in England, typically masculine, has unsurprisingly led to incredibly misogynistic tropes



IMAGE CREDITS (LEFT TO RIGHT): THE MARRIAGE OF HENRY VI AND MARGARET OF ANJOU. COLOURED ETCHING BY JOHN CARTER, 1793. WELLCOLE COLLECTION. PUBLIC DOMAIN MARK; STATUE OF MARGUERITE D'ANJOU (1877) BY FERDINAND TALUET (1821-1904) IN THE JARDIN DU LUXEMBOURG, PARIS. PHOTO UPLOADED TO WIKIMEDIA COMMONS BY USER TOSCA. ALTERED FOR TRANSPARENT USE.

emerging surrounding Margaret of Anjou—most famously, of course, is Shakespeare's she-wolf.

The zoomorphism of Margaret in literature was a typical way for authors to degrade women—the portrayal of women as animalistic others shares similarities to Shakespeare's presentation of Lady Macbeth. It is also reminiscent of earlier medieval tropes, explored through works such as *The Wonders of the East*, in which women were presented as hybrid creatures with both male and female characteristics as well as animalistic qualities in order, it can be argued, to highlight the un-naturalness of women who transgress typical gender boundaries.

There are two main animal images that crop up again and again in Shakespeare's presentation: first is the she-wolf and second is the snake. Snake imagery is used in proximity to Margaret, and she is described as having a 'tongue more poisonous than an adder's tooth' to remind the audience of original sin and thus the inherent evil and deviance of women. We later see this theme again in *Antony and Cleopatra*, in which a snake bite is the method chosen by Shakespeare for Cleopatra's suicide, though it was not in Plutarch's original telling.

The imagery of a she-wolf is neither so broad nor so longstanding as the image of the snake when it comes to female deviance, though it does have longevity when it comes to depictions of Margaret. The concept of a she-wolf is however more contemporaneously rooted through Isabella of France (1295-1358). Like Margaret, Isabella acted as regent for her son, however Isabella deposed her husband to do so, and some also believe that she even arranged his murder. The chronology is a bit tricky as to who superseded whom as the first she-wolf—whilst Isabella lived a century before Margaret, the use of the phrase 'she-wolf' when applied to these two characters is much closer in date. The term 'she-wolf' was first applied to Margaret of Anjou in Shakespeare's 1591 play *Henry VI, Part III*, whereas the term 'she-wolf' was first used to describe Isabella of France by Shakespeare's rival, Christopher Marlowe, just a year later in his 1592 play *Edward II*. Now I am not about to get into a debate about whether the coincidence could be explained by the theories that Christopher Marlowe was the true author of Shakespeare's plays. In fact, it doesn't really matter; what is important is that the concept of she-wolves was in the ether—that is, what is truly important about much of the literature, and indeed historiography on Margaret of Anjou, is that it tells us as much about our own times as it does of the past.

So why choose a she-wolf? The image of a she-wolf originates in Roman mythology. It is the she-wolf who, in the Roman foundation myth, nurtures the twins Romulus and Remus. This concept of the wolf as nurturing as well as fiercely protective of her cubs or sons is clearly what is being picked up on by later writers. However, this

classical image is complicated by the fact that the word *lupa* can be used to describe both a female wolf or a sex worker, and perhaps authors' propensity to draw similarities between these two systems is why the she-wolf is used time and time again to represent these queens. Like most unpopular queens, claims of adultery were lobbied against Margaret, and like in most other cases they are completely unsubstantiated. However, these rumors of adultery were often used to question queens about their fulfillment of the main role of queenship—undoubtedly, giving the king an heir. In having these two systems represented through the symbol of a wolf, the image of a loving and protective mother is problematized for the Elizabethan audience by lasciviousness and an inability to fulfill the main role of queenship, an issue which would have been highly contentious particularly within Elizabethan society.

Shakespeare doesn't just use animal imagery to characterize Margaret, however; he also uses the one thing that has always and seems will always be used against powerful women—accusations of being a witch. In his play, Shakespeare carefully constructs a version of Margaret who is stereotypically witchlike. He calls her an 'Old Queen', a 'foul withered witch', and a 'hateful, withered hag.' Margaret even illustrates what Keith Thomas would in 1971 call 'the charity removed model,' with Margaret claiming that they have dealt 'uncharitably' with her. Whilst the witch comparisons are constantly used to describe dangerous women, Elizabeth Zauderer has added another layer of nuance to the analysis of Shakespeare's construction of Margaret. Zauderer argues that there is a similarity between Shakespeare's depiction of Margaret and of Richard III. Perhaps this only further contributes to the othering of Margaret and goes back to earlier depictions seen in *The Wonders of the East*, when masculine women were viewed not just as otherized witches but as monsters, too.

The broad overview of Shakespeare's depiction of Margaret seems rather similar to the one of the present day. So how can it be claimed that the depiction of Margaret throughout history is a story of dramatic change? It is in fact the eighteenth century that provides the answer to this question. Worrall has argued that the 'feminization' of Margaret reached its apex in the 1790s when 'gender panic' ignited by the French Revolution coincided with what Sarah Burdett has termed 'audiences' sympathies for the real-life Queen of France'. The eighteenth century marked a broad change in depictions of Margaret from 'brutal warrior to sentimental mother,' with revisions of Shakespeare's play taking place, such as Valpy's adaptation which removes all scenes in which Margaret either speaks of or partakes in warfare. This switch in the characterization of Margaret was not long-standing, however.

The characterization of Margaret in the

eighteenth century appears to be a blip in the evolution of the depiction of Margaret throughout history, so much so that this stage in literature is almost entirely ignored in historiography on the subject. Instead, many people opt for a direct line being drawn between Shakespeare's Margaret and the Margaret of Phillipa Gregory's *White Queen* series, in which Margaret is described by Anne Neville as 'the bad queen, a she-wolf worse than the wolves of France.' This direct quotation from Shakespeare illustrates not only how prominently Shakespeare still shapes the interpretation of Margaret of Anjou, but the lack of revision also reveals that the misogynistic depiction of Margaret really hasn't changed, with modern authors picking up on different aspects, such as Margaret's sexuality, to present the stereotype of a bad queen and woman.

Whilst there has not been much change in the depiction of Margaret, it is important to note that the literature surrounding her is not linear, and the similarities between the present day and Shakespeare's own time can lead scholars to completely write the eighteenth century out of the narrative. However, there seems to be some change, as work done by revisionist historians such as Helen Maurer and Helen Castor have been using comparative historical approaches to better understand Margaret's active role in politics, and modern interpretations of Margaret—such as Cersei Lannister in *Game of Thrones*, whom she supposedly served as the inspiration for—have created a new narrative, in which Margaret is not a bad queen but a badass.



# LONG LIVE THE QUEEN(S)

by Laura Weick

Margaret isn't the only woman in Shakespeare's works to rule! Let's look at how The Bard has portrayed three other ladies in positions of power – and how his writing depicted women in leadership at the time.

## Lady Macbeth

Good old Lady M. from *Macbeth* is probably one of the first characters to come to mind when you think of “powerful Shakespearean women.” But powerful doesn't necessarily mean “morally good.”

Lady Macbeth convinces her husband to murder the king of Scotland for the throne. She knows exactly how to manipulate Macbeth into doing so by questioning his manhood and strength. Yet beyond the Scottish play's first act, Lady Macbeth fades into the background, plagued by guilt and spending her nights sleepwalking through the castle. She ultimately kills herself off-stage.

Interpretations of Lady Macbeth's character vary widely: is she an intelligent, powerful person who is ultimately “punished” for having more ambition than women were expected to at the time? A devoted wife who would do anything to help her husband get ahead, no matter the cost? Or just a manipulative person who performs horrible deeds for her own sake? Regardless of how you view her, Lady Macbeth has admirable willpower and bold ambition – perhaps more than any other Shakespearean woman.

## Titania

Unlike Lady Macbeth, Titania isn't a noblewoman from a real-life kingdom, but rather the queen of mythical fairies. *A Midsummer Night's Dream* is also a comedy and not a tragedy. Do these factors have an impact on Titania's fate?

At the beginning of the play, Titania appears to jointly rule the fairy kingdom alongside her husband Oberon and demonstrates both political and magical prowess. However, Oberon and Titania come into conflict when Titania adopts a changeling boy whose mother, a mortal friend of Titania's, died during childbirth. Titania wants to raise the child, but Oberon thinks he'd make a better henchman. Oberon decides to punish Titania for her “disobedience” by having his servant Puck slip her a potion that causes the consumer to fall in love with the first person they see. For poor Titania, this ends up being Nick Bottom, a man who was cursed by Puck to have a donkey's head.

Titania spends most of the play literally in love with an ass, but to be fair, it's not like she had a choice. But even after Oberon reverses the curse, Titania seems to have submitted to her husband's wish regarding the changeling – and other matters. Is this Shakespeare's way of encouraging “unruly” women to submit their power to men? Or maybe it's not that deep and Shakespeare just thought it would be funny to watch someone fall head-over-heels for a donkey-man.

