

THE GOOD JOHN PROCTOR

BY
TALENE MONAHON

in repertory with

DECEMBER
NURSE
OF SALEM.

BY
SARAH RUHL

SA



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THE GOOD JOHN PROCTOR

By **Talene Monahan**

Directed by **Kimberly Senior**

Assistant Directed by **Jessie March+**

Stage Managed by **Kelsey Emry***

Assistant Stage Managed by **Olivia Tellier***

BECKY NURSE OF SALEM.

By **Sarah Ruhl**

Directed by **Curt Columbus**

Stage Managed by **Polly Feliciano***

Assistant Stage Managed by

Samantha Hudgins*, Olivia Tellier*

THE ARTISTIC TEAM

Set Design by **Michael McGarty**

Costume Design by **Shahrazad Mazaheri**

Lighting Design by **Dawn Chiang**

Sound Design by **Joanna Lynne Staub**

Choreography and Intimacy Design

by **Shura Baryshnikov**

Fight Choreography by **Mark Rose**

THE CAST

Abigail Williams **Deanna Myers***

Betty Parris **Rebecca-Anne Whittaker***

Mercy Lewis **Lori Vega***

Mary Warren **Rachael Warren*‡**

UNDERSTUDIES:

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

Betty Parris/Mary Warren **Mary Mullane**

Abigail Williams/Mercy Lewis **Alexa Cadete**

ADDITIONAL DUTIES:

Dance Captain **Deanna Myers**

Fight Captain **Rachael Warren**

THE GOOD JOHN PROCTOR received its World Premiere Production in February 2023 at THE CONNELLY THEATER in New York, New York produced by Bedlam Theatre Company: Eric Tucker (Artistic Director), Thomas Kapusta (Managing Director).

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.

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THE CAST

Becky Nurse **Angela Brazil*‡**

Bob Dereks Thomas*

Gail Jihan Haddad*

A Witch **Meg Thalken***

Stan **Alexander Crespo-Rosario II**

Shelby **Rachel Dulude***

The Judge/The Jailer **Benjamin Grills***

UNDERSTUDIES:

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

Becky Nurse/A Witch **Tracy DiiBon Coffey**

Bob **Dylan Michael Bowden**

Shelby **Lucia Aremu+**

Gail **Evie Dumont+**

Stan **Daniel Shtivelberg+**

The Judge/The Jailer **Quinn West+**

Produced by Lincoln Center Theater, New York City, 2022

Originally commissioned by Tony Taccone and produced by Johanna Pfaelzer, Artistic Directors / Susan Medak, Managing Director

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

‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student

FROM OUR LEADERSHIP

FROM THE ARTISTIC DIRECTOR



DEAR FRIENDS,

Welcome to Trinity Repertory Company's 60th Anniversary Season. We are thrilled to begin the season with these two plays, both by contemporary writers and performed in rotating repertory. The two plays, occupying the same space, and even occasionally playing on the same day, allow us to have a robust conversation around the

shared themes raised by the work of these writers.

Sarah Ruhl is a longtime Trinity Rep friend and audience favorite. I have produced Sarah's work more times in my tenure as artistic director than any other playwright except Shakespeare, for very good reasons. Her plays are the gold standard of contemporary playwriting, filled to the brim with brilliant ideas and indelible characters. Ruhl began writing as a poet, and the vibrant, lyric quality of her plays makes her one of the most significant and influential playwrights in contemporary American Theater. Talene Monahan is a remarkable rising young playwright. She is an heir to the theatrical legacy of writers like Ruhl, creating staged worlds which are simultaneously profoundly real and surprisingly fanciful, all with a feel for deep emotion and an ear for the hilarious. She is the kind of writer who foregrounds the world with ideas and their political ramifications, which Trinity Rep audiences have come to expect in our 60-year history.

What makes these two plays perfect together is their shared thematic connection to Arthur Miller's *The Crucible*, and the legacy of the Salem witch trials that is described in that play and inscribed in the American mythos more broadly. Where Monahan's *Good John Proctor* is more of a prequel to the events of *The Crucible*, Ruhl's *Becky Nurse of Salem* deals with the play's endless ripples that still impact our national psyche today.

Both plays ask, "Why are women's intelligence, adventurousness, and wisdom deemed 'witchcraft' or 'unnatural'?" Both plays unpack this question against the backdrop of two very different eras in our history. Monahan's play revisits what I will call the "American founder myth;" we hear a lot of talk about our founding fathers, but almost nothing about our founding mothers. By centering the story of the girls in *The Crucible*, she asks us to consider why their story was only used to support the narrative of the "good" John Proctor.

Ruhl's play begins in 2016 against the backdrop of chants of "lock her up." She asks us to consider how Americans have changed, if at all, since the events of the Salem witch trials three centuries ago. By starting her play in an imagined Salem witch museum, with issues like the opioid and mental health crises, and the financial and emotional difficulties of working people swirling throughout, she problematizes our history by questioning who we are today.

Both plays are full of humor and pathos, which makes them delightful as evenings of theater. We hope what makes this experience unique is how the conversation between these two writers opens a new dialogue around American identity. No small project, but how else would we begin our sixth decade as Rhode Island's State Theater?

I look forward to having this conversation with you.

A stylized, handwritten signature in black ink.

— Curt Columbus, Artistic Director

FROM THE EXECUTIVE DIRECTOR



DEAR FRIENDS,

Happy anniversary! I write this note upon the celebration of two significant milestones: my one-year anniversary as the executive director at Trinity Rep, and this theater's 60th Anniversary Season. I am never one to eschew the chance to celebrate even the most minor moments, and I believe we can all agree that recent years remind

us that any opportunity to pop champagne is a worthy one.

We are all familiar with the idea of an anniversary: weddings or birthdays, family or personal milestones. These reminders allow us to pause and acknowledge what we have achieved or struggled with, to recognize the remarkable, and to reflect on the painful. Milestones provide us with context to live a full life, to remember the past, and look towards what's next.

While my one-year work anniversary is minor, I am proud of what I have learned and the relationships I have begun to build over the past 12 months, while working with an outstanding staff and Board of Trustees bringing Trinity Rep back to a more robust capacity. I look forward to more introductions, more connections, and more growth.

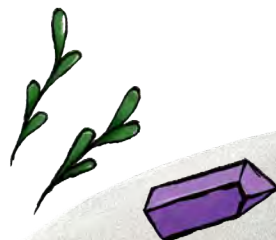
Trinity Rep's anniversary is more exceptional. This storied institution, the Tony-Award-Winning State Theater of Rhode Island, turns 60. Throughout its history, your local theater has provided a shared space for the audiences and community to reflect upon the world around us through art on its stages. When Trinity Rep was first founded – by an extraordinary group of forward-thinking community members to ensure extraordinary artistic quality in their own backyard – John F. Kennedy was president. Over the following six decades, Trinity Rep stood strong amidst all of the changes we have navigated. I am honored to be in a position to support our plans for the next 60 years.

Whether you are celebrating your one-year anniversary at Trinity Rep (like me!), your first visit, or your 60th, welcome! We are thrilled you have decided to join us for the first two plays in our milestone season, and, with these stories, reflect upon the past and the future, uplifting voices that challenge us to think differently about familiar narratives. In addition to these two plays, the whole season is planned with an eye for family and the relationships that challenge us and that we hold dear. I hope you consider coming to all five as a subscriber to our milestone year! We are grateful to be able to continue to do what we do best, connect with and grow our Trinity Rep family.

See you at the theater,

A stylized, handwritten signature in black ink.

— 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

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.

30 years in Conversation CURT COLUMBUS AND KIMBERLY SENIOR

The following is a lightly edited transcript of a conversation in June between Becky Nurse of Salem director Curt Columbus and The Good John Proctor director Kimberly Senior regarding their history together, their shows, and how the conversation continues on and off stage.

Chapter 1: Summer of Steppenwolf

Kimberly Senior: I was here in New England at Connecticut College, which was a wonderful education and social experience, but did nothing for me in terms of career prep. My parents were anxious about what I'd do after college, so my mom suggested an internship at Steppenwolf Theatre Company in Chicago. I grew up in New York going to theater, so I was aware of it, but had never been [to Steppenwolf].

I arrived on my first day at Steppenwolf. I was "hired" by the director of development who took the summer off so I had no point of contact.

So I just walked in the building and looked around to see who needed help. Because *dammit, I was going to be an intern*.

It was here that I bumped into Curt and a wonderful actor named Mary Ann Thebus. Within moments of talking to them, they were like "Can you fold these programs? Can you do some administrative tasks that we're behind on? There's a program that we teach high school students. We don't have enough people; can you go herd the kids?" I just jumped into being their intern.

Curt Columbus: The artistic director at the time had asked Mary Ann and I to teach the high school program on very short notice. It was like Trinity Rep's YASI [summer program] if no prep work was done beforehand. Kimberly showed up and jumped right into it. She was energetic. She was funny. She was great with the kids.

KS: Curt and I took all of our breaks together and that's where our true conversation really began. One time Curt said, "I'm working on this translation of one of [Anton] Chekhov's plays." And I said "Ugh, I hate Chekhov!" That led to an amazing conversation about our work. Ironically, I ended up directing his translations of Chekhov's *Three Sisters*, *Uncle Vanya*, and *Cherry Orchard* years later!

I had only planned to be in Chicago for the internship, expecting to return to the promised land of New York City where I had a job lined up as an assistant to an assistant at Manhattan Theatre Club. One day, Curt and Mary Ann sat me down and said I shouldn't go to New York, that I could learn more here. They said that if I wanted to be a director, going to be someone's assistant would lead me down the assistant path for the rest of my life. It was a total intervention.

Chapter 2: Squeezing the Juice Out of Life

CC: I think what I would want people to know most about us is that I was at Kimberly's wedding. When she directed *Disgraced* on Broadway, I sat next to her mother on opening night. We have had this 30-year love affair as artists and friends. We have very similar aesthetics. We're both unrepentantly naughty. And we both love squeezing the juice out of life.

KS: I love that I can always call Curt for advice, whether I need to solve a moment in a play, break up with a boyfriend, or advocate for myself at work. Our conversations are a huge benefit since we both live wholly in the world. He knew I was approaching my work from a certain way because of who I am as a person, and there is an encouragement to put my whole self into everything I do.



Becky Nurse of Salem director Curt Columbus with The Good John Proctor director Kimberly Senior. Photo by Sandra Louis.

CC: Everything Kimberly is saying is stuff I'd say about her too. She truly inspires me.

KS: I also love what Curt does here at Trinity Rep; that this theater belongs to Providence, and it belongs to Rhode Island. It belongs to the artists and community who live and work here.

Chapter 3: Creating in Repertory

CC: Kimberly has been working back-to-back on so many projects over the years. There were a few times we tried to fit her in [to direct a Trinity Rep production], but it just didn't work. However, Kimberly is an incredible mentor and teacher. Because of this, she has directed and taught for Brown/Trinity Rep. She's still in touch with many of the actors and directors who graduated over the last decade.

