



# A Christmas Carol

ADAPTED FROM THE NOVELLA BY **CHARLES DICKENS**  
ADAPTED AND DIRECTED BY **STEPHEN THORNE**  
ORIGINAL MUSIC BY **RICHARD CUMMING**

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# FROM OUR LEADERSHIP

## FROM THE ARTISTIC DIRECTOR



### DEAR FRIENDS,

Welcome to Trinity Repertory Company, and to our annual production of *A Christmas Carol*. Telling this story every year is a great Rhode Island tradition, one that has lasted for nearly 50 years.

The experience of the holidays is very often a sensory one, filled with sights and smells that bring back vivid memories of holidays past. Sound is also an integral part of our experience of Christmas. The music of the holiday season can place us immediately in a festive state of mind, as we hum or sing along to tunes we have known for years. There is a special sound of Christmas right here at Trinity Rep: that of our audience as they experience Dickens' timeless tale dozens of times each holiday season.

Sometimes, it is the raucous sound of school groups, coming into the theater in great, excited waves. Sometimes, it's clusters of youngsters seeing the story for the first time, huddled together with the appearance of the ghosts, then laughing and chatting as the miracles of the story accumulate. Sometimes, it is the excited shouts from families, brought together by parents or grandparents, seeing each other for the first time all year. But sometimes, sounds and other sensations can be overwhelming.

For those who may not know, each year we stage a modified performance of *A Christmas Carol* to accommodate guests with sensory needs – including but not limited to individuals on the autism spectrum, with sensory processing disorders, or any other needs. With our sensory-friendly performance, everyone in our audience can experience the joyous sound of Christmas in their own way.

Our sensory-friendly audience for *A Christmas Carol* is one of my favorites. Joyous, unparalleled sounds come from families being welcomed to experience the show in their own way. Guests are allowed to talk or move about, unlike most other theater audiences. So many families have said to me after these performances, "Thank you for providing our family the opportunity to experience the show in our way, without worrying about how others might react."

Our brilliant director, resident company member Stephen Thorne, was one of the first, fierce artist advocates for our sensory friendly performances nearly a decade ago. He has found a way to weave the story of this work into this year's show through the casting of neurodivergent actors, so that their stories become a part of the history of Trinity Rep's telling. It is a glorious way to honor the original impulse of Dickens' story, which is one of hope and inclusion, a celebration of all that is good and honorable in humankind.

Stephen has been part of our company for more than 20 years, and he spoke about finding something new every time he approached this story, whether as an actor or a director. His production is a delightful reminder that Dickens' novella and its chronicle of one man's redemption never loses its amazing relevance and timeliness.

Enjoy this production of Charles Dickens' *A Christmas Carol*. We wish you and yours much happiness and peace in this holiday season.

A stylized, handwritten signature in black ink.

— Curt Columbus, Artistic Director

## FROM THE EXECUTIVE DIRECTOR



### DEAR FRIENDS,

What magic it is to gather together for our 60th Anniversary Season production of *A Christmas Carol*.

As you enter the Chace Theater, you will notice that we have revived the practice of seating "in-the-round," as a part of Michael McGarty's extraordinary scenic design. You, our audience, are not just seated on three sides of the stage, but you encircle it, creating space for this classic holiday story to unfold in the center.

This performance configuration is in Trinity Rep's DNA. Our visionary Founding Artistic Director Adrian Hall said: "The theater is alive. It is right in front of you." Or, to quote the first line of a play called *By the Queen* that we produced last season: "I can see you and I know that you see me ... We're all humans, in it together." This acknowledgement of the essential connection between actors and audience is at the heart of what we do. We are all participants in this story. I could not be more excited to be producing our 47th *A Christmas Carol* in this spirit.

