



**LA BROA'**  
(BROAD STREET)

BY **ORLANDO  
HERNÁNDEZ**

INSPIRED BY  
*LATINO HISTORY OF RHODE  
ISLAND: NUESTRAS RAÍCES*  
BY MARTA V. MARTÍNEZ

DIRECTED BY  
**TATYANA-MARIE CARLO**

**2023-24 SEASON**

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# FROM OUR LEADERSHIP

## FROM THE ARTISTIC DIRECTOR



### DEAR FRIENDS,

*Bienvenidos a la Broa'* – welcome to Broad Street, here at Trinity Rep! We are thrilled to present Orlando Hernández's adaptation of Marta V. Martínez's important local ethnography, *Latino History in Rhode Island: Nuestras Raíces*. This project is the culmination of several years of planning and workshops, interrupted by the global pandemic, but finally brought to glorious life on our stage.

Trinity Rep audiences first met Orlando Hernández as an actor. He played Frondoso, the young male lead in our 2017 production of *Like Sheep to Water, or Fuente Ovejuna*, and was the Ghost of Christmas Present in 2017's *A Christmas Carol*. In addition, Hernández has worked repeatedly with the bilingual summer tour, Teatro en El Verano, produced by Rhode Island Latino Arts in association with Trinity Rep, as an actor and translator. His remarkable ability to create powerful stories in both English and Spanish led us to commission him to adapt Martínez's stories.

As a reminder, these stories are from Rhode Islanders, people who have deeply inflected the life of our state, taken from interviews Martínez curated. Hernández took great care in creating a theatrical frame for the interviews, weaving together narratives and characters, all to honor the place and the people. It is this care, this warmth and regard for our family and neighbors, that is the beating heart of the best work we do at Trinity Repertory Company.

The same care and regard infuse the source material that Martínez collected, and her part in the show you are about to see is profound. Marta Martínez has led Rhode Island Latino Arts since its founding and has collaborated with Trinity Rep for nearly a decade. Her work with resident company member Tatyana-Marie Carlo laid the groundwork for Teatro en El Verano, a program that has brought many local artists of "la comunidad Latina" to the Trinity Rep stage over the last several years. As you can see, the roots of this project go deep and extend in many directions – much like the story of Rhode Island.

"I came here for the real American experience," says one of the folks in Hernández's adaptation. Rhode Island's story has long been the story of immigrants looking for just that. It is a story of struggle and success, challenge, and opportunity, one that every Rhode Islander with immigrant heritage can appreciate. *La Broa'* gives us a very real, personal glimpse into this particular community over the last 60 years. And as with all great theater, the more specific the experience, the more universal it becomes.

The title of Martínez's book includes the Spanish phrase, *nuestras raíces*. "Raíces" means roots, as in cultural history and identity. We hope this story, with its roots in many places at Trinity Rep and around our great state, will bring some of you back to your own immigrant heritage and your family's "real American experience." Again, bienvenidos a La Broa'! I look forward to seeing you at the theater.



– Curt Columbus, Artistic Director

## FROM THE EXECUTIVE DIRECTOR



### DEAR FRIENDS,

In the fall of 2019, Trinity Rep staged one of the most successful productions in its 60-year history: *The Prince of Providence*. The play was so successful that we originally planned for a revival in the following season – until the pandemic forced us to close our doors to the public for nearly two years. Despite this, *The Prince of*

*Providence's* success allowed Trinity Rep to weather the extraordinary challenges that followed. Nearly five years after *The Prince of Providence's* world premiere, I wonder what it was that made this show such a hit. Was it because of an inherent excitement surrounding our local politics? Wonderment about the inner workings of the charismatic visionary yet corrupt philanderer, Mayor Vincent "Buddy" Cianci? Or something else?

As a recent transplant to Rhode Island (but lifelong New Englander) I quickly learned Rhode Islanders' love for "our own"—a deep pride that we all hold for anything that comes from this state and receives national attention, as well as the high regard we hold for anything that is home-grown in our community. This local encouragement and commitment is something I, too, have come to hold dear. Anything from Rhode Island is better, it *must* be! I believe that this feeling is what ensured our success back in 2019. At Trinity Rep, we have never lost our dedication to our local community.

It is with this spirit that we embark on our next world-premiere commission about the people of Rhode Island, specifically centering the immigration and family stories of "la comunidad Latina" that has lived and worked along Broad Street, *La Broa'*, for decades. This play, an adaptation of Marta V. Martínez's book of oral histories, *Latino History in Rhode Island*, brings to light the voices of a diverse community central to our state and city's culture, economics, and identity. Its stories pull the curtain back on our local experiences in a way that is deeply aligned with our Rhode Island pride of place. We hope that no matter who you are, or where you are from, you find a connection with Doña Rosa, Ana, and all the residents of *La Broa'*.

The remainder of our 60th Anniversary Season is still full of wonder and excitement as we continue to explore the meaning of family. Up next is the return of August Wilson's *Fences* for the first time in 30 years to the Trinity Rep stage, followed by *La Cage aux Folles*, kicking off Pride Month with joy and celebration. I hope you will join us for both extraordinary productions. To save your seat with the most flexibility and best discount, purchase a Flex Pass for both plays at once!

See you at Trinity Rep, proudly serving all of you, as the State Theater of Rhode Island.



– Katie Liberman, Executive Director

# 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](http://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.

2023–24 Season at the  
Lederer Theater Center  
under the direction of

Curt Columbus  
Artistic Director

Kate Liberman  
Executive Director

# LA BROA' (BROAD STREET)

## WORLD PREMIERE

January 18 – February 18, 2024

in the Sarah and Joseph Dowling, Jr. Theater

BY **ORLANDO HERNÁNDEZ**  
INSPIRED BY "LATINO HISTORY  
OF RHODE ISLAND: NUESTRAS RAÍCES"  
BY MARTA V. MARTINEZ

## THE CAST

Ana Rosalyn Tavarez+  
Doña Rosa Alina Alcántara\*  
Lucrecia et al Marina Tejada  
Pacheco et al Arturo Puentes\*  
Yolanda et al Jen Anaya\*  
Carlos et al Alexander Crespo-Rosario II\*  
Pedro et al Rudy Cabrera\*  
Matias et al Jeff Ararat  
Susan et al Madeleine Russell\*  
Dr. Freitas et al David Bertoldi+

## THE ARTISTIC TEAM

Directed by Tatyana-Marie Carlo‡  
Set Design by Patrick Lynch  
Costume Design by Amanda Downing Carney  
Lighting Design by Christina Watanabe  
Sound Design by Germán Martínez  
Video Design by Peter Sasha Hurowitz  
Voice and Dialect Coaching by Cynthia Santos DeCure  
Production Stage Managed by Buzz Cohen\*  
Assistant Stage Managed by Anaïs Bustos\*

### UNDERSTUDIES:

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

For roles typically portrayed by Jen Anaya\*, Madeleine Russell\*, and Rosalyn Tavarez **Ahtziri Ulloa**

For roles typically portrayed by Alina Alcántara\* and Marina Tejada **Magnolia Pérez**

For roles typically portrayed by Jeff Ararat and Rudy Cabrera\* **Ramon Hernandez**

For roles typically portrayed by by David Bertoldi, Alexander Crespo-Rosario II\*, and Arturo Puentes\* **Victor Machado**

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La Broa' (Broad Street) is supported in part by an award from The National Endowment for the Arts.

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.

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



## ¿CÓMO NOS DEFINE UN NOMBRE?

por Marta V. Martínez

*Marta V. Martínez es la curadora de Nuestras Raíces: Historia Latina en Rhode Island, que inspiró La Broa' (Broad Street). El personaje de Ana en La Broa' está basado en Marta y sus vivencias.*

Pertenezco a la comunidad latina, un grupo en los Estados Unidos conocido por su rica diversidad en cultura, apariencia física y tradiciones.

Me pueden llamar latinoamericana. Me pueden llamar latinx. Lo que prefiero es que me llamen mexicanoamericana, chicana, latina.

### ¿POR QUÉ ES IMPORTANTE ESTO?

En América Latina, no nos identificamos como "hispanos" o "latinos/latinas." Mientras crecía, yo era mexicana, a mi alrededor, los guatemaltecos se llamaban a sí mismos guatemaltecos, los colombianos se referían a sí mismos como colombianos, los dominicanos como dominicanos, y así sucesivamente. Pero, al llegar a los Estados Unidos, muchos de nosotros aprendimos rápidamente que ahora éramos parte de un grupo homogeneizado etiquetado como "hispano" o "latino," que servía como puente hacia la asimilación en nuestro nuevo país.

Crecí en una ciudad fronteriza de los Estados Unidos. Pero no fue hasta

que me mudé a Rhode Island que me impusieron el término "hispano". En ese momento, a también nos llamaban "minorías," y el término "hispano" se sentía menos ofensivo porque, a diferencia del primer término, no me hacía sentir que era menos.

Para mí, el proceso de nombrar a un grupo étnico es similar a nombrar a un niño, un rito cultural especial que transmite un reconocimiento único de la identidad y el lugar dentro de la historia familiar. A diferencia de otros grupos étnicos categorizados por su país de origen, como los irlandeses, los alemanes o los italianos, los latinos nos distinguimos por nuestra lengua materna compartida: el español. Sin embargo, en los Estados Unidos somos rápidamente etiquetados y despojados de nuestra identidad como individuos, sin importar dónde hayamos nacido. La realidad es que los latinoamericanos abarcan un rico tapiz de culturas, idiomas e historias en 21 repúblicas, cada una con su propia historia, lenguas indígenas, religiones, comidas y filosofías. Esta diversidad desafía la categorización simplista bajo términos como "hispano," "latino," "latinx" o "latiné." Comprender esta diversidad es crucial para alguien como yo, para poder verme reflejada con precisión en las discusiones sobre la identidad.

Por ejemplo, como mexicanoamericana, los *frijoles* y los *tacos* son un alimento básico en mi hogar. Pero también sé que mis amigos y colegas dominicanos podrían preferir servir *habichuelas* o *mondongo*. No todos los latinos escuchan mariachis, bailan salsa o comparten un solo color de piel (marrón).

El lenguaje intencional es una parte crucial para reconocer la diversidad y el carácter compartido de las perspectivas e identidad latinas. Hoy en día,

la adopción de "Latiné" y "Latinx" por parte de algunos refleja el deseo de un término positivo e incluso que reconozca estas experiencias compartidas. Sin embargo, no todo el mundo está de acuerdo con estos términos, y algunos pueden asociarlos con estereotipos negativos, discriminación o marginación. Mientras que algunos los ven como unificadores y políticamente representativos, otros prefieren identificarse principalmente con su nacionalidad o herencia cultural específica.