KS: One reason I wanted to finally direct at Trinity Rep on this play, in rep with Curt's play, is that Curt is one of the biggest feminists I know. He's a better feminist than I am! He has created opportunities for so many women in all aspects of the theater. If you look at the powerful people in this organization, many of them are women or have feminine energy – including Curt herself. Doing the plays in this way is a way to continue the conversations we've been having for decades. And these plays are in direct conversation with the patriarchy.

CC: At the center of these two plays is a response to the Salem witch trials, and *The Crucible* by Arthur Miller. *The Crucible* is considered one of the most canonical plays in the American Theater, and it's taught in English classes across the country. But it is extremely problematic, and I don't think that we talk about that enough. Both plays help to make vivid the sexism inherent in *The Crucible*.

When programming this season, I selected *Becky Nurse of Salem* first, because I'm a 25-year fan of [playwright] Sarah Ruhl. I produced her plays more than those of any other living playwright while at Trinity Rep. We held the world premiere of her show *Melancholy Play: a chamber musical*.

I am in love with *Becky Nurse* because of what it has to say about who we are now as an American culture.

KS: You sent me this play in 2020 and said, "You *have to* read this play. It might be Sarah's best play."

CC: I love it so much! When we programmed it, I thought "I wish we could do this alongside *The Crucible* without actually doing *The Crucible*."

Enter, *The Good John Proctor*.

The show centers the story of those four girls in a way that illuminates the story of *The Crucible*, without judging it. Art is subjective, so for many audience

members, *The Crucible* could be their favorite play, and that's great. We wanted a play to contrast *Becky Nurse* that didn't directly acknowledge Arthur Miller the way *Becky Nurse* does, instead taking place within that world.

KS: In the world of [playwright] Talene [Monahan]'s play, *The Crucible* doesn't exist yet. The events take place before the witch trials, before the events of *The Crucible*. Because it's before the Salem witch trials, this play asks; "why do we have rules in place to control the population you feel threatened by?" *The Good John Proctor* questions why Arthur Miller gets to talk about women's sexuality, imagination, play, and fear. We see what would happen if we let the girls speak too.

There's so much in this play about consequences that comes up for me. I was talking with Rachael [Warren] the other day about Betty Parris, who is the youngest character and the least aware of consequences. I said it reminded me of a book called *The Scientist in the Crib*, that I recommend to every new parent, about kids experimenting with cause and effect to learn what's "good" and "bad." Betty is like this little scientist. She'll think "If I curse, I get 20 lashes. If I tell you, my older, wiser cousin who I worship, about the dream I had, what's going to happen?" The opening moment of the play is literally a young person questioning. And that's very relevant today.

CC: It's fascinating because that's also one of the things about *Becky Nurse* that's really compelling. We all know about the opioid crisis in the United States, and in *Becky Nurse*, Becky has an addiction problem. But Sarah doesn't say that because Becky has an addiction, that means she's a bad person. Instead, she asks, "What if you understand it as the consequence of a life lived?" Becky is a teen mother, her daughter was a teen mother, she's raising her granddaughter on her own. Surely that'll have an effect.

Chapter 4: Unfixed Objects

CC: I also love that this play tells us that at the age of 50 – or beyond – you can decide you're going to live differently. You can change to a different take on life whenever you're ready.

KS: And going back to our friend Mary Ann: When I was 47, I had some complicated feelings about aging. She asked me how old I was, I told her, and she grabbed my hands, tears in her eyes. "That's how old I was when I

started acting."

In that moment, I realized my life was only beginning! I can be anyone I want to be at any moment. And that is something structures and rules don't want you to think.

CC: There's also this fiction that you are somehow a fixed object. Scientifically, every seven years, all of the cells in your body are replaced. When you're 21, you are literally three different people from when you are 42.

Structures like patriarchy want you to stay the same. But we don't, we literally can't. I turn 59 this year. I will not be the person I was when I turned 50. That's such an important, profound thing to think about.

KS: And just to get literal about it, our art is always changing too. *The Crucible* was written a long time ago, and it is a living document in that our response changes to it. When I first encountered it, I thought it was amazing.

And each show you see is a world premiere every time it plays. I saw *Sweeney Todd* at Trinity Rep last night. I saw a play that only happened last night. Whatever performance happens tonight is going to be different just because no performances are identical. The actors bring something new and fresh to it every night. So do our plays, even when they are old and revisited nine million times. We can only meet them in the present moment that we're in.

CC: I think what both of our plays are doing is meeting these topics, in our current moment. We're living in this frightful time of post-COVID isolation, and with *Roe v. Wade* overturned where women's bodies are being controlled. Neither of these things are directly spoken of in the plays, but the essence is present.

We are put into structure that oppress and criminalize women, so sadly, these plays will be relevant until patriarchy ends. ■

Only have tickets for one of the rep shows? Make plans to see the other at **TrinityRep.com**



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

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Afterword

by Sarah Ruhl

The following afterword appears in the
Becky Nurse of Salem actors' script.

“PROCTOR: I will make you famous for the whore you are!

ABIGAIL, *grabs him*: Never! I know you, John—you are this moment
singing secret hallelujahs that your wife will hang!

PROCTOR, *throws her down*: You mad, murderous bitch!”

—Screenplay, *The Crucible*, by Arthur Miller

In 2022, the last accused witch from Salem was finally pardoned, 329 years after her conviction; Massachusetts lawmakers were spurred on by an 8th grade civics class. In Scotland, a bill is now before Parliament to formally pardon the 4,000 accused witches (mostly women) who were tortured and killed there. It seems that *Becky Nurse of Salem* is coming at the right time.

I started writing this play in 2016 after Trump was elected, and after seeing a production of Arthur Miller's *The Crucible*, when I started to wonder if the depiction of a lustful, deceitful young woman named Abigail stank of fabrication.

Often, a playwright has both a public way into a play and a private way into a play. Ostensibly, Arthur Miller's *The Crucible* was about McCarthyism and the blacklist. But privately it was about Miller's guilt at wanting to sleep with Marilyn Monroe. This bit of truth was passed on to me by the brilliant playwright Branden Jacobs-Jenkins. We were talking about *The Crucible* over a glass of wine at a retreat in Princeton. I was explaining to Branden that I'd recently experienced some rage after seeing a production of *The Crucible*. My rage had nothing to do with its being a masterpiece or not a masterpiece — I think it is a masterpiece — but, instead, with my sense that the whole concept of witchery had been redirected toward girls' desires for older married men, which felt like an enormous historical imposition.

“Oh,” Branden said. “Didn't you know that Arthur Miller wanted to get with Marilyn Monroe when he wrote that play and he felt guilty about it because he was married and she was young?” I did not. But watching the brilliant documentary Rebecca Miller made about her father, and reading *Timebends*, I saw that, indeed, Miller struggled with his feelings for the younger Marilyn Monroe during the writing of *The Crucible*. Of course, the play was also very much a parable about McCarthyism, about his friend Elia Kazan's betrayal—but the heat of the play is the lust of John Proctor for Abigail Williams. Miller said that he saw a painting of the trials in Salem—of Abigail Williams reaching her hand toward John Proctor—and found a passage about her hand having a burning sensation when it touched Proctor. That was Miller's way in. The real Abigail Williams was 11 years old. In the play, Miller made her 17. The real John Proctor was a 60-year-old tavern keeper. Miller made him an upright farmer, age 35. The real Abigail Williams never turned to prostitution; Miller writes, in *Echoes Down the Corridor*, that legend has it that Abigail grew up to be a whore in Boston. There is no evidence for that line of thinking, nor is there any evidence that she and John Proctor knew each other before the witch trials.

Playwrights deserve the creative liberty to enter their plays with all their emotional heat and history. I do not begrudge anyone a love story, real or fictional. After all, as my friend Ezra (the self-proclaimed maker of the best falafel in the Western world) once told me, every good story must contain a love story. I suppose what strikes me as fundamentally dishonest about *The Crucible* is the mixture of fact and fiction; the copious historical notes, unusually embedded in the stage directions, lead us to believe that we are watching actual history unfold. But we are watching what we always watch onstage—a psychic drama from the mind of a complicated individual relating his psyche to humankind's larger, collective unconscious. That *The Crucible* is performed at almost every high school, and is in fact the way American girls and boys understand the history of Salem, added to my frustration. I thought, All those bonnets, all those Goody Sarahs, and, really, Arthur Miller just wanted to have sex with Marilyn Monroe! I thought, all those women died, but John Proctor was the hero of the story. I thought, to this day, no one knows why the girls engaged in mass hysteria, but it probably was not the lust of one duplicitous eleven-year-old for a middle-aged barkeep. For all of these logical reasons, I thought that I would end up writing my own historical drama about the Salem witch trials, but every time I tried to dip my toe into the 17th century my pen came back and told me to stay in my own era. Perhaps because I felt dwarfed by the long shadow cast by Arthur Miller's mastery. Or perhaps I wanted to stay in the present moment because I have been undone and fascinated by the language of the witch hunt used by Donald Trump from his campaign, in which he whipped crowds into a frenzy, yelling “Lock her up!” with those crowds often replying, “Hang the bitch!” to his term in office, during which he has used the expression “witch hunt” hundreds of times, describing himself as the victim. Not since the burning of witches in Europe has the iconography of witchery been used with such base hypocrisy and to such effect.

“I had not approached the witchcraft out of nowhere, or from purely social or political considerations. My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul. Moving crabwise across the profusion of evidence, I sensed that I had at last found something of myself in it, and a play began to accumulate around this man.”

(My italics, Arthur Miller, *The New Yorker*, “Why I Wrote ‘The Crucible’,” October 13, 1996)

Although most contemporary historians have dismissed the rye-bread explanation for the symptoms of hysteria in Salem as sheer folly, we do know that rye was rare in the New World, and that it was shipped from Europe, often molding on the long journey. And we also know that Tituba fed rye bread mixed with urine to the girls, trying to get to the bottom of their maladies. It would be ironic if the “cure” for witchcraft was actually a biological deepening and intensifying of the girls’ symptoms, which would have subsided on their own after St. Anthony’s fire left their bodies. Most contemporary historians eschew a biological explanation, preferring post-traumatic stress from the American Indian Wars, property disputes, and the like as more feasible. I don’t know that we’ll ever understand why those girls accused their elders of witchcraft. But what we do know is that the accusations were not a function of the lust Abigail Williams had for John Proctor.

Speaking of Tituba and the American Indian Wars, I think the historical characters of Tituba and John Indian deserve new plays of their very own. (Two contemporary novels have already been written about Tituba.) Apparently, Tituba may not have come from Barbados, as *The Crucible* suggests, but was, instead, from South America, a member of the Arawak tribe. The magic she was asked to do was not native to Barbados but was European witchcraft already known to the white women who asked her to perform it. The “othering” of Tituba throughout the ages, and the great mystery surrounding her own desires and intentions, deserve investigation. I did not think that story was mine to write.