When the audience is seated in the round, not only can you see the actors, but the audience can see one another. *Everyone* in the audience is facing *other* audience members across the room. The story of *A Christmas Carol* is about looking beyond oneself, about learning to see and understand the humanity of others, acknowledging the place that our community plays in our past, present, and future. It takes four ghosts to help Scrooge reach this crucial realization. I hope that it only requires one performance for each of us to truly see one another and recognize what we share in common. Look behind you, look in front of you, look across from you, to your left, to your right. You are surrounded by others. Others who care as much about this powerful story as you, others who feel as deeply about the joy and celebration it brings to us all.

Adrian Hall was also committed to creating theater that was an experience that you could not get anywhere else. Where you would leave and could say "I was there that night." We have three other plays this season that I know will also provide this one-of-a-kind feeling, and I hope you come back to see all that they have to offer: the hyperlocal *La Broa'* (*Broad Street*) reflects the stories of Rhode Island's Latine community on stage. August Wilson's magnum opus, *Fences*, returns to Trinity Rep for the first time in 30 years, and the iconic musical *La Cage aux Folles* closes out this anniversary year. You can join us with a Flex Pass subscription, or a single ticket. No matter what, I know I will get to see you in the theater – it is right in front of you.

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:*

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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.

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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](https://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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**PLEASE SILENCE YOUR CELL PHONE** and refrain from using it during the performance. Phone calls are limited to outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

Trinity Rep stands on what was once the lands of the Masswascut — The Land between the two rivers, and the territory of Meshanticut, which are the ancestral homelands of the Narragansett, Pokanoket, and Nipmuc people.

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



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

**Curt Columbus**  
Artistic Director

**Kate Liberman**  
Executive Director



# A Christmas Carol

ADAPTED FROM THE NOVELLA BY **CHARLES DICKENS**  
ADAPTED AND DIRECTED BY **STEPHEN THORNE**  
ORIGINAL MUSIC BY **RICHARD CUMMING**

## THE ARTISTIC TEAM

Adapted and Directed by **Stephen Thorne†**

Assistant Directed by **Gia Yarn**

Music Direction by **Michael Rice**

Choreography by **yaTande Whitney V. Hunter**

Set Design by **Michael McGarty**

Costume Design by **Toni Spadafora-Sadler**

Lighting Design by **James Horban**

Sound Design by **Peter Sasha Hurowitz**

Voice and Dialect Coach **Rebecca Gibel**

Production Stage Managed by **Amanda Kosack\***

Assistant Stage Managed by **Shoshana Adler\***

Presented by **Cardi's**  
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**November 9 – December 31, 2023**  
in the Elizabeth and Malcolm Chace Theater

A Christmas Carol is approximately two hours with one intermission.

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.



# THE CAST

## IN ORDER OF APPEARANCE



### STAVE I: MARLEY'S GHOST

Ebenezer Scrooge **Mauro Hantman\***‡  
 Bob Cratchit **Kevin Patrick Martin\***  
 Mrs. Quince, Solicitor for the Poor **Jackie Davis\***‡  
 Mr. Mulwray, Solicitor for the Poor **Richard Donelly\***  
 Fred, Niece to Scrooge **Alison Russo\***  
 Dilber **Phyllis Kay\***‡  
 Tavern Keep **Sara States\*+**  
 Jacob Marley **Rodney Witherspoon II\***



### STAVE II: THE FIRST OF THE THREE SPIRITS

The Ghost of Christmas Past **Jeff Church\***  
 Schoolmaster **Phyllis Kay\***‡  
 Dick Wilkins **Kelser Michael/Philip Vaile-Lucason**  
 Clara **Olivia Jarbadan/Hadley Boyle**  
 Tabitha **Grace Perkins/Danasia Scurry**  
 Fan **Lou Wechsler/Eleanor Pinsker**  
 Fezziwig **Richard Donelly\***  
 Belle **Sara States\*+**