## Cleopatra

Did you know that *Antony and Cleopatra* is one of the few Shakespeare works never staged at Trinity Rep? Regardless, its leading lady is an interesting example of how Shakespeare deconstructs female power.

Shakespeare's Cleopatra can be described as a go-to example of a *femme fatale*: She is unapologetically passionate, sensual, and rules Egypt completely independently as queen, all while having the Roman general Antony wrapped around her finger. Yet the men of the play objectify and exoticize Cleo, call her a “witch,” and belittle Antony for being “emasculated” by Cleopatra's power. Through a series of miscommunications and tragedies, Cleopatra ultimately meets a dark fate. In the final act, Cleopatra laments that if she were to turn herself over to the Romans, she and her people would be treated simply as “mechanical slaves,” forced into a submissive role without agency. And just like Lady Macbeth, Cleopatra also dies at her own hand, albeit not out of shame for her actions, but to avoid living without agency under Roman rule.

In some productions, Cleopatra is portrayed as a seductress who leads Antony to his doom: Cleo and her fleet ditch Antony during an important battle, and he kills himself for her. In recent years, however, Cleopatra has been seen as more of a tragic figure: one who didn't want to submit to a patriarchal society and was punished for it.

These are just a few observations we can make, and there's no way of completely knowing Shakespeare's true intentions. As such, it's ultimately up for readers and audiences to decide how they want to interpret the works. Let us know what you think! ■



PICTURED: JULIA ATWOOD AS LADY MACBETH (RIGHT) WITH MAURO HANTMAN AS MACBETH (LEFT), AND TIMOTHY CROWE AS DUNCAN, IN 2019'S *MACBETH*. PHOTO BY MARK TUREK.



PICTURED: ANNE SCURRIA (CENTER) AS TITANIA WITH JANICE DUCLOS, PHYLLIS KAY, AND TIMOTHY CROWE AS FAIRIES IN 1997'S *A MIDSUMMER NIGHT'S DREAM*. PHOTO BY T. CHARLES ERICKSON.



# A Q&A With Brian McEleney

We sat down with *By the Queen* director and longtime company member Brian McEleney to chat about Project Discovery, collaborating with his former student Whitney White, and why Shakespeare works best outside of the classroom.

**Q:** As a director, what drew you to this show?

**Brian McEleney:** From my point of view as a director and listener, *By the Queen* asks: What does it mean to be a woman in history? A woman in a Shakespeare play? A woman in power? And what does that cost? Margaret is the only character in Shakespeare's canon to appear in four whole plays. She's by far the longest-running, most complicated, and most fleshed-out female character, and maybe out of any character. Margaret's character is seen through the lens of history from Shakespeare's time. In *Henry VI Parts 1, 2, and 3* and *Richard III*, she is not a terribly sympathetic character. Although to be fair, none of the characters in those plays are terribly sympathetic. This was a time of intense partisanship, with everyone trying to claw their way into power. It's reminiscent of where we are now in our own political world.

This play will be a reflection of Margaret's point of view, what all of it meant, what it cost, what she had to do to take power from her own point of view. She was married to an exceptionally weak king, who is a religious nut, and probably also mentally ill, and she kind of took over. She's trying to protect her son, Edward, but he's ultimately murdered. There's a lot of murder in this play, and Margaret does her own share of murdering. And I think she's going to ask the question, Was it worth it? And on a larger level, Whitney asks what it means to be a woman, particularly for her as a woman of color, today looking at history, at Shakespeare, at this cultural touchstone.

But I think that the most exciting part of this play is the fact that three women of different ages are playing the same character. Whitney said she was inspired when she went to see *MJ* on Broadway where there were three different actors playing Michael Jackson at different ages. She wanted to work on the premise of looking at an entire life, being aware of how different people

are at different times. So we ask, What do the Margarets think of each other? How do these women function as the same person, when they're played by three different people of different ages, races, and backgrounds? Is this how history gets formed? From all the people we are?

**Q:** Sometimes, audiences hear Shakespeare and get a little afraid. How does the play make his work more relatable for today's audiences?

**BM:** A lot of people are intimidated by Shakespeare because reading the plays, especially older ones, is hard. But Shakespeare never meant for them to be read! He didn't publish them in his lifetime, he never asked to have them studied in school. Shakespeare was a playwright and an entertainer, and he wanted the audience to get it and to understand. We're doing no one any favors as theater artists by not keeping that in mind.

As theater artists, it is our job to make plays more accessible and more personal. Especially since Trinity Rep was founded on the back of Project Discovery, which performs exclusively for students. There is a Trinity Rep myth about how in the early days of the theater, when Adrian Hall was artistic director, they were doing a student performance where no one was paying attention. And Adrian closed the show, said "we can't do this." Then he worked with (resident set designer) Eugene Lee to redesign the whole thing. If you feel that the students aren't getting it, or the students aren't paying attention, you just go up and grab them by the shirt front, and you talk right in their face and make sure that they're hearing you. That applies to any audience that's watching our work.

It's our job to make sure that people get it. It is our job to make sure that people are involved, feel part of it, feel that it is being done for them, and not going over their heads. That has always been the mission. So without giving away too much, Whitney and I have talked about what is the predicating event of this play. The play kind of exists in this liminal space where the three Margarets are looking back on their lives.

**Q:** Having been a company member for over 40 years, you've acted and directed in a lot of Shakespeare plays. How has working on this adaptation been different?

**BM:** I have a strong and long connection to

Shakespeare, and particularly a history with this eight play War of the Roses cycle (*The Henriad*, *Richard III*, and all parts of *Henry VI*). When we did *The Henriad* (which includes *Richard II*, *Henry IV*, and *Henry V*), back in 2004. I played *Richard II*, and a few years later I played *Richard III*. But I was never in the three *Henry VI* plays, which *By the Queen* does cover. I feel like it's a tremendous opportunity to work on a chapter of Shakespeare that I've been eager to for a long time.

In addition to directing and acting at Trinity Rep for 40 years, I was head of acting in the MFA program and taught Shakespeare to the MFA actors for years – including Whitney, who was one of my students. At Trinity Rep, we have always tried to find a unique and personal way into doing these plays that are relevant to today's audiences. We're not presenting museum pieces, but finding authentic ways to look at these classic works. I think that Whitney is doing exactly that, as a woman who loves Shakespeare but wants it to be reflective of the 21st century.

Whitney is a former student of mine, and she is tremendous. It's a professional honor for me to get to work with her, because she's one of the hottest theater artists working today. I'm thrilled that she entrusted me with this project. ■



PICTURED, FROM TOP TO BOTTOM: BRIAN MCELENEY (RIGHT) AS RICHARD III WITH KELBY AKIN AND SCOTT RAKER IN *RICHARD III*, 2007. PHOTO BY T. CHARLES ERICKSON; BRIAN MCELENEY AS RICHARD II IN *RICHARD II*, 2004. PHOTO BY T. CHARLES ERICKSON.

## THE ARTISTIC TEAM

### WHITNEY WHITE *she/her*

#### Playwright

Whitney White is an Obie Award and Lilly Award-winning director, actor, and musician based in Brooklyn, New York. She is the current recipient of the Susan Stroman Directing award, an Artistic Associate at the Roundabout, and a part of the Rolex Mentor and Protégé Arts Initiative. Her original musical *Definition* was part of the 2019 Sundance Theatre Lab 2016 ANT Fest, and her five-part musical exploration of Shakespeare's Women and ambition; *Reach for It* is currently under commission with the American Repertory Theater in Boston. She has developed work with: The New York Times, Ars Nova, The Drama League, Roundabout, New York Theatre Workshop, 59E59, The Lark, The Movement, Jack, Bard College, NYU Tisch, Juilliard, Princeton, SUNY Purchase, South Oxford, Luna Stage and more. Whitney is a believer in collaborative processes and new forms. Her musical discipline is rooted in indie-soul, and rock. She is passionate about Black stories, reconstructing classics, stories for and about women, genre-defying multimedia work and film. Past fellowships include: New York Theatre Workshop 2050 Fellowship, Ars Nova's Makers Lab, Colt Coeur and the Drama League. MFA Acting: Brown University/Trinity Rep, BA Political Science, Certificate in Musical Theatre: Northwestern University.

### BRIAN MCELENEY† *he/him*

#### Director

**Trinity Rep/Directing:** Over 25 productions, including *Death of a Salesman*, *To Kill a Mockingbird*, *Blues for Mister Charlie*, *Ivanov*, *The Grapes of Wrath*, *House & Garden*, *Absurd Person Singular*, *The Crucible*, *Twelfth Night*, *The Dreams of Antigone*, *A Raisin in the Sun*, *All the King's Men*, *Our Town*, *Hamlet*, *Measure for Measure*. **Trinity Rep/Acting:** 75 plays, including *An Iliad*, *King Lear*, *Richard II*, *Richard III*, *Julius Caesar*, *The Glass Menagerie*, *...Edgar Allan Poe*, *Vanya and Sonia and Masha and Spike*, *The Odd Couple*, *Who's Afraid of Virginia Woolf?*, *The Cider House Rules*, *Angels in America*, *Long Day's Journey Into Night*, *The Merry Wives of Windsor*, *The Threepenny Opera*, *Cherry Orchard*, *Amadeus*. **Other:** A graduate of Trinity College and the Yale School of Drama, he is founding director of the Brown University/Trinity Rep MFA Acting Program alongside Stephen Berenson.