A note on the opioid crisis. Massachusetts is one of 10 states that have the highest casualties for opioid overdoses in the country. In 2017, there were 28 deaths per 100,000 people in Massachusetts. 64,000 Americans died of opioid overdoses in 2016, more than died in automobile accidents. It is the largest preventable cause of death for people between the ages of eighteen and thirty-five. This cluster has created what some call a lost generation, flooding the foster-care system with their children. The greatest increase in opioid deaths has been attributed to synthetic opioids like fentanyl. In a bizarre Karmic loop, or bitter irony, the 19th-century opium trade with China, which destroyed many Chinese citizens, greatly enriched Boston. The money from the trade even helped finance cultural institutions, such as hospitals and libraries in Boston, as well as the Peabody Essex Museum in Salem. Even in 19th-century Boston, doctors like Dr. Fitch Edward Oliver warned against the dangers of opium, particularly for women:

“Doomed, often, to a life of disappointment, and, it may be, of physical and mental inaction, and in the smaller and more remote towns . . . deprived of all wholesome social diversion, it is not strange that nervous depression, with all its concomitant evils, should sometimes follow, —opium being discreetly selected as the safest and most agreeable remedy.”

The current focus on the opioid crisis, which disproportionately affects white Americans, is in stark contrast to the lack of attention, empathy, and resources being directed toward public health crises that feature fewer white faces on posters.

As for St. Anthony’s fire, the disease comes from ergot—a poison produced by a fungus that grows on rye. The condition was named for St. Anthony, who was pursued by hallucinations of the Devil in the desert and resisted. Acute and chronic ergotism lead to convulsions, pain in the extremities, and delusions. LSD was originally synthesized from ergot, and medications derived from the fungus are used to treat migraines and Parkinson’s disease. I don’t wish to add to conspiracy theories by writing this play, nor do I want to ignore a biological explanation for hysteria.

If we are to insist on fact, it should be noted that Gallows Hill does indeed appear to be at the site overlooking a Walgreens in Salem, not a Dunkin’ Donuts. Some townspeople and amateur sleuths have claimed that the original site is now a Dunkin’ Donuts (a strange fact that led me down the rabbit hole of this play), but the Walgreens was designated in 2016 as the most probable site of the executions. Much of the evidence was wiped away in an attempt to forget, and one of the few historical sites still preserved is the Rebecca Nurse Homestead, in Danvers.

I did a reading of this play on July 19, in Poughkeepsie, and a descendant of Rebecca Nurse, who worked at the theater, wanted to mark the day; in 1692, July 19 was the day that Rebecca Nurse, Sarah Good, and three other women were hanged. Before she died, Nurse said, “Oh, Lord, help me! It is false! I am clear. For my life now lies in your hands.” On July 19, before the reading, we performed a ritual at a very large tree—it is said to have the largest self-supporting branch of any tree in the United States. I cannot tell you what we did around that tree. Today, August 19, is the day that John Proctor was hanged. John Proctor, also an innocent victim, became the cultural symbol of the witch trials (rather than the large group of women who were put to death) as a result of Arthur Miller’s outsized success in turning Proctor into a tragic hero.



Arthur Miller once lived in my neighborhood. Maybe we heard the same fog horns from the water in Brooklyn Heights while thinking about witches. There is a public way into a play and a private way in, like a worm turning over the earth. Earthworms are blind. So, frequently, are writers, especially when they're in the midst of writing. Often, a playwright will never recognize the private way into a play. Sometimes the playwright knows and keeps it secret. Sometimes the playwright does not know while writing but realizes, with some embarrassment, at the first preview, and blushes. Sometimes the playwright does not know while writing but realizes ten years later, and, like the great Arthur Miller, writes about it in a very thick memoir. Let playwrights have their secrets, their private lusts, their compulsions— but do let us free Abigail Williams from her manufactured lust for John Proctor. When John Proctor says, "It is a whore!" and the "it" is a child called Abigail, let us consider that the real historical child was neither an "it" nor a whore.

As for my own private reason for writing this particular play, I either don't know or I will never tell.

Sarah Ruhl

An excerpt from
On Turning Ten
By Billy Collins

*The following poem is included as a preamble to
The Good John Proctor actors' script:*



You tell me it is too early to be looking back,
but that is because you have forgotten
the perfect simplicity of being one
and the beautiful complexity introduced by two.
But I can lie on my bed and remember every
digit.
At four I was an Arabian wizard.
I could make myself invisible by drinking a glass
of milk a certain way.
At seven I was a soldier, at nine a prince.
But now I am mostly at the window
watching the late afternoon light.
Back then it never fell so solemnly
against the side of my tree house,

and my bicycle never leaned against the garage
as it does today, all the dark blue speed drained
out of it.

This is the beginning of sadness, I say to myself,
as I walk through the universe in my sneakers.
It is time to say good-bye to my imaginary
friends,
time to turn the first big number.
It seems only yesterday I used to believe
there was nothing under my skin but light.
If you cut me I could shine.
But now when I fall upon the sidewalks of life,
I skin my knees. I bleed.

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HOMEcoming

OCTOBER 2, 2023 ♥

TrinityRep.com/Homecoming



THE ARTISTIC TEAM

TALENE MONAHON

Playwright, The Good John Proctor

Off-Broadway: *The Good John Proctor* (Bedlam Theater), *Jane Anger* (New Ohio; 2022 Off-Broadway Alliance Best New Play Nominee), *How to Load a Musket* (Less than Rent; TheaterMania's "The 10 Best Theater Productions of 2020"), and *Frankie & Will* (MCC). **Regional:** *Jane Anger* (Shakespeare Theater of D.C.), *All in Good Fun* (Peterborough Players). **Education:** BA Senior Fellow, Dartmouth College. Talene Monahan is a Brooklyn-based playwright and actor of Armenian and Irish descent, originally from Belmont, Massachusetts. She was featured in the New York Times 2023 list of "Rising Theater Stars."

SARAH RUHL

Playwright, Becky Nurse of Salem

Sarah Ruhl's plays include *In the Next Room: or the vibrator play*, *The Clean House*, *Passion Play*, *Dead Man's Cell Phone*, *Melancholy Play*, *For Peter Pan on her 70th Birthday*, *The Oldest Boy*, *Stage Kiss*, *Dear Elizabeth*, *Eurydice*, *How to Transcend a Happy Marriage*, *Orlando*, *Late: a cowboy song*, and a translation of *Three Sisters*. She has been a two-time Pulitzer Prize finalist and a Tony Award nominee. Her plays have been produced on and off Broadway, around the country, and internationally, where they have been translated into over fifteen languages. Originally from Chicago, Ms. Ruhl received her MFA from Brown University, where she studied with Paula Vogel. She has received the Steinberg Award, the Samuel French Award, the Susan Smith Blackburn Award, the Whiting Award, the Lily Award, a PEN Award for mid-career playwrights, and the MacArthur Award. You can read more about her work on www.SarahRuhlplaywright.com. Her new book *100 Essays I Don't Have Time to Write* was a *New York Times* notable book of the year, and she most recently published *Letters from Max* with Max Ritvo. She teaches at the Yale School of Drama, and she lives in Brooklyn with her family.

KIMBERLY SENIOR she/her

Director, The Good John Proctor

Trinity Rep: Debut. **Brown/Trinity Rep:** *We Go Round and Round*. **Broadway:** *Disgraced*. **Off-Broadway:** *Bella Bella*, *The Niceties*, Manhattan Theatre Club; *The Who & The What*, *Disgraced*, LCT3; *Discord*, Primary Stages; *Engagements*, Second Stage; *Stories of a Lifetime*, *Certain Women of an Age*, *Sakina's Restaurant*, Audible Theater. **Regional:** *Support Group for Men*, *Disgraced*, *Rapture*, *Blister*, *Burn*, Goodman Theatre; *Our Daughters*, *Like Pillars*, *Sweat*, *The Niceties*, Huntington Theatre Company; *Byhalia*, MS, The Kennedy Center; *The Niceties*, *Sex with Strangers*, Geffen Playhouse; *Disgraced*, Mark Taper Forum, Berkeley Repertory Theatre, Seattle Repertory Theatre; *The Who & The What*, La Jolla Playhouse; *Buried Child*, *The Scene*, *Marjorie Prime*, *Diary of Anne Frank*, *Hedda Gabler*, *The Letters*, Writers Theatre; *Want*, *The North Plan* Steppenwolf; among others. **Film/TV:** *Chris Geth-*

ard: Career Suicide (HBO). **Audio:** *The Wastelanders* (Marvel/Apple/Sirius), *Crowded Hours* (Believe Entertainment/Audible), *Ghostwriter* (C13/Best Case). **Other:** Kimberly is a member of SDC and proud mother of Noah (17) and Delaney (15). KimberlySenior.net

JESSIE MARCH+ she/her

Assistant Director, The Good John Proctor

Trinity Rep: Debut. **Other Theaters:** As an actor: *The Humans*, *Silhouette of a Silhouette*, *Spring Awakening*, *Not I*, *10,000 Things*, Wilbury Theatre Group; *The Squirrels*, *Everybody*, Burbage Theatre Company; *As You Like It*, Saratoga Shakespeare Company. **Other:** Jessie is so excited to begin her journey with the Brown/Trinity Rep MFA Acting cohort this year. She holds a Bachelor of Science from Skidmore College and simply loves to learn! So much gratitude to this cast, crew, and team.

CURT COLUMBUS he/him/her

Director, Becky Nurse of Salem

Curt has been Trinity Rep's artistic director since 2006. **Directing:** *Sweeney Todd: The Demon Barber of Fleet Street*, *Tiny Beautiful Things*, *Macbeth*, *Ragtime*, *Beowulf: A Thousand Years of Baggage*, *Middletown*, *Vanya and Sonia and Masha and Spike*, *The Merchant of Venice*, *His Girl Friday*, *Camelot*, *Cabaret*, *Blithe Spirit*, *A Christmas Carol*, *Cherry Orchard*, and the world premieres of *The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allan Poe* and *Social Creatures*. **Playwriting and Translations:** *Paris by Night*, *The Dreams of Antigone*, *Sparrow Grass*, *Cherry Orchard*, *Ivanov*, *A Flea in Her Ear*, *Like Sheep to Water* (*Fuente Ovejuna*). **Other:** Curt lives in Providence, Rhode Island with his husband, Nate Watson.