Pero para llegar a la razón de por qué estás leyendo este artículo sobre la obra *La Broa'*, me gustaría mirar más allá de estos términos y cuales sustantivos o pronombres se usan para describir a los latinos, y quiero hablar un poco sobre la obra.

## CELEBRANDO LA IDENTIDAD A TRAVÉS DE ESTA OBRA

*La Broa'* está inspirada en un proyecto personal que llamo *Nuestras Raíces*. Es un libro basado en 110+ historias orales grabadas de la gente de habla hispana de Rhode Island. Las historias en el escenario de Trinity están tomadas de experiencias reales, y las personas (a las que me referiré como "latinos" para esta pieza) las vivieron, ¡y no se sabe si uno podría estar sentado a tu lado en la audiencia!

En muchos sentidos, me parece convincente transformar las historias orales, que son una forma de contar historias, en una obra de teatro, y he aquí por qué:

La historia oral y el teatro comparten puntos en común en su énfasis en la narración de historias y la experiencia humana. Ambos tienen como objetivo conectar a las personas a través de experiencias compartidas. La historia oral captura los relatos personales de los individuos, preservando sus voces y perspectivas. Del mismo modo, el teatro da vida a las historias en el escenario, lo que permite al público empatizar con los personajes y comprometerse con los aspectos emocionales de la narrativa.

Lo que me parece más convincente de ver estas historias en el escenario es la representación: Al escenificar historias orales de latinos, Trinity Rep proporciona una plataforma para las voces subrepresentadas (los latinos), lo que permite una representación auténtica de sus experiencias individuales.

Mi esperanza es que esta obra ayude a romper los estereotipos y promueva una comprensión más matizada de la cultura latina, de la experiencia latina en Rhode Island.

Estas historias orales también contribuyen a la preservación de la herencia cultural latina de Rhode Island, ya que se convierten en parte de la narrativa cultural más amplia y se transmiten a las generaciones futuras.

Espero que *La Broa'* empodere a las personas cuyas historias se retratan en el escenario validando sus historias y experiencias, y que la obra permita a los participantes en esta historia ver sus vidas y luchas reconocidas y celebradas.

Al presenciar las experiencias vividas por los latinos en el escenario, el público puede desarrollar una comprensión más profunda de los desafíos y triunfos que enfrenta esta comunidad, fomentando la empatía y la comprensión.

Lo más importante es que, después de ver *La Broa'*, yo veo el potencial de las historias retratadas en cada escena para educar al público sobre la diversidad dentro de la comunidad latina, arrojando luz sobre eventos históricos, tradiciones y problemas contemporáneos: quiénes somos hoy como comunidad y por qué.

Yendo más allá del término que elegimos usar, o de lo que hay en un nombre, veo que ésta obra, *La Broa'* está cerrando las brechas en la comprensión y el fomento de la conciencia intercultural, para que todos podamos ver a los latinos como individuos en lugar de un grupo homogéneo.

Credito de foto (de izquierda a derecha):  
Marta Martínez la entrevista al  
actor Jen Anaya de *La Broa'*. Foto por  
Marisa Lenardson. "Welcome to La Broa',"  
foto por Natasha Samreny.



# WHAT'S IN A NAME?

by Marta V. Martínez

Marta V. Martínez is the curator of *Nuestras Raíces: Latino History in Rhode Island, which inspired La Broa'* (Broad Street). *The character of Ana in La Broa'* is based on Marta and her experiences.

I belong to the Latino community, a group in the United States known for its rich diversity in culture, physical appearance, and traditions.

I can be called Latinx. I can be called Latin American. What I prefer to be called is Mexican American-- a Chicana, a Latina.

## WHY DOES THIS MATTER?

In Latin America, we don't identify ourselves as "Hispanic" or "Latino/Latina." While growing up, I was a *Mexicana*, around me, Guatemalans called themselves *Guatemaltecos*, Colombians referred to themselves as *Colombianos*, Dominicans as *Dominicanos*, and so on. But, upon arriving in the United States, many of us quickly learned that we were now part of a homogenized group labeled "Hispanic" or "Latino," serving as a bridge to assimilation in our new country.

I grew up in a border city in the United States. But it wasn't until I moved to Rhode Island that the term "Hispanic" was imposed upon me. At that time, people of color were also being referred to as "minorities," and the term "Hispanic" felt less offensive because, unlike the first term, it did not make me feel I was *less than*.

To me, the process of naming an ethnic group is akin to naming a child, a special cultural rite that conveys a unique recognition of identity and place within family history. Unlike other ethnic groups categorized by their country of origin, such as the Irish, Germans, or Italians, we Latinos are distinguished by our shared mother tongue – Spanish. However, in the U.S. we are quickly labeled and stripped of our identity as individuals, no matter where we were born. The reality is that Latin Americans encompass a rich tapestry of cultures, languages, and histories across 21 republics – each with its distinct history, indigenous languages, religions, foods and philosophies. This diversity defies simplistic categorization under terms like "Hispanic," "Latino," "Latinx" or "Latiné." Understanding this diversity is crucial for someone like me, to be able to see myself accurately reflected in discussions about identity.

*Por ejemplo*, as a Mexican American, pinto beans and *tacos* are a staple in my household. But I also know that my Dominican friends and colleagues

might prefer to serve *habichuelas* or *mondongo*. Latinos do not all listen to *mariachis*, dance *salsa*, or share a single skin color (brown).

Intentional language is a crucial part of recognizing the diversity and sharedness of Latino perspectives and identity. Today, the adoption of "Latiné" and "Latinx" by some reflects a desire for a positive and inclusive term that acknowledges these shared experiences. Yet not everyone agrees on these terms, and some may associate them with negative stereotypes, discrimination, or marginalization. While some see them as unifying and politically representative, others prefer to identify primarily with their specific nationality or cultural heritage.

But to get to the meat of why you are reading this piece about the play *La Broa'*, I'd like to look beyond these terms and what nouns or pronouns are used to describe Latinos and talk a bit about the play.

## CELEBRATING IDENTITY THROUGH THIS PLAY

*La Broa'* (*Broad Street*) is inspired by a personal project I call *Nuestras Raíces* (*Our Roots*). It is a book based on 110+ recorded oral histories of the Spanish-speaking people of Rhode Island. The stories on Trinity Rep's stage are taken from real experiences, and the people (who I will refer to as "Latino" for this piece) lived through them, and one might just be sitting next to you in the audience!

In many ways, I find it compelling to transform oral histories, which are a form of storytelling, into a play, and here is why:

Oral history and theater share commonalities in their emphasis on storytelling and the human experience. Both aim to connect people through shared experiences. Oral history captures the personal accounts of individuals, preserving their voices and perspectives. Similarly, theater brings stories to life on stage, allowing audiences to empathize with characters and engage with the emotional aspects of the narrative.

What I find most compelling about seeing these stories on stage is *representation*: By staging oral histories of Latinos, Trinity Rep provides a platform for underrepresented voices (Latinos), allowing for authentic representation of their individual experiences.

My hope is that this play will help break stereotypes and promote a more nuanced understanding of Latino culture, of the Latino experience in Rhode Island.

These oral histories also contribute to the preservation of Rhode Island's overall Latino cultural heritage, as they become a part of the broader cultural narrative and are passed on to future generations.

I hope that *La Broa'* will empower individuals whose stories are portrayed on stage by validating their stories and experiences, and that the play will allow the participants in this history to see their lives and struggles acknowledged and celebrated.

By witnessing the lived experiences of Latinos on stage, audiences can develop a deeper understanding of the challenges and triumphs faced by this community, fostering empathy and understanding.

Most importantly, after watching *La Broa'* I see the potential for the stories portrayed in each scene to educate audiences about diversity within the Latino community, shedding light on historical events, traditions, and contemporary issues: who we are today as a community, and why.

Going beyond which term we choose to use, or what's in a name, I see *La Broa'* bridging gaps in understanding and fostering cross-cultural awareness, so we can all see Latinos as individuals instead of one homogenous group.





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# THE ARTISTIC TEAM

## ORLANDO HERNÁNDEZ *he/him*

### Playwright

**Trinity Rep:** Ghost of Christmas Present, *A Christmas Carol* (2017), Frondoso, *Like Sheep to Water*, or *Fuente Ovejuna*. **Teatro en El Verano:** *Romeo, Romeo and Juliet*; playwright/translator, *Tanta Bulla...¿Y Pa' Qué?* (with Kufa Castro), *La Tempestad*. **Off-Broadway:** *Midsummer*, *A Shakespeareance*, Variety Life Productions. **Regional:** Pisanio, *The Hotel Plays*, Spectrum Theatre Ensemble; Valantino, *La Jaula de las Locas*, Arte Latino of New England. **Education:** BA, Yale University (2013). Orlando performs widely as a tap dancer. He lives in New York. You can find him @pineappleju\_icefrog.

## TATYANA-MARIE CARLO *she/ella*

### Director

**Trinity Rep:** *The Inferior Sex*, *Sueño*, *Fade*. **Brown/Trinity Rep:** *References to Salvador Dalí Make Me Hot*, *She Kills Monsters*, *Comedia De Equivocaciones/Comedy of Errors*, *The Last Days of Judas Iscariot*. **Teatro en El Verano:** *Tanta Bulla...¿Y Pa' Qué?/Much Ado About Nothing*, *La Tempestad/The Tempest*. **Other Select Credits:** *Pride and Prejudice*, Hartford Stage; *La Gringa*, American Stage; *Vámonos*, INTAR Theatre; *Carmela Full of Wishes*, Children's Theatre Company; *Behold, A Negress*, Everyman Theatre. **Education:** MFA, Brown/Trinity Rep; BFA, New World School of the Arts; University of Florida. **Other:** Tatyana is a proud Puerto Rican director from Miami who has served as the artistic director of Microtheater Miami and associate director of Seminole Theatre. She was a 2019 Matt Harris Directing Fellow at Williamstown Theatre Festival, 2021 Drama League Public Works Fellow, one of Broadway Women's Fund's "Women to Watch on Broadway 2023," and is a proud member of SDC. @tatyanaMarie

## DIEGO ALEJANDRO GONZÁLEZ *he/they +*

### Assistant Director, Drama League Directing Fellow

Diego is a director, playwright, and theatermaker by way of the México-TX border, and co-founder of The Borderlands, a cultural arts company. **Theater Credits:** *Guadalupe: un recuerdo*, *Peter and the Starcatcher*, Thirteen O'Clock Theater; *The Little Mermaid*, 24 Hour Musicals. **Upcoming:** *Natasha, Pierre & The Great Comet of 1812*, NYU Tisch. **Documentary Directing:** "What Do I Stand For?," "Revolution," Lawrence Township. **Other:** Diego is the creative director at Dance Lab New York, was Thirteen O'Clock Theater's associate artistic director, and has been a team member at Ars Nova, The Public Theater (Public Works), Roundabout Theatre Company, and Tectonic Theater Project. He is a member of the 2023 Drama League Directors Project. They dedicate their work on *La Broa'* to the Latinx in this life, and in the afterlife, *quienes inspiran nuestro arte y la vida*. diegogzz.com @diego.on.my.mind

## MATTHEW REQUINTINA *he/him*

### Music Director

**Trinity Rep:** Debut. **Brown/Trinity Rep:** *the book of Lucy*; *Mr. Burns, a Post-Electric Play*; *Tick, Tick... Boom!*. **Regional:** *Miss You Like Hell*; *The Pirates of Penzance* or *The Slave of Duty*; *Church*, Wilbury Theatre Group. **Education:** BS, Case Western Reserve University. **Other:** Matt lives in Providence and spends most of his time riding his bicycle and volunteering with the Manton Avenue Project.

