

DIRECTED BY CHRISTOPHER WINDOM

2023-24 SEASON

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FROM OUR LEADERSHIP

FROM THE ARTISTIC DIRECTOR



DEAR FRIENDS,

Welcome to Trinity Repertory Company, and to our production of August Wilson's seminal play, *Fences.* This play swept the Tony Awards in 1987 when it premiered on Broadway, moving immediately into the ranks of "Great American Plays." It was adapted into an Oscar-winning film, and is now recognized as one of the

masterworks of late 20th century American playwriting.

Longtime theatergoers will know that this play is part of Wilson's remarkable American Century Cycle, 10 plays that center the African American experience through each decade of the 20th century. Trinity Rep has produced many of these plays, including *Gem of the Ocean* and *Radio Golf* in the last several seasons. But *Fences* fascinates for many reasons – from Wilson's singular ability to layer multiple musicalities into seemingly naturalistic language, to the extraordinary ordinary people who populate his worlds, to the 1950s-era milieu that is the backdrop to this story. Of all the fascinating elements in this play, the character of Rose stands out to me, and she is the center of director Christopher Windom's innovative production.

Rose is the only adult woman in this play, amid a world that seems to be occupied only by men. In a way, this reflects the 50s era in American life, when everything was a so-called "man's world," and a white man's world at that. Rose represents home, nurture, and stability in this world, offering comfort and support to the men who orbit and desperately need her. But like many women of that generation, this labor has been placed upon her by default, sometimes even against her will.

The centrality of Rose in the life of this play reflects the centrality of August Wilson's mother, Daisy, in his own life. Wilson was born Frederick August Kittel Jr. in the Hill District of Pittsburgh, but his father, a Sudeten-German baker, was mostly absent from his life. His mother raised the children alone, and after his father died in 1965, he changed his last name to Wilson to honor her through her family name. Daisy pushed young August to succeed, to move beyond their limitations, to be proud of his heritage. She also had so much of her circumstance thrust upon her and flourished by the force of sheer will.

Scholars and critics have often drawn comparisons between Daisy Wilson and her fictional avatar, Rose, in their shared strength and sense of honor. Wilson's women are the product of their world and their time, but they also transcend the way that society views them in glorious ways. Rose shares that transcendence with other Wilson women such as Ma Rainey (*Ma Rainey's Black Bottom*), Aunt Ester (*Gem of the Ocean*), and Berniece (*The Piano Lesson*). Her transcendence comes with a price, as you will see, but it is filled with love and selflessness, qualities that are in short supply in our world today.

This is one of the main reasons to revisit Mr. Wilson's work at any time; we see humanity in all of its glory, with all of our faults and flaws, but also with a genuine sense of what is truly possible in human beings. If the world were filled with Roses, we would live in a much better place.

 $\ensuremath{\mathsf{I}}$ look forward to seeing you at the theater.

FROM THE EXECUTIVE DIRECTOR



DEAR FRIENDS,

On March 14, 1964 (almost exactly 60 years ago), Trinity Rep opened its first production, *The Hostage* by Brendan Behan. Our founders, tenacious and visionary community members led by Milton Stanzler, produced the show in a makeshift theater space in Trinity Union Methodist Church. In the decades that followed,

Trinity Rep produced the works of certain playwrights more than any other: William Shakespeare, Tennessee Williams, Bertolt Brecht, Charles Dickens — and August Wilson.

We first staged Mr. Wilson's work in 1987 with *Ma Rainey's Black Bottom*, and most recently in the spring of 2022 with *Gem of the Ocean*. August Wilson, and his ambitious 10-play cycle documenting the 20th century African American experience, is revered by the American Theater. We felt it was imperative that Wilson's most acclaimed title, *Fences*, be included in this milestone season.

Fences won the Tony Award for Best Play in 1987. It was last performed at Trinity Rep in 1992. We know that these iconic characters shape a story that still resonates more than 30 years later. It continues to be performed over and over again at theaters across the country, and was memorialized in an Academy Award-winning film starring Denzel Washington and Trinity Rep alum Viola Davis.

At the very end of last year, Patti Hardigan, an award-winning theater critic who spent years on staff at *The Boston Globe* published the first authoritative biography of Wilson's life. Hardigan documents a life that was as full of regret, struggle, frustration, and overwhelming love, as those depicted in his plays. If today's performance leaves you wanting more, I highly recommend her book!

In a season that's looking back on Trinity Rep's own history, August Wilson, appropriately, has a perfect reflection, which is the opening of Hardigan's book:

To arrive at this moment in my life, I have traveled many roads, some circuitous, some brambled and rough, some sharp and straight, and all of them have led as if by some grand design to the one burnished with art and small irrevocable tragedies.

We have one more production this spring, and I hope to see you again for what will be a celebration of joy, pride, and belonging. The hit musical *La Cage aux Folles* will cap off our 60th Anniversary Season this summer. I could not be prouder of this institution for traveling the many roads to this milestone season, experiencing the irrevocable tragedies of the past six decades, and making it to the other side, burnished not just by art, but by our community of artists and audience members who have helped us reach this moment. Thank you.

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Enjoy the show!

– Katie Liberman, Executive Director

- Curt Columbus, Artistic Director

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Curt Columbus Artistic Director Kate Liberman Executive Director

DIRECTED BY CHRISTOPHER WINDOM

son's

March 21 – April 28, 2024 in the Sarah and Joseph Dowling, Jr. Theater

THE CAST in order of appearance

Troy Maxson Kelvin Roston Jr.* Jim Bono Dereks Thomas* Rose Jackie Davis*‡ Lyons Rodney Witherspoon II* Gabriel Martinez Napoleon* Cory Nicholas Byers+ Raynell Felese Kparyea/Blair Pierre

UNDERSTUDIES:

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

Troy Maxson/Jim Bono Yunus Quddus Rose Angela Nash Wade Lyons/Gabriel/Cory Tylar Jahumpa

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

- Trinity Rep Resident Company member
- Brown/Trinity Rep MFA Program student

"August Wilson's Fences" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Originally Produced on Broadway by Carole Shorenstein Hays, in association with Yale Repertory Theatre World Premiere at Yale Repertory Theatre (Lloyd Richards, Artistic Director; Benjamin Mordecai, Managing Director); Second Production at The Goodman Theatre (Robert Falls, Artistic Director; Roche Schulfer, Managing Director) Initially given a staged reading at the Eugene O'Neill Theater Center's National Playwrights Conference

THE ARTISTIC TEAM

Directed by Christopher Windom Set Design by Lex Liang Costume Design by Kenisha Kelly Lighting Design by Marika Kent Sound Design and Music by Elton Bradman Fight Choreography by Mark A. Rose Production Stage Managed by Amanda Kosack* Assistant Stage Managed by Polly Feliciano*

The supporting sponsor for August Wilson's Fences is Washington Trust

Trinity Rep's 60th Season is sponsored by

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

PROVIDENCE

TRINITY REPERTORY COMPANY'S COMMUNITY AGREEMENT

This agreement applies to all who access Trinity Rep spaces, including but not limited to volunteers, staff members, board members, artists, executive leadership, apprentices, education program participants, MFA students, faculty, audience members, visitors, and vendors. By entering Trinity Rep's building, you agree to the below:

We at Trinity Rep believe in providing safe and accepting spaces to all who come through our doors, in accordance with our published mission and values.

Trinity Repertory Company is committed to ensuring a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, social or monetary status, body size, race, ethnicity, immigration status, or religious beliefs.

By entering Trinity Rep's spaces, we agree to abide by this agreement during all the theater's events, because Trinity Rep is a public square and cultural resource to all. We are here to listen, learn, and feel while engaging in live theatrical performance and a rich, innovative discourse with one another. We commit to creating a space where others feel safe to do so as well.

We will lead from these values, encourage all members of our community to speak up against injustice, and engage in compassionate dialogue to put an end to bias, discrimination, and oppression.

You can learn more about our community agreement on our website at TrinityRep.com/About

This evolving document has been adopted and adapted from the work of peer regional theaters, particularly Villanova Theatre's work with Speak Up, Rise Up.