### STAVE III: THE SECOND OF THE THREE SPIRITS

The Ghost of Christmas Present **Taavon Gamble\***‡  
 Present's Assistant **Nina Giselle\***  
 Mrs. Cratchit **Jenna Lea Scott\***  
 Martha Cratchit **Grace Perkins/Danasia Scurry**  
 Belinda Cratchit **Olivia Jarbadan/Hadley Boyle**  
 Peter Cratchit **Kelser Michael/Philip Vaile-Lucason**  
 Tiny Tim **Luca Anderson/Riley Hughes**  
 Martin **Rodney Witherspoon II\***  
 Topper **Jeff Church\***  
 Mr. Cruncher **Richard Donelly\***  
 Miss Lightwood **Sara States\*+**  
 Dilber's Sister **Jackie Davis\***‡

### STAVE IV: THE LAST OF THE THREE SPIRITS

The Ghost of Christmas Yet to Come **Jeff Church\***  
 Royal Exchange **Nina Giselle\*, Alison Russo\*,  
 Rodney Witherspoon II\***  
 Charwoman **Sara States\*+**  
 Old Joe **Richard Donelly\***  
 Undertaker **Jackie Davis\***‡  
 Poor Husband **Taavon Gamble\***‡  
 Poor Wife **Alison Russo\***

### STAVE V: THE END OF IT

Turkey Kid **Lily Altomari/Eleanor Brown-Araujo**  
 Wild Kid **Lou Weschler/Eleanor Pinsker**  
 Sinus Kid **Luca Anderson/Riley Hewes**

**Company:** Jeff Church\*, Jackie Davis\*‡, Richard Donelly\*,  
 Taavon Gamble\*‡, Nina Giselle\*, Phyllis Kay\*‡, Mauro Hantman\*‡,  
 Kevin Patrick Martin\*, Alison Russo\*, Jenna Lea Scott\*, Sara States\*+,  
 Rodney Witherspoon II\*

### MUSICIANS

**Conductor/Keyboard:** Michael Rice  
**Guitar:** Bill Buonocore  
**Woodwinds:** Anne Kelton, Richard Marchetti  
**Violin:** Ethan Wood  
**Percussion:** Mike Sartini

**Children:** Please note that there are two casts of children for this production: the Red Cast and the Green Cast. The cast for your performance will be announced at the beginning of the show.