### KAI THOMANI TSHIKOSI+ *he/him*

#### Assistant Director

**Trinity Rep:** *black odyssey*, *Prince of Providence (u/s)*. **Brown/Trinity Rep:** *Mr. Burns*; *A Post Electric Play*, *Angels in America Pt.1*, *Much Ado About Nothing*, *Bathhouse.ppt*, *On the Y-Axis*. **Other Theaters:** *Romeo and Juliet* (Huntington Theater Company) *black odyssey boston* (Central Square

Theater) *Macbeth*, *Equivocation*, *The Tempest* (Actor's Shakespeare Project) *Romeo and Juliet* (Commonwealth Shakespeare Company).

### 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.

### TONI SPADAFORA-SADLER *she/her*

#### Costume Designer

Toni Spadafora has worked on Broadway, in regional theater, opera, commercials, television, film, and even in football stadiums — having costumed the opening and closing ceremonies for the 1984 Summer Olympics in Los Angeles. She has also worked in the fashion industry managing the Los Angeles atelier of Bob Mackie as well as designing for retailers Chico's and Lane Bryant. She is thrilled to be doing her 12th production here at Trinity Rep.

### CHRISTINA WATANABE *she/her*

#### Lighting Designer

**Trinity Rep:** *Sueño*. **Brown/Trinity Rep:** *Marie Antoinette*, *Referencias to Salvador Dalí* *Make Me Hot*. **Off-Broadway:** *Where We Stand* (WP Theatre), *Heartbreak House* (Gingold Theatrical Group), *Scissoring* (INTAR), *Dido of Idaho* (Ensemble Studio Theatre), *Small World: a fantasia* (59E59), *Neighbors: A Fair Trade Agreement* (INTAR), *Daniel's Husband* (Primary Stages/Cherry Lane), *I Will Look Forward To This Later* (New Ohio). **Regional:** *Clue* (Dallas Theatre Center), *Every Brilliant Thing* (Virginia Stage Company), *The 39 Steps* (Rep St. Louis), *Elf* (Pioneer Theatre Company), *This Bitter Earth* (Theatreworks Hartford), *As You Like It* (Oregon Shakespeare Festival), *The Wild Party* (Post Theatre Company), *Peer Gynt* (Barnard), *A Christmas Carol* (Florida Rep), *Into the Woods* (Charlottesville Opera), *Peter and the Starcatcher* (White Heron Theatre Company). **Virtual:** *Carla's Quince* (Drama League nomination). **TV:** *Colin Quinn: Red State Blue State* (co-design, CNN). **Other:** Lincoln Center Festival (2013, 2015-2017). USITT Gateway Mentor. Knights of Illumination winner. Faculty: Sargent Conservatory at Webster University. MFA: NYU. Member USA 829. [www.StarryEyedLighting.com](http://www.StarryEyedLighting.com).

### LARRY D. FOWLER, JR. *he/him*

#### Sound Designer

Larry is a Philadelphia-based theater sound designer, radio imaging producer, and music producer whose work spans 20+ years. Theater companies Larry has designed for include Wilma Theater, Azuka Theater (Current Board Member), Interact Theater, Theater Horizon, People's Light, Theater Exile, The Lantern Theatre, Denver Center, Trinity Rep, Rennie Harris Puremovement (DJ-Romeo And Jewels), ELeon Dance, Danse4Nia, and Khaleah London Dance. He is also a three-time Barrymore Award nominee. In broadcast radio, Larry has been an in-studio producer and board operator for Radio One, Inc. in Philadelphia and is currently an imaging producer, voiceover talent, and content editor for Healthcare NOW Radio. He is also an Adjunct Associate Professor at The University of the Arts. Soundcloud: <https://soundcloud.com/whatsthat1> Instagram: @mrcisum

### BUZZ COHEN\* *she/her*

#### Stage Manager

**Trinity Rep:** *Tiny Beautiful Things*, *Ivanov*, *Grapes of Wrath*, *The How and the Why*, *The Merchant of Venice*, *Absurd Person Singular*, *Twelfth Night*, *A Raisin in the Sun*, *Richard III*, *Our Town*, *The Moliere Impromptu*, *Proof*, *Copenhagen*, *Thunder Knocking on the Door*, *The Piano Lesson*, *Mrs. Warren's Profession*. **Public Theater/NYSF:** 79 productions since 1986 — most recently the premiere of Suzan-Lori Parks' *Plays for the Plague Year*, as well as *A Bright Room Called Day*, *Mojada*, *White Noise*, *Fire in Dreamland*, 30 Shakespeare productions, many more. **Broadway:** *The Tempest*, *The Secret Rapture*, *The Queen and the Rebels*, *Ned & Jack*. **Awards:** Obie Award for Distinguished Stage Management and the SMA's 2017 Del Hughes Lifetime Achievement Award for Stage Management.

### AMANDA KOSACK\* *she/her*

#### Assistant Stage Manager

**Trinity Rep:** Stage Manager, *Fairview*; Assistant Stage Manager, August Wilson's *Gem of the Ocean*. **Broadway:** *Cost of Living*. **National Tours:** *School of Rock the Musical*; *Irving Berlin's White Christmas*; *Buddy: The Buddy Holly Story*; *Fela!* **Off-Broadway:** *Medea* (Brooklyn Academy of Music); *The Swimmer*, *Tom Morello at the Minetta Lane*, *Margaret Trudeau: Certain Woman of An Age* (Audible Theater); *Long Lost*, *Cost of Living* (Manhattan Theatre Club); *Wakey Wakey*, *Old Hats*, *Medieval Play*, *The Lady From Dubuque* (Signature Theatre); *All The Ways To Say I Love You* (MCC); *Cloud Nine* (Atlantic Theater Company); *The Way We Get By* (Second Stage). **Regional:** Long Wharf Theatre, Surfflight Theatre, Lyric Theatre of Oklahoma. **Other:** Amanda holds a B.S. in Dance Management from the Ann Lacy School of American Dance and Entertainment at Oklahoma City University. Love and thanks to Mom, Dad & Jared.

## ADDITIONAL STAFF

Production Assistants ..... Shoshana Adler,  
Genevieve Ferrara  
Assistant Lighting Designer ..... Ash Neece  
COVID Safety Manager ..... Erin Sylvia

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

‡ Trinity Rep Artistic Company member

## THE CAST

### RACHEL CHRISTOPHER\*‡ she/her

Margaret 2



#### Trinity Rep:

*The Heidi Chronicles, Crime and Punishment, Yellowman.*

**Broadway:** *for colored girls who have considered suicide / when the rainbow is enuf.*

**New York:** *Bad News!*, NYU Skirball w/JoAnne Akalaitis; *King Philip's Head...*, Clubbed

Thumb; *What to Send Up When It Goes Down*, B.A.M./Playwrights Horizons; *Minor Character*, Under the Radar—Public Theater; *Sonic Life of a Giant Tortoise*, The Play Company; *At the Table*, Fault Line Theatre. **Regional:** *An Iliad*, Long Wharf Theatre; *Intimate Apparel*, Shakespeare and Company; *Detroit '67*, PlayMakers Repertory Company; *A Midsummer Night's Dream*, *The Winter's Tale*, Shakespeare Festival St. Louis; *Disgraced*, Repertory Theatre of St. Louis; *All's Well That Ends Well*, Bread Loaf; *Zero Cost House*, Pig Iron; *House of Home*, Western Country, Williamstown Theatre Festival. **TV/Film:** *Girl on the Train*, *The Upside*, *Billions*, *Madame Secretary*, *Blindspot*, *Instinct*, *Elementary*. **Other:** MFA in Acting from Brown/Trinity Rep. [www.Rachel-Christopher.com](http://www.Rachel-Christopher.com)

### JEFF CHURCH\* he/him

Richard III



**Trinity Rep:** Mack, *Fairview*; Francis Flute, *A Midsummer Night's Dream*; **Other**

**Theaters:** Gamm Theatre; Burbage Theatre Co; Bridge Repertory Theatre of Boston; Boston Theatre Company; AntiGravity Theatre Co; Manhattan Theatre Club,

Misfit Toys Repertory Theatre; Elemental Theatre Collaborative. **Other:** Jeff is the founding Artistic Director of the Pawtucket-based Burbage Theatre Co, and is member of the adjunct acting faculty at both the University of Rhode Island and Rhode Island College.