SHURA BARYSHNIKOV* she/her

Choreography and Intimacy Designer

Trinity Rep: *The Inferior Sex*, *Fuente Ovejuna*, *A Christmas Carol* (2012, 2013, 2015, 2022), *A Flea in Her Ear*, *Middletown*, *Veronica Meadows*, *Social Creatures*, *The Completely Fictional—Utterly True—Final Strange Tale of Edgar Allan Poe*. **Brown/Trinity Rep:** *In the Next Room*, *Stone Cold Dead Serious*, *Rhinoceros*, *Tango*. **Other Theaters:** *Norma*, *The Handmaid's Tale*, Boston Lyric Opera; *Dark Room*, Bridge Repertory Theatre; *Rosencrantz and Guildenstern Are Dead*, *Cabaret*, Wilbury Theatre Group; *The Forgetting Curve*, Bridge Repertory Theatre & Theatrum Mundi Productions. **Film/Television:** Choreographer/Director, *Svada*, Boston Lyric Opera. **Other:** Shura works broadly across dance, theater, and opera, with recent choreographic commissions and directing projects for FirstWorks, Khambatta Dance Company, Urbanity Dance, and Emmanuel Music. She serves as Head of Physical Theater/Assistant Professor of the Practice for the Brown/Trinity Rep MFA Programs and is a member of Actors' Equity Association and the American Guild of Musical Artists. More at www.shurabaryshnikov.com

MARK ROSE he/him

Fight Choreographer

Trinity Rep: *Sweeney Todd*, *A Tale of Two Cities*, *Sueño*, *A Christmas Carol* (2022). **Other Credits:** *Cabaret*, *Camelot*, *Into the Breeches*, *Lifespan of a Fact*, *Rhinoceros*, *The Motherf**ker with the Hat*,

Romeo & Juliet, *Asolo Rep*; *The Big Test Stunt Show*, Legoland New York; *Frontier Follies Stunt Show* (2018-19), Idlewild & SoakZone Theme Park; *The Kings Tournament* (2017-present), *Misfits of Fortune Pirate Show* (2021-present), Sparta NJ Renaissance Faire. **Other:** Mark is an actor and stuntman whose work has recently been seen at Cleveland Playhouse and Asolo Rep, as well as on TV in shows like *Gotham*, *The Blacklist*, *Quantico*, *South Beach Tow*, and more. You can see more at www.mark-rose.com or on Instagram: @mark.rose.stunts

MICHAEL MCGARTY he/him

Set Designer

2023 is the beginning of Mr. McGarty's 40th season in association with Trinity Rep. In that time, he has designed upwards of 50 productions. He has designed extensively at regional theaters throughout the U.S., including The Public Theater, Seattle Rep, The Old Globe, and the Dallas Theater Center. He has designed on Broadway and the West End of London, as well as opera in Europe and America. McGarty is an adjunct professor of design at the Rhode Island School of Design.

SHAHRZAD MAZAHARI she/her

Costume Designer

Trinity Rep: *Sweeney Todd: The Demon Barber of Fleet Street*, *Sueño*. **Regional:** *English*, Berkeley Repertory Theatre; *Carmela*, *Full of Wishes*, Children's Theatre Company; *LIZZIE: The Rock Musical*, Theatre Three; *La Gringa*, American Stage Theatre Company; *He's Born, He's Borne*, Undermain Theatre; *Baba*, Amphibian Stage. **Education:** MFA, Southern Methodist University. www.shahrzadmazaheri.com

DAWN CHIANG she/her

Lighting Designer

Trinity Rep: *Sweeney Todd*, *Tiny Beautiful Things*, *black odyssey*, *Pride and Prejudice*, *A Christmas Carol* (2017), *The Mountaintop*. **Broadway:** *Zoot Suit*, co-design for *Tango Passion*; associate design: *Show Boat*, *La Cage aux Folles*. **Opera:** Resident lighting designer, New York City Opera. **Off-Broadway:** *Little Girl Blue*, *Robin and Me*; Manhattan Theatre Club, Roundabout Theatre, the first two seasons of the *Encores!* (City Center/New York). **Regional:** Oregon Shakespeare Festival, Mark Taper Forum, Denver Center Theatre Company, South Coast Repertory, Guthrie Theatre, Syracuse Stage, Arena Stage. **Awards:** Two Drama-Logue awards, two Lighting Designer of the Year awards (Syracuse Area Live Theatre). **Nominations:** American Theatre Wing/Maharam Design Award, Los Angeles Drama Critics' Award and San Francisco Bay Area Drama Critics' Award. **Other:** Mentor for Theater Development Fund's "Wendy Wasserstein Project" theater outreach program for New York City high school students. www.linkedin.com/in/dawnchiang

JOANNA LYNNE STAUB she/her

Sound Designer

Trinity Rep: Debut. **Off-Broadway:** *Mother of the Maid*, The Public Theater; *Tooth & Claw*, Ensemble Studio Theatre; *Smart Blonde*, 59E59; *Weightless*, WP Theatre. **Regional:** *Sammy & Me*, Alliance Theatre and Bay Street Theatre; *Dames at*

Sea, Tommy and Me, Bucks Co. Playhouse; *Into the Woods*, Dallas Theater Center; *Mamma Mia!*, *The Hunchback of Notre Dame*, *Annie*, *Austen's Pride*, 5th Avenue Theatre; *Constellations*, Geva Theatre; *How to Catch Creation*, Bernhardt/Hamlet, *Life After*, Goodman Theatre; *Wild Goose Dreams*, La Jolla Playhouse; *Pirates of Penzance*, *My Fair Lady*, *Beauty & the Beast*, Oregon Shakespeare Festival; *Shout Sister Shout*, Seattle Rep; *Fun Home*, Theatreworks Hartford. **TV:** *The Sound of Music*, *Peter Pan*, *The Wiz*, NBC; Morning Summer Concert Series, NBC & ABC; *The Puppy Bowl*, Animal Planet; US Open Tennis, ESPN. **Education:** BS, Ithaca College; MFA, University of Illinois Urbana-Champaign **Other:** Dozens of Broadway Associate Design & Engineering Credits. www.jlssound.com.

ADDITIONAL STAFF

Assistant to the Scenic Designer.....
Tiago Rodrigues
 Associate Sound Designer **Alex Brock**
 Dialect Coach, Becky Nurse of Salem
Rebecca Gibel



THE CAST, THE GOOD JOHN PROCTOR

DEANNA MYERS* *she/she*
Abigail Williams



Deanna Myers is thrilled to join Trinity Rep for their first production. **Select credits:** *The Great Leap*, Steppenwolf Theatre; *Miss Bennett: Christmas at Pemberley*, Milwaukee Repertory Theatre; *You on the Moors Now*, The Hypocrites; *Tiger Style!*, *The Scene*, *Smart People*, Writers Theatre; *The Gulf*, About Face Theatre. **TV:** *Chicago Med*, *Chicago Fire*, *Empire*, *Hot Date*. **Other:** Deanna is a London-based, Off-West End Award-nominated theatermaker, educator, and activist. Deepest gratitude to KVS. A mi esposa Nayda, mi corazón siempre. Muchos besitos. For BP, whom we hope is heartened by this production. And, as always for Carol Jane, who never knew she was a feminist but was, nonetheless.

LORI VEGA* *she/her*
Mercy Lewis



Trinity Rep: Debut. **New York:** *Downstate*, Playwrights Horizons; *The Scream Inside*, Working Theater; *One Night, P*SSY*CK KNOW NOTHING*, *Pay No Attention to the Girl*, Target Margin Theater; *The Bacchae*, Classical Theater of Harlem. **Regional:** *Babel & Ushuaia Blue*, Contemporary American Theatre Festival; *Nonsense and Beauty*, Rep Theatre St. Louis; *Read to Me*, Portland Stage Co.; *Halftime with Don*, New Jersey Rep; *As You Like It*, Idaho Shakespeare; *A Midsummer Night's Dream*, *As You Like It*, Lake Tahoe Shakespeare. **TV:** *Pretty Little Liars*, *And Just Like That*, *FBI*, *BULL*, *El Deafo*. www.lorivega.net

RACHAEL WARREN*‡ *she/her*
Mary Warren



Trinity Rep: Resident company member since 2002. **Select credits:** Mrs. Lovett, *Sweeney Todd*; Suze, *Fairview*; Voice of the Plant, *Little Shop of Horrors*; Darcy/Wickham, *Pride and Prejudice*; Mother, *Ragtime*; Grace Richards, *Into the Breeches!*; Puck, *A Midsummer Night's Dream*; Warrior One, *Beowulf: A Thousand Years of Baggage*; Tilly, *Melancholy Play: A Chamber Musical*; Nancy, *Oliver!*; Sally, *Cabaret*; Eliza, *My Fair Lady*; Betsy/Lindsey, *Clybourne Park*; Songs of Innocence, *Songs of Experience*; Ophelia, *Hamlet*; Wendy, *Peter Pan*; Rebecca, *The Long Christmas Ride Home*; Sabina, *The Skin of Our Teeth*; Lady Percy/Katherine, *The Henriad*; Mary, *Dublin Carol*. **National Tours:** *Tommy*, *Chess*, *Company*. **Other Theaters:** Commonwealth

Shakespeare Company, Wilbury Theatre Group, Oregon Shakespeare Festival, A.R.T., Actors Theatre of Louisville, Cleveland Play House, Williamstown, Hartford Stage, Goodspeed Opera, The Wallis Annenberg Center, Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University. She is on the faculty of the Brown/Trinity MFA Program. www.rachaelwarrenstudio.com

REBECCA-ANNE WHITTAKER* *she/her*
Betty Parris



Trinity Rep: Johanna, *Sweeney Todd*; Ghost of Christmas Past/Lucy (u/s), *A Christmas Carol* (2019). **Brown/Trinity Rep:** Lucy/God/Be, *the book of Lucy*; Marianne, *Constellations*; Marina, *Pericles*; Catherine, *A View from the Bridge*; Agave, *Bakkhai*. **Other Theaters:** Hero, *Much Ado About Nothing*, Commonwealth Shakespeare Company; Ensemble, *LORDES*, Ice Factory at New Ohio Theatre. **Other:** Rebecca-Anne is a first-generation Caribbean-American actor, singer, and writer. She holds an MFA in acting from Brown/Trinity Rep and a BA in drama from Vassar College. She is a Miranda Family Fellow. For Mom, Dad, Christina, and her awe-inspiring Aunties. www.rebecca-annewhittaker.com IG: @rebeccaanne.w

KELSEY EMRY* *she/her*
Stage Manager

Trinity Rep: Assistant stage manager, *Tiny Beautiful Things*, *Marisol*; production assistant, *Little Shop of Horrors*, *Macbeth*, *Into the Breeches!*, *A Christmas Carol* (2017, 2018), *Native Gardens*, *Death of Salesman*, *Like Sheep To Water*, or *Fuente Ovejuna*. **Teatro en El Verano:** *Romeo & Juliet*. **Off-Broadway:** *Storyville*, York Theatre Company; *Violette, Violette*, Bushwick Starr. **Regional:** Production stage manager, *Bad Jews*, *Ironbound*, assistant stage manager, *A Lie Agreed Upon*, The Gamm Theatre; Ocean State Theatre Company. **Education:** BA, Roger Williams University. **Other:** Kelsey is a local stage manager/director and is thrilled to be back at Trinity Rep!

OLIVIA TELLIER* *she/they*
Assistant Stage Manager

Trinity Rep: Assistant stage manager, *Sweeney Todd*; production assistant, *The Inferior Sex*, *A Christmas Carol* (2022), *The Inheritance*, *Fairview*, *Sueño*, *Tiny Beautiful Things*; child coordinator, *A Christmas Carol* (2021). **Other Theaters:** Assistant stage manager, *The Sound of Music*, *Clue: The Musical*, *Evita*, *Forever Plaid*, Jean's Playhouse; stage manager, *Occupy the Stage 2020*, The National Women's Theatre Festival; production assistant, *Native Gardens*, *It's a Wonderful Life...*, *The Clean House*, Portland Stage Company; stage manager, *#ENOUGH: Plays to End Gun Violence*, Providence Fringe Festival, Wilbury Theatre Group; stage manager, *The Freedom of Air*, *Down the Mountain and Across the Stream*, Barn Summer Playhouse. **Other:** Olivia graduated from Roger Williams University with a BA in theatre and a minor in arts management. She is a proud member of AEA and Stage Managers' Association.