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Trinity Rep stands on what was 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.

Beginning with colonization, and continuing for centuries, these communities have been dispossessed of most of their ancestral lands in Rhode Island by the actions of individuals and institutions. Additionally, as contemporary Rhode Islanders, we hold the legacy of this state's economic foundation through its participation in the triangle slave trade. It is our responsibility to understand these actions, commit to honor the past, and build our future with truth.

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GRACIESPROV



A father-son discussion of family, sports, and the future of theater

The following is an abridged transcript of highlights from a January 2024 discussion between former Trinity Rep company member and Mixed Magic Theatre founder Ricardo Pitts-Wiley; and his son, Mixed Magic Theatre Artistic Director Jonathan Pitts-Wiley. The family has a rich history of artistic collaboration, including some of August Wilson's plays. Please note: this interview contains Fences spoilers. For the complete interview, go to TrinityRep.com/taking-the-hit.

FAMILY BUSINESS

Jonathan Pitts-Wiley: Working with family can be complex. Figuring out where work ends, and your personal relationship begins can be both gratifying and difficult. It's a family drama every day! But not necessarily in a bad way.

Ricardo Pitts-Wiley: When Jonathan first [became artistic director at Mixed Magic Theatre], his life was also evolving personally. He was getting married, having kids, and buying a house. Bernadet [Pitts-Wiley, Mixed Magic co-founder], Jonathan, and I were determined to make sure the problems we faced in building the company were not going to be passed on to him. But just when we thought we had hit the crest of that hill, COVID hit.

Time in is time out with things like that. If the COVID age lasted three years, that's six years of time lost. That's because whatever time it takes you to go into it, it takes just as long to get out of it. We knew the old way of theater wasn't going to do it anymore.

JPW: I think the value proposition of theater has to change. Even before COVID, we were competing with Netflix. Now we're *still* competing with Netflix, but also people are out of practice going to live theater.

I don't think people appreciate the ways they're experiencing reality virtually after the pandemic. We call it convenience, but what is the price of convenience? The exchange for convenience is disconnection. And this is not some harangue against technology. [Live] theater depends on people being present.

RPW: [American Theater has] done a poor job in the last 25 years or so of the understanding the relationship between the artists and the audience. When I first got to Trinity Rep, [Founding Artistic Director] Adrian Hall would preach that the most important relationship in theater is between the actor and the audience. About 50 years ago, that relationship started to get unbalanced when academia and administration started to dictate the nature of theater. [Adrian's] way of thinking is starting to come back around. The difference is the modern audience is no longer capable or willing to sit for three hours and watch a play.

JPW: I don't want to sit for a play for three hours!



RPW: I don't want to be in a play that's three hours!

JPW: When I direct a Wilson play, I'm like "Bro, we are going to move this thing along. We sprintin'." Now, a sprint doesn't mean we're bulldozing important moments.

RPW: Or ignoring important text.

JPW: No, gosh no. You have to keep pushing forward. You hear the term "11 o'clock number" but –

JPW and RPW (in near unison): I don't want to be in the theater at 11 o'clock! [laughter]

THE PERFORMANCE OF PROFESSIONAL SPORTS

RPW: Professional sports are doing our job [as theater makers] better than we are. They have all the principles of the theater – the "actors" (players), the "director" (coach), the costumes, the set, the sound, the lights. What do they do that we aren't doing any more?

Something happens *live*. When Tom Brady drops back, and Randy Moss is running to catch the ball and scores that touchdown, all 65,000 people in that stadium stand as one. You look at the person next to you and you say spiritually: "That only happened because *we* were here." Whatever you paid for your ticket, you get paid back in that way.

The theater I grew up in influenced me in the importance of that "impossible catch" in live theater. It isn't the spectacle. It is the willingness to be spectacular.

JPW: What's great about theater is that the perfection changes every night. It's never the same thing. I used to be an assistant lacrosse coach, and the overlap between sports and theater is much more than you'd think. You have these fleeting moments, but you also know *when* it's happening.

The same thing happens with theater. You can see the same production, same actors, but the worst thing you can do is be like "Hey, that moment was perfect on Wednesday night, do it just like that again." Because it'll never work! You can only appreciate perfection if you're in the present.

RPW: When I'm on stage, sometimes you can feel the moments coming.

And when you feel it, I tell actors all the time: "Let, don't make. Let the moment come to you."

JPW: And you as a fellow actor have to create a *space* for perfection to be possible. If you think you're going to be a star at the expense of the ensemble, you're gonna have a hard time, bro.

RPW: Absolutely! I find a lot of young actors aren't willing to "take the hit." A lot of them don't know what that is.

I was in a production of $\it Little Foxes$ with the late Richard Kavanaugh. He said something that was so racist, so vile -

JPW: In character, right?

RPW: As his character! But every show I had to get myself off stage without wanting to kill somebody because of that line. One day I'm backstage with Richard and he says, "Ricardo, it kills me every time I have to say that." But we knew the scene depended on both actors "taking the hit," because the audience values honesty, truth, and vulnerability of the performers.

August Wilson's *Radio Golf*, in my opinion, is not a great play. But Joe Wilson, Jr. and I were both willing to take the hit [when performed at Trinity Rep in 2020] ... Jude Sandy was such a good director, and we had a perfect cast of talent and teamwork to make it into something special. That's the ensemble effect, because *everyone* was willing to take the hit.

And with *Fences*, if you have a company of actors who aren't willing to take the hit? Baby, you got no play.

RESPONDING AUDIENCES

RPW: A lot of people think the key moment of *Fences* is when Troy confesses [he had an affair] to his wife. But I think it's when Rose says she'll take care of the baby. She didn't ask for this, but she flips the script on him and now she is determining the outcome. That's the brilliance of Wilson's work: just when you think the moment is settled ... now you have Cory and Troy fighting in the backyard. Troy and Rose have the big confession scene ... and now Gabriel comes walking in!

We had audience members yelling "Get out of here!" at Gabriel during that confession scene. Women especially tend to let out a huge "WHAT?!" when Troy says "I can't give that up" about his mistress to his wife. So, what's the difference between that, and Jayson Tatum shooting a

Taking the Hit continued on page 42...

Image Credit: Ricardo (left) and Jonathan (right) Pitts-Wiley. Photo by Marisa Lenardson.

THE ARTISTIC TEAM

AUGUST WILSON Playwright

August Wilson (April 27, 1945 - October 2, 2005) authored Gem of the Ocean, Joe Turner's Come and Gone, Ma Rainey's Black Bottom, The Piano Lesson, Seven Guitars, Fences, Two Trains Running, Jitney, King Hedley II, and Radio Golf. These works explore the heritage and experience of African-Americans, decade-by-decade, over the course of the 20th century. His plays have been produced at regional theaters across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, How I Learned What I Learned. Mr. Wilson's works garnered many awards including Pulitzer Prizes for Fences (1987) and for The Piano Lesson (1990); a Tony Award for Fences; Great Britain's Olivier Award for Jitney; as well as eight New York Drama Critics Circle Awards for Ma Rainey's Black Bottom, Fences, Joe Turner's Come and Gone, The Piano Lesson, Two Trains Running, Seven Guitars, Jitney, and Radio Golf. Additionally, the cast recording of Ma Rainev's Black Bottom received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of The Piano Lesson. Mr. Wilson's early works included the one-act plays The Janitor, Recycle, The Coldest Day of the Year, Malcolm X, The Homecoming, and the musical satire Black Bart and the Sacred Hills. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award, 2003 Heinz Award, was awarded a 1999 National Humanities Medal by the President of the United States, and received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theater located at 245 West 52nd Street - The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.