### TAAVON GAMBLE\*‡ he/him

Suffolk/Queen Elizabeth



**Trinity Rep:** Toby Darling, *The Inheritance*; 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](http://www.taavongamble.com) IG: @taavongamble

**MAURO HANTMAN\*‡ he/him**  
**Gloucester/Duke of York/Duchess of York**  
**Trinity Rep:** Mauro has been a member of Trinity Rep's resident acting company since 1999. Highlights include: Henry Wilcox, *The Inheritance*, 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.



**PAULA PLUM\* she/her**  
**Margaret 3**  
**Trinity Rep:** Debut. **Other Theaters:** Lady Macbeth, *Macbeth*, Phedre, *Phedre*, Cleopatra, *Antony & Cleopatra*, Beatrice, *Much Ado About Nothing*, Touchtone, *As You Like It*, all with Actors' Shakespeare Project; Margaret, *The Inheritance*, Speak

### JĀQUAN MALIK JONES+ he/him

Warwick/Prince Edward



**Trinity Rep:** Debut.

**Brown/Trinity Rep:** Siya, *Soul Tapes*, *Somebody 1/ Kinship/Strength/All The Shitty Evil Things You've Done to the World and Other People*, *Everybody*. **Other**

**Theaters:** Booth, *TopDog/ UnderDog*; Citizen Barlow,

August Wilson's *Gem of the Ocean*; Norfolk State University. **Other:** JāQuan is from South Norfolk, Virginia, holds a BA from Norfolk State University, and is currently a third-year student in the Brown/Trinity Rep MFA Acting Program. JāQuan is also the writer, producer, and co-creator of *Billiards*, his hallmark body of work. He is forever grateful for the theater. Instagram: @jaquanmalikjones.

### FIONA MARIE MAGUIRE+ she/they

Margaret 1



This is Fiona's Trinity Rep debut! **Brown/Trinity Rep:** Beatrice/Dogberry, *Much Ado About Nothing*; Electra, *Electra*; Betty 2, *Collective Rage*; Colleen/Lisa 2, *Mr. Burns*, *A Post-Electric Play*. **Other Theaters:** Luke, *Hanukkah Palace* (Ars Nova

Ant Fest); Martha, *Who's Afraid of Virginia Woolf?* (Stanford Spark Grant Production); Arkadina, *The Seagull*; Rosaura, *Life is a Dream*; and Trinculo, *The Tempest* (Stanford TAPS); Henry IV, *Henry IV Part I* (Royal Academy of Dramatic Art); Cod, *Slaughter City* (Stanford Repertory Company). **Other:** Fiona graduated in 2019 from Stanford University with a BA in Theater and Performance Studies and Human Biology with a concentration in Narrative Neuroscience. They are in their final year as an MFA Acting candidate at Brown/Trinity Rep. She is grateful for all the badass women in her life that taught her to love, heal, and CURSE. Website: [www.fiona-maguire.com](http://www.fiona-maguire.com) IG: @fiona.\_maguire

### PAULA PLUM\* she/her

Margaret 3



Easy Stage; Linda, *Death of a Salesman*, Martha, *Who's Afraid of Virginia Woolf?*, Lyric Stage; Mme, Pernelle, *Tartuffe*, Isabella Bird, *Top Girls*, Huntington Theatre. **Film/Television:** Shirley, *Fourth of July*, President Reeves, *Irrational Man*; Mrs. Crain, *Mermaids*; Aunt Sheila, *About Fate*. Co-Creator, *The Dick and Paula Celebrity Special* (cartoon), FX.

**Other:** Ms. Plum is a cum laude graduate and Distinguished Alum of Boston University and a five-time Elliot Norton award-winner. She is currently the Interim Artistic Director of Gloucester Stage Company and coaches professional actors and students privately at paulaplum.com.

**MATTHEW RUSSELL\*** he/him  
Henry VI/Lady Anne



**Trinity Rep:**  
*The Grapes of Wrath.*  
**Broadway:** *The Inheritance.*  
**Other Theatres:** *Baldwin & Buckley at Cambridge, Much Ado About Nothing (The Shed); Help (The Shed); Hand to God (Studio Theatre); Taming of the Shrew (Shakespeare Theatre Co.); Cymbeline (The Here & Now).* **Film/TV:** *Westworld (HBO), Working Man, Some Freaks, Twist, Man & Witch, The Spine of Night.* **Other:** Matthew's work as a video editor includes productions for Rattlestick Theater, Vineyard Theatre, Movement Theatre Co., and Atlantic Theater Co. Matthew is the co-creator of *Love in NY*, a series of one-minute shorts. MFA: Brown/Trinity Rep.

**UNDERSTUDIES:**

*Margaret 1/Ensemble 2/Ensemble 4* ...  
**Evie Dumont**

*Ensemble 1/Ensemble 3/Ensemble 5*  
**David Ensor**

*Margaret 2/Margaret 3*  
**Anna Slate**

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

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

‡ Trinity Rep Artistic Company member

\* Brown/Trinity Rep MFA Student

# TRINITY REP LEADERSHIP

**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.

Previously, she 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 have settled in Cranston with her husband, Eric, and son, Toby. ■

**KATE LIBERMAN** she/her  
Executive Director



Kate is thrilled to join Trinity Rep as Executive Director, where she has the honor of leading the organization in partnership with Curt Columbus. She also proudly sits on the Board of the Greater Providence Chamber of Commerce.

Previously, she 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 have settled in Cranston with her husband, Eric, and son, Toby. ■



# HAPPY NEW YEAR

## FROM EQUITY, DIVERSITY, INCLUSION, AND ANTI-RACISM (EDIA) AT TRINITY REP



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

The 2021-2022 Season saw great strides in our EDIA efforts. Trainings continued for staff, members of the acting company, administrators, and our Board of Trustees, all with very positive reviews. A monthly newsletter was created in an effort to be transparent regarding our progress.

In an effort to collect feedback and input on the needs of our community, we will continue to offer listening sessions throughout 2023. This is so we can provide the training and support that is needed by the members of our community. Last fall, we also established post-show conversations in conjunction with the artistic department. This program invites patrons to join us for a conversation around the current production. Conversations are offered twice per production (or immediately thereafter), one via Zoom and the other in person.

These sessions allow participants to engage in conversation about the show, from

asking questions ranging from play selection and artistic choices to more in-depth questions about the production's themes and contemporary relevance. To date, we have hosted well over 100 people for these robust discussions. Please check our website for dates and times for upcoming conversations. We would love to have you join us!

We continue to seek opportunities to engage and promote our EDIA efforts. Should you have ideas, suggestions, or comments, please feel free to reach out by email to [maustin@trinityrep.com](mailto:maustin@trinityrep.com)

Wishing you a happy and healthy 2023!

## Volunteer With Us!

Trinity Rep's volunteer ushers play a vital role in creating a safe, positive, and welcoming space for our audiences. This is a great opportunity to give back to your community, get to know new people, and learn more about our theater!



"I love ushering for Trinity Rep because it's a great way to see fantastic productions for free, and to be a with a ton of fun people!"

- Katherine Coumes

"After years of being a subscriber, I volunteered last season for the first time. Why did I wait so long?! I was able to support an amazing house staff who worked incredibly hard each and every performance to give patrons the best experience. Being part of the team was gratifying. I missed the energy of the theater when it closed during COVID. Anyone who appreciates live theater knows what I mean. What if Trinity did not come back? What if the only thing that could save them were volunteers? Volunteering does not have to be a huge time commitment. The saying, 'every little bit helps,' is very true!"

- Ami Hansen



"Every time I sit down in the theater I feel a sense of awe—actors are about to stand before me and tell a story. I started ushering at Trinity Rep to be part of that experience, and I love welcoming people to the theater."