## PATRICK LYNCH *he/him*

### Set Designer

**Trinity Rep:** *Sweeney Todd* (co-designed with Eugene Lee), *Sueño*, *A Flea in Her Ear*, *Veronica Meadows*, *Intimate Apparel*, *Boeing-Boeing*, *A Christmas Carol* (2010, 2014, and 2019), *Shooting Star*. **Other Theaters:** *Smart People*, Long Wharf Theatre; *Cymbeline*, *Othello*, Commonwealth Shakespeare Company; *A Lie Agreed Upon*, *Admissions*, *A Doll's House Part 2*, *The Night of the Iguana*, *The Importance of Being Earnest*, *The Children's Hour*, *American Buffalo*, *The Winter's Tale*, *The Rant*, *The House of Blue Leaves*, *Macbeth*, *The Real Thing*, *After the Revolution*, *Boom*, *Hamlet*, *A Doll's House*, *Glengarry Glen Ross*, *The Glass Menagerie*, and *Mother Courage*, The Gamm Theatre. **TV:** "Saturday Night Live." **Other:** MFA, Carnegie Mellon. Member of USA Local 829. Assistant designer for Eugene Lee for 22 years.

## AMANDA DOWNING CARNEY *she/her*

### Costume Designer

**Trinity Rep:** *The Inferior Sex*, *Tiny Beautiful Things*, *Fade*, *An Iliad*. **Brown/Trinity Rep:** *Death and the Maiden*, *References to Salvador Dalí Make Me Hot*. **Teatro en El Verano:** *Tanta Bulla...¿Y Pa' Qué?/Much Ado About Nothing*, *La Tempestad/The Tempest*, *Romeo y Juliet*. **Other Theaters:** The Gamm Theatre, Nantucket's White Heron Theatre Company, Wilbury Theatre Group, Contemporary Theatre Co. **Education:** BFA in technical theater – costume design from the University of Rhode Island. **Other:** Amanda travelled nationally and internationally as a wardrobe supervisor for multiple national tours before coming back home to Rhode Island to water her roots. Her day job is the costume shop director here at Trinity Rep. When she's not neck-deep in theater projects, she's a crafty mom to two rascally middle schoolers. She lives in South County with her boys, husband, and pup Pebbles.

## CHRISTINA WATANABE *she/her*

### Lighting Designer

**Trinity Rep:** *By the Queen*, *Sueño*. **Brown/Trinity Rep:** *Marie Antoinette*, *References to Salvador Dalí Make Me Hot*. **Off-Broadway:** *Evelyn Brown*, *LaMama Downstairs*; *Where We Stand*, *WP Theater*; *Heartbreak House*, *Gingold Theatrical Group*; *Scissoring*, INTAR; *Dido of Idaho*, *Ensemble Studio Theatre*; *Small World: a fantasia*, 59E59; *Daniel's Husband*, *Primary Stages/Cherry Lane*; **Regional:** *Laughs in Spanish*, *Denver Center*; *Clue*, *Dallas Theatre Center*; *It's A Wonderful Life*, *The 39 Steps*, *Rep St. Louis*; *Elf*, *Pioneer Theatre Company*; *La Gringa*, *American Stage*; *Henry V*, *Virginia Stage Company*; *This Bitter Earth*, *TheatreWorks Hartford*; *As You Like It*, *Oregon Shakespeare Festival*; *Redeemed*,

*Your Name Means Dream*, *CATF*. **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:** Webster University's Sargent Conservatory of Theatre Arts. **MFA:** NYU. Member USA 829. www.StarryEyedLighting.com

## GERMÁN MARTINEZ

### Sound Designer

**Trinity Rep:** *Sueño*. **Broadway:** Associate designer, *Into the Woods*, *The Piano Lesson*, *Ohio State Murders*. **Other Theaters:** *Northern Stages*, *Ogunquit Playhouse*, *American Stages*, *Northern Stages*, *INTAR Theatre*, 59E59, *Theaterworks Hartford*, *Women's Project*, *Williamstown Theatre Festival*, *Playhouse 46*, *MCC*, *American Repertory Theatre*, *Repertorio Español*, *GALA Hispanic*, *George Street Playhouse*, *Two River Theater*. **Other:** A proud son of immigrant parents, Germán Martínez is a Honduran-American sound designer based in NYC/New Jersey. Germán is a Montclair State University alum (2018), holding a degree in theatrical production and design with a concentration in sound. IG: @GermanTheSoundDesigner

## PETER SASHA HUROWITZ *he/him*

### Video Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *The Inheritance*; *Fairview*; *Tiny Beautiful Things*; *Little Shop of Horrors*; *Ragtime*; *Like Sheep to Water*, or *Fuente Ovejuna*; *A Midsummer Night's Dream*; *A Christmas Carol*; and *Beowulf: A Thousand Years of Baggage*. This is his 27th season with the company, where he serves as sound engineer. He recently designed the sound for *An Octoroon*, *Ironbound*, *Bad Jews*, and *The Children* for The Gamm Theatre.

## CYNTHIA SANTOS DECURE *she/ella*

### Dialect Coach

Cynthia is an associate professor of acting at the David Geffen School of Drama at Yale University. She is certified in both Knight-Thompson Speechwork® and as associate teacher of Fitzmaurice Voicework®, specializing in accents, dialects, and culturally inclusive pedagogies. **Theater Credits:** *Wish You Were Here*, *Mojada: A Medea in Los Angeles*, *Today is My Birthday*, *El Hur á can*, *Yale Rep*; *Quixote Nuevo*, *Laughs in Spanish*, *Denver Center*; *Quixote Nuevo*, *The Long Road Today*, *South Coast Rep*; *Quixote Nuevo*, *Round House Theatre*; *Queen of Basel*, *TheaterWorks Hartford*; *Cymbeline*, *New York Classical Theatre*; *Scenes with Cranes*, *RED-CAT*; *In the Heights*, *Marriott Theatre*, *Phoenix Theater*, and *Chance Theater*. **TV:** "Orange is the New Black" (Netflix), "The Affair" (Showtime). **Other:** Member of SAG-AFTRA and AEA. She is co-editor of *Scenes for Latinx Actors and Latinx Actor Training*. cynthiadecure.com; LatinxActorTraining.com.

\* 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 CAST

## ALINA ALCÁNTARA\* she/ella Doña Rosa



**Trinity Rep:** Debut. **Regional:** *La Gringa*, American Stage; *Luchadora!*, Orlando Family Stage; *Oliver!*, Theatre at St. Luke's; *Carmen*, Opera Orlando; *In the Heights*, Orlando Shakes. **Film:** *Love Afloat*, *The Charm of Love*. **Other:** Proud member of Actors' Equity. Alcántara is also an actor at the Walt Disney World Resort in Orlando, Florida. Para mi Dios, mi Familia, y mi Sol - siempre. **Facebook/Instagram:** @BroadwayBabyAA

## JEN ANAYA\* they/them Yolanda et. al



**Trinity Rep:** Debut. **Other Theaters:** La MaMa, Harvard Art Lab, The Kitchen, Radio City Music Hall, La Jolla Playhouse, The Center for Performance Research. **Other:** Jen Anaya is a queer Indigenous Mexican theater/music/art/ritual space maker, doula, and energy healer raised on Yavapai Apache, Cocopah, and O'odham land. From across LenapeHoking (Manhattan) and Turtle Island (U.S.) to Greece and Iceland, Jen has been weaving music, theater, art, movement, and healing together for 15 years. They are a founding member of Constellation Chor, contributor to You Are Here Creations, and a 2021 FORGE fellow. When not on contract, they tend to their healing arts practice De Luz Healing, play with Son Papalotl, and make theater magic with youth at the 52<sup>nd</sup> St. Project. Jen is a member of AEA and SAG-AFTRA, and a firm believer in decolonization, land back, and justice. [jenanaya.com](http://jenanaya.com)

## JEFF ARARAT he/him Matias et. al



**Trinity Rep:** Topper/Ensemble, *A Christmas Carol* (2022). **Regional:** *Airness*, Breck Create; *Spaceman*, Amphibian Stage; *Second Chance*, USO Traveling Tour; *Pickles*, New York International Fringe Festival, *A Lie Agreed Upon*, The Gamm Theatre; *Haunting of Hill House*, El Paso Playhouse. **Film/Television:** "The Line" (Netflix), "Dead Reckoning" starring KJ Apa, *Lost Souls* (Tribeca Film Festival nominee), "Bad Hombres." **Other:** Jeff was born and raised in Rhode Island and

studied at the New York Conservatory of Dramatic Arts. A Salty Army Infantrymen veteran, he currently resides in Albuquerque, New Mexico.

## DAVID BERTOLDI+ he/him Dr. Freitas et. al



**Trinity Rep:** u/s Eric Glass, *The Inheritance, Part One*. **Brown/Trinity Rep:** Snellgrave, *One Flea Spare*, Cloten/Cymbeline, *Imogen Project*, Dally, *Wall of Death*, (Writing is Live). **Other Theaters:** Henry VI, *Henry VI Part 2*, Albany/Oswald, *King Lear*, Don Bowman, *The Waverly Gallery*, Mr. Knightley, *Emma* (staged reading), Mr. Wickham, *Pride & Prejudice* (staged reading), Berowne, *Love Labor's Lost*, Oberon, *A Midsummer Night's Dream*, *Romeo, Romeo & Juliet*, Shakespeare & Company; Tommy McCorkle, *Pterodactyls*, Antonio, *The Tempest*, GhostLit Rep; Calvin, *REALLY* (reading), WAM Theatre; Prudblood, *Waste, Fraud and Abuse*, 13th Street Rep. Lots of love and gratitude to my family, B/T '25, and Erin.