CHRISTOPHER WINDOM he/him

Director

Trinity Rep: Fairview, A Christmas Carol (2011). Directing/Choreography: Alley Theatre, Marriott Theatre Lincolnshire, Cleveland Play House, Vineyard Theatre, The Public Theater's Mobile Unit, Guthrie Theater, Alabama Shakespeare Festival, Signature Theatre, Dallas Theater Center, TheatreWorks (Palo Alto), New York Musical Theatre Festival, Arrow Rock Lyceum Theatre, Maples Repertory Theatre, Maine State Music Theatre. He also choreographed the first live production of the animated film *Frozen* for Disneyland Resort in Disneyland, and the feature film *Respect*, starring Jennifer Hudson. **Performing:** *Fosse*, *Damn Yankees*, Broadway/National Tour; City Center Encores, Paper Mill Playhouse, Goodspeed Opera House, Stages St. Louis, The St. Louis Rep., The St. Louis Muny, Marriott Lincolnshire. **Teaching:** Webster University, Temple University, New York University, Brown University. **Education:** Christopher earned his BFA in musical theater at Webster University and his MFA in directing at Brown/ Trinity Rep. Christopher is a Drama League Fellow and a member of SDC.

LEX LIANG he/him

Scenic Designer

Trinity Rep: Fairview. NYC/Off-Broadway: Over 50 productions. Recent world premieres include Emma, Shane, Yes, I Can Say That!, May We All, and Ken Ludwig's Moriarty. Regional: Alliance Theatre, Asolo Rep, Cleveland Play House, Cincinnati Playhouse in the Park, Dallas Theater Center, Denver Center, Geva Theatre, Goodspeed, Guthrie Theater, La Jolla Playhouse, Long Wharf Theatre, Miami New Drama, The Old Globe, Paper Mill Playhouse, Pasadena Playhouse, Portland Stage, Portland Center Stage, Syracuse Stage, Tantrum Theater, Woolly Mammoth. Other: He is the founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Clients include Johnson & Johnson, Ubuntu Pathways, The Tony Awards, Invesco, William Hill, Absolut, The Kardashians, New York City Wine & Food Festival, New York Fashion Week, and others. Member, United Scenic Artists-829. www.LexLiang.com

KENISHA KELLY she/her

Costume Designer

Trinity Rep: Fairview, A Christmas Carol (2021). **Other Theaters:** Stockholm, Please Excuse My Dear Aunt Sally, Pool No Water, Balls, One Year Lease Theatre Company; Tribes, Disgraced, Sex and Other Disturbances, The Importance of Being Earnest, Native Gardens, Portland Stage; Disgraced, A Funny Thing Happened on the Way to the Forum, Hangar Theatre; Showtime with Shakespeare, NJPAC; Balls, Stages Repertory Theatre; The Crucible, Dog Act, Lehigh University; Much Ado About Nothing, Orlando Shakes. Other: Kenisha received her BFA in fashion design from the School of the Art Institute of Chicago and an MFA in costume design and technology from the University of Houston's School of Drama and Dance. Ms. Kelly presently holds the position of lecturer of costume design at Vassar College in Poughkeepsie, New York.

MARIKA KENT she/her

Lighting Designer

Marika Kent is a Brooklyn-based lighting designer. **Recent/Upcoming Credits:** *La Rondine,* Manhattan School of Music; *Clyde's, Choir Boy,* August Wilson's *Gem of the Ocean, School Girls, or the African Mean Girls Play,* Portland Center Stage; *POTUS,* Arena Stage; *Ulysses, Seagull,* Elevator Repair Service; *Amani,* National Black Theater; *Bernarda's Daughters,* The New Group/National Black Theater; *Catch as Catch Can,* Playwrights Horizons; *Measure for Measure,* Shakespeare & Company. **Other:** Marika teaches design at New York University's Playwrights Horizons Theater School and is a proud member of USA Local 829. www.marikakent.com

ELTON BRADMAN he/him

Sound Designer and Composer

Trinity Rep: Debut. Regional: Mindplay, Arena Stage; Black Cypress Bayou, Geffen Playhouse; Cinderella: A Pantomime, University of Las Vegas – Nevada; Murder on the Orient Express, Pioneer Theatre Company; Stew, Pasadena Playhouse; Twelfth Night, Oregon Shakespeare Festival; A Distinct Society, TheatreWorks; Lear, Cal Shakes; resident sound designer (2021-2022), Oakland Theater Project. Education: BS, Florida A&M University; MFA, Academy of Arts University. Other: Elton lives in Los Angeles with his wife, pianist/vocalist Leela Oleszkiewicz. A musical they co-composed, Giraffes Can't Dance, is currently on a U.S. tour. Stop by and say hello at eltonsounds.com!

MARK ROSE he/him

Fight Choreographer

Trinity Rep: Becky Nurse of Salem, The Good John Proctor, Sweeney Todd: The Demon Barber of Fleet Street, A Tale of Two Cities, Sueño, A Christmas Carol (2022). Other Credits: Crazy for You, Dial M for Murder, Intimate Apparel, Cabaret, Camelot, Into the Breeches!, Lifespan of a Fact, Rhinoceros, The Motherf^{**}ker with the Hat, Romeo & Juliet, Asolo Rep; The Big Test Stunt Show, Legoland New York; Frontier Follies Stunt Show, Idlewild & Soak Zone Theme Park; The Kings Tournament, Misfits of Fortune Pirate Show, Sparta NJ Renaissance Faire. Other: Mark is an actor and stuntman whose work has recently been seen at Cleveland Play House and Asolo Rep, as well as on TV in shows like "Gotham," "The Blacklist," "Quantico," "South Beach Tow," and more. You can see more at www.mark-rose.com or on Instagram: @mark. rose.stunts

- **‡** Trinity Rep Resident Company member
- + Brown/Trinity Rep MFA Program student

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

THE CAST



NICHOLAS BYERS+ he/him Corv

Trinity Rep: The Inheritance (u/s). Brown/Trinity Rep: True West, Imogen. Regional: The Tempest, The Colonial Theatre; The Word Exchange, North Carolina Stage Company. Upcoming: Decom-

poser, a Dark Red Horror Productions feature film. Education: MFA candidate, Brown/Trinity Rep. Other: Originally from North Carolina, Nicholas is an actor, writer, and film photographer. He is currently in his second year in the Brown/Trinity Rep MFA Program in Acting. Nicholas is passionate about stories epitomizing Black men's ability to be vulnerable, compassionate, and forward-thinking. IG @nicholascameronbyers



JACKIE DAVIS*± *she/her* Rose

Trinity Rep: Shirley Chisholm, The Inferior Sex, Margaret, The Inheritance (also intimacy director), Jasmine, Fairview, Mame, August Wilson's Radio Golf, Jacques One/ Seamstress, A Tale of Two

Cities, Woman in Furs, Marisol, Benevolence, black odyssey, A Christmas Carol. Brown/Trinity Rep: Intimacy director, References to Salvadore Dali Make Me Hot. Other Theaters: Dido, An Octoroon, The Gamm Theatre; Siobhan, The Curious Incident of the Dog in the Night-Time, Speakeasy Stage; Katherine, Rapture, Blister, Burn, Wilbury Theater Group. Directing: Red Velvet, Burbage Theatre Co.; Antigonx, Wilbury Theater Group; Race, Wellfleet Harbor Actors Theater; For Colored Girls who consider suicide/when the rainbow is enuf, Mixed Magic Theatre; Songs of a Caged Bird, Rites and Reason Theatre; Big, Black Balloon, Clark University. Film: Susan Collins, Little Women, Columbia Films. Other: Founding Artistic Director, New Urban Theatre Lab. Movement faculty, Brown/ Trinity Rep. Jackie is a member of Trinity Rep's resident company, Actors' Equity Association, and the Screen Actors Guild.



FELESE KPARYEA

Raynell (at select performances)

Felese Kparvea is 10 years old and attends Woodridge Elementary School. She loves singing, dancing, and being a big sister to her little sister and cousins. She acts,

sings, and dances in both school and church plays.

Her other favorite pasttimes are plaving basketball and writing songs. She is most known for being kind, smart, funny, and a big helper. She has a really big family whom she loves deeply but cannot name them all. She would like to thank her parents. her sister, her Uncle TK, and her late duck Danna for all of their love, support, and encouragement to Shine Bright and Live Loud!



Martinez Napoleon is delighted to make his Trinity Rep debut as Gabriel. Recent Theater Credits: J.