- Susan Joyce

**Interested?**

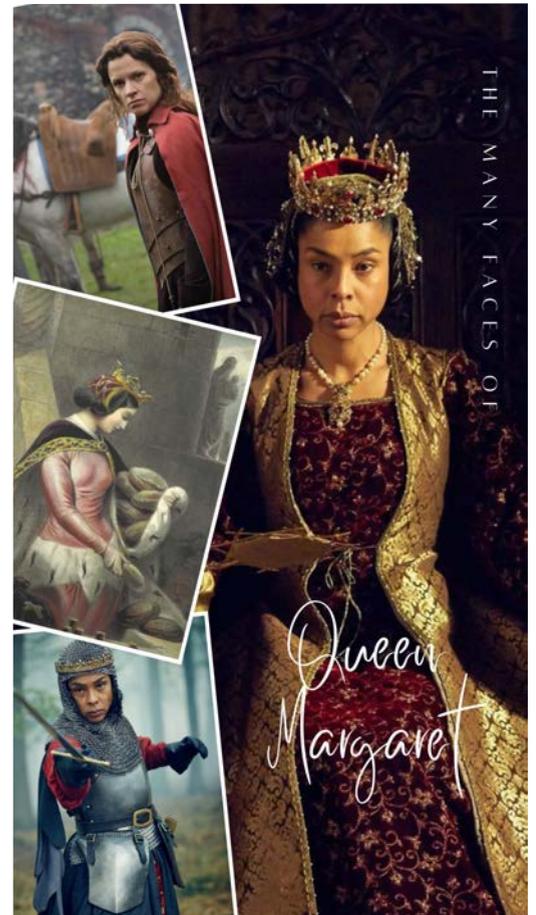
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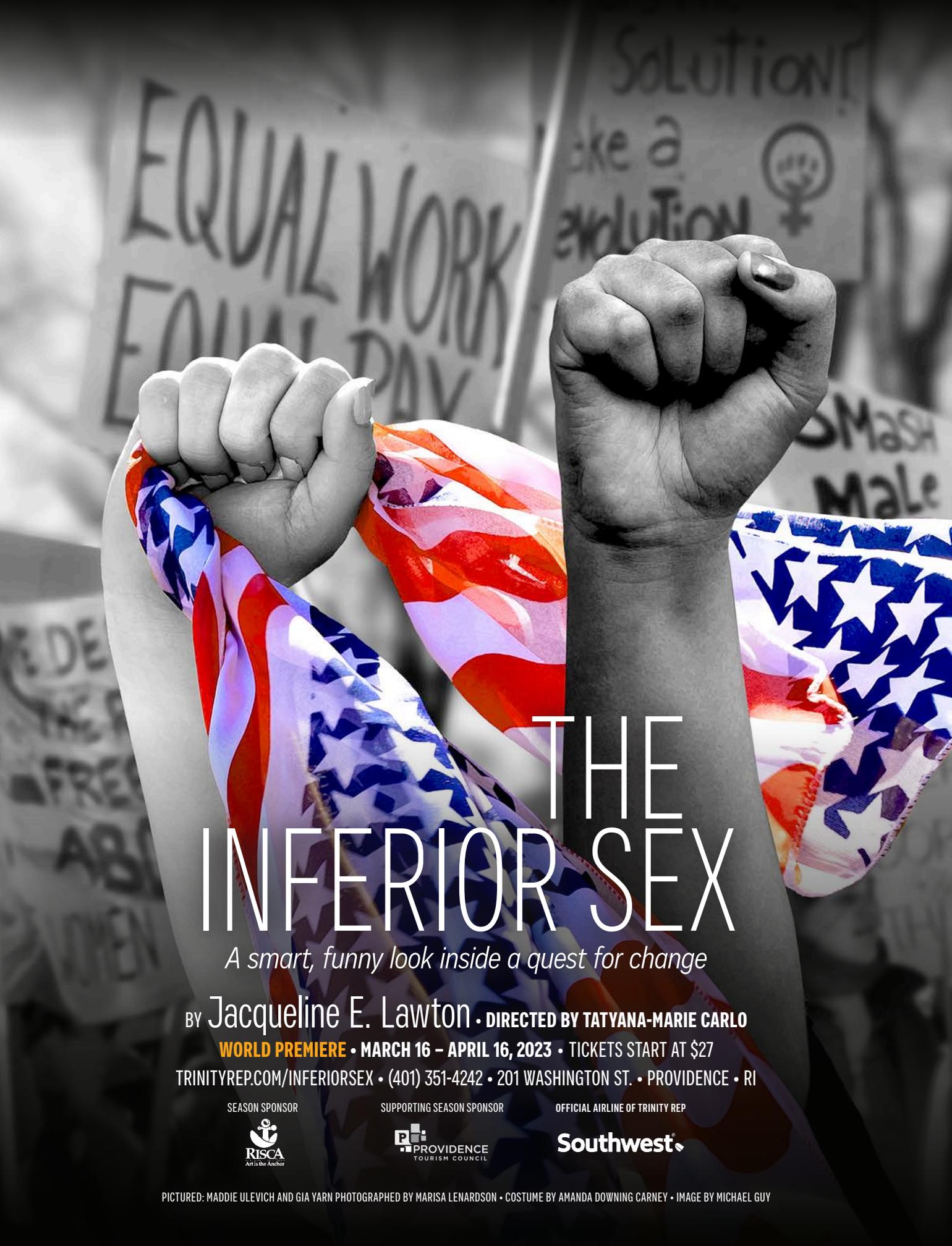
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# THE INFERIOR SEX

*A smart, funny look inside a quest for change*

BY **Jacqueline E. Lawton** • DIRECTED BY **TATYANA-MARIE CARLO**

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

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

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

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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](mailto: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](mailto:ushers@trinityrep.com) or fill out the brief form on our website under the Community tab. ►

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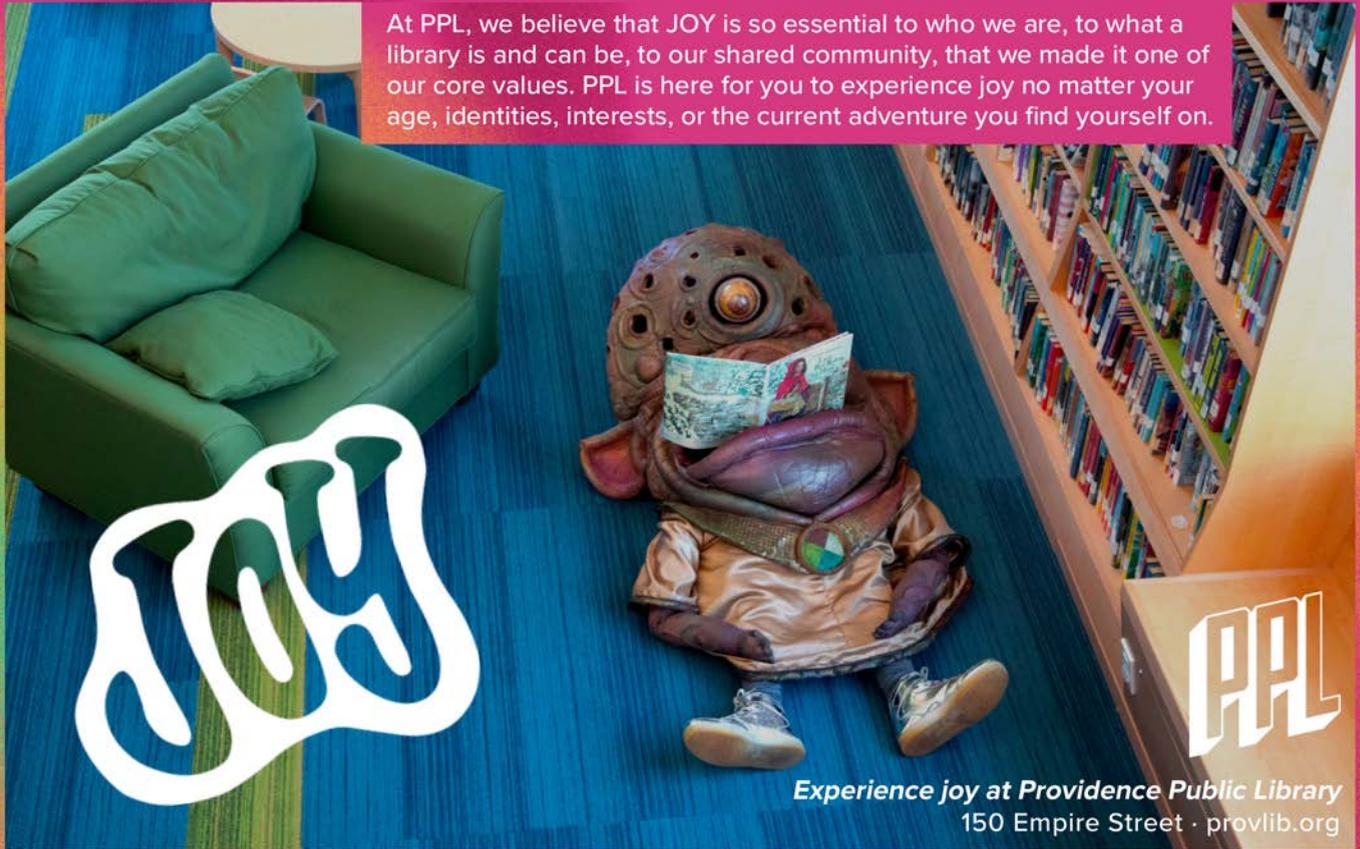
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*Plays, prices, dates & artists subject to change.*

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# UP NEXT: THE INFERIOR SEX

## MEET PLAYWRIGHT JACQUELINE E. LAWTON

by Laura Weick

Another new play is coming to Trinity Rep this season! *The Inferior Sex* by Jacqueline E. Lawton is a smart, funny new work that follows the staff of a 1970s women's magazine for "feminists who love fashion." We spoke with Jacqueline about her work as a playwright, her relationship with director Tatyana-Marie Carlo, and why this show is so timely in 2023.

**Laura Weick:** It's so nice to meet you, Jacqueline! This is your first time working with us at Trinity Rep, so can you tell us a bit about yourself and how you got involved in theater?