## RUDY CABRERA\* he/him Pedro et. al



**Trinity Rep:** Clotaldo, *Sueño*; Ensemble, *A Tale of Two Cities*. **Teatro en El Verano:** Claudio, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?*, Ariel, *The Tempest/La Tempestad*. **Other Theaters:** Angel, *Jesus Hopped the A Train*, Cory, *Fences*, Victor, *Frankenstein*, Mixed Magic Theatre; Booth, *Topdog/Underdog*, Eddy, *Isabella*, Counter Productions; Jackie, *The Motherf\*\*ker with a Hat*, Epic. **Film/Television:** Jason Myers, "Deep Red," Dimitrius, "The Pineapple Diaries." **Other:** Rudy assistant directed in the summer of 2019 at AS220's youth program in preparation for their multimedia event *Futureworlds: Escape from Jollyworld*. Also, Rudy is an accomplished spoken word artist, having performed his work in national competitions.

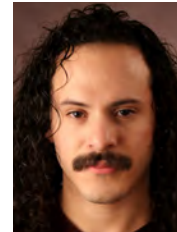
## ALEXANDER CRESPO-ROSARIO\* he/him Carlos et. al



Alexander Crespo-Rosario is a Native Taino born in Puerto Rico. He started his career as a B-boy representing the All City Rockers hip-hop crew and has continued to expand his skills through other artistic forms. **Trinity Rep:** *Becky Nurse of Salem*, *Sweeney Todd*. **Teatro en El Verano:** *La Mancha*. **Other Theaters:** *Witch*, *JUNK*, *Our Dear Dead Drug Lord*, Burbage Theatre Company. **Dance Films:** *Through Mable's Eyes*, *TUMULT*, Marta Renzi; *Do My Dance*, *Flawless*. **Dance Projects:** *Circle of Life*, Shakia Barron/Bates Dance Festival; *Hope*, Rennie Harris; *Quake*, Teen Marie; *End It*, Rhode Island College; *Tidal Waters*, Alex Beigleson/10 Hairy Legs; *I've Got Your Number*, Jump Rhythm. **Awards:** Miranda Family Fellow, Forman Scholar-

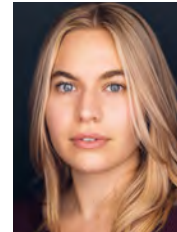
ship Recipient in Dance, Certificate of Merit: Outstanding Ensemble Member. **Other:** Crespo is a Rhode Island College alum with a double major in dance performance and musical theater. He is an artistic associate at Studio Playground and resides in Providence, Rhode Island.

## ARTURO PUENTES\* he/him Don Pacheco et. al



**Trinity Rep:** u/s Bob Cratchit/Nephew Fred/Fezziwig, *A Christmas Carol*; Soldier, *Sueño*; Julio, *America Too: Just Like Us* (staged reading). **Teatro en El Verano:** Virgo/Balthasar, *Much Ado About Nothing/Tanta Bulla...¿Y Pa Que?*; Sebastian, *The Tempest/La Tempestad*; Samson/Ensemble, *Romeo & Juliet*. **Other Theaters:** Jesus, *A Brief History of the Earth and Everything in It...*, u/s Gatsby, *The Great Gatsby*, Claudio, *Measure for Measure*, Mr. Hopper, *Lady Windermere's Fan*, The University of Rhode Island; *Reader*, National Theater Institute. **Other:** Arturo holds a BFA in Theatre with an acting concentration and a BA in English from the University of Rhode Island, as well as a Paralegal Certification from Roger Williams University. IG: @arthurpuentes

## MADELEINE RUSSELL\* she/her Susan et. al



**Trinity Rep:** Madeleine, *The Inferior Sex*; Sugar (u/s, performed) and Letter Writer (u/s, performed), *Tiny Beautiful Things*. **Brown/Trinity Rep:** Quincy/Mr. Burns, *Mr. Burns a Post-Electric Play*; Betty 1, *Collective Rage*; Duke of York, *The Henriad*; Josie, *The Skriker*. **Other Theaters:** Emily, *Disgraced*, American Stage; Hero, *Much Ado About Nothing*, The Flynn Space; Charlie/Ophelia, *Dogg's Hamlet, Cahoot's Macbeth*; Ensemble, *The After-Dinner Joke*; Ensemble, *The Possibilities*, Atlantic Stage 2. **Other:** Madeleine earned her MFA from Brown/Trinity Rep and her BA from Middlebury College. Thank you to Tatyana, Orlando, and this wonderful company. [www.madeleine-russell.com](http://www.madeleine-russell.com)

## ROSALYN TAVAREZ+ she/her Ana



**Trinity Rep:** Debut. **Brown/Trinity Rep:** *Imogen, True West*. **Other Theaters:** *La Pasion Segun Antígona Perez*, *Ifigenia en Aulis*, Main Street Players; *Crimes of the Heart*, *8 Women*, *Five Women Wearing the Same Dress*, ARTEFACTUS. **Education:** BFA, Florida International University; MFA, Brown/Trinity Rep (2025). **Other:** Rosalyn is a Venezuelan-Dominican actress in her second year in Brown/Trinity Rep's MFA Program. It is her greatest desire to continue to pursue work that celebrates diversity and inclusion: stories that highlight the underrepresented themes of la comunidad latina and ultimately allow women of color a voice to soar.

# THE UNDERSTUDIES

Much gratitude to all those that have been part of this journey with me and my family for being my foundation in all that I do. IG: @rosalyn\_tavarez

**MARINA TEJADA** she/her  
*Lucrecia et. al*



**Trinity Rep:** u/s Rosaura/ Estrella/Clotaldo, *Sueño*. **Teatro en El Verano:** Sancho, *La Mancha*; Servant, *Romeo & Juliet*. **Other Theaters:** Marianne, *Sense & Sensibility*, Squeeze, *Our Dear Dead Drug Lord*, Burbage Theatre Co.; Alba, *Moby Dick Then & Now*, Mixed Magic Theatre; Magdalena, *The House of Berbarada Alba*, Betty 3, *Collective Rage: A Play in Five Betties*, Epic Theatre. **Education:** Marina studied science and theater at the Community College of Rhode Island. IG: @\_marina\_michelle

**BUZZ COHEN\***  
*Stage Manager*

**Trinity Rep:** *By the Queen, 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 *Plays for the Plague Year, 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.

**ANAÍS BUSTOS\*** she/ella  
*Assistant Stage Manager*

**Trinity Rep:** Stage manager, *The Inferior Sex, Sueño*; assistant stage manager, *A Christmas Carol* (2021 and 2022); production assistant, *A Christmas Carol* (2019), *A Tale of Two Cities, Sweat*. **Other Theaters:** Stage manager, *As You Like It*, The Public Theater; stage manager, *Andy Warhol in Iron*, Barrington Stage Company; stage manager, *Pride and Prejudice*, assistant stage manager, *Trouble in Mind*, Hartford Stage; assistant stage manager, *An Octoroon*, The Gamm Theatre; assistant stage manager, *Hay Fever*, stage management apprentice, *Sweat, A Christmas Story, Native Gardens*, Cleveland Play House. **Other:** Anaís Bustos is a proud Latina stage manager, having started her career at 15 in San Diego, California. During the summer seasons, she dabbles in production management. Anaís graduated from the University of California, Los Angeles with a BA in theater with an emphasis on stage management.

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

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

**RAMON HERNANDEZ** he/him  
*Understudy for Pedro/Matias et. al*



**Trinity Rep:** Debut. **Teatro en El Verano:** *La Luz Verde*. **Other Theaters:** *Wall, Ball, Summer and Fall*, Hunter College; *Working, Almost, Maine*, Kingborough Community College. **Education:** BFA in progress at Hunter College, AA, Kingsborough Community College. **Other:** Ramon recently rediscovered a spark for performance after appearing as Gato (Gatsby) in *La Luz Verde*, a Spanish/English adaptation of *The Great Gatsby* for Teatro en El Verano. He lent his voice for the news story "Underage and Unprotected" (The Public's Radio). Ramon hopes to pursue voice acting after working in theater. He extends his creativity by making gaming content on YouTube and Twitch which he considers to be an outlet and time capsule for the future. What makes Ramon smile the most are cat videos and video games!

**VICTOR MACHADO** he/him  
*Understudy for Carlos/Pacheco/Dr. Freitas et. al*



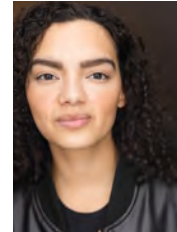
**Trinity Rep:** *Sueño*. **Brown/Trinity:** *Wolf Play*. **Teatro en el Verano:** *La Mancha, Much Ado/Tanta Bulla... ¿Y Pa' Qué?* **Other Theaters:** Raul, *Junk*; Mercutio, *Romeo and Juliet*, Burbage Theatre Co.; *Lifted, Dance Nation*, Wilbury Theatre Group. **Film/Television:** "Macbeth." **Other:** Victor has been resident actor of the Burbage Theatre Company since 2019. He is first-generation Brazilian and fluent in Portuguese. Victor holds a BFA in acting from the Rhode Island College. He also enjoys ketchup on his pizza.

**MAGNOLIA PÉREZ** she/her  
*Understudy for Doña Rosa/Lucrecia et. al*



**Trinity Rep:** Debut. **Teatro en El Verano:** Boatswain, *La Tempestad*. **Other Theaters:** Chula, *Dry Swallow*, Marta, *Abuel*, Brown University MFA Playwriting Program. **Other:** Magnolia has worked with Rhode Island Black Storytellers, The Manton Avenue Project Playwrights, Rhode Island Latino Arts, and PVDFFEST. She's a proud Afro-Latina Dominican actress and teaching artist. She began her career at 16 in Rhode Island when she joined the Everett Dance Theater Stage and School with a local improv troupe. She is part of the RISCA Teaching Artist Roster and a K-12 artist-in-residence. Magnolia graduated from Rhode Island with a BA in theater with an emphasis in performance, and was awarded a fellowship in creative community health through the Department of Arts and Culture.

**AHTZIRI ULLOA** any pronouns  
*Understudy for Ana/Susan/Yolanda et. al*



**Trinity Rep:** Debut. **Regional:** *Coriolanus*, Actors' Shakespeare Project; *Revitalized*, Teatro Chelsea; *Romeo and Juliet*, Apollinaire Theatre Company. **Education:** BFA, Emerson College. **Other:** Ahtziri is a proud alum of the London Dramatic Academy. You can connect with them @ahtziri\_ulloa everywhere. www.ahtziri.com

## ADDITIONAL STAFF

**Assistant Lighting Designer**..... Audrey Wubbena  
**Assistant Scenic Designer**..Shanel LaShay Smith  
**Production Assistants**..... Zoe Knutsen, Gabriela López Ruiz  
**Dance Consultant**..... Kiara Fables  
**Casting by**..... Gia Yarn

## A NOTE FROM THE PLAYWRIGHT

"This play, like many stories, is a mix of fact and fiction. The dates of certain historical events have been changed. Some characters are based on real people; some are composites; and some are entirely made up. In a few cases, the playwright has imagined himself as an attentive fly on the wall, hearing conversations that happened behind closed doors. It is his hope that anything lost from these inventions is outweighed by the greater truthfulness this collective story contains."