**Red Cast:** Lily Altomari, Luca Anderson, Olivia Jarbadan, Kelsner Michael, Grace Perkins, Lou Wechsler

**Green Cast:** Hadley Boyle, Eleanor Brown-Araujo, Riley Hewes, Eleanor Pinsker, Danasia Scurry, Philip Vaile-Lucason

### UNDERSTUDIES:

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

For roles typically portrayed by Jenna Lea Scott\* **Kayla Bennett+**

For roles typically portrayed by Jeff Church\* **Abram Blau+**

For roles typically portrayed by Alison Russo\* **Lily Kops+**

For roles typically portrayed by Mauro Hantman\*‡ **Teddy Lytle**

For roles typically portrayed by Jackie Davis\*‡ and Nina Giselle\*

**Erin Lockett+**

For roles typically portrayed by Phyllis Kay\*‡ and Sara States\*+

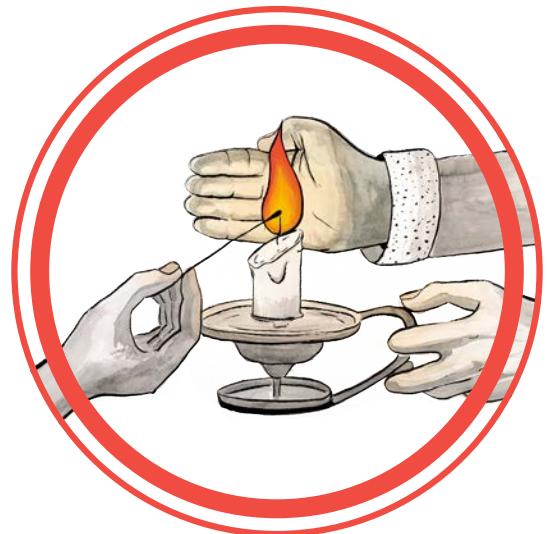
**Jessie March+**

For roles typically portrayed by Rodney Witherspoon II\* **Justin Mitchell+**

For roles typically portrayed by Kevin Patrick Martin\* **Mathieu Myrick+**

For roles typically portrayed by Richard Donelly\* and Taavon Gamble\*‡

**Henry Nwaru+**



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

‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student




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IMAGE CREDIT: SOPHIE ZMORROD IN 2023'S SWEENEY TODD, PHOTO BY MARK TUREK.



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*A Christmas Carol* director Stephen Thorne with this year's Scrooge, Mauro Hantman, and Tanya Anderson in *The Cider House Rules* (2001). Photo by T. Charles Erickson.

# IN CONVERSATION WITH STEPHEN THORNE AND MAURO HANTMAN

*The following is a transcript of highlights from a conversation in August 2023 between A Christmas Carol director Stephen Thorne and Ebenezer Scrooge actor Mauro Hantman. Stephen and Mauro have been resident company members and colleagues at Trinity Rep for more than 20 years.*

## CHRISTMAS PAST

**Stephen Thorne:** My first *A Christmas Carol* [2000] was memorable because that was when we were still doing two casts. I had no experience with the show and was in the second cast. The first cast would do a full rehearsal period and create the show, and the second cast would have about two weeks to learn it.

At that time, the maximum number of performances in a week was up to 20. Having never done the play before, the whole process felt slightly like one of those dreams-slash-nightmares where everybody knows what's going on except for you.

That was also directed by Kevin Moriarty, and it was quite a good one. I remember having to do a lot of stuff, including flying, for the first time.

**Mauro Hantman:** There was a male Scrooge and Nephew Fred in one cast, and a female Scrooge and Niece Lucy in the other. You were playing Nephew Fred, right?

**ST:** I was.

**MH:** I was playing what's typically the "Lucy" part of Scrooge's nephew's/niece's spouse ... but the part was named Fred.

**ST:** And to make it even more confusing, [resident company member and Stephen's wife] Angela [Brazil] was actually playing the "Nephew Fred" part of being Scrooge's living family, but under the name "Niece Lucy." So really Angela and I were playing the same character in different casts under different names.

**MH:** That year I did one of the worst things I've ever done in my life. This was before we had cell phones, and Steve was new to the company. I wrote the schedule for one weekend down for the wrong times! I thought that I had a 2:00 pm show and an 8:00 pm show, when I actually had an 11:00 am show and a 5:00 pm show. And I missed the 11:00 am show because I was helping my girlfriend move into a new apartment.

Somehow, they tracked me down and I got to the theater like an hour after the show started. So, Steve had to cover for me. But he had to cover the part opposite the part that he usually played. I thought that that was going to be the end of my career!

**ST:** Wonderfully it wasn't and here we are!

**MH:** Wait, was that also the [year] with the furnace?

**ST:** Yeah! That year really leaned into the child labor thing Dickens was railing against. Everyone was working in this factory, and we had this huge furnace that had an actual flame in it. This was 20-something years ago, so it was a very different time. Marley came out of that like he was literally coming out of the flames of hell. It was really quite something.

**MH:** I've been in 16 *Christmas Carols*. My first one was directed by Amanda Dehnert [1997], but I don't remember exactly who I played. Some people can say "in 2010 I played this part in this production and had this line," but for me I just know I was in the company.

I remember snippets from each production. The last time I was Scrooge [2010], there was a delightful group of grad students in the show who spent a lot of time subtly pretending to stab each other and me onstage ... Hopefully the audience couldn't see that, but I loved it!



Mauro Hantman as Bob Cratchit in 2012's *A Christmas Carol*. Photo by Mark Turek.