**Jacqueline E. Lawton:** I fell in love with theater very, very young. My mother loved MGM musicals from the 1940s and 50s, so I grew up watching those and fell in love with the magic of theater. And I was raised in a little town in East Texas called Tennessee Colony, and there would be touring Theater for Young Audiences groups. I saw a production of *Jack and the Beanstalk*, and I loved the idea of a fairy tale becoming a play. It quickly became what I wanted to do. I began writing little plays for my sisters to act out and short stories about adventures our stuffed animals would have.

I went to the University of Texas – Austin for undergrad, where I studied screenwriting, playwriting, and acting. I ended up spending so much of my time in the theater department because there was such a unique passion and energy there. Then I went right into grad school for my MFA in playwriting. I was also a Michener fellow, so I got to travel to Europe during the summer and staged one of my plays in Australia. After graduating, I moved from Austin to Baltimore, and then DC, where there's a really vibrant theater community, for about eight years. I was then invited to teach at The University of North Carolina – Chapel Hill in 2015, and I've been living there since.

**LW:** Can you tell us a bit about your previous work?

**JEL:** I love history plays. I love telling stories of who we were before to help us understand who we are now, and who we could be. There is another play of mine called *Anna K* set in 1920s Paris. Anna is a character study of Josephine



JACQUELINE E. LAWTON, *THE INFERIOR SEX* PLAYWRIGHT

Baker, so the play examines what it was like for Black artists in Europe at that time. And another character is a Black U.S. soldier, and he's now living in Paris, and that character shows what it was like for Black people who left the United States to live in another country.

Another play of mine is *Behold, A Negress*, which is set in 1800s Paris and about the relationship between a white painter and her Black muse. It looks at Black womanhood, identity, and how Black women can be used and commodified and sexualized without any agency. And there's also *The Devil's Sweet Water*, which is an adaptation of *Faust* set post-9/11. The main character makes a deal with the devil not for power or magic, but for her to find love.

**LW:** *The Inferior Sex* is another play you wrote that's set in the past – how did the concept come to be?

**JEL:** I started working this play at a time when I was only writing all-women plays, and this was around 2018. I was thinking about 2016 – how loud women got in 2016, the Women's March, and how the Women's March fell apart because of its lack of intersectionality. I was starting to look back in time at the other moments when intersectionality didn't show up, when race was not considered as an important contributing factor to inequality.

I think 1972 was such a critical time since that was when Title Nine passed, *Roe v. Wade* was being decided, and the Equal Rights Amendment was trying to get passed. So you have these critical civil actions about gender equality going on, but it was also a time in the feminist movement where the idea of women of color moving forward was seen as a hinderance by white women. There was – and still is – a real problem in that women of color were not allowed to move forward at the same time as white women.

I was also interested in what was happening with *Teen Vogue* at the time, because *Teen Vogue* during that time period got very political very quickly. This magazine for young adults about fashion and beauty got political fast and loud basically overnight, and very specifically with a progressive lens. I wondered what it was like behind the scenes. What were the conversations that were happening in women's magazines in the 1970s? How far were these women willing to go into politics? I was imagining a group of women coming together to say "This is what feminism means to us: we love fashion, we love cooking, maybe we want to get married, maybe we like boys, or girls, but we want to define feminism for ourselves." And so that's what that's how the play came into existence.

**LW:** A lot has changed since 2018 politically, especially regarding women's rights. Have current events impacted your interpretation of the play at all?

**JEL:** Yes! The most obvious one is that we are now suddenly in a time period where women do not have full access to reproductive health care. When I first wrote this play, *Roe v. Wade* was the law of the land; it no longer is. In the play, the characters know that *Roe v. Wade* is going to be heard by the court soon and are anxious about it, but we don't see them see results of that on stage. Now that we once again don't have full access to reproductive health, the conversations women are having about that now have completely changed since the stakes are greater.

I'm thinking too about how women are not paid the same as men in similar positions. And then when you breakdown how race impacts gender equality and pay, it's an even wider gap and even more devastating. This feels especially relevant in this moment when we're in an economic crisis with

inflation, all while the women's movement continues to struggle with intersectionality of race.

Finally, there's voting rights. In 1972, Shirley Chisholm was the first Black woman to run for president in a major party primary, yet 50 years later we've still never had a female president. It's so striking to me that this is a woman who understood that there were women who didn't want her to run, there were Black folks who didn't want her to run, yet she still ran because she had something to stand for. She knew that even the act of running would mean so much to so many people that were overlooked or completely marginalized. So, I think about where we are right now as a country, as each of us has a civic duty to pay more attention to what's happening. We can't just wait every four years to suddenly get into politics: we have to pay attention on the local level, the state level, the school board level. We have to get civically involved and engaged to understand who are the people in positions of power, who are making decisions on our behalf, who were acting or not acting in our favor who are acting actively against us. I feel like Shirley Chisholm was really loud about that, and was really encouraging people to speak up.

I feel like those three particular things feel very loud now. They definitely were before 2022, but now I'm feeling like this play gets even more relevant each day, because we can't come out of what we've been through as a nation, as a world, over the past three years as if nothing changed. We've all seen the racial reckoning that has happen, whether it's in the Black community or the anti-Asian hate that's occurred or the abject racism in the immigration movement. We can't have lost all we've lost and not move differently together to create new systems that are more equitable.

**LW:** Resident company member Tatyana-Marie Carlo is going to direct this show. I've heard you two have worked together before?

**JEL:** Tatyana's just amazing. We actually met because of COVID. She was coming to direct a play at UNC for our undergraduate department, but of course, we had to shift to online and pick a different play. That's when she read *The Inferior Sex* and she fell in love with it. Our first project together was a virtual reading of *The Inferior Sex*. And when we got to meet it was love at first sight! I told her I hoped this would be the first of many, many opportunities of working together. Then she directed the world premiere of *Behold, a Negress* at Everyman Theater in Baltimore. I sent her a text saying "Hey, remember when I said I wanted to work with you again? Here's that opportunity." And Tatyana did such a beautiful job on that production.

As a director, Tatyana not only builds beautiful worlds on stage, but also, she builds community. She's very mindful of everyone who has their hands on the show, whether the production team, the design team, or the artists. She just brings so much care and intentionality in the room. It's really wonderful that she recommended this play to Curt Columbus, and we get to bring it to life at Trinity Rep.

**LW:** *The Inferior Sex* was also part of the three new play development workshops Trinity Rep held over the summer. What was that experience like?

**JEL:** It was really lovely! My favorite part about being a playwright is listening to cast members talk about the world of play, and talk about it from their point of view as well as the point of view of their character. It's really fun listening to

those conversations happening, and it's great to dig into the distinct personalities of each of the nine characters in the play, developing more layers to them. As a playwright, you want to develop this emotional landscape and ask how these characters change by the end of the play, and what that looks like on stage. It was a gift of time with really smart-thinking actors to hone in these nuances, and to clarify plot points and dialogue.

We were all on Zoom, but it still felt like we were all together. One of the positive things that has come out of COVID is that I've been able to work with so many different people from all around the world. Zoom creates so many more opportunities for access and engagement. That said, I am looking forward to coming to Providence this spring!

**LW:** Last question: What are you most looking forward to with staging this show at Trinity Rep?

**JEL:** I'm most excited about is being in the room with you all. This will be my first time in Providence. I think the first week of rehearsal is always so much fun since we're laying down the groundwork and building the ensemble. I can't wait to meet the cast in person as well as the designers. We have some of the best people in the industry right now working on this show. And I can't wait for you to see what they're going to do.

*The Inferior Sex* runs at Trinity Rep in the Dowling Theater March 16 – April 16. Best seats and prices available early. To learn more and book tickets, visit [trinityrep.com/inferiorsex](http://trinityrep.com/inferiorsex). 



PICTURED: MADDIE ILEVICH AND GIA YARN  
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# 2022-23 SEASON LASTING LEGACIES

This season, Trinity Rep presents an incredible lineup of award-winning productions and world premieres. 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.

## UP NEXT:

### ***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***

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*Book by Hugh Wheeler*

*Directed by Curt Columbus*

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***"...extraordinary, fascinating... ravishingly lovely..."***

—NEW YORK TIMES

# 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.

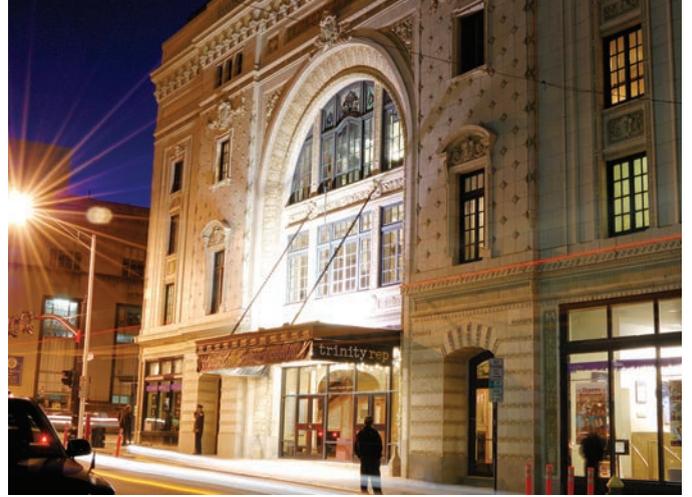
Located in downtown Providence, Trinity Rep has long been a driving force behind the creativity that fuels and defines the region. From its roots in Providence's Trinity United Methodist Church, Trinity Rep moved in 1973 to its present home, the Lederer Theater Center in downtown Providence. Built in 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](http://www.trinityrep.com/antiracism). ■

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## 2023 STUDENT PLAYWRITING COMPETITION! ATTENTION 9-12<sup>TH</sup> GRADERS

New England high school students are invited to submit an original short play (approx. 6-10 pages) by **March 1, 2023**.  
Winners announced April 7.