* 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, BECKY NURSE OF SALEM

ANGELA BRAZIL*† she/her
Becky Nurse



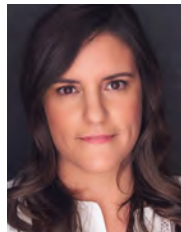
Resident company member since 2000. **Trinity Rep:** In over 60 roles, highlights include: Sugar, *Tiny Beautiful Things*; Mary/Mr. Bingley, *Pride and Prejudice*; Emilia, *Othello*; Scout, *To Kill a Mockingbird*; the title characters in *The Heidi Chronicles* and *Veronica Meadows*; Hildy Johnson, *His Girl Friday*; Elizabeth Proctor, *The Crucible*; Jane, *Absurd Person Singular*; Mathilde, *The Clean House*; Samantha, *Indoor/ Outdoor*; Julia, *A Delicate Balance*; Claire, *The Long Christmas Ride Home*; Edward and Victoria, *Cloud Nine*; Priscilla, *Homebody/ Kabul*. **Directing:** Trinity Rep (*A Christmas Carol*, co-directed with Stephen Thorne) and The Wilbury Theatre Group. **Other Theaters:** Dallas Theater Center, Long Wharf Theater, Berkeley Rep, The Bread Loaf Acting Ensemble, Riverside Theater. **Other:** Ms. Brazil is director of the Brown/Trinity Rep MFA Programs in Acting and Directing and an associate professor of the practice. She is also on the faculty of the Bread Loaf School of English. She has narrated numerous audiobooks.

ALEXANDER CRESPO-ROSARIO II he/him
Stan



Alexander Crespo-Rosario is a Native Taino born in Puerto Rico. He started his career as a B-boy representing the AllCity Rockers hip-hop crew and has continued to expand his skills through other artistic forms. **Trinity Rep:** *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*. **Awards:** Miranda Family Fellow, Forman Scholarship 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 currently resides in Providence, Rhode Island. Instagram: @crespo_acr

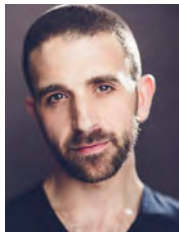
RACHEL DULUDE* she/her
Shelby



Trinity Rep: *The Inferior Sex, A Tale of Two Cities, Death of a Salesman*. **Other Theaters:** *Uncle Vanya, The House of Blue Leaves, The Night Watch, The Winter's Tale, Morality Play, Macbeth, Anne Boleyn, The Gamm Theatre; The Humans, Constellations, Stupid F*cking Bird, LUNGS*, Wilbury Theatre Group; *Flu*

Season, Macbeth, Burbage Theatre Co. **Other:** Rachel holds a BA in Acting from Plymouth State University. She lives in Providence and is an audiobook narrator.

BENJAMIN GRILLS* he/him
The Judge/The Jailer



Brown/Trinity Rep MFA 2014.

JIHAN HADDAD* she/her
Gail



Trinity Rep: Mrs. Cratchit, *A Christmas Carol* (2022), *Estrella, Sueño*. **Brown/Trinity Rep:** Eleanor and others, *The Late Wedding*; Miranda and others, *The Tempest*; Nellie Ewell/Rosa Gonzalez, *Summer and Smoke*; Golf Girl, *Golf Girl*, *Writing is Live*; Susan/Ida, *The Executrix*, *Writing is Live*. **TV/Film:** *Salvation*. **Other Theaters:** Marianne, *Sense and Sensibility*, Northern Stage; Connie, *The Great Leap*, Lyric Stage Boston; Viola, *Twelfth Night*; Jeanne I, *Thrive*, American Shakespeare Center; Soothsayer, *Julius Caesar*, The Hanover Theatre; Helen, *Helen*, Willamette University. **Other:** Jihan is an actor and theater-maker based in Providence. She holds an MFA in acting from Brown University/Trinity Rep and a BA in theatre and French and Francophone Studies from Willamette University. A big thanks to Trinity Rep for this journey and to my partner for his endless support. And to the incredible women who raised me — this one is for you. www.jihanhaddad.com

MEG THALKEN* she/her
A Witch



Trinity Rep: Debut. **Regional:** *Steel Magnolias*, Milwaukee Rep; *Ripcord*, Peninsula Players; *Tribes*, Actors Theatre of Louisville; **Chicago:** *Mosquitoes*, Steep Theatre; *Four Places*, The Den Theatre; *The Curious Incident of the Dog in the Night-Time*, Domesticated, Steppenwolf Theatre; *Soups, Stews, and Casseroles*, Goodman Theatre; *A Funny Thing Happened at the Gynecological Oncology Unit*, Route 66; *A View of the Dome*, Guide for the Perplexed, *Symmetry*, The Long Awaited, Victory Gardens Theater; *The Metal Children*, Next Theatre; *I Am Going to Change the World*, Chicago Dramatists; *Laundry & Bourbon*, Travel Light; *Bagtime*, Wisdom Bridge. **TV:** *Chicago PD, Chicago Med, Chicago Fire, Paper Girls, 61st Street, Shameless, Empire, Detroit 187, ER, The Joan Cusack Show, Turks, Chicago Hope, Early Edition, EZ Streets, The Untouchables, Chicago Story, Jack & Mike, The Richard Speck Case, Through Naked Eyes*. **Film:** *Christmas*

Again, This Day Forward, Henry Gamble's Birthday Party, *Bad Johnson*, *Hannah Free*, *Check Please*, *The Company*, *U.S. Marshals*, *Poltergeist III*, *A Family Thing*, *The Babe*, *Class*.

DEREKS THOMAS* he/him
Bob



Trinity Rep: August Wilson's *Gem of the Ocean*, August Wilson's *Radio Golf*, *A Christmas Carol* (2022). **Off-Broadway:** *Ghost Stories: The Shawl & Prairie Du Chien*, Atlantic Theater Company. **Regional:** *Seven Guitars*, Actors' Shakespeare Project; *Passing Strange*, Studio Theatre; *The Lily's Revenge*, *The Light Princess*, *The Donkey Show*, American Repertory Theater (A.R.T.); *Paradise Blue*, Gloucester Stage. **International:** *The Imaginary Invalid*, Moscow Art Theatre. **Television:** *Prodigal Son* (FOX). **Education:** MFA, Moscow Art Theatre (A.R.T. Institute for Advanced Theater Training at Harvard University). BS, The Citadel. www.derekstomas.com

POLLY FELICIANO* she/her
Stage Manager

Trinity Rep: Assistant stage manager, *The Inheritance*, *Fairview*; production assistant, *A Christmas Carol* (2019 and 2021), August Wilson's *Gem of the Ocean*, August Wilson's *Radio Golf*, *The Prince of Providence*. **Brown/Trinity Rep:** Stage manager, *An Acorn*. **Other Theaters:** Stage manager, *Heart Broker*, *A Lie Agreed Upon*, The Gamm Theatre; stage manager, *The Last Wide Open*, assistant stage manager, *Pump Up the Volume*, Adirondack Theatre Festival. **Other:** Polly is from Providence, Rhode Island. She had the privilege of being the production manager at Mixed Magic Theatre in Pawtucket, RI from July 2020 until August 2021. Polly graduated from Rhode Island College with a BA in theater. She is currently on the Board of Directors for Burbage Theatre Company. Polly does it all for Bucky, Bernie, Gus, and Emmy. And also Hayley.

SAMANTHA HUDGINS* she/her
Assistant Stage Manager

Trinity Rep: Child coordinator, *A Christmas Carol* (2022), production assistant, *Sweeney Todd*. **Regional:** *Bernhardt/ Hamlet*, *Avenue Q*, *20th Century Blues*, *A Raisin in the Sun*, Barker Playhouse; *Moby Dick*, Mixed Magic Theatre; *Great American Trailer Park Musical*, West Bay Community Theater; *Aaron Blau's Christmas 2: A Very Burbage Christmas*, Burbage Theatre Co. **Other:** Samantha lives in Providence with her wonderful husband Ian and three wacky cats. She is on the board and production committee of Barker Playhouse, the theater home given to her by her mother and grandmother before her. @sgaus86 on Instagram



THE UNDERSTUDIES, THE GOOD JOHN PROCTOR

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

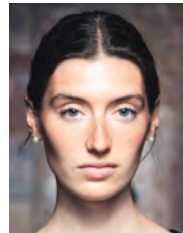
ALEXA CADETE *she/they*
Understudy for Abigail Williams/Mercy Lewis



@alexacadete

Trinity Rep: Debut. **Other Theaters:** *Macbeth*, *Romeo and Juliet*, Commonwealth Shakespeare Company; *The Play That Goes Wrong*, Lyric Stage Company of Boston; *I Give You My Home*, Guerilla Opera, *Doubt*, *A Parable*, Studio Theatre Worcester.

MARY MULLANE *she/her*
Understudy for Betty Parris/Mary Warren



the theater where she saw her first play and fell in love with the craft.

Trinity Rep: Debut. **Other Theaters:** *Witch*, *Sense and Sensibility*, *Five Women Wearing the Same Dress*, *Everybody*, Burbage Theatre Company. **Other:** Mary holds a BFA from the University of Rhode Island. She is thrilled to be making her debut at

THE UNDERSTUDIES, BECKY NURSE OF SALEM

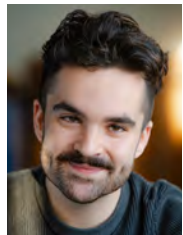
LUCIA AREMU+
Understudy for Shelby



reads and writes in her mother tongue, Yoruba, and she has a phobia of cats.

Trinity Rep: Debut. **Other Theaters:** *Story Wranglers*, Paramount Theater Austin; *Ada*, Yale Cabaret. **Other:** Lucia is a first-year MFA actor at Brown/Trinity Rep. She currently lives in Providence, RI but is originally from Lagos, Nigeria. She

DYLAN MICHAEL BOWDEN *he/him*
Understudy for Bob



2022 and holds a BA in musical theatre performance and speech, language, and hearing Sciences. He is an alum of the National Theater Institute and a fellow of the Kennedy Center's Institute for Theater Journalism and Advocacy. Dylan's freelance artistry extends further from acting, directing, and teaching, to playing the accordion. Learn more at www.dylanmichaelbowden.com.