# 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*, *Blythe 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 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. 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](http://www.TrinityRep.com)
- **Ticket Office & Subscriber Services**  
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# EMBRACING OUR DIFFERENCES



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

Last season (2022), Trinity Rep's Department of Equity, Diversity, Inclusion, and Anti-Racism (EDIA) offered its first mini-grant program. The purpose of the program was to promote EDIA among Trinity Rep employees and show how it is a part of all that we do.

We encouraged departments to submit proposals for projects that would further that understanding. One example included inviting an expert in to elevate training on styling hair and wigs for BIPOC actors.

One manager had a job applicant who was Deaf. They wanted to fund a program for staff to take American Sign Language (ASL) courses. This would both support the applicant's experience and help communicate with patrons

who are Deaf or hard of hearing.

This inquiry exemplified how to be inclusive, and we were thrilled to explore an opportunity for all staff to learn ASL! After connecting with a few members of the deaf and hard-of-hearing community, and researching different organizations, we moved forward with the ASL Academy in Providence. Their philosophy and teaching approach fit perfectly with our needs.

### **How do diversity and inclusion relate?**

When people use terms like diversity or inclusion, the assumption is that they are talking about race. There is so much more to these terms and this work.

Everyone is "diverse" — based on where they come from, socioeconomic status, education level, and more. "Inclusion" acknowledges these differences and provides ways to embrace and support those who have been excluded. By offering this class, we are providing an opportunity for our staff to communicate with members of our community who may not have been able to previously.

### **If you build it ...**

One of the greatest takeaways from this class is if you provide an opportunity for people to learn something new or different, they will take full advantage. Watching our staff in this class

has been an amazing experience. They are all so dedicated, and they are learning quickly, while fully supporting each other in the process. It's inspiring to watch.

Some of our participants were very nervous at the beginning of the first class.

The teacher, Manuel Martin, quickly put everyone at ease. He taught the history of sign language and American Sign Language, which was new to a lot of our participants. The approach to teaching has been fascinating to watch. Within the first few classes, participants were able to sign the alphabet, their names, and slowly build sentences.

### **What's next**

The responses that we received were overwhelming! Given the number of people interested, and their varying schedules, we plan to offer the class again in the spring on a different day and time. We have already received responses from several staff members who would like to register.

I believe that the more we acknowledge and embrace our differences, the better we will communicate with and understand one another. ■

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RIGHT AROUND THE CORNER FROM TRINITY REP!



# IN CONVERSATION WITH TATYANA-MARIE CARLO AND ORLANDO HERNÁNDEZ

The following is a transcript of highlights from a November 2023 conversation between *La Broa'* (*Broad Street*) playwright Orlando Hernández and director Tatyana-Marie Carlo

## GETTING TO KNOW LA COMUNIDAD LATINA OF PROVIDENCE

**Tatyana-Marie Carlo:** The first time I ever went to Broad Street was during my first week of grad school at the Brown/Trinity Rep MFA program. Marta Martínez led us on a tour of Broad Street, including Doña Fefa's Market, which is a cafe now. It was a bonding experience for my classmates and me. And it was cool to meet Marta almost immediately after starting school.

I got to know the larger Rhode Island Latine community through the relationship between Trinity Rep and Rhode Island Latino Arts! Before my first semester, I was in Providence apartment hunting, showing my mom where I'd be living. We were right in front of Trinity Rep, and [former Associate Artistic Director] Tyler Dobrowsky happened to walk by. He invited me to Teatro en El Verano rehearsal.

**Orlando Hernández:** I remember you coming in! We were rehearsing a love scene for *Romeo & Juliet*, so it was just us and Maria [Gabriela Rosado, who played Juliet].

**TMC:** Through Tyler, Trinity Rep, and RILA, I was able to direct *La Tempestad* for Teatro the next year. That's when I started meeting more of the Providence Latine community, and it has just multiplied since, especially after directing *Tanta Bulla*.

**OH:** My family has a connection to Providence. My mom is Jewish and

grew up on Public and Milk Street. The first time I came to Rhode Island as an adult, I went to check out the house she grew up in. It was a tiny little house without heat, and she had all these stories about growing up there. It was now a very Latino neighborhood. That was definitely not the case when she was there in the 50s. It raised questions about neighborhoods and places changing,

When I moved here in 2014, I went on a little reconnaissance to find different things to get involved in. I found the Rhode Island Latino Artists Network, which was part of RILA. They had a networking event in south Providence. I met Marta, and other artists like Saúl Ramos, who would translate that Teatro production of *Romeo and Juliet*. That's how I got involved with Teatro en El Verano as a playwright/translator and actor. It's just fun for me because there's a very clear thread for me from South Providence to Trinity Rep, and beyond. For me, the Latino community and the arts community in Rhode Island are all kind of threaded together.

## A COLLECTIVE BREATH

**TMC:** When I was directing *La Tempestad*, I remember thinking there wasn't a pipeline from Teatro tours to the main stage. I was always screaming from the rooftops that if these actors are good enough to tour the state, they're good enough to perform at Trinity Rep!

The first time someone did cross over was Rudy Cabrera in *A Tale of Two Cities*. But *Sueño* was really the watershed moment. I cast Rudy, as well as Arturo Puentes, Victor Neto, Alfie Antillon, and Catia: all people who started with Teatro. I think that helped pave the way for more Teatro artists to get to the main stage. *La Broa'* really brings it all full circle.

**OH:** For a long time, Trinity Rep and Teatro en El Verano wanted to develop something for the main stage. And Marta was already adapting some of her oral histories with [Brown/Trinity Rep alum] Marcel Mascaró into theatrical



works like monologues.

I wasn't brought in until February 2020, when Marta and Tyler reached out to me about adapting *Nuestras Raíces* into a full main stage production as a Trinity Rep commission. But of course, COVID hit and it was shelved. In the spring of 2022, Tatyana picked it back up as a part of the new play development festival she led at Trinity Rep. That's when it really picked up momentum again.

The script has changed more than I can even say. It has transformed because of the way the room has felt, and the input from everyone.

**TMC:** And since this play is inspired by Marta's book, we had to make some changes, right? There are so many people that she talks about, so we had to combine stories, or bring certain characters together.

I've been on the periphery of this project for a long time. I wasn't directly involved until ... what was the first workshop I did?

**OH:** As a director? Probably this past August.

**TMC:** Yeah, that was the first time that I was officially involved. I had been watching it and organizing workshops, but that was when I began directing.

**OH:** Something that Tatyana brings to the rehearsal room is a feeling that 'We're all in it together, and we're gonna figure it out.' When Tatyana came in, it felt like the ship was headed towards the destination.

Some of the actors that are in the production have been a part of it since the beginning. But some of the folks were just at workshops, but they're very much a part of what the script is and what this whole project is. Like Jeff, for example, brings great energy to the room, and he's from Central Falls. He was like "This is the type of theater that *didn't* exist when I grew up. And now I get to be a part of it."

One of the workshops was on Zoom last fall, and that let us tap into a network of artists on a national scale. We had Latine actors in New York, in Texas. It affirmed that this is both a Rhode Island story and a Latine story, shared across lots of places in the United States.

In a lot of Latinx spaces, there's this sort of relaxation and humor, this "extended family" feeling you find that's not always in predominately white-led spaces.



Marcel Mascaró in *Tanta Bulla... ¿Y Pa' Qué?*, 2019.

**TMC:** I'm with what you were saying Orlando. It's like the feeling when you get home and relax! And it was the same with *The Inferior Sex* working with all women, but for different reasons. There is a collective breath that can happen in these spaces where we can be ourselves and say, "We're here to do the thing, but it can also be fun."

Even when things are at their toughest, there's even more laughter and more joy in Latinx spaces. I think about my grandmother's funeral, how you'd hear roaring laughter alongside people sobbing in the corner. There's just an ease knowing that the work will be done, but we don't have to be militant about it. I'm really excited for [non-Latine cast members] Madeleine Russell, David Bertoldi, and [stage manager] Buzz Cohen to be in the space and watch this all happen.

## REPRESENTATION MATTERS

**TMC:** Trinity Rep is "Rhode Island's State Theater." And especially being in Providence, where over 40% of the population is Latinx, and neighboring cities like Central Falls where the population is over 70%? People [should] see themselves represented, and we can also tell stories we don't always hear about. The great thing about *La Broa'* is we know that there are a lot of Latino people here now, but at one point there wasn't.

We get to hear the stories of Buddy Cianci, who was this huge figure. But what about the regular, everyday people who made it possible for generations of families to be here now? Everyday people like Doña Fefa weren't acting as pillars of their communities for fame or notoriety. They were doing it to help people. I think highlighting the stories of people who wanted to help their communities [but] weren't necessarily a "big figure" like a mayor shows that you, an everyday person, can make the world a better place.

**OH:** Agreed. I want to get historical for a second. The U.S., let's be real, is an empire. And one of the major places where it has exploited people and resources is Latin America. If you look at *why* there are so many Latin Americans coming to the U.S, it's because of the very unequal, exploitative relationship between the U.S. and Latin America.

My dad came from Puerto Rico to the U.S. because the U.S. was like this center of power. You could get an education and could find new opportunities. A lot of Latin American people would not want to live in the freezing New England winters otherwise!

I think in the U.S., we're kind of reckoning with the fact that the U.S. holds different realities. And some of the more beautiful realities come from these violent contradictions. People coming here for very messed up reasons that can be directly tied to American exploitation of Latin America, whether economically or politically. Some people come because they're fleeing from conflict. Some come for opportunity. Some come because they have family here. But when they end up here, they find ways to support each other as a community. And in the process, they're changed, and the place changes.

Theater holds this potential for viewing and experiencing transformation. You watch people become characters, you become part of a world that you didn't know about. And then maybe you can become empowered or instigated to act in the world outside of the theater.

Para leer este artículo en español, visite [TrinityRep.com](https://TrinityRep.com)



# PREPARANDO EL ESCENARIO PARA LA COMUNIDAD

## DESDE TRINITY SQUARE HASTA EL CENTRO CULTURAL SOUTHSIDE

Por Kris Laliberte, aprendiz de marketing

*Para comprender la historia de La Broa' (Broad Street), debes comprender las raíces de la histórica Southside, Providence. Muchas de las historias de la obra tienen lugar en Broad Street, también hogar de la Trinity United Methodist Church (Iglesia Metodista Unida de la Trinidad), el Southside Cultural Center (Centro Cultural Southside).*

¿Alguna vez entraste a un sitio y te diste cuenta inmediatamente de que tenía una historia rica y profunda? Ingresá al Centro Cultural Southside (SCCRI) y sentirás que la historia está en las paredes desde el momento en que entrás.