I've played Bob Cratchit a lot, but I remember one production [2012] directed by Tyler [Dobrowsky] where instead of the whole family talking about Tiny Tim at their house, he had Bob Cratchit speaking directly to Tim at his grave. I thought that was really powerful.

**ST:** I remember that. Usually when you get to the sad Cratchit scene, especially when we're not doing an intermission, the kids in the audience get a little restless. That's a good example of one of the many changes to the production year after year. Tyler turned it into this really nice monologue just done by Cratchit, very simplified.

I remember Amanda's second one [2005] where we had snow all over the stage. Not just in the end where it falls from the sky, but the entire stage was covered in snow the whole time. It looked great, but ... I found snow in my clothes for months afterward. I'd pull my hand from my pocket and snow would come out.

**MH:** That was the plastic snow. Now we use foam or something. How much snow are we expecting this year?

**ST:** A lot!

**MH:** The problem with the plastic snow at the end is that we'd all be singing in the finale, and you'd inhale one little flake of snow which would implant itself on your esophagus. It would happen all the time. So you'd have to just smile and mouth the words and try desperately not to cough.

**ST:** There will be no choking on snow this year. I'll be on the lookout!

## THE SCROOGE OF THE PRESENT

**ST:** Mauro is a *fabulous* actor. We've been colleagues for 23 years now. When I first joined the company, Angela, Mauro, Rachael [Warren], Joe [Wilson, Jr.], and I were the new kids on the block. We looked up to the veteran company members who were kind of the go-to Scrooges, all thinking maybe someday we'd get there.

Last season, Mauro and I worked together on a show called *The Inheritance*. Although we had very little stage time together, we were able to watch each other perform. And I remember looking around the room and thinking, "Oh my God, we're the oldest person in this show. We *are* the veterans now."

So when I started thinking about the Scrooge I was interested in, Mauro was the first person to come to mind. Partially because he's a mensch of a human being and actor, but also because I was interested in a Scrooge who was middle-aged. Perhaps in Dickensian London that meant ancient, but for our production, this is a Scrooge who's at the crest of a hill that will probably just go straight down for the next 20 or 30 years of his life — he's got a lot of life left to live — and it's bound to get much more miserable if he stays on this path, versus a Scrooge who's maybe 70 or 80 and has a limited amount of time. My hope was that the audience will see a little more of themselves in there.

**MH:** Scrooge is such a great part to play, with such a huge journey, and new things to find each time. Every director has a different take on it, so the angle this year is going to be totally unique, even if it's my third time doing it. One of the great things about what we do at Trinity is that we're not just bringing everything out of the box the same way each year. We reimagine this story and these characters each and every time ... It's an opportunity to dig deeper each time.

**ST:** We've been part of this incredible company that collectively carries not just this story, but this part aloft year after year. Last year, Phyllis [Kay] embodied it so, so wonderfully. And Tim [Crowe] did too the year before that, but in a totally different way. Each performance brings something completely unique.

Isolation is really on my mind this year. Scrooge is so isolated — he's isolated himself. Every human being on the planet has such a visceral experience of isolation as a result of the pandemic. We have been changed because of it. I think that adds a different lens on how we receive what it means to not be able to connect to people. In Scrooge's case, it's a deliberate act. Speaking for myself, sometimes I can't stand leaving the house anymore. I'm like, "There's too many people, there's traffic everywhere, I just want to get my toilet paper and go home where it's safe and quiet." And a part of me goes, "that's kind of a version of Scrooge."

## WHAT'S YET TO COME

**MH:** At this point, I'm just looking forward to being in the same room with all these folks, some of whom I haven't worked with for a while, or at all until now. COVID kind of did a number on us and we had to shut down, so we're still sort of rebuilding as a company and a culture. I feel like this is going to be going to be an awesome Trinity show with people that I love and admire.

**ST:** I think it's a great cast and we're going to have a good time in the room together. And I'm really happy with the design team we have.