Trinity Rep: Debut. **Other Theaters:** *Indecent*, *Natasha, Pierre and the Great Comet of 1812*, Wilbury Theater Group; *The Tempest*, Colonial Theatre Shakespeare; *The Clubroom*, New York Theater Festival. **Other:** Dylan graduated from Rhode Island College in

TRACY DIIBON COFFEY *she/her*
Understudy for Becky Nurse/A Witch



Floyd Collins, *Nunsense 2*, Roxy Regional Theater. **Other:** Tracy has a BS in math from James Madison University. She lives in Springfield, Virginia, with her husband, three children, and the cutest dog ever. Best Actress TOPPERs (Tournament of Plays, Europe) for *A Streetcar Named Desire* and *Stage Door*. Monty Award for Best Supporting Actress for *Nunsense 2*. sites.google.com/view/tracydiiboncoffey

Trinity Rep: Debut. **Other Theaters:** *Sticks and Bones*, Contemporary Theater of Boston; *The Assemblywomen*, Head Trick Theatre; *The Legend of Sleepy Hollow*, Center on Tour; *A Streetcar Named Desire*, Stage Door, Stuttgart Theatre Center;

EVIE DUMONT+ *they/she*
Understudy for Gail



Commercial: Fanduel, Uno Pizzeria "Full On" (Bronze win, Hatch Awards), and Monster.com's national radio ads. **Film:** *The Exclusive* (International Shorts Film Festival), *Phosphene* (Yofifest). **Training:** Adelphi University, London Academy of Music and Dramatic Art, MFA Brown/Trinity Rep '26. Love to Jomar and best boy Oso. eviedumont.com

Trinity Rep: *By the Queen* (u/s Margaret 1, performed). **National Tours:** *The Macallan Manor*. **Other Theaters:** *On Women Festival*, Irondale; *Hamlet*, *Much Ado About Nothing*, *Richard III*, and many others, The Adirondack Shakespeare Company.

DANIEL SHTIVELBERG+
Understudy for Stan



Daniel is from Chicago, Illinois, and holds a BA in Theatre from The Ohio State University. He's excited to make Providence his new home, and thanks his family, Rebecca, and the Brown/Trinity Rep community for this opportunity! www.danielshtivelberg.com.

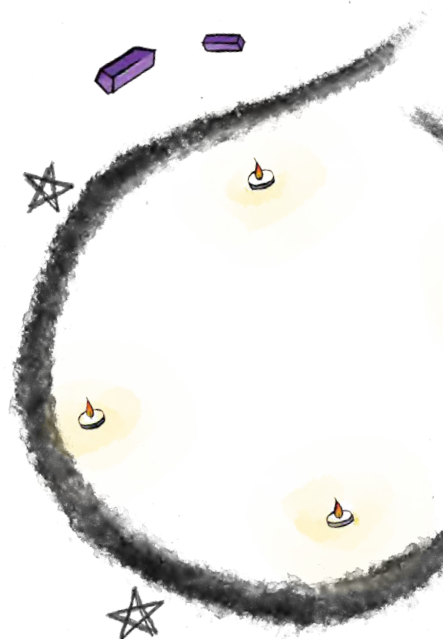
Trinity Rep: Debut. **Other Theaters:** *Dying For It*, *Ironbound*, The Artistic Home; *God of Carnage*, Dunes Summer Theater; *Romeo y Julietta*, Teatro Vista; *Punk*, The New Coordinates; *For Annie*, The Sound; *Six Degrees of Separation*, Redtwist; *Barbecue Apocalypse*, Cuckoo's Theatre Project. **Other:**

QUINN WEST+ *he/him*
Understudy for The Judge/The Jailer



Quinn is a first-generation American actor and a first-year student in the Brown/Trinity Rep MFA Program in Acting. He is the master of his fate and the captain of his soul. IG: quinnwest

Trinity Rep: Debut. **Other Theaters:** *Sticks and Bones*, Contemporary Theater of Boston; *The Assemblywomen*, Head Trick Theatre; *The Legend of Sleepy Hollow*, Center on Tour; *A Streetcar Named Desire*, Stage Door, Stuttgart Theatre Center;



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

This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The Designers at this Theatre are Represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees

TRINITY REP LEADERSHIP

CURT COLUMBUS *he/him/her*
Artistic Director



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

KATE LIBERMAN *she/her*
Executive Director



Kate is thrilled to partner with Curt Columbus in the leadership of Trinity Rep. Previously, Kate served as managing director of Hudson Valley Shakespeare Festival for eight seasons. At HVSF, she oversaw the significant expansion of programming with 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.



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The Salem Witch Trials: Restoring Justice is organized by the Peabody Essex Museum. This exhibition is made possible by Carolyn and Peter S. Lynch and The Lynch Foundation. We thank James B. and Mary Lou Hawkes, Chip and Susan Robie, and Timothy T. Hilton as supporters of the Exhibition Innovation Fund. We also recognize the generosity of the East India Marine Associates of the Peabody Essex Museum. Tompkins Harrison Matteson, *Trial of George Jacobs, Sr. for Witchcraft* (detail), 1855. Oil on canvas. Gift of R. W. Ropes, 1859. 1246. Photo by Mark Sexton and Jeffrey R. Dykes/PEM. Discount code valid through Nov. 26, 2023.

Rhode Island Women's Connection to the Supernatural

By Laura Weick

You know about the Salem witch trials. But what do you know about Rhode Island's history of the supernatural?

Being next-door neighbors with Massachusetts, I thought there would be plenty of witchy history here. But to my surprise, there actually aren't many recorded instances of Rhode Islanders being tried for witchcraft. Maybe since Rhode Island was founded on the principle of religious freedom, Puritan witch hunts were much less commonplace. Many early Rhode Island colonists were people that Massachusetts kicked out for their beliefs, so it makes sense that there are fewer stories about people harassing and torturing their neighbors just because they interpreted a Bible verse differently.

What I *did* find was that because of this, Rhode Island became a haven for one so-called "witch" — Anne Hutchinson, one of the founders of Portsmouth.

Anne Hutchinson and her husband emigrated from England to Boston, Massachusetts in 1633. A midwife by trade, Hutchinson held a Bible study and sermon discussion group for women in her home. Hutchinson preached that Christians could earn salvation solely through faith, but many Puritans at the time believed that salvation was based on behavior instead of belief. Due to her dissenting viewpoint (and vocal criticism of Puritanism in general), she was put on trial in 1637. Some called her a witch, and when she delivered a stillborn infant, it was considered "the Devil's work."

The colony charged her with contempt and sedition for her behavior, leading to her banishment from Massachusetts. At the suggestion of Roger Williams, the founder of what is now Rhode Island, Hutchinson, her family, her followers, and their friends settled on Aquidneck Island, and founded the town of Portsmouth.

From 1637, let's travel forward a couple hundred years. And a little southwest from Portsmouth to Exeter, Rhode Island, where the Brown family lived a quiet, ordinary life. History probably would have forgotten them if not for the tuberculosis they all caught in 1892. (a.k.a. "consumption" at the time), leading them to slow, painful deaths.

Legend says that when Edwin Brown was sick, he experienced fever dreams about his recently deceased sister, **Mercy Brown**. "She haunts me," he reportedly said. "She wants me to come with her."

The story goes that Mercy and Edwin's father, George, (the only survivor in the family), dug up the family graves to see if he could rid Edwin of his sister's spirit. But George observed that while most of the deceased family members' bodies had decomposed at a normal rate, Mercy's did not. She didn't look dead at all: in fact, her body appeared nearly identical to how it was when she was alive, and blood remained in her heart. This was interpreted as a sign that she was undead. (Now, historians theorize that Mercy's body was probably in this state because she was in a cold crypt during the winter, slowing the decomposition rate).

Per superstition, George fed Edwin a tonic made of the ashes of Mercy's heart and liver (ew) to cure him. And big surprise: It didn't work. After drinking the strangest cocktail I've ever heard of, Edwin died shortly after.

Our last spooky story is one you recognize if you've seen any of *The Conjuring* movies. Does the name **Bathsheba Sherman** ring a bell? In the first film, the spirit of Bathsheba Sherman is a vindictive ghost, haunting a farmhouse in Burrillville, Rhode Island's village of Harrisville. According to the movie, she was accused of witchcraft, murdered her infant child, and ultimately committed suicide by hanging. She is said to be haunting the area ever since.



Artwork of Anne Hutchinson on trial, created circa 1876-1881. Photo from the New York Public Library Digital Collections.

But according to historian and author J'aime Rubio in an interview with *The Valley Breeze* newspaper, there is no real historical evidence of Bathsheba being accused of witchcraft. All records we have show Bathsheba's life as being rather uneventful. Born in 1812, she lived in Harrisville with her family, attended church regularly, and died of old age. Pretty typical life for a woman in 1800s New England. There are rumors that an infant she babysat may have died in her care, which may have evolved into the "killing her own baby" story. But there's no evidence that she murdered the child, especially considering how high the infant mortality rate was at the time.

That's not to say *The Conjuring* house can't be haunted, of course. But Andrea Perron, the Perron family's eldest daughter, is on the record as believing the real evil spirit in the house is *not* Bathsheba.

Andrea's family now thinks the malevolent ghost that haunted them was that of a different woman known as Mrs. Abigail Arnold. Yet according to the Conjuring House's official website, she acts more as a protector of the house than an evil spirit.

At first glance, Rhode Island's femme history of the supernatural seems small. But its message is mighty: It's easy to blend fact with fiction if nobody will challenge it for the truth. ■

Hello from Equity, Diversity, Inclusion, & Anti-Racism (EDIA)



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

EDIA is about looking at our people, spaces, and events through more than just one lens. We consider our world through multiple lenses; we constantly ask questions like, "How can we reach otherwise marginalized communities who have not interacted with our theater before?"

At Trinity Rep, this work is actualized through three different branches:

- EDIA director (me)
- Staff EDIA Task Force
- And our Board's EDIA Committee

Through this collaboration, we strive to transform our communities, stages, and classrooms into more inclusive, equitable, and anti-racist spaces.

One way we did this in 2023 was by turning an idea of the Board's EDIA Committee into reality. On June 22, we welcomed friends and partners from around the state. We hosted a reception with Trinity Rep staff and trustees, where we discussed opportunities for potential future collaboration, and connected with staff from the Division of Equity, Diversity, & Inclusion (DEDI) at the Rhode Island Department of Administration. Executive Director Katie Liberman, Artistic Director Curt Columbus, Sean Holley, the Board's EDIA committee chair and RI Equal Opportunity Office Administrator; and Tomás Ávila, associate director of RI's Division of Equity, Diversity, & Inclusion shared remarks. Then, guests attended a performance of *Sweeney Todd: The Demon Barber of Fleet Street*.

One of my favorite parts of that evening was seeing people network and connect about future collaborations. For a few guests, this was their first visit to Trinity Rep. One guest remarked, "What an incredible evening! To be welcomed into Trinity Rep and have the opportunity to meet

like-minded individuals was wonderful. Then to see such an incredible performance of *Sweeney Todd*, I couldn't have asked for a better evening!"

I was just as pleased to see the idea brought forward by the EDIA Board Committee months before come to fruition. From brainstorming to planning, and finally welcoming this incredible group of people into our home – it was a proud moment.

Our work also focuses on inclusion. This season, we plan to offer ASL (American Sign Language) classes to staff to help them better communicate with patrons.

This work never stops, as we are always learning ways we can grow and better understand one another. Engaging in it with other EDIA professionals who are passionate about this work is extremely gratifying. I look forward to continuing these conversations and invite others to reach out and join us in the coming year. ■

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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: PAULA PLUM AS MARGARET 3 IN *BY THE QUEEN*. PHOTO BY MARK TUREK.