Sonic, The Boy Who Kissed The Sky, Company One; Tin Man, The Wiz, New Bedford Festival Theatre. Film/Television: / Wanna Dance

With Somebody, as well as regional and national commercial and print credits. Martinez wants to shout out his wife Nakia #SK4Life. Instagram: @MartinezNapoleonMcNeil

TikTok: @MartinezNapoleon

BLAIR PIERRE



Raynell (at select performances) At age 11, homeschooler Blair

takes her first steps onto the stage, brimming with excitement, potential, and a big personality. Her love for learning earned her a spot

in the Johns Hopkins University CTY Program. When not studying, she's often found singing along to her favorite songs or playing chess. She also enjoys taking etiquette lessons at Timeless Etiquette Academy. Blair's love for theatre was further sparked in the Trinity Rep YASI Program. She's deeply grateful to her parents for unwaveringly supporting her dreams. With eyes full of stars, Blair eagerly embraces this new journey into the magical world of theater!



KELVIN ROSTON JR.*

Troy Maxson Trinity Rep: Debut. Off-Broadway: Twisted Melodies (written and performed by Kelvin), Apollo Theater. Regional: August Wilson's King Headley II and Seven Guitars, Oedipus Rex, The

Gospel at Colonus, Court Theatre; August Wilson's Gem of the Ocean, Goodman Theatre; August Wilson's Ma Rainey's Black Bottom, Writers Theatre; Twisted Melodies, The Rep STL; The Color Purple, MSMT; The Wiz, Fulton Theater; Baltimore Center Stage, Mosaic Theatre, Congo Square Theatre, The Black Rep STL; and many others. Other: Kelvin is elated to be a part of this production. He's a proud member of SAG-AFTRA and AEA, an ensemble member of Congo Square Theatre, and represented by Paonessa Talent.



DEREKS THOMAS* *he/him* Jim Bono

Trinity Rep: Becky Nurse of Salem, August Wilson's Gem of the Ocean, August Wilson's Radio Golf, A Christmas Carol (2022). Off-Broadwav: Ghost Stories: The Shawl & Prairie Du Chien, Atlan-

tic Theater Company. Regional: Seven Guitars, Actors' Shakespeare Project; Passing Strange, Studio Theatre; The Lily's Revenge, The Light Princess, The Donkey Show, American Repertory Theater (A.R.T.); Paradise Blue, Gloucester Stage. International: The Imaginary Invalid, Moscow Art Theatre. Television: "Prodigal Son" (FOX). Education: MFA, Moscow Art Theatre (A.R.T. Institute for Advanced Theater Training at Harvard University). BS, The Citadel. www.dereksthomas.com

RODNEY

WITHERSPOON II* he/him Lvons

Trinity Rep: The Inheritance, A Christmas Carol 2021 and 2023. A Christmas Carol Online 2020. Brown/Trinity Rep: Summer and Smoke. Macbeth. Off-Broadway:

Tidwell, or the Plantation Play, Samuel French OOB Festival. Regional: K-I-S-S-I-N-G, Huntington Theatre Company/Front Porch Arts Collective; Natasha, Pierre and the Great Comet of 1812, Passing Strange, Wilbury Theatre Group; Fate Comes Knocking, Mixed Magic Theatre; Shipwrecked!, Nat Turner in Jerusalem (director), Wellfleet Harbor Actors Theater; Cymbeline, Commonwealth Shakespeare Company; SpeakEasy Stage Company, Berkeley Repertory Company, and many others. Education: BA, University of California, Berkeley; MFA, Brown/Trinity Rep. Other: A Los Angeles native, Rodney is an actor, writer, director, and educator. His play, Tidwell, or the Plantation Play, is published by Samuel French/Concord Theatricals. rodneywitherspoon.com

AMANDA KOSACK* she/her Stage Manager

Trinity Rep: Stage Manager, A Christmas Carol (2023), Sweenev Todd: The Demon Barber of Fleet Street, Fairview; Assistant Stage Manager, By the Queen, 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, Surflight Theatre, Lyric Theatre of Oklahoma. **Other:** Amanda holds a BS in dance management from the Ann Lacy School of American Dance and Entertainment at Oklahoma City University. Love and thanks to Mom, Dad, and Jared.

POLLY FELICIANO* she/her

Assistant Stage Manager Trinity Rep: Stage Manager, Becky Nurse of Salem; Assistant Stage Manager, The Inheritance, Fairview; Production Assistant, A Christmas Carol (2019 and 2021), August Wilson's Gem of the Ocean, August Wilson's Radio Golf, The Prince of Providence. Brown/Trinity Rep: Stage Manager, An Acorn. Other Theaters: Assistant Stage Manager, Sister Act, Stage Manager, Trouble in Mind, Lyric Stage Company of Boston; Stage Manager, Heart Broker, A Lie Agreed Upon, The Gamm Theatre; Stage Manager, Theater Alaska Writers Workshop 2021, Theater Alaska. Other: Polly is from Providence, Rhode Island. She had the privilege of being the Production Manager at Mixed Magic Theater in Pawtucket, Rhode Island from July 2020 until August 2021. Polly graduated from Rhode Island College with a BA in Theater. She is currently on the Board of Directors for Burbage Theatre Company. Polly does it all for Bucky, Bernie, Gus, and Emmy. And also Hayley.

- * Member of Actors' Equity Association, the union of professional actors and stage managers.
- Trinity Rep Resident Company member
- Brown/Trinity Rep MFA Program student

THE UNDERSTUDIES

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



TYLAR JAHUMPA

Understudy for Lyons/Gabriel/Cory Trinity Rep: Debut. Other Theaters: Sonas of a Caaed Bird, Rites and Reason Theatre; Gabe "Golden Thunder" Partridge, Airness, Contemporary Theatre Company;

Georg Nowack, She Loves Me, Barker Playhouse; Hud, Hair, West Bay Community Theater; Bernard, The Boys in The Band, The Mass Arts Center. Other: Tylar caught the acting bug after seeing Social Creatures here at Trinity Rep in high school and has been involved in the arts ever since. He graduated from Dean College with a BA in technical theater and strives to always learn something new. You can find Tylar on Instagram @tylarthestarvingactor



ANGELA NASH WADE

Understudy for Rose Trinity Rep: u/s Margaret, The Inheritance, Part Two, Tomorrow, Every 28 Hours. Other Theaters: Lola, Jar the Floor, Passenger, The Dutch-

of a Silhouette, Providence Black Rep; Tituba, The Crucible, Ensemble, We Wear the Mask, University of Rhode Island; Witness #6, Twilight: Los Angeles, 1992, Black Box Theater; Sacred Woman, Besi, Miss Watson, Afiba and Her Daughters, Ray, Hot Comb, Housekeeper, Teacher, Welcome to Wandaland, Zennie, Miss Morning, Ensemble, Ophelia's Cotillion, Red Cotton, Sweeter Than..., Rites and Reasons Theatre; Cleo, Most Happy Fella, Jesus Christ Super Star, Mill River Dinner Theater.

YUNUS QUDDUS

Understudy for Troy Maxson/Jim Bono Trinity Rep: Debut. Other **Theaters:** The Lanauage Archive, American Buffalo, Tiger Be Still, Community College of Rhode Island; The Cherry Orchard, Middletown,

Church, As You Like It, Barbeque, Marvin's Room, Rope, Rhode Island College; Yes I Am, Brothers Keeper; Camp Sanctuary, Brown University. Other: Yunus lives with his poet dad Ali Jamal Abdul Quddus, his wife Habibah Quddus, and a house full of his paintings and poems.Shoutout to www.theimprovmovie.com actors, his son Zachary Baker, and the people who pushed him into a theater: Bert Silverburg, Luke Sutherland, Ted Clement, Aaron Andrade, Casey Seymour Kim, Marlon Carey, Art Collins, Lawrence Nunes, Regie Gibson, and Brothers Keeper Poetry. Thank you to Basimah Quddus for teaching him how to tie his shoes, Ibrahim Quddus, for being the first person to believe in his unique talents, Najib, his mom Latifah, my favorite Auntie Amina, and Muhammadiyah. www.yunusquddus.com

Instagram #actoryunusquddusofficial Facebook Yunus Abdul Quddus

Additional Staff

Assistant Lighting Desig	nerCJ Kalley
Associate Scenic Design	erKate Field
Casting	Gia Yarn, Koppel Casting
Child Coordinator	Zoe Knutsen
Fight Production	Rodney Witherspoon II
Intimacy Consultant	Shura Baryshnikov
Production Assistant	Olivia Tighe
Stage and Production	

Management Apprentice..... Ania Briscoe

TRINITY REP LEADERSHIP

CURT COLUMBUS he/him/her

Artistic Director



Curt Columbus became Trinity Repertory Company'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 Rep include Sweeney Todd: The Demon Barber of Fleet Street, 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 the Arden Theatre in Philadelphia, is published by Dramatists Play Service, as is Sparrow Grass and his translations of Chekhov's Seagull, Uncle Vanya, Cherry Orchard, and Ivanov. Curt lives in Providence, Rhode Island with his husband, Nate Watson.