Winners will develop their plays before having them read on May 2, 2023 by professionally trained actors for an audience of the winners' friends and family. Each winner will also receive a scholarship towards any Trinity Rep Young Actors Studio after-school class. Each winner's school receives 20 free tickets to a 2023-24 Season Project Discovery student matinee.

For more information on entering please email [education@trinityrep.com](mailto:education@trinityrep.com)

Details and application at:  
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# YASI

Our **Young Actors Summer Institute (YASI) programs** are some of the most comprehensive summer arts enrichment programs in New England. Led by experienced, enthusiastic local artists and educators, YASI helps students from K through 12 develop confidence, make friends, and have plenty of summer fun. Welcoming students of all abilities, YASI offers a variety of classes so there's something for everyone!

We are delighted to bring back our four-week long Young Actors Summer Institute camp, an intensive program for students grades 5 – 12 and recent graduates. This program is for all levels, students can select from multiple elective options.

**This program is for all levels and students can select from multiple elective options.**

## YOUNG ACTORS SUMMER INSTITUTE (YASI)

The program runs **July 10 – August 4, 2023** with a showcase on **August 4 at 7:00 pm**.  
Classes run **Monday – Friday, 9:00 am - 4:00 pm**.

Students provide their own lunches and snacks or can order a lunch through the City of Providence's free summer lunch program. Limited half-day morning (9:00 am – 2:00 pm) options are available.

## ONE-WEEK CAMPS

Some camps (YASI Players and YASI One Acts) may require a pre-meeting for script reading and casting. All in-person programs are held in well-ventilated facilities with social distancing and ample opportunity for outdoor time, weather permitting.



### YASI Jr.

**June 26 – 30, 2023, 9:00 am – 2:00 pm**  
for students entering grades 1 – 2

**June 26 – 30, 2023, 9:00 am – 2:00 pm**  
for students entering grades 3 – 4

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

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

### YASI Players

**August 7 – 11, 2023, 9:00 am – 4:00 pm**  
for students entering grades 5 – 9

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

Everyone who registers will be cast in the play. Priority given to elder students. Performance will be held on Friday afternoon, 7/11.

**Limit:** 20 students  
**Location:** Lederer Theater Center,  
201 Washington Street, Providence RI 02903.

### YASI One Act

**August 7 – 11, 2023, 9:00 am – 4:00 pm**  
for students entering grades 10 – 12 and graduated seniors

In this reimagining of our former YASI Shakes program, students prepare contemporary one-act plays! From read-throughs and character studies to staging and performance, students get a taste for working on a professional production. Performance will be held on Friday afternoon, 7/11.

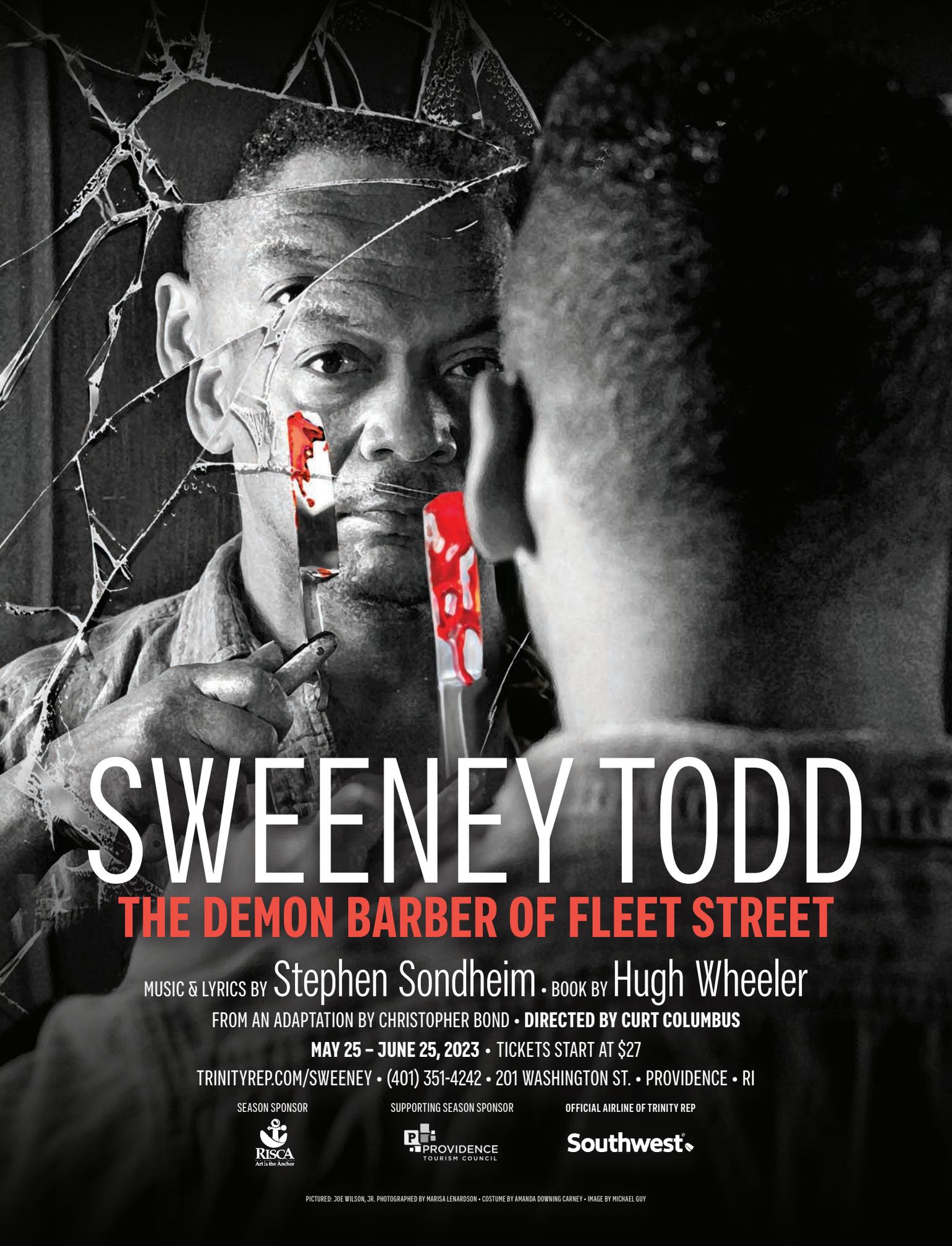
**Limit:** 20 students  
**Location:** Pell Chafee Performance Center, 87  
Empire Street, Providence RI 02903

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

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**TRINITY REP'S DONORS** play a critical role in our ability to create Tony Award-winning theater in and for our community. Your essential support makes it all possible: presenting high-quality, vibrant productions; a powerful and unique new play development program; bold, rich conversation in our communities; and in-depth, unparalleled education opportunities for students of all ages.



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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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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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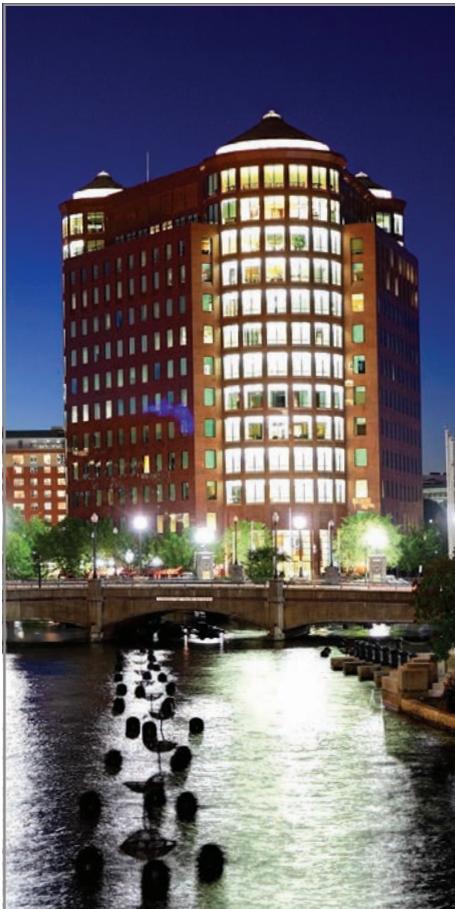
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# BACK TO THE BARS

## Concessions and merchandise at Trinity Rep

By Suzanne Tidwell

In November of 2021, Trinity Rep reopened after almost two years with a joyful production of *A Christmas Carol*. It was a celebration of a return to (almost) normal – we were back in front of an audience, with actors on stage instead of on Zoom. However, not everything could resume immediately: COVID protocols prevented the immediate return of concessions. The closure of our two bars did not affect production quality or any other aspect of the theater experience, but still led to some disappointment. Many do find that a glass of wine or signature cocktail in the lobby adds to the social and communal part of theater-going.