OUR VALUES

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

Community • We are a public square. We are a cultural resource where the ideas and issues of our time and culture are pondered, discussed, debated, and sparked by the work on our stages. We provide rich, engaging opportunities in our classrooms, talkbacks, and online materials. We are committed to our location in downtown Providence. Our vision for our iconic, historic theater facility includes a commitment to accessibility for all, more space for public gathering and educational programs, and an expanded capability for world-class artistry.

Education • We contribute to the well-being of this region in innumerable and profound ways, especially through our educational programs. The work on our stages is a point of genesis, not the endpoint, for our numerous education programs. More than 1.4 million students have experienced live theater through Project Discovery, our student matinee program founded in 1966. The Brown University/Trinity Rep MFA Acting and Directing programs are among the top graduate studies programs in the world, developing the next generation of theater artists. Our myriad lifelong learning educational courses serve not only thousands of children each year, but also adults of all ages.

ANTI-RACISM

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

OUR HISTORY

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

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

Learn more at TrinityRep.com/About

60 YEARS OF TRINITY REP! YOUR 2023-24 SEASON

For our milestone 60th anniversary season, each of the plays share themes of family — the people in our lives who may be complicated or messy, but also bring us joy. Invite your relatives and your friends, bring everyone you consider family.

UP NEXT...

A CHRISTMAS CAROL

Based on the novella by Charles Dickens

Adapted by Stephen Thorne

Original music by Richard Cumming

Directed by Stephen Thorne

November 9 – December 31, 2023 • Chace Theater

Everyone's favorite curmudgeon, Ebenezer Scrooge, is back. He is a wrenching, covetous, mean old man, caring more for money than the good of his family or neighbors. When the clock strikes midnight one fateful Christmas Eve, the ghost of Scrooge's old pal Marley pays a much overdue visit. Through a supernatural journey, Scrooge must confront his past, acknowledge his present, and define his future for the good of his community, and his very soul. A timeless holiday tale of redemption and joy, Trinity Rep's reimagined production of *A Christmas Carol* has been a beloved New England family tradition for over 45 years! Presented by Cardi's Furniture & Mattresses.

LA BROA' (BROAD STREET)

By Orlando Hernández

Based on Latino History of Rhode Island: Nuestras Raíces by Marta V. Martínez

Directed by Tatyana-Marie Carlo

January 18 – February 18, 2024 • Dowling Theater

Doña Rosa's Market on *La Broa'* (Providence's Broad Street) is where Latine Rhode Islanders have gathered for decades. It is there that they share their stories – from the experience of recent immigration to those of Americans whose threads stretch much further back. These real-life stories are heartbreaking, heartwarming, and hilarious. *La Broa'* (*Broad Street*) draws from the true tales of Latine Rhode Islanders who have made this place their home, as documented by Marta V. Martínez in the oral history *Nuestras Raíces* (*Our Roots*). This joyful and touching world premiere will be performed in Spanish and English with live music; it speaks to what connects us at our core, and what keeps us going each day.

AUGUST WILSON'S FENCES

Directed by Christopher Windom

March 21 – April 28, 2024 • Dowling Theater

What is perhaps August Wilson's most well-known play may also be his most powerful. In segregated 1957 Pittsburgh, former Negro League baseball player Troy Maxson is now scraping by as a sanitation worker. Once a towering figure in his community, he now only exerts control over his wife and two sons. Troy's desire to protect his loved ones from oppression grows warped by his stubbornness and pride. A devastating look at a man and his family's strained relationships, *Fences* is a must-see Pulitzer Prize-winning drama, returning to the Trinity Rep stage for the first time in over 30 years.

LA CAGE AUX FOLLES

Music and Lyrics by Jerry Herman

Book by Harvey Fierstein

Adapted from La Cage aux Folles by Jean Poiret

Directed by Taavon Gamble

May 30 – June 30, 2024 • Dowling Theater

This Best Musical Tony-winner follows Georges, the proprietor of a drag club, and his husband, Albin, the star attraction. When Georges' son announces his engagement to the daughter of a homophobic politician, Georges plans to closet himself for a family dinner. But Albin, knowing the importance of staying true to yourself, has other ideas ... and hijinks ensue. *La Cage aux Folles* is funny, genuine, and full of show-stopping numbers. It is sure to lead to "The Best of Times!"

To learn more about our upcoming shows, or to buy tickets, visit TrinityRep.com/Shows

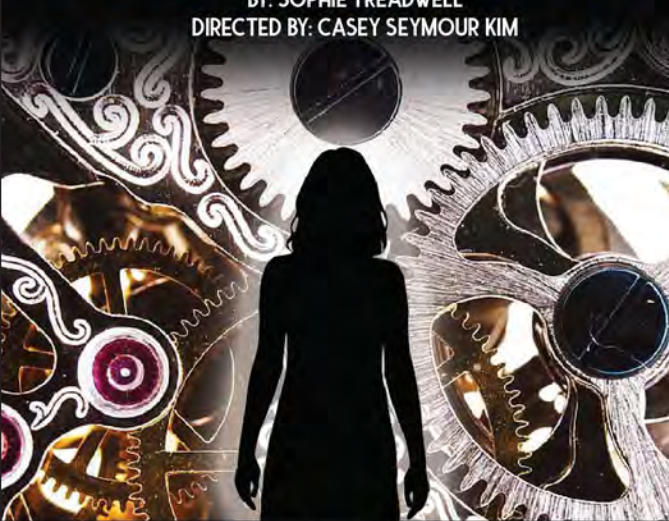
Plays, dates and artists subject to change





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An Introduction, and an Invitation

JENNIFER RUVARASHE ELIZABETH WILLARD (LEFT) AND WENSLEY SARKAR BYNOE (RIGHT), RI STATE HOUSE, PROVIDENCE STUDENT UNION BLM MARCH JUNE 2020. PHOTO BY MARVIN SARKAR BYNOE.



Meet our new Director of Community Engagement, Wensley Bynoe

Hello Trinity Rep!

I am excited to join this theater as the new director of community engagement. This role gives me the opportunity to enjoy two of my favorite things: a good story and connecting with folks.

I moved to Providence from New York in late 2020 during the COVID-19 pandemic. Since coming to Rhode Island, my wife and I welcomed our child into the world and steadily explored the state's many parks, beaches, and restaurants as we try to keep our child entertained. I have come to enjoy many things about our new home, from the clam cakes to the people, but Trinity Rep stands out as one of our favorite places.

We were first introduced to this theater when we saw the production *Fairview* in 2022. *Fairview* was a special experience: it is rare to experience a production that speaks directly to folks of color, and it was something that neither of us had experienced before. It has lingered with us in the way that wonderful experiences tend to. I brought my dad to the show a week after seeing it for the first time. He would hardly call himself a "theater person" but he was wiping away tears by the end of the show and hesitated to leave, hoping that it might not be over quite yet.

Needless to say, we have been to every show since.

As a Black, Latinx, child of an immigrant, incredible productions like

Fairview mean a lot to me. I am committed to increasing access and building authentic connections with folks of color and communities across the state. I want to ensure that our theater is a space which welcomes and appreciates them.

I am proud to join a theater that appreciates the power and potential of its stage. Each show I see reminds me that stories shape the way we see, understand, and create the world. I am always grateful for the reminder and am happy for the opportunity to work with Trinity Rep's talented team to continue bringing moving stories to all of you.

During my time in Rhode Island, I have met and built relationships with people across the state. My work gave me the opportunity to engage with folks in many ways. I began by delivering housing, family, and food support during the pandemic, followed by working alongside Providence teachers and our state's incredible network of youth organizations to fight for a K-12 ethnic studies course requirement in Providence public schools. These opportunities were a chance to listen, learn, and collect inspiration from folks from varied perspectives, backgrounds, and zip codes. I look forward to bringing those relationships and lessons to Trinity Rep as I continue to support the theater as a space of shared joy, laughter, learning, love, and imagination.

As I begin my first full season with Trinity Rep, we have a lot of exciting events planned and I hope to meet all of you in the coming months and years. Please feel free to reach out to me for more information about community engagement events, our show's lobby art, our Community Reps program, any ideas for events or collaborations, or just to say hi. I hope you enjoy the show! 🍓

UPCOMING COMMUNITY ENGAGEMENT EVENTS THIS SEASON:

Broad Street Tours

Trinity Rep and Rhode Island Latino Arts will offer barrio tours of Providence's Broad Street to supplement our production of *La Broa'* (Broad Street) later this season. Please join us to experience *El Museo del Barrio* (The Latino Museum Without Walls) and learn more about *La Broa'*, an area that has served as the center of Hispanic commerce, activism, and Latin cultural expression here in Rhode Island. To learn more or register please visit TrinityRep.com/Barrio

Connecting Stories Book Club

New this season is Trinity Rep's book club, in collaboration with the Providence Public Library (PPL), where you'll read and discuss literature related to this year's productions. Engage with our onstage work in a whole new way as we create space for learning and discussion, led by Ivy Brunelle, information services librarian at PPL. Visit TrinityRep.com/Stories for more information.

Veteran Voices

Veteran Voices combines Trinity Rep's longstanding theatrical traditions with the emotions and experiences of local veterans. Veterans read original and existing writings as well as perform music and monologues. By sharing work, they have created or felt resonates with them, local veterans are able to connect with and educate our community. This event is produced alongside the Providence Clemente Veteran's Initiative (PCVI).

Community Reps

Do you have a passion for theater and storytelling? Would you like to work alongside Trinity Rep to find meaningful ways for the theater to build a relationship with your community? Please consider joining our Community Reps program. Community Reps have the opportunity to be a voice in shaping the State Theater of Rhode Island. If you are interested, please send me an email sharing a story that you love (it can be any type of story; a personal story, performance, song, book, etc.), what communities you are a part of, and why you would like to be a Community Rep.

If you are interested in any of these opportunities or learning more about how to get involved with Trinity Rep please email me at wbynoe@trinityrep.com.