Las tablas del suelo se mueven ligeramente con cada paso que das por las escaleras hasta llegar al tercer piso. Una pequeña puerta se abre hacia un hermoso teatro abierto que parece enorme sin las butacas. El aire es frío, pero la habitación tiene una calidez innata. Un piso de madera brillante refleja la luz del sol como ámbar brillante; mientras que las ventanas altas y antiguas miran hacia la vieja habitación. Hay humedad y polvo, pero el aire contiene una energía estimulante. Es una reminiscencia del vigor de una actuación en vivo, algo apropiado, considerando que el hogar actual del SCCRI fue alguna vez de Trinity Rep.

Según Richardson Ogidan, el director ejecutivo del SCCRI, el centro es "la puerta de Southside" debido a su ubicación central entre los vecindarios de Elmwood, West End y South Providence. Con sede en el anexo de la Iglesia Metodista de la Trinidad en Broad Street, el SCCRI tiene más de 100 años según el Registro Nacional de Lugares Históricos.

"[El SCCRI] es como Central Park: todo el mundo entra y sale constantemente", explica. "Una comunidad sana debe tener su corazón."

Construida en 1865 como la iglesia Trinity United Methodist Church (Iglesia Metodista Unida de la Trinidad), el anexo de la iglesia ha servido como corazón artístico de Southside desde 1914; abriendo su espacio para que la comunidad conozca y explore su cultura con las artes escénicas. En 1963, un grupo de actores de Rhode Island que buscaban cultivar un espacio para ellos lo encontraron en el edificio de ladrillo. Lo que ahora es el Centro Cultural Southside fue el lugar de nacimiento del Trinity Square Theater (Teatro Trinity Square), ahora Trinity Repertory Company (Compañía de Repertorio Trinity).

"Sorprendentemente, en ese momento todos parecíamos tener lo mismo en mente", recuerda el miembro fundador Milton Stanzler en su libro *Providence is No Longer Just a Train Stop (Providence ya no es sólo una parada de tren)*. "Pensamos que podíamos crear un teatro que presentara los clásicos, así como las nuevas obras, particularmente aquellas cuyas obras se estaban produciendo fuera de Broadway: Albee, Beckett, Pinter, Kopit y algunas escritas por jóvenes dramaturgos enojados de Inglaterra".

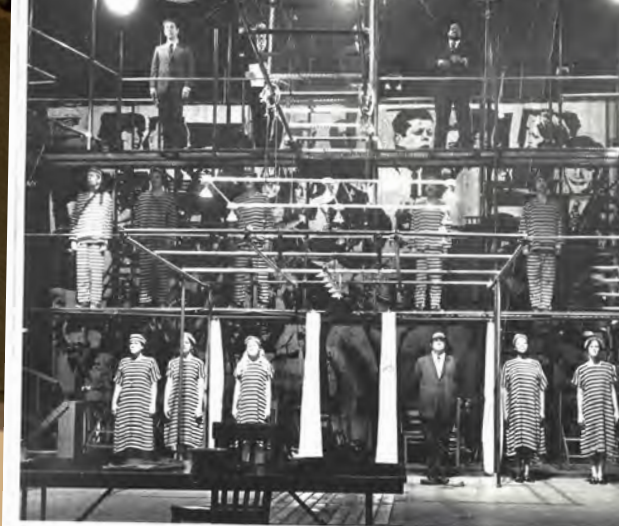
Trinity Square inauguró su primer espectáculo, *The Hostage (El Rehén)*, el 14 de marzo de 1964. Adrian Hall fue el primer director artístico de la compañía de actuación residente. Una década más tarde, la compañía se mudó una milla más adelante hasta lo que entonces era el Emery Majestic Theatre (Teatro Emery Majestic), la ubicación actual de la compañía en Washington Street.

Si bien el complejo ya no posee una compañía de teatro residente, ha evolucionado a lo largo del siglo para satisfacer las necesidades de su diversa comunidad, incluida la sede de varios grupos, clases y eventos comunitarios durante todo el año.

El Proyecto de Restauración de Trinity Square es un esfuerzo de restauración que condujo a la metamorfosis del complejo a través de una colección de subvenciones a lo largo de los años. Ogidan explica que una gran parte del Proyecto de Restauración de Trinity Square es restaurar el teatro a su antiguo esplendor, pero también hacer que el espacio sea accesible según la ADA. El SCCRI se encuentra actualmente en un proyecto de renovación de entre 10 y 15 millones de dólares. Ya recibieron una subvención de la ciudad para comenzar el trabajo, pero como solución temporal, están instalando telesillas en las escaleras para permitir el acceso al espacio del teatro y a las aulas de la planta baja.

Por ahora, el extenso complejo de ladrillos se alza firmemente sobre Providence, Rhode Island, un monumento de varios pisos que recuerda a sus comunidades del norte y del sur los legados de su pasado y las posibilidades de su futuro.

Background image: Southside Cultural Center of Rhode Island in Providence, RI. 2023. Photo by Kris Laliberte.



Credito de foto (de arriba a abajo): El elenco de *Son of Man and the Family*, 1970. Fotógrafo desconocido. En los primeros años de Trinity Rep. Adrian Hall y los miembros del elenco ensayando para *Tempest*, 1982-1983. Foto por Tom Bloom. Adrian Hall en el ensayo con los miembros del elenco, producción desconocida, 1969. Fotógrafo desconocido.



# SETTING THE STAGE FOR COMMUNITY

## FROM TRINITY SQUARE TO THE SOUTHSIDE CULTURAL CENTER

By Kris Laliberte, marketing apprentice

*To understand the story of La Broa' (Broad Street), you must understand the roots of the historic Southside of Providence. Many of the stories in the play happen around Broad Street – also home to the Trinity United Methodist Church, the Southside Cultural Center.*

Do you ever walk into a space and know immediately it has a deep, rich history? Step inside the Southside Cultural Center (SCCRI), and you'll sense the history in the walls the moment you enter.

The floorboards shift ever so slightly with every step you take up the stairs to the third floor. A small door opens into a beautiful, open theater that feels large without seats. The air is cold, yet the room has an innate warmth to it. A glossy hardwood floor reflects sunlight like glowing amber; while tall, aging windows look down on the old room. It's musty and dusty, yet the air holds an exhilarating energy. It's reminiscent of a live performance's vigor – fitting, considering SCCRI's current home was once that of Trinity Rep.

According to Richardson Ogidan, executive director of SCCRI, the center is "the gateway to the Southside" due to its central location between the Elmwood, West End, and South Providence neighborhoods. Based in the annex of the Trinity Methodist Church on Broad Street, the SCCRI is more than 100 years old according to the National Register of Historic Places.

"[The SCCRI] is like Central Park—everyone is always coming in and out," he explains. "A healthy community must have its heart."

Built in 1865 as the Trinity United Methodist Church, the annex of the church has served as the artistic heart of the Southside since 1914; opening its space for the community to meet and explore their culture with performing arts. In 1963, a group of Rhode Island actors looking to cultivate a space for themselves found it in the brick building. What's now the Southside Cultural Center was the birthplace of Trinity Square Theater – now Trinity Repertory Company.

"Surprisingly at that time, we all seemed to have the same thing in mind," recalled founding member Milton Stanzler in his book *Providence is No Longer Just a Train Stop*. "We thought we could create a theater that would present the classics, as well as new plays, particularly those whose works which were being produced Off-Broadway – Albee, Beckett, Pinter, Kopit and some written by England's angry young playwrights."

Trinity Square opened its first show, *The Hostage*, on March 14, 1964. Adrian Hall was the first artistic director. A decade later, the company moved a mile down the road to what was then the Emery's Majestic Theatre – the company's current Washington Street location.

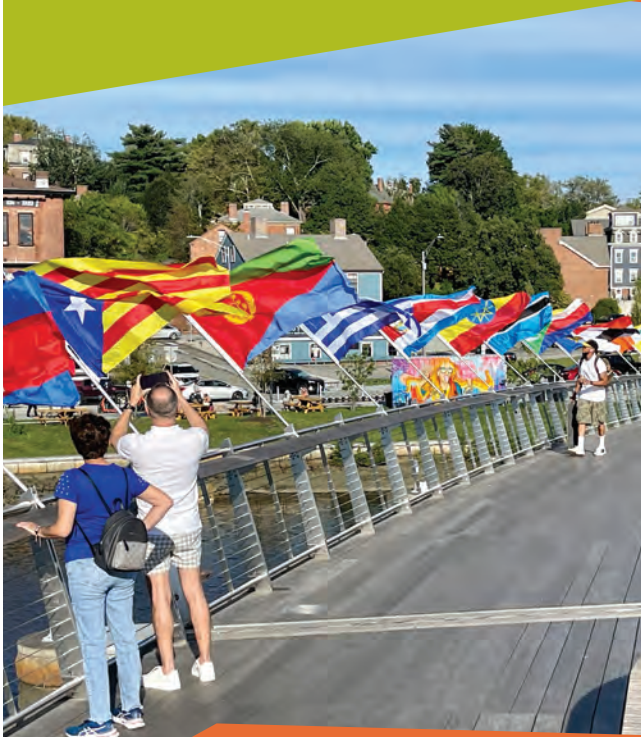
While the complex no longer houses a resident theater company, it has evolved to meet the needs of its diverse community, including hosting various community groups, classes and events throughout the year.

Trinity Square Restoration Project is a restoration effort that led to the complex's metamorphosis through a collection of grants over the years. Ogidan explains that a big part of the Trinity Square Restoration Project is restoring the theater to its former glory but also making the space ADA-accessible. The SCCRI is now undergoing a \$10-15 million renovation project. They've already received a city grant to begin the work, but as a temporary solution, they are installing chair lifts on the staircases to allow for access to the theater space and the downstairs classrooms.

For now, the sprawling brick complex stands firmly overlooking Providence, Rhode Island – a multi-story monument reminding its communities to the north and south about the legacies of their past, and the possibilities of their future.



Image Credits (Top to Bottom): Trinity Square in Providence, RI, 1915. Provided by the Southside Cultural Center of RI, Photographer Unknown. Adrian Hall and cast members in rehearsal for *Tempest*, 1982-1983. Photo by Tom Bloom. Adrian Hall (right) and cast members in rehearsal for *Grass Harp*, 1966-1967. Photographer unknown.