KATE LIBERMAN she/her Executive Director



Kate is thrilled to partner with Curt Columbus in the leadership of Trinity Rep. Previously, Kate served as managing director of Hudson Valley Shakespeare Festival for eight seasons. At HVSF, she oversaw the significant expansion of programming with worldpremieres, 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. She is currently a board member of the Greater Providence Chamber of Commerce. Originally from Needham, MA, Kate lives in Cranston with her husband, Eric, and son, Toby.

FOR YOUR INFORMATION

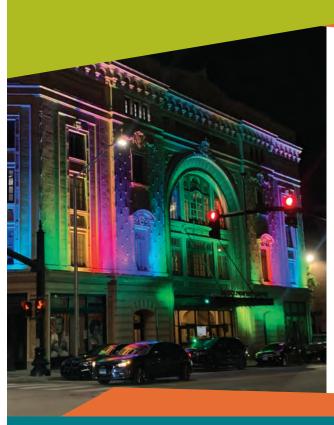
- Assistive Listening Devices are available. Please ask a House Services staff member for assistance
- Outside food and beverages are not permitted inside our theaters
- We recycle. If you are not adding this program to your collection, please recycle it in the bin in the lobby
- All bags are subject to search by security if deemed necessary
- Firearms and weapons are not allowed on the premises, except for credentialed local, state, and federal law enforcement officers with proper ID
- The theater is protected by emergency lighting and sprinklers, and our staff are trained in CPR and first aid. In an emergency, please contact a staff member immediately
- Our performances begin on time. Latecomers will be seated at the discretion of House Services and until then will be able to view video monitors in the lobby
- **Cameras and recording devices** are not permitted for use in the theater. Please turn all cell phones to silent mode
- **Smoking is not permitted** inside the building. For the comfort of our patrons, we have designated a smoking area on the east side of the building

PLEASE SILENCE YOUR CELL PHONE

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

CONTACT US

- 201 Washington St., Providence, RI 02903
- www.TrinityRep.com
- Ticket Office & Subscriber Services (401) 351-4242 • Tickets@TrinityRep.com
- Group Sales: (401)-259-0477.
 Affordable group rates are available for
 parties of 10 or more
- Administrative Offices: (401) 521-1100



Congratulations to Trinity Repertory Company as we celebrate the 60th anniversary season!

As a proud season sponsor, there is much to celebrate about this vital cultural and community institution which highlights the rich diversity and history of our Creative Capital.

On behalf of the Providence Tourism Council, I would like to welcome and invite you to explore and discover the many attractions of our beautiful city.

Enjoy the show!

Alexis Gorriaran Chair & Commissioner





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SATURDAY, JUNE 1, 2024 • 5PM

Tito Muñoz, conductor • Yefim Bronfman, piano

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Benjamin Manis, conductor • Orli Shaham, piano

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Thomas Wilkins, conductor • Kelly Hall-Tompkins, violin

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14

TRINITY REP RECOGNIZED AS EDIA LEADER





Theater recognized by Providence Business News Diversity & Inclusion Awards

By Monique Austin, director of equity, diversity, inclusion, and anti-racism (EDIA)

WHAT ARE THE PROVIDENCE BUSINESS NEWS DIVERSITY & INCLUSION AWARDS?

The Providence Business News (PBN)'s Diversity & Inclusion Awards "recognize commitment to promoting and enhancing diversity and inclusion in the workplace." This year, PBN acknowledged 12 Rhode Island organizations across a variety of sectors, including Trinity Rep. They selected one winner in each industry, including accounting, education, and healthcare. Trinity Rep was granted the award for the arts & entertainment industry.

WHY IS THIS AWARD IMPORTANT TO YOU, AND TO TRINITY REP?

It was an honor to learn that our theater was the only organization nominated by someone on the outside. But more importantly, the award acknowledged our ongoing commitment to equity, diversity, inclusion, δ

anti-racism (EDIA). EDIA is highly collaborative and can only be advanced with the combined support of our staff, administration, and Board of Trustees. It truly takes a village, and I am honored to be a part of that village.

WHAT DOES THE AWARD MEAN FOR OUR WORK IN EDIA GOING FORWARD?

The recognition has expanded our theater's engagement into more continuous conversations around EDIA. Internally, we continue to grow our Employee Resource Groups (ERG), which now include groups for Black, Indigenous, People of Color (BIPOC) employees, LGBTQIA+ employees, and working parents. Next, we plan to launch an ERG for neurodivergent employees.

In January, we launched a second session of American Sign Language classes for staff and board members. And our Post Show Conversation series continues to gather patrons to discuss our season's productions in an open and intimate way.

EDIA is not something where you simply check off boxes. Most people hear the term and assume it refers to race, but it encompasses so much more.

We are all diverse, whether we're looking at gender, socioeconomic status, education level, or other variables. Equity looks at how people access these same variables, and inclusion refers to assuring that people have access. This work requires building trust, establishing clear and constant communication, and being open to feedback. My hope is that we keep building that trust and communication — one day, one show, and one season at a time.

Hage Credits (Top to Bottom): Trinity Rep Leadership at the Portuge of Providence Bustense News; Trinity Rep Etadership at the Portuge of Providence Bustense News; Trinity Rep Etadership at the Auary 2024's ASL class. Photo by Matasha Samreny 60 YEARS trinity rep

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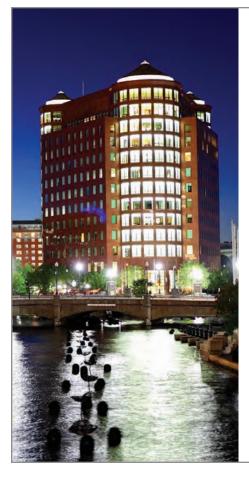
- Save up to 25% compared to single-show tickets
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Whether you use all of your ticket vouchers at once, or spread them across the season, our flexible subscription is the perfect solution for someone who wants options. Call our Ticket Office to purchase your Flex Pass subscription today (401) 351-4242.



Learn more about Flex Passes at TrinityRep.com/Subscribe

Image Credits: Arturo Puentes as Don Pacheco in 2024's La Broa' (Broad Street). Photo by Marisa Lenardson.



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THE AMERICAN CENTURY CYCLE

August Wilson wrote 10 plays as a part of his American Century Cycle, each set in a different decade of the 20th century.

Let's take a look at the whole cycle, and how all of the plays fit together:

Image credits from left to right, top to bottom: Rose Weaver and Christopher Lindsay in *Gem of the Ocean*, 2022. Photo by Mark Turek; Viola Davis and Ed Hall in *Joe Turner's Come and Gone*, 1989. Photo by Mark Morelli; The cast of *Ma Rainey's Black Bottom*, 1987. Photo by Mark Morelli; Rose Weaver and Ricardo Pitts-Wiley in *The Piano Lesson*, 2001. Photo by T. Charles Erickson; Joe Wilson, Jr. and Ricardo Pitts-Wiley in *Radio Golf*, 2020. Photo by Mark Turek; Rochel Coleman, Nicole-Nzinga Darden, Jomo I.L. Ray, Ed Oliver, and Barbara Meek in *Fences*, 1992. Photo by Mark Morelli.