With the vast majority of our patrons double and triple vaccinated and the new variants seemingly less severe, planning the 2022-23 season shaped up differently. Concessions opened September 1, with the first performance of *The Inheritance, Part One*. Mask regulations still do not permit eating or drinking inside our theater spaces, but the bars and lobbies are open for business!

At Trinity Rep, we sell concessions by local vendors whenever possible, and this season's lineup is no exception.

This season we're introducing Anchor & Hope as the official wine of Trinity Rep. Anchor & Hope is a small craft winery in Rumford, Rhode Island that collaborates with family farms in Germany, California, Oregon, Rhode Island, and New York to make incredible wines. They focus on lesser-known, undermarketed but up-and-coming wine regions. Their products are high quality, single-origin, handcrafted, and sustainably produced. Trinity Rep serves Anchor & Hope's Sauvignon Blanc, Riesling, Rose, and Mendo Red wines.

Our current beer selection includes Captain's Daughter, an Imperial IPA

from Grey Sail Brewing in Westerly, RI; Whalers Brewing Company's Rise, a frequent medal winner from South Kingstown; and Narragansett Lager by Narragansett Brewing Company, a Rhode Island tradition since the 1890s. Rhodium Distillery in Pawtucket produces our featured gin and vodka, and Yacht Club sodas are available for non-alcoholic drinks and as mixers. Yacht Club, the Official Soda of Rhode Island, has been serving carbonated beverages since 1915!

When it comes to snacks, there is nothing more Providence than Red Wine biscuits, and Catanzaro Food Products was the obvious choice for a provider. This family-owned business uses recipes dating back to four generations of Italian cooking. Try the delicious pepper biscuits for a savory treat!

Sweenor's Chocolates, a Rhode Island tradition for 60 years, creates the crowd favorite chocolate pops that fly off the shelves during the holidays. And you can't get much more New England than whoopie pies, which come to us from Cape Whoopies in beautiful Portland, Maine. They are the best whoopie pies we've tasted, and always offer a variety of seasonal and specialty flavors like Candy Cane Crush and Eggnog for Christmas; Maple Sunday for fall; and classic chocolate, red velvet, and peanut butter year-round.

Another addition to our lobbies is Trinity Rep merchandise. We started small with some lovely holiday mugs and ornaments featuring drawings from a local artist to enhance our *A Christmas Carol* offerings. There is also a gorgeous new T-shirt with a design by our own graphic designer, Marceline Leite! Marci's line drawing of the Trinity Rep façade is sure to be a hit with our long-time supporters and new patrons as well.

**For any questions regarding concessions or merchandise, please reach out to House Services Manager Suzanne Tidwell, [stidwell@trinityrep.com](mailto:stidwell@trinityrep.com).**



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15 2 PM PR	16	17 PR 7:30 PM	18 ON 7:30 PM	19 7:30 PM	20 7:30 PM	21 7:30 PM
22 2 PM 7:30 PM	23	24	25 2 PM 7:30 PM	26 7:30 PM	27 7:30 PM	28 7:30 PM
29 2 PM 7:30 PM	30	31	FEB. 1 SF 7:30 PM	2 7:30 PM	3 7:30 PM	4 2 PM 7:30 PM
5 2 PM 7:30 PM	6	7	8 OC 2 PM OC 7:30 PM	9 OC 7:30 PM	10 OC 7:30 PM	11 OC 2 PM OC 7:30 PM
12 2 PM OC/CN	4	5	6	7	8	9

## THE INFERIOR SEX

by Jacqueline E. Lawton

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

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

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
MAR. 12	13	14	15	16 \$ PR 7:30 PM	17 PR 7:30 PM	18 PR 7:30 PM
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26 2 PM 7:30 PM	27	28	29 2 PM 7:30 PM	30 7:30 PM	31 7:30 PM	APR. 1 7:30 PM
2 2 PM 7:30 PM	3	4	5 SF 7:30 PM	6 7:30 PM	7 7:30 PM	8 2 PM 7:30 PM
9 7:30 PM	10	11	12 OC 2 PM OC 7:30 PM	13 OC 7:30 PM	14 OC 7:30 PM	15 OC 2 PM OC 7:30 PM
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Music and Lyrics by Stephen Sondheim • Book by Hugh Wheeler

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

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MAY 21	22	23	24	25 \$ PR 7:30 PM	26 PR 7:30 PM	27 PR 7:30 PM
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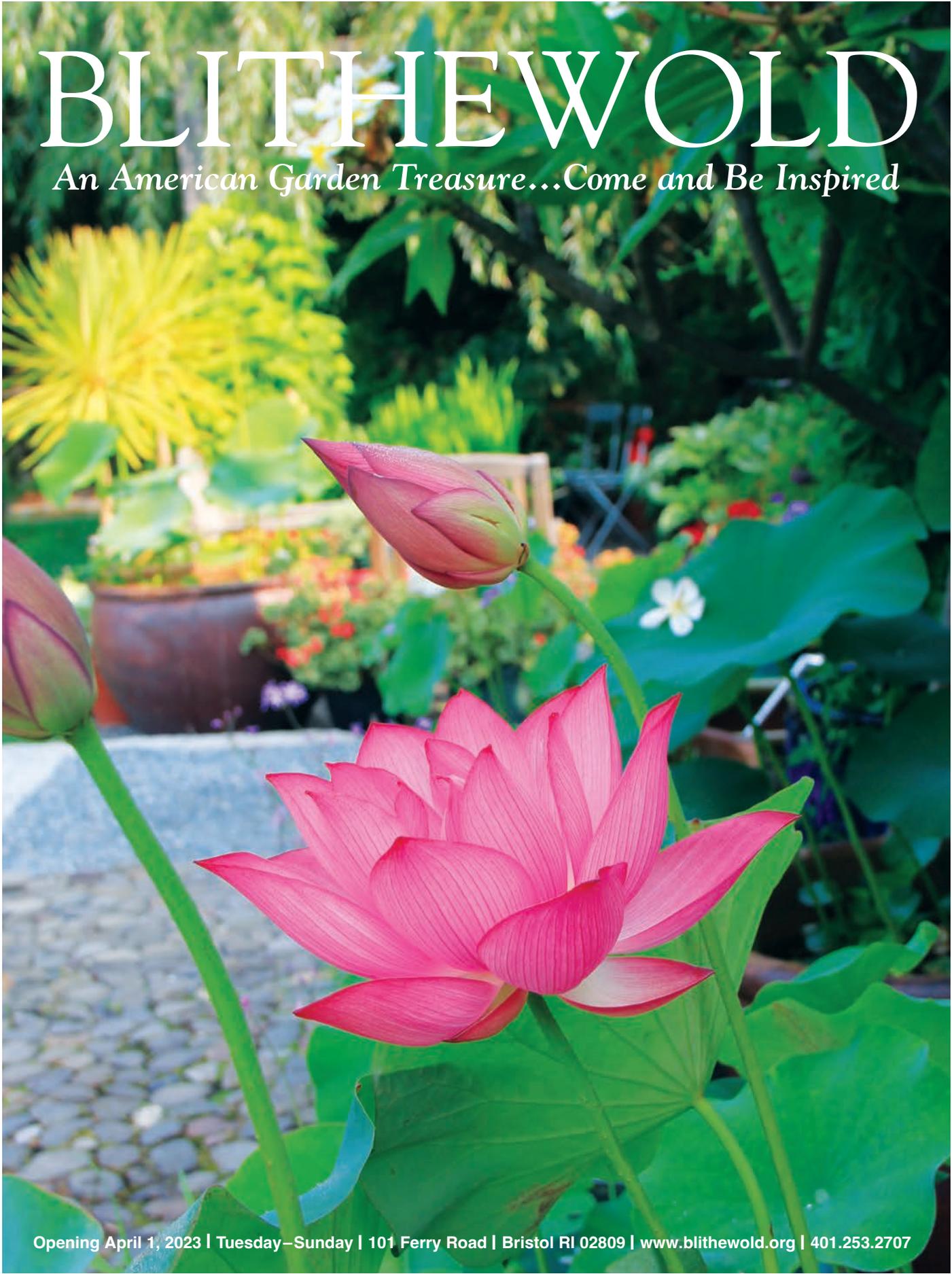
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