¡Felicidades! and congratulations to Trinity Repertory Company as we celebrate the milestone of the 60th anniversary season! As a proud season sponsor, there is much to celebrate about this vital cultural and community institution - including the world premiere of La Broa' (Broad Street), which highlights the rich diversity and history of our Creative Capital. On behalf of the Providence Tourism Council, I would like to welcome you 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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Judith Lynn Stillman, Artistic Director



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Sapinsley Hall





# TICKETS, DATES & TIMES

TICKETS START AT \$30

## A TIMELINE OF LA BROA'

HOW REDLINING, RACISM, AND THE U.S. HIGHWAY SYSTEM INFLUENCED THE CREATION OF PROVIDENCE'S MOST DIVERSE NEIGHBORHOOD

### LA BROA' (BROAD STREET) Jan. 18 – Feb. 18, 2024

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.			
JAN. 14	15	16	17	18 ♥ PR	19 PR	20 PR	7:30 PM	7:30 PM	7:30 PM
21 2 PM PR	22	23 PR	24 ON	25	26	27	7:30 PM	7:30 PM	7:30 PM
28 2 PM 7:30 PM	29	30	31 2 PM 7:30 PM	FEB. 1	2	3	7:30 PM	7:30 PM	7:30 PM
4 2 PM 7:30 PM	5	6	7 SF	8	9	10 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
11 2 PM	12	13	14 OC 2 PM 7:30 PM	15 OC	16 OC	17 OC 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
18 OC 2 PM 7:30 PM	19	20	21	22	23	24			

### AUGUST WILSON'S FENCES Mar. 21 – Apr. 28, 2024

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.			
MAR. 17	18	19	20	21 ♥ PR	22 PR	23 PR	7:30 PM	7:30 PM	7:30 PM
24 2 PM PR	25	26 PR	27 ON	28	29	30 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
31 7:30 PM	APR. 1	2	3 2 PM 7:30 PM	4	5	6	7:30 PM	7:30 PM	7:30 PM
7 2 PM 7:30 PM	8	9	10 SF	11	12	13 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
14 2 PM 7:30 PM	15	16	17 OC 2 PM 7:30 PM	18 OC	19 OC	20 OC 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
21 2 PM OC	22	23	24 7:30 PM	25	26	27 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
28 2 PM	29	30	MAY 1.	2	3	4			

### LA CAGE AUX FOLLES May 21 – Jun. 30, 2024

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.			
MAY 26	27	28	29	30 ♥ PR	31 PR	JUN. 1 PR	7:30 PM	7:30 PM	7:30 PM
2 2 PM PR	3	4 PR	5 ON	6	7	8	7:30 PM	7:30 PM	7:30 PM
9 2 PM 7:30 PM	10	11	12 2 PM 7:30 PM	13	14	15	7:30 PM	7:30 PM	7:30 PM
16 2 PM 7:30 PM	17	18	19 SF	20	21	22 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
23 2 PM 7:30 PM	24	25	26 OC 2 PM 7:30 PM	27 OC	28 OC	29 OC 2 PM 7:30 PM	7:30 PM	7:30 PM	7:30 PM
30 2 PM OC	JUL 1.	2	3	4	5	6			

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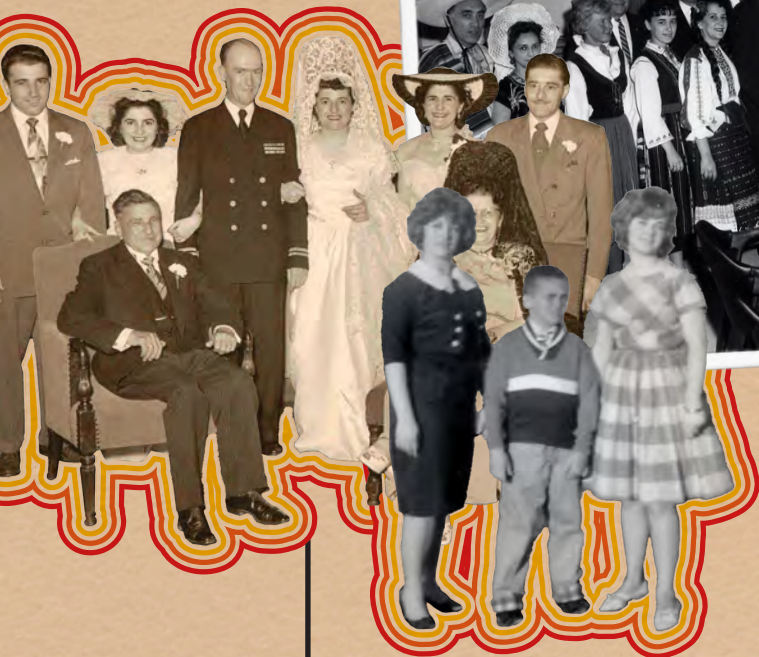
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# PRE-EUROPEAN COLONIZATION:

What is now Broad Street was once part of the Pequot Trail – a path connecting Indigenous nations from what is now New London, CT to Providence, RI

**1892:** Providence's first electric trolley line begins running from Broad Street to Pawtuxet Village, allowing residents to commute to work

**1920s:** Rhode Island factories and farms hire Puerto Rican migrant workers. This is one of the first large groups of Rhode Island immigrants from "la comunidad Latina"



**1636:** Roger Williams purchases the land that would become Providence from the Narragansett sachems Canonicus and his nephew, Miantonomi

**1910:** There are over 320 miles of trolley tracks throughout the state. Many trolley companies are notoriously discriminatory based on race or ethnicity. Many white Anglo-Saxon Protestant (WASP) Rhode Islanders take advantage of this and disperse across the state, while Jewish and Irish immigrants and residents of color stay in the city to get to work

**1940s:** By now, more Americans have cars and can commute. Many trolley tracks are converted to roadways, perpetuating systems of classism and segregation



To view image credits for this timeline, please visit [TrinityRep.com/LaBroa](http://TrinityRep.com/LaBroa)

**1956:** Josefina "Doña Fefa" Rosario is one of many refugees from the Dominican Republic, fleeing Rafael Trujillo's regime for New York City. She is the inspiration behind the character Doña Rosa.

That same year, Congress passes the Interstate Highway Act of 1956, preparing the U.S. to build 40,000 miles of highways. This is before the Voting Rights Act of 1965, Americans of color do not have much say in the decision

**1965:** The Hart-Celler Act abolishes the immigration quota system, allowing more immigrants from non-European countries to move to the United States.

The same year, the first Colombian immigrants arrive in Rhode Island, employed by factories. More Cuban refugees arrive in the United States, fleeing Fidel Castro's regime, as well as Guatemalans fleeing civil war

**1980:** The U.S. Census Bureau counts 19,707 Hispanics in Rhode Island.

Thanks to the Family Reunification Act of the Immigration and Naturalization Act, many Dominicans come to Providence to reunite with family members already living there

**1974:** Doña Fefa closes her bodega on Broad Street and reopens at a new location on Prairie Avenue



**1960:** The opening of I-95 splits South Providence and the West End from Downtown Providence, displacing communities of color. Fox Point and Lippitt Hill neighborhoods are razed for roadways, forcing predominately Black residents to relocate to South Providence. Many white residents — including Jewish and Irish families — can afford cars, and leave South Providence for the suburbs in a phenomenon known as "white flight." Discriminatory lending practices from the Federal Housing Administration and the G.I. Bill prevent minority residents from moving to the suburbs.

The same year, Doña Fefa and her husband move from New York to Rhode Island. They open Fefa's Market, the first Latino-owned business in Providence, on Broad Street. Many other Dominican immigrants come to the United States, fleeing Rafael Trujillo's dictatorship in the DR. The Rosarios invite many to stay in their home until they find jobs and housing

**1970:** The U.S. Census Bureau counts 5,596 Hispanics in Rhode Island. More migrants come each year, many of whom are former New York residents who emigrated from other countries decades before.

Racist housing policies like redlining continue to prevent people of color and immigrants from buying homes in the suburbs.

Throughout the decade, Puerto Ricans, Dominicans, Colombians, and others of "la comunidad Latina" arrive in Providence from large cities like New York. They find Providence to be safer and more communal than neighborhoods in New York, and find better job opportunities in factories, restaurants, and the service industry

**1976:** Fefa's Market closes



**2000:** The U.S. Census Bureau counts 90,820 Hispanics in Rhode Island. More Latin Americans come to Rhode Island for economic opportunity and to escape conflict

**1990:** The U.S. Census Bureau counts 43,932 Hispanics in Rhode Island

**2018:** Doña Fefa passes away at 90 years old. She is remembered as "The Mother of the Hispanic Community" in Providence



**1985-89:** Armed conflict in Guatemala and El Salvador, and debt crises in Mexico, Argentina, and Chile leads to unprecedented direct immigration from Latin America to South Providence

**2010:** The U.S. Census Bureau counts 130,655 Hispanics in Rhode Island

**1992:** With the North American Free Trade Agreement (NAFTA), large numbers of Mexicans move to Rhode Island for work, most significantly in the jewelry industry. While Mexicans were (and still are) the largest Hispanic group in the United States, they have little presence in Rhode Island until this decade

**2020:** The U.S. Census Bureau counts 182,101 Hispanics in Rhode Island. Today there are over 21 bodegas, 10 Latin-American restaurants, and other Latin-owned theaters, salons, shops, and salons on Broad Street.



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Southwest Airlines® proudly supports Trinity Rep.

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# WHAT'S NEW IN EDUCATION?

## NEW CLASS! YOUNG CRITICS CORNER

### Grades 8 – 12

Wednesdays, 5:00 pm – 6:30 pm

May 1, 2024 – June 5, 2024

Is your teen the type to watch YouTube video essays on their favorite movies? Do they have strong opinions on every TV show they watch? Or maybe they're a musical theater fan, more interested in writing about the art instead of performing?

Enter Young Critics Corner, a brand-new class coming this spring! Students will learn how to analyze, write, and refine their own theater critiques. They'll get a behind-the-scenes look at our upcoming production of *La Cage aux Folles*, from rehearsal to performance. Using their newfound knowledge of theater and criticism, they'll write their own reviews of the show. With a focus on strengthening analytical thinking and writing skills, your teen will develop their own unique voice as a writer and critic



## YOUNG ACTORS STUDIO

### Why enroll in our youth acting classes?

- **Act, Discover, Grow** – Our classes offer a dynamic curriculum that not only hones performance skills like improv, scene study, and acting techniques; but teaches valuable life skills like communication and teamwork
- **Make New Friends** – Your child will meet like-minded peers who share a passion for theater and fun!
- **Learn From the Best** – Taught by experienced, empathetic instructors, these classes are open to students of all backgrounds and ability levels
- **Work With Your Schedule** – For all you busy caregivers out there! With classes tailored to different age groups, we make it easy to fit theater into your child's routine with evening courses
- **Join the Fun, No Matter Your Budget** – No need to fear the sticker price: we offer need-based financial aid to our students. Please contact [education@trinityrep.com](mailto:education@trinityrep.com) for details



Students dance in YASI Musical Theater class. 2023. Photos by Marisa Lenardson.