Gem of the Ocean

• Year set: 1904

of the Ocean

- Year premiered: 2003
- Year performed at Trinity Rep: 2022

• What it's about: Renowned soul-cleanser Aunt Ester (pronounced like "ancestor") sends young Citizen Barlow on a spiritual journey to The City of Bones – the final resting place for enslaved Africans who died crossing the Atlantic.

Joe Turner's Come and Gone

- Year set: 1911
- Year premiered: 1984
- Year performed at Trinity Rep: 1989

• What it's about: Searching for his wife, and haunted by his illegal enslavement post-Civil War, Herald Loomis must embrace his identity alongside fellow tenants at a Great Migration boarding house in Pittsburgh.

Ma Rainey's Black Bottom

- Year set: 1927
- Year premiered: 1984
- Year performed at Trinity Rep: 1987

 What it's about: The only Wilson play not set in Pittsburgh features blues musician Ma Rainey and her band in a recording session gone awry. Tensions flare between Ma and ambitious trumpeter Levee, and the all-Black musicians and their exploitative white management.

The Piano Lesson

- Year set: 1936
- Year premiered: 1990
- Vear performed at Trinity Rep: 2001

• What it's about: During the Great Depression, a family debates whether to sell a longtime heirloom: a wooden piano with their enslaved ancestors' faces carved into it.





Seven Guitars

- Year set: 1948
- Year premiered: 1995
- Year performed at Trinity Rep: 2022
- (staged reading in the Chace Theater)

 What it's about: Beginning and ending with the funeral of promising young musician Floyd "Schoolboy" Barton, Seven Guitars examines inequities faced by African Americans post-World War II.

Fences

- Year set: 1957
- Year premiered: 1987
- Years performed at Trinity Rep: 1992 and 2024

• What it's about: Former Negro League baseball player turned sanitation worker Troy Maxson's desire to protect his loved ones from oppression grows warped by his stubbornness and pride.

Two Trains Running

- Year set: 1969
- Year premiered: 1991
- Year performed at Trinity Rep: None yet!

 What it's about: The Hill District is undergoing "economic development" (gentrification), and Memphis Lee's restaurant is one of the expected casualties. Memphis and the restaurant's regulars search for their own justice and love.

Jitney

- Year set: 1977
- Year premiered: 1982
- Year performed at Trinity Rep: None yet!

• What it's about: No cabs will run to Pittsburgh's predominately Black Hill District, so its residents rely on "jitneys," or unlicensed taxis. Becker's Car Service is one such station. This show documents the lives of its employees and patrons.

King Hedley II

- Year set: 1985
- Year premiered: 1999
- Year performed at Trinity Rep: 2022
- (staged reading at Mixed Magic Theater)

• What it's about: Ex-convict King Hedley II plans to rebuild his life and family by selling stolen refrigerators. But in an era of betrayal, violence, and "Reaganomics," this is easier said than done.

Radio Golf

- Year set: 1997
- Year premiered: 2005
- Year performed at Trinity Rep: 2020

• What it's about: Real estate developer Harmond Wilks wants to revive his childhood neighborhood – by gentrifying it and tearing down Aunt Ester's abandoned house. Old Joe Barlow (Citizen Barlow from *Gem's* son) guides Harmond toward understanding the importance of history.

ON THE SILVER SCREEN

In 2015, Academy Award-winner Denzel Washington announced he would produce film adaptations of all 10 American Century Cycle plays. At the time of this writing, the movie versions of *Fences* and *Ma Rainey's Black Bottom* (both starring Trinity Rep alum Viola Davis) have been released. An adaptation of *The Piano Lesson* starring Samuel L. Jackson is currently in production.



WELCOME HOME TO TRINITY REP

As the State Theater of Rhode Island, we are committed to providing artistic work of the highest quality to all members of our community.



OUR MISSION is to reinvent the

public square with dramatic art that stimulates, educates, and engages our diverse community in a continuing dialogue. We do this through nationally recognized stage productions, community engagement programming, a professional artistic and resident company, graduate training programs offered in partnership with Brown University, lifelong learning opportunities, and arts education

OUR VALUES

Company • We provide eclectic, bold, and original theater through our resident acting company. Since 1963, 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 our community. Our vision for the artistic company includes artists of diverse backgrounds and ages, with a range of talents, including acting, writing, and directing. A resident company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to reimagine classic work in innovative and groundbreaking ways. We premiere at least one production each year developed specifically for our company and continue to revitalize our company of artists.

Community • We are a public square. We are a cultural resource where the ideas and issues of our time and culture are pondered, discussed, debated, and 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. Our vision for our iconic, historic theater facility includes a commitment to accessibility for all, more space for public gathering and educational programs, and an expanded capability for world-class artistry.

Education • We contribute to the well-being of this region in innumerable and profound ways, especially through our educational programs. The work on our stages is a point of genesis, not the endpoint, for our numerous education programs. More than 1.4 million students have experienced live theater through Project Discovery, our student matinee program founded in 1966. 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. Our myriad lifelong learning educational courses serve not only thousands of children each year, but also adults of all ages.

ANTI-RACISM

We at Trinity Rep acknowledge our involvement in upholding and benefiting from institutional and embedded structures of racism and oppression. We resolve 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.

OUR HISTORY

Founded in 1963, Trinity Rep is 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, is 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.



Image credit; Alina Alcántara as Doña Rosa and Rosalyn Tavarez as Ana in 2024's *La Broa' (Broad Street).* Photo by Marisa Lenardson.

Russell Morin

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Know a kid or teen with a love of the stage? Bring them to the Young Actors Summer Institute (YASI)! Join Trinity Rep's artists and teachers for a summer full of theater fun:

YASI JR

Session One

July 8 – 12, 2024 9:00 am – 2:00 pm For students entering grades 1 – 4 \$300

Up to 20 students Extended day care available (until 4:00 pm) for an additional fee

Session Two

July 15 – 19, 2024 9:00 am – 2:00 pm For students entering grades 1 – 4 \$300

Up to 20 students Extended day care available (until 4:00 pm) for an additional fee

In our summer offering for children entering grades 1 – 4, young actors learn how to tell stories using their voice, movement, and imagination. We'll develop characters, make props, and build an energetic ensemble, ending in a short performance at the end of the week!

Please enroll in only one week of YASI Jr to make room for other students

YASI MUSICAL THEATER

Session One

July 8 – 12, 2024 9:00 am – 4:00 pm For students entering grades 5 – 7 \$450 Up to 20 students

Session Two

July 15 – 19, 2024 9:00 am – 4:00 pm For students entering grades 8 – 12 and graduated high school seniors \$450

Up to 20 students

Acting, singing, and dancing? This immersive experience launches students into triplethreat territory. Through YASI Musical Theater, youth explore characters and stories through words, song, and movement.

YASI CASTING CALL

July 8 – 12, 2024 9:00 am – 4:00 pm For students entering grades 8 – 12 and graduated high school seniors \$400

Up to 20 students

Ace that big audition with YASI Casting Call! Dissect a variety of acting auditions, with a special emphasis on the two-monologue theatrical audition. Students will learn to perform monologues and short scenes, and how to embrace helpful audition techniques and avoid common audition pitfalls. They will also learn to create self-tapes for film, television, and commercial auditions; and how to put together a resume and headshots. The class culminates in a mock audition where each student presents two monologues and receives feedback. Young actors receive recordings of their on-camera auditions after the class.

NEW! YASI IMPROV

July 15 – 19, 2024 9:00 am – 4:00 pm For students entering grades 5 – 7 \$400

Up to 20 students

Learn how to build characters and scenes through the power of collaboration and imagination! YASI Improv teaches students the basics of improvisation, including building off others' ideas, establishing a point of view, and creating a world to play in. Through developing a character and committing to the physical life of a scene, students truly create something from nothing!

NEW! YASI IMPROV & COMEDY

July 22 – 26, 2024 9:00 am – 4:00 pm For students entering grades 8 – 12 and graduated high school seniors \$400

Up to 20 students

Do you love iconic SNL skits, classic one-liners from your favorite movie, or hilarious sitcoms? Then Improv & Comedy might be for you. YASI Improv & Comedy teaches students the basics of improvisation, comedy writing, comedic timing, and physical comedy. By writing hilarious scripts and crafting characters, students will have audiences rolling in the aisles laughing!