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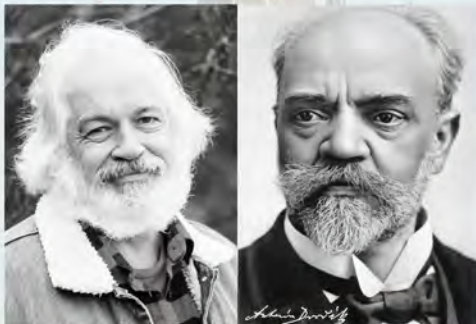
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Judith Lynn Stillman, Piano/Artistic Director



PREVIEW

Thursday, October 19 at 12:00 PM

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PREMIERE

Sunday, October 22 at 3:00 PM

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OPEN REHEARSAL
Friday, September 22 | 5:30PM

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Saturday, September 23 | 8:00PM

The VETS, Providence
Robert Spano, conductor • Karen Gomyo, violin

**JEREMY DENK
PLAYS MOZART**

AMICA RUSH HOUR
Friday, October 13 | 6:30PM

TACO CLASSICAL
Saturday, October 14 | 8:00PM

The VETS, Providence
Nicholas McGegan, conductor
Jeremy Denk, piano

**DEBUSSY'S
LA MER**

OPEN REHEARSAL
Friday, November 10 | 5:30PM

TACO CLASSICAL
Saturday, November 11 | 8:00PM

The VETS, Providence
Morihiro Nakahara, conductor
Randall Goosby, violin



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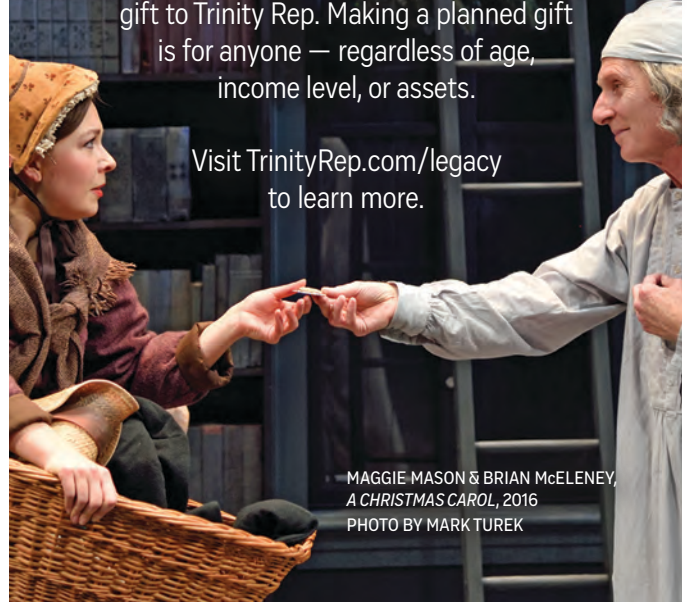
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MAGGIE MASON & BRIAN McELENNEY,
A CHRISTMAS CAROL, 2016
PHOTO BY MARK TUREK

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PICTURED LEFT TO RIGHT: REBECCA GIBEL, JUDE SANDY & STEPHEN BERENSON IN TRINITY REP'S *LITTLE SHOP OF HORRORS*, 2019. PHOTO BY MARK TUREK



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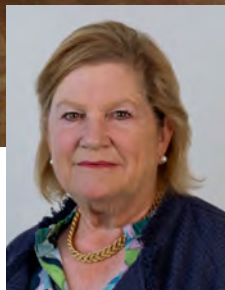
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Meet Kibbe Reilly

By Laura Weick

worked during some of Trinity Rep's most challenging times and has come out stronger for it.

Kibbe was born and raised in Dallas, spending holidays and weekends on her family's Texas cattle ranch. She was introduced to theater at 5 years old when her parents took her to see *Camelot* on Broadway.

"When we got home to Dallas, I was inspired to join the children's theater at the Dallas Theater Center," she recalls "I did that for a few years, but I was never very good onstage. I felt that there was still room in my life for theater, but as an audience member."

In 1984, she met a man on a whitewater rafting trip who would later become her husband – Tom Reilly, a Rhode Islander. One of the couple's wedding gifts? A season subscription to Trinity Rep. Kibbe has been a subscriber ever since.

In 1989, Kibbe and Tom ventured on one of Trinity Rep's London Tours, where they joined the artistic team and a group of theater-lovers for a taste of the performing arts all around London. It was here she connected with former Trinity Rep Board member Lila Sapsinsley, who would later change her life.

"I was working at Miriam Hospital as a PR director, but was contemplating a job under Gov. Bruce Sundlun," Kibbe says. "A year after the trip, Lila suggested I meet with Trinity Rep's General Manager Dennis Conway, who interviewed me to become the development director. I was hired a few months later."

Just in time, it seemed, as over the next few years Kibbe helped the organization recover during one of the theater's toughest financial periods.

"I'm glad I was able to help keep the doors open," she notes. "It was hard back then. There were vendors threatening to carry equipment out of the building because we had so much debt when I arrived. Richard Jenkins was a great artistic director and brought a lot of faith back to the organization after what wasn't a great year for [former artistic director] Anne Bogart."

While Kibbe left in 1995 to start her own consulting company, she still remained connected to the theater. One of her first clients was Trinity Rep, and she played a major part in assembling the organization's very first Pell Awards

Gala. In 2008, she joined Trinity Rep's Board based on the recommendation of Trinity Rep development staff.

She ran her company for 25 years. Since retiring, Kibbe has been able to dedicate even more time to Trinity Rep. She served as vice-chair during one of the most tumultuous times in Trinity Rep history: the COVID-19 pandemic, the height of movements against racial injustice, and industry-wide shutdowns. Kibbe was then tasked with finding a new executive director.

"I was the head of the search committee that ultimately brought [Executive Director] Katie [Lieberman]," Kibbe says. "I thought it would be really easy and would take two or three months, but of course, we ended up being much more

thorough. We had a really diverse group on the committee who came together and made that decision. I firmly believe we 100% got the best person for the job. That's what I'm most proud of, convincing Katie to come to Providence."

So, what's on the agenda for this three-year term?

It's no secret the entire theater industry has been struggling to rebound post-pandemic, so Kibbe wants to draw new and returning audiences back to Trinity Rep. And the theater still has much work to do regarding equity, diversity, inclusion, and anti-racism.

"Over the next few years, our challenge will be to build on the strengths we've acquired during Curt [Columbus'] tenure and to find more ways to build on Trinity Rep's greatness," she says. "We have a smart Board which will be tasked with all the things we ask our Board to do – help us build relationships throughout the community, help us to introduce new audiences to the theater, support, and advocate for Trinity. It's a full plate."

Outside of the theater, Kibbe enjoys spending time with her two stepdaughters and eight step-grandchildren.

She's also sporty and loves the outdoors, making it a point to walk four miles a day. Kibbe can often be found hiking across the country or on many of the state's lovely golf courses. But Trinity Rep is still the most important activity in her busy life as a volunteer.

"It is an honor to get to serve as Board chair," she said. "I can't wait to see where we'll be over these next few years." ■



KIBBE RIDING A HORSE AT HER FAMILY'S DALLAS RANCH, 1967.

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IMAGE CREDITS FROM TOP TO BOTTOM: RACHAEL WARREN AND ERICK PINNICK IN 2023'S *SWEENEY TODD*; JACK DWYER AND STEPHEN THORNE IN 2022'S *THE INHERITANCE, PART ONE*. PHOTOS BY MARK TUREK.

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TICKETS, DATES & TIMES



THE GOOD JOHN PROCTOR Sept. 7 – Nov. 12, 2023

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

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BECKY NURSE OF SALEM Sept. 21 – Nov. 10, 2023

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

A BEWITCHING BLACK COMEDY

A CHRISTMAS CAROL

Nov. 9 – Dec. 31, 2023

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

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

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

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PICTURED: The cast of *The Inheritance, Part One* • Photo by Mark Turek

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

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

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LA CAGE AUX FOLLES

May 21 – Jun. 30, 2024

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

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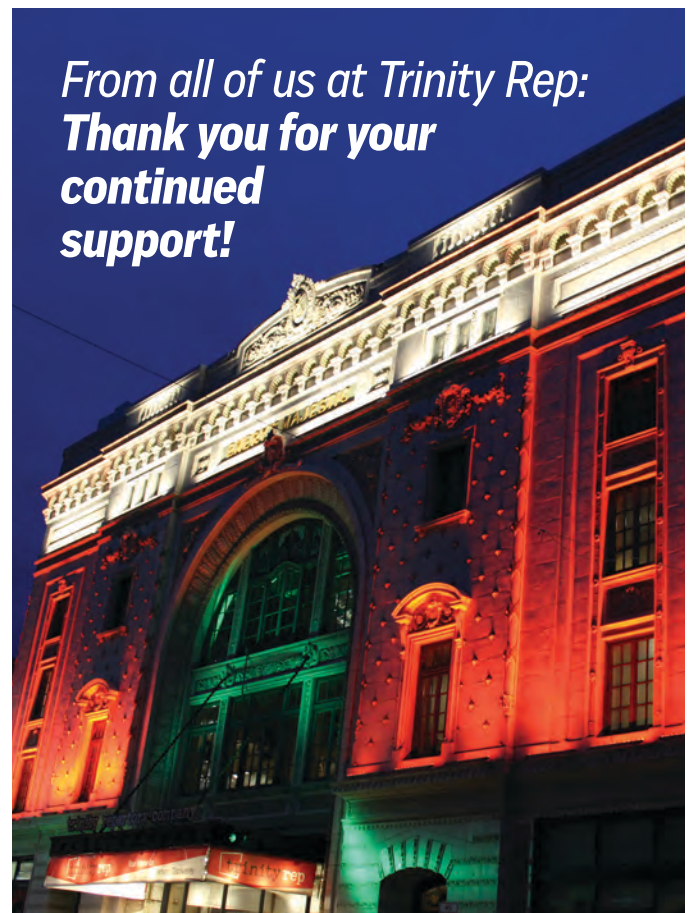
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BACK COVER ART, IMAGE CREDITS IN ORDER OF LEFT TO RIGHT, TOP TO BOTTOM: Rachael Warren as the voice of The Plant in *Little Shop Of Horrors*. Photo by Mark Turek; Whitney White as Lucy in *A Christmas Carol*. Photo by Mark Turek; Phyllis Kay as Maria, and Timothy Crowe as Sir Toby Belch in *Twelfth Night, Or What You Will*. Photo by Mark Morelli; Robert Black as Aubrey Piper, and Bonnie Sacks as Amy in *The Show-Off*. Photo By William L. Smith; Joe Wilson, Jr. as Ulysses Lincoln, and Jackie Davis as Benevelonce Nausicca Sabine in *black odyssey*. Photo by Mark Turek; Stephen Thorne as Raskolnikov, and Dan Butler as Detective Porfiry in *Crime And Punishment*. Photo by Mark Turek; Marva Hicks as Glory, and Michael McElroy as Jaguar in *Thunder Knocking On The Door*. Photo by T. Charles Erickson; Jude Sandy as Superfly Tiseas, and Kai Tshikosi in *black odyssey*. Photo by Mark Turek; Anne Scurria as Mrs. C and Charlie Thurston as Robbina in *The Song of Summer*. Photo by Mark Turek; Viola Davis as Isabella in *Measure For Measure*. Photo by Mark Morelli; Ricardo Pitts-Wiley as Elder Joseph Barlow in August Wilson's *Radio Golf*. Photo By Mark Turek; Erick Pinnick as Mr. Sowerberry in *Oliver*. Photo By Mark Turek.



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Harmony Lindstrom
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Scenic Artist Overhires.....Luke Morrison

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Head of Directing.....Brian Mertes
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Program Coordinator.....Sammi Haskell
Technical Supervisor.....Michael Cline
Technical Director.....Jeremy Chiang
Assistant Technical Director.....Andrew March
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Acting.....Anne Scurria, Ben Steinfeld, Stephen Thorne
Directing/Dramaturgy.....Nic Benacerraf, Tatyana-Marie Carlo,
Curt Columbus, Melissa Kievman, 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
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