## SPRING 2024 CLASSES

*The spring session meets eight times*

### Grades K – 1

Tuesdays 4:15 – 5:15 pm

March 5, 2024 – April 30, 2024

### Grades 2 – 4

Tuesdays 5:30 – 6:30 pm

March 5, 2024 – April 30, 2024

### Grades 5 – 7

Thursdays, 5:30 – 6:30 pm

March 7, 2024 – May 2, 2024

### Grades 8 – 12

Thursdays, 4:15 – 5:15 pm

March 7, 2024 – May 2, 2024



For more information,  
visit [TrinityRep.com/Education](https://TrinityRep.com/Education).

*Russell Morin*

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## RACHMANINOFF with GARRICK OHLSSON

AMICA RUSH HOUR  
Friday, February 9 • 6:30PM  
TACO CLASSICAL  
Saturday, February 10 • 8:00PM  
The VETS, Providence

José Luis Gómez, conductor • Garrick Ohlsson, piano



## TCHAIKOVSKY'S FIRST PIANO CONCERTO

AMICA RUSH HOUR  
Friday, March 15 • 6:30PM  
TACO CLASSICAL  
Saturday, March 16 • 8:00PM  
The VETS, Providence

Joseph Young, conductor • Tony Siqi Yun, piano

## BEETHOVEN CONCERTO NO.2

OPEN REHEARSAL  
Friday, April 12 • 5:30PM  
TACO CLASSICAL  
Saturday, April 13 • 8:00PM  
The VETS, Providence

Joshua Weilerstein, conductor • Orli Shaham, piano



# URI THEATRE

## Macbeth

By William Shakespeare

February 22-24 and

February 29-March 2 at 7:30 pm

February 25 and March 3 at 2:00 pm

## Little Shop of Horrors

Book and Lyrics by Howard Ashman

Music by Alan Menken

April 18-20 and 25-27 at 7:30 pm

April 21 and 28 at 2:00 pm

Tickets available online at [uri.edu/theatre](http://uri.edu/theatre)  
OR by calling: 401.874.5843




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# ARTS CREATE A BETTER RI, AND NOT JUST FOR ARTISTS...

**THROUGH YOUR STATE COUNCIL ON THE ARTS, INVESTMENT IN ARTS AND CULTURE CONTINUES TO GROW AND THRIVE. EVERY CITY AND TOWN CAN ATTEST TO IT.**

- The Arts contribute more than \$2 billion annually to the RI economy.
- The sector employs more than 18,000 individuals.
- Rhode Island is third in the nation in the number of arts related businesses per capita. Exceeded only by California and New York.

**WHEN THE ARTS THRIVE, RHODE ISLAND BUSINESSES FLOURISH AND SO DOES OUR ECONOMY. THE ARTS...**

- Keep our restaurants full.
- Fill our parking lots and garages.
- Bring customers to our retail shops and performance spaces.

With all this economic and creative energy from our world-class arts community, your Arts Council will never stop investing in the arts.

**SUPPORT THE ARTS! [WWW.ARTS.RI.GOV](http://WWW.ARTS.RI.GOV)**



## 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](http://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. ■



Learn more at [TrinityRep.com/About](http://TrinityRep.com/About)

# 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

Image credit: Taavon Gamble as Christmas Present in 2023's *A Christmas Carol*. Photo by Mark Turek.

# TRINITY REP STAFF

## ARTISTIC COMPANY

Stephen Berenson, Angela Brazil, Tatyana-Marie Carlo, Rachel Christopher, Timothy Crowe, Jackie Davis, Janice Duclos, Daniel Duque-Estrada, Mia Ellis, Taavon Gamble, Rebecca Gibel, Mauro Hantman, Phyllis Kay, Brian McEleney, Jude Sandy, Anne Scurria, Stephen Thorne, Charlie Thurston, Rachael Warren, Joe Wilson, Jr.

## ARTISTIC AND MABEL T. WOOLLEY LITERARY DEPARTMENT

Artistic Director..... Curt Columbus  
Resident Artists ..... Marta V. Martínez, Michael McGarty  
Playwright-in-Residence ..... Deborah Salem Smith  
Director of Community Engagement ..... Wensley Sarkar Bynoe  
Resident Associates ..... Tatyana-Marie Carlo,  
Taavon Gamble, Rachael Warren  
Artistic Producer ..... Gia Yarn  
Commissioned Artists ..... Charise Castro-Smith,  
Jackie Sibbles Drury, Marcus Gardley, Orlando Hernández,  
James Ijames, Katie Pearl, Deborah Salem Smith, Jude Sandy

## EDUCATION & ACCESSIBILITY

Director of Education & Accessibility ..... Jordan Butterfield  
Associate Education Director ..... Daniel Begin  
Education Programs Coordinator ..... Emma Becker  
Teaching Artists .... JB Benzinger, Matthew Bretschneider, Jackie  
Davis, Taavon Gamble, Jihan Haddad,  
Dave Rabinow, Alexander Crespo-Rosario II,  
Linda Sutherland, Rachael Warren,  
Rodney Witherspoon II, Tiffany Zellner  
Sensory Friendly Consultant ..... Melie Hayes, Daniel Perkins  
Open Caption Operators ..... Kyle Boliver, Jonathan Hart,  
Kris Laliberte, Hanh Rioux, Katherine Niedzwiedek,  
Emma O'Donnell, Gia Yarn  
Education Apprentice ..... Am Wyckoff

## PRODUCTION

Producing Director ..... Jennifer McClendon  
Company Manager ..... Bethany Fitch  
Production Assistants ..... Zoe Knutsen,  
Gabriela López Ruiz, Olivia Tighe  
Production and Stage Management Apprentice..... Ania Briscoe

## SCENERY

Technical Director ..... Brian Fauska  
Stage Supervisor ..... Michael McGarty  
Charge Scenic Artist ..... Taylor Kmetz  
Carpenters ..... Alison Castaneda, Michael Greene,  
Ian Hudgins, Harmony Lindstrom  
Stage Carpenter ..... Joseph Jacquez  
Scenic and Prop Apprentice ..... Hannah Spangler

## LIGHTING

Lighting Supervisor ..... Lovanni Gomez  
Assistant Lighting Supervisor ..... Alex MacBeth  
Light Board Operators ..... Ian Gale, Maddie Simmons  
Electrics Apprentice ..... Reina Makimura

## COSTUMES

Costume Director ..... Amanda Downing Carney  
Cutter/Draper & Shop Supervisor ..... William Andrew Young  
First Hand & Crafts Artisan ..... Alyssa J. Karnes  
Costume Technicians..... Ben Aranda de Planque, Dustin Thomas  
Hair & Makeup Artisan ..... Tiffany Zellner  
Costumes Apprentice ..... Hanh Rioux  
Overhire Staff ..... Rachel Dulude, Luke Morrison

## PROPERTIES

Properties Supervisor ..... S. Michael Getz  
Assistant to Properties Supervisor ..... Tiago Rodrigues

## AUDIO

Sound Engineer ..... Peter Sasha Hurowitz  
Sound Technician ..... Cat Slanski  
Sound Board Operator..... Zachary Locke  
Sound Apprentice..... Ayden Courage

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Executive Director ..... Kate Liberman  
Director of Equity, Diversity, Inclusion, and Anti-Racism .....  
Monique Austin  
Director of Finance & Administration ..... Anita Lawlor  
Staff Accountant..... Karen O'Malley  
Finance Coordinator ..... Adam Anderson  
Human Resources Manager ..... Montana Palmer  
Auditor ..... WithumSmith+Brown, PC, Karen Kowgicz

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Associate Director of Individual Giving ..... Brad Delzer  
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Assistant Director of Marketing and Sales..... Julia Reyes

Graphic Designer..... Nikki Leite  
Communications Specialist ..... Laura Weick  
Photo & Video Content Manager ..... Marisa Lenardson  
Marketing & Communications Apprentice..... Kristopher Laliberte

## TICKETING AND HOUSE SERVICES

Ticketing & Sales Manager ..... Nicolette Theroux  
House Services Manager ..... Suzanne Tidwell  
House Services Associates..... Mia Barnes, Taylor Goodrich,  
Jon Hart, Chris Kinsella, Katherine Niedzwiedek,  
Megan Nussle, Daniel Perkins, Robin Silva, Dustin Thomas  
Ticket Office Supervisor ..... Lenny Farinholt  
Ticket Office Associates..... Jonathan Buonaccorsi,  
Brandon Castillo, Jessica Cooke, Raymond Fournier  
Receptionist ..... Kelly McDonald  
Lead Bartender ..... Jack Becker  
Bartenders ..... Tiffany Flaharty,  
Tammy Knight-Gallant, Taylor Goodrich,  
Amanda Hallam, Nicolette Theroux

## FACILITIES

Assistant Director of Facilities and Security..... Kaii Almeida  
Facilities Assistants ..... Tyrone Robinson, Keith Nunes,  
Joao De Santos  
Housekeepers..... Anthony DaSilva, Stephen Davis, Patrick Quinn  
Security & Property Supervisor ..... Shawn Williams  
Security & Property Assistants ..... Sean Hardison, Chris Kinsella

## VOLUNTEERS

Many thanks to our dedicated volunteer ushers.

# BOARD OF TRUSTEES

## BOARD OF TRUSTEES

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*Acting Company*  
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# BROWN UNIVERSITY/ TRINITY REP MFA PROGRAM

Artistic Director,  
Trinity Repertory Company..... Curt Columbus  
Director, Brown/Trinity Rep MFA Programs..... Angela Brazil  
Head of Movement+Physical Theater, DGS... Shura Baryshnikov  
Head of Acting ..... Sophia Skiles  
Head of Directing ..... Brian Mertes  
Assistant Professor of the Practice/Acting . Rachel Christopher  
Academic Coordinator ..... Jill Jann  
Production Manager ..... Anne L. Harrigan  
Program Coordinator ..... Sammi Haskell  
Technical Supervisor ..... Michael Cline  
Technical Director..... Jeremy Chiang  
Assistant Production Manager ..... Tristen Moseley  
Assistant Technical Director ..... Andrew March  
Costume Shop Supervisor ..... Luke Morrison  
Properties Supervisor ..... Megan Frye  
Founding Directors ..... Stephen Berenson, Brian McEleney  
Acting ..... Anne Scurria, Ben Steinfeld, Stephen Thorne  
Directing/Dramaturgy ..... Nic Benacerraf, Tatyana-Marie Carlo,  
Curt Columbus, Kimberly Senior, Patricia Ybarra  
Playwriting ..... Deborah Salem Smith, David Valdes  
Liberatory Strategies..... Siobhan Brown  
Singing..... Hillary Nicholson, Rachael Warren  
Voice and Speech ..... Angela Brazil, Max Rosenak,  
Rachael Warren  
Physical Theater..... Taavon Gamble, Angie Jepson,  
Brandon Green, Mycah Hogan, Jackie Davis  
Alexander Technique, Voice ..... Barbara Casey, Carol Gill  
On-Camera Training..... Richard Waterhouse



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