YASI POPSICAL: MAC, MAC, MAC AGAIN!

July 22 – 26, 2024 9:00 am – 4:00 pm For students entering grades 5 – 9 \$450

Up to 25 students

From *Mamma Mia!* to *Moulin Rouge*, jukebox musicals are having a moment. But what if we created our own pop musical using iconic songs, both vintage and new? You'd have a pop-musical – a "Popsical!" During this camp, students mount an original jukebox musical, *Mac, Mac, Mac Again*, based on *Macbeth* by William Shakespeare, in just one week. The spooky, campy, fireside extravaganza is an ensemble-based show and includes solo opportunities for students. At the end of the week, friends and family get to see the premiere performance of the Popsical!

Everyone who registers for YASI Popsical will be cast in the play. The class will perform the play on Friday, July 26 in the afternoon.

YASI ONE ACT

July 29 – August 2, 2024 9:00 am – 4:00 pm For students entering grades 10 – 12 and graduated high school seniors \$400

Up to 20 students

In this exciting week-long camp, students prepare a contemporary one-act play! From the first read-through of the script and character analysis, to dress rehearsal and curtain call, YASI One Act gives young performers a taste of all the steps that come with working on a live stage production.

Everyone who registers for YASI One Act will be cast in the play. The class will perform the play on Friday, August 2 in the afternoon.

YASI FIGHT & MAKE UP

July 29 – August 2, 2024 9:00 am – 4:00 pm For students entering grades 5 – 12 and graduated high school seniors \$400

Up to 30 students

Master onstage illusions through two of theater's most magical tools: stage combat and stage makeup! If you've ever wanted to play a zombie or a Jedi Master on stage, this is your chance. While emphasizing safety and realism, students learn techniques for movement, including punches, kicks, falls, and reaction. The moves will then be incorporated into scenes that involve confrontations. Learn to create different kinds of stage blood, wounds, bruises, old age makeup, and more. Students enrolled in this program can bring their own makeup, but we can also provide products in a variety of skin tones. The final fight sequence will be presented at the end of the week for students' families and friends.

YASI PLAYWRITING

August 5 – 9, 2024 9:00 am – 4:00 pm For students entering grades 8 – 12 and graduated high school seniors \$400

Up to 20 students

In this class for aspiring young writers, students learn the basics of playwriting by writing their own short play. They decide on a story and a theme, create their own characters, and write scenes and monologues to build on their ideas. As they explore each other's work, students may also serve as either actors, directors, or members of the creative and production team for each script. In doing so, they will learn about narrative storytelling, dramaturgy, and visual composition.

YASI PLAYERS

August 5 – 9, 2024 9:00 am – 4:00 pm For students entering grades 5 – 9 \$400 Up to 20 students

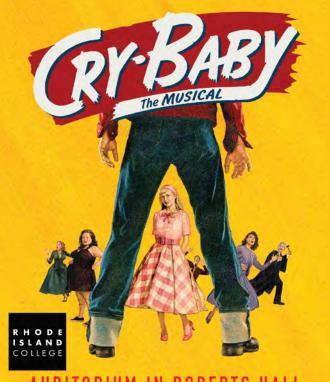
In YASI Players, young actors rehearse, stage, and perform a brand-new, family-friendly play in one week! The play is written by a local artist, and students will be the first to ever perform in it. In doing so, get a behind-thescenes look at the opening of a show. Previous plays include *The Kids Go Down Below* by Rodney Witherspoon II, *The Many Lives of Fancy Devereaux*, and *Rose* $\overline{\alpha}$ *Iris* by David Rabinow, *Little Big State* and *The Whale in the Hudson* by Bradley Wilson, and *Roger That!* and *Jane the Witch* by Emma Platt.

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For more information, visit **TrinityRep.com/Education.**

Image credits (from left to right): Students in YASI Musical Theater class; Students dance in YASI Musical Theater class 2023. Photos by Marisa Lenardson.



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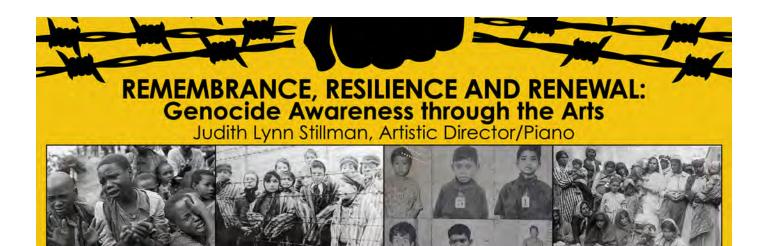
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LIGHTING IT UP

by Laura Weick

Alex Macbeth went to college intending to study science. He dabbled in theater growing up but decided that it wouldn't be a stable career. But when a light board operator literally broke a leg during a college production of *Julius Caesar*, Macbeth had to draw from his high school theater tech know-how to keep the show going. He hasn't looked back since.

"There was a moment where the city was burning down and there's all of these breathtaking fire effects going on," Alex recalls. "And then everything just faded down to Caesar's wife, and she blew out the candle in this beautiful display. It was then I knew what I really wanted to do. The next semester, I changed my major."

Alex, now assistant lighting supervisor at Trinity Rep, is part of the theater's electrics team. The team is not only responsible for controlling stage lighting and spotlights, but also for making theater miracles happen through countless effects requiring electricity.

It all starts with the first meeting between the production's director and design team – when the electrics team hears the design team's ideas surrounding the production's visuals. The electrics team then determines what's possible. From there, the lighting designer crafts a lighting plot, which maps out every lighting cue in a show. Finally, it's time for the whole team of electricians to implement the plan.

"It becomes a sort of all-encompassing hurricane where we're thinking about not only how to set up, rig, and program the lights, but the special effects as well," Lighting Supervisor Lovanni Gomez says.

Pictured (Top to Bottom); Ian Gale; Alex MacBeth; Alex MacBeth and Lovanni Gomez. Photos by Natasha Samreny.





These special effects aren't just light-based. The team is also responsible for many visual, atmospheric effects like fog, haze, and projections. Lovanni's favorite special effects this season include the smoke coming from the witch's cauldron in *Becky Nurse of Salem*, the magnetic wheel falling in *The Good John Proctor*, and confetti cannons used in *A Christmas Carol* – all of which are managed by the electrics team.

Alex notes that less flashy moments can have an impact, too. He emphasizes how the slightest shift in a lighting set's color, focus, or texture can totally change a scene. Alex believes these choices can empower actors on stage, too. When the time comes in a performance to implement each light or effect, it's up to the two lightboard operators to make sure each cue goes off without a hitch. Ian Gale and Maddie Simmons are the current ops, sitting in a booth above the audience every show.

"It's more than sitting there and pressing buttons over and over again," observes Maddie. "There's a computer program we use to code in every cue, saved [before a production opens] so we can implement it each show ... *Then* we're sitting there and pressing buttons over and over again!"

Jokes aside, theater technicians, no matter their specific discipline, have rigorous schedules. They're on call during tech rehearsals and shows, on top of their daily duties as theater staff. But for people like Lovanni, the challenging work is worth it in the end.

"A big part of the magic is people don't see how we do these things behind the scenes ... to make these very finite moments of art happen," Lovanni says.



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REFLECTIONS FROM TRINITY REP'S 2023-24 APPRENTICES

By Kris Laliberte, marketing apprentice

For more than 20 years, Trinity Rep has trained the next generation of theater professionals through its internship program – and now, its apprentice program. Established in 2021, Trinity Rep's paid apprenticeships allow entrylevel workers to experience employment at a professional Tony Award-winning theater for a full season. As their time at Trinity Rep comes to a close, we sat down with the 2023-24 Season apprentices to share their stories:

Why did you apply to Trinity Rep for your apprenticeship?

"I'm a first-generation immigrant. I was taught to be a doctor or pharmacist or do something that makes money. So, knowing that I was going to be supported here at Trinity financially was a really important factor." -Hanh Rioux, costumes apprentice

"I'm at a place where I can't financially afford housing, and being able to have [that] was definitely a big proponent of why I accepted the job and applied for the job at Trinity. I can do what I love but also not be homeless." - Ayden Courage, sound apprentice

What's one of your favorite memories while working here?

"One of the first things that came to mind was my first day. We were hanging [lights] for [the reunion event] Homecoming. During that, [the lighting team] just kind of like, supported me, making sure I was doing it right."

-Reina Makimura, lighting apprentice

Pictured (Top to Bottom): Hanh Rioux, costumes apprentice; Ania Briscoe, production and stage management apprentice; Am Wyckoff, education apprentice. Photos by Kris Laliberte. Did you feel prepared for your role when you came in? Do you feel more prepared to further your career in the area you have explored this past year? How?

"The costume shop is used to having people of different skill levels. [But] it was still like a boot camp when I got here. Like to learn a bunch of techniques ... I know for a fact it's prepared me for my next job. I'm going back to Glimmerglass Festival this summer, and I got a promotion that was directly related to the fact that I have this job." - Hanh Rioux, costumes apprentice

"[When I first arrived], I was like, 'Okay, I need a little guidance, I need a little more learning here.' Once I got to hang of it, I was like, 'Okay, I feel even more prepared. This is great.'"

-Reina Makimura, lighting apprentice

What is your advice for those applying for a 2024-25 season apprenticeship?

"Just be yourself and have some fun. And remember, it's just a play. Like it's literally just to play."

-Hannah Spangler, scenic and props apprentice

"I wish I would have known how much A Christmas Carol would take over my life, because it did take over my life for ... most of the apprenticeship ... There was a lot of stuff I wanted to do, and a lot of departments I wanted to engage with, and I just didn't have the energy to because of [the show's production schedule]."

-Ania Briscoe, production and stage management apprentice

Looking back on your journey here, what is something you wish you could do over and why?

"I think the apprenticeship is for adjusting. It's for figuring out what working full-time looks like if you want to work in an office or in production. And so, in that sense, like it's done its job of making me figure that stuff out."

- Am Wyckoff, education apprentice

"I wish I would've advocated for myself and my needs at the beginning of my apprenticeship as strongly as I did a few months into my apprenticeship. We're all here to learn, and if we don't communicate our needs, how will our supervisors and team help us learn? Once I learned how to advocate for myself and communicate what my goals were, I felt better supported."

-Kris Laliberte, marketing apprentice

Trinity Rep is currently seeking eight apprentices for the 2024-25 Season. In addition to pay and housing, apprentices learn on the job and through monthly seminars with industry professionals.

For more information and a deeper look into this conversation, please visit **TrinityRep.com/Apprentices**



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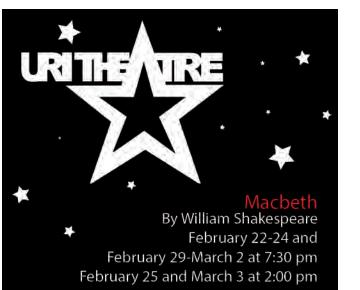
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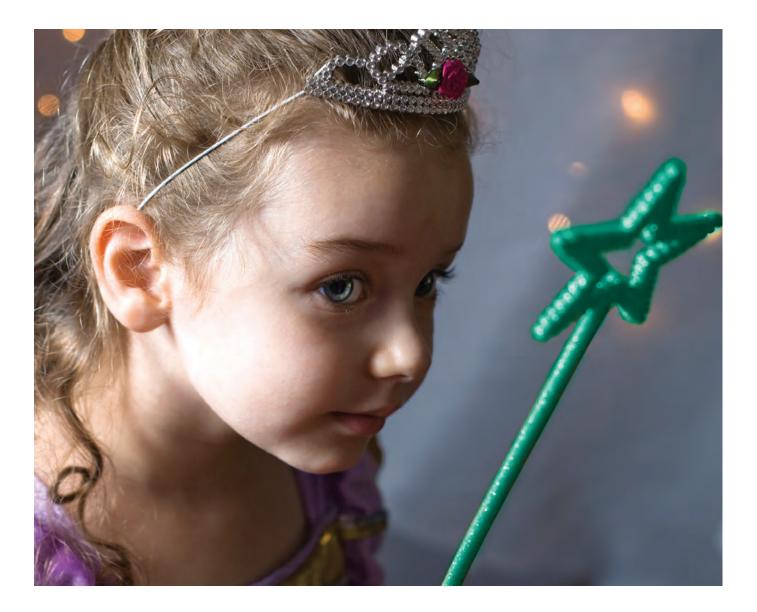
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Continued from Taking the Hit on page 8...

three-pointer? It's the participation of both the audience and the play that European theater kind of killed.

JPW: I saw the play *Social Creatures* a few seasons ago. I have my thoughts on the play itself, but I do appreciate that it made me respond in some sort of way. You don't have to like the play, but if it makes you respond, you've done something. Like I've been to plays where the play is just ... occurring, in front of you.

RPW: And it's like the play is watching you as much as you are watching the play.

JPW: One time I was at a show and was sitting next to another artistic director. The play is *occurring*, and there's a point where the artistic director clearly did not care about the show anymore. Homie wasn't even facing the stage! I ask, "You good?" And they're like "Yeah, I just didn't care about the show. Like at all."

RPW: My wife and I were at [the musical] *Ragtime*, and this young man sang a song so beautifully. I vocally responded, I cheered "Alright!" I could feel the rest of the audience go, "Oh God" when I did that, but I didn't care, because he had *moved me*.

Actors can't let the audience take over the play, of course, but you can free them up. That's why sports are doing it better than us, because they come in with the idea that you're supposed to cheer, that you are a part of it, that you've come because you want to be free. That you should do that stupid [vocalizes the Kansas City Chiefs Tomahawk cheer] or sing "Sweet Caroline" when your team is winning. It makes you feel present, and it unites the crowd.

JPW: Meanwhile, he had me sitting in the audience for *Only in America*. If you aren't familiar with the play, picture being like 10 and watching your dad play Clarence Thomas in all but name. This was in the wake of the Anita Hill trial, so my dad was assaulting and saying the most vile, explicit things about women. Even if I saw him now doing that on stage, I'd be uncomfortable!

Afterward, my father would literally be walking down the street and random people would look at him dead in the eyes and say [deadpan] "I saw the show." And that's it. Then walk away [laughter]. Like my dad was a known person at that point. He had been doing theater for 20+ years and people had recognized him in public, but it was never anything quite like that.

RPW: In the play, the woman he assaults is his secretary. Once, my *actual* secretary was in the audience. I see her the next day and she says, "We're gonna have to redefine our relationship because I have never seen you act like that before!" On the other hand, my wife Bernadet saw it, and other women asked if seeing me like that made her uncomfortable. She said "No, because it just makes me proud that my husband is such a great actor." This show was in North Carolina, so we were staying at a hotel. One night I'm headed to my room, and I come across six or seven women after a show. They went "There he is!" and I'm like "Ok, here we go ..." but then they all hugged me!

I realized ... *that's what we're missing in the theater now*. That's what Shakespeare's time had. People let you know how they were feeling. If they were joyous, they'd let you know. If something made them angry, they'd let you know. We've kind of sanitized the experience of human emotion so much that we're expected to "behave."

JPW: Yeah, totally. We've come to treat theater as this intellectual exercise above all else. And that's just that's so entirely wrong.

RPW: Yeah, it is. So in turn, we culturally separate ourselves out of it based on that criteria.

JPW: And when the culture of theater reflects that, it becomes an elitist institution.

Something I think about all the time is how there are plenty of Indigenous languages that don't have a word for "art." But that's because they don't view art as this separate thing. They see it as woven into the fabric of everything we do. They see *life* as art.

RPW: I remember a couple of years ago there was this one Muslim NBA basketball player [Hakeem Olajuwon] who was playing during Ramadan. During Ramadan, Muslims don't eat sunrise to sundown. One reporter asked him "How can you play a basketball game when you haven't eaten all day? And he said "I can do this because I honor my faith and the game at the same time. You're the one who separates two things out." The same goes for art and life.

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