**MH:** Amen to that!

**ST:** Another thing I wanted to mention is that we're casting neurodiverse young actors for our kids company — and thinking differently about the role of Tiny Tim. Imagining Tim as a neurodivergent child, for me, creates an opportunity to reflect our audiences' own experiences more directly. And it offers us the opportunity to invite neurodivergent performers into our company. I wanted to explore the Cratchit family dynamic, how they make space and adapt to the needs of their child, even in a time and place that was surely unwelcoming to neurodivergence.

**MH:** There's something about *A Christmas Carol* that people want to come back to year after year. I think it's because people love the idea of redemption, that you can be a total jerk and isolate yourself from society, yet there's still hope for change.

Because Scrooge is the main character, the audience put themselves in his shoes. They get to say "Yep, I understand why he's like this." But if you look at Shakespeare, for example, or plays that came before, the bad guys are just the bad guys. Iago doesn't change. Macbeth is punished because he doesn't do the right thing. But you don't really see redemption there, just people staying the same or getting worse. I think it's cool that *A Christmas Carol* has this guy who goes from being the worst person in the world to a functioning member of society who wants to do good.

**ST:** I totally agree. Dickens crafted this icy, profoundly broken person and lets us know that 1. This is a person and 2. He has the capacity to change. That idea is so profound on a human level that you can do the play all year long without losing its relevance.

It's a complex, engaging, theatrical ghost story with singular Dickens characters embodied by great actors. It's always so fun to watch, especially since everyone but Scrooge plays around five or six different characters throughout the show. Yet these actors make them all unique and interesting! ■



Stephen Thorne playing Nephew Fred, in his first *A Christmas Carol*, with Timothy Crowe as Scrooge in 2000. Photo by T. Charles Erickson.



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A photograph of Durk's Bar-B-Q food. In the foreground, there's a white tray with a red and white checkered paper liner containing a cornbread muffin topped with butter and a side of pickles. In the background, another similar tray holds several ribs and a cornbread muffin. The food is set on a dark wooden table.

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# THE ARTISTIC TEAM




## STEPHEN THORNE† he/him Director

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

## GIA YARN she/her Assistant Director

**Trinity Rep:** Assistant director, *Sweeney Todd*, *Sueño*. **Other:** Gia is Trinity Rep's artistic producer, where she coordinates casting, develops new play workshops, and is a part of season planning. Gia has been involved in theater-making since a young age and is inspired to create and produce work that examines the beauty and complexity of American life. Gia graduated from Dean College with a BA in art and entertainment management and has completed apprenticeships and internships at Imagination Stage, The Provincetown Tennessee Williams Festival, and Festival Ballet Providence. She sends love and gratitude to Mom, Dad, family, friends, mentors, and the cats. As a Project Discovery kid whose first introduction to Trinity Rep was seeing Joe Wilson, Jr. as Ebenezer Scrooge in *A Christmas Carol*, being a part of this year's production is a wonderful, full-circle moment that Gia is so grateful for.

## MICHAEL RICE he/him Music Director and Arranger

**Trinity Rep:** *Paris By Night*, *A Christmas Carol*, *Cabaret*, *Camelot*, *Beowulf: A Thousand Years of Baggage*, *Oliver!*, *Oklahoma!*, *Ragtime*. **Broadway:** *Peter Pan*. **Off-Broadway:** *Nunsense*, *Nunsense II*, *Balancing Act*, *Radio Gals* (performer). **Regional:** 1776, *Asolo Rep*; 1776, American Conservatory Theater; *Paper Moon*, Ford's Theatre; *Peter Pan*,

*Annie*, *Guys and Dolls*, *Godspell*, *The MUNY*; *My Fair Lady*, *Gypsy*, *Anything Goes*, *Jekyll and Hyde*, *Sacramento Music Circus*; *Johnny Manhattan*, *Working*, *Meadowbrook Theatre*; *Into the Woods*, *Avenue Q*, *Guys and Dolls*, *Marry Me A Little*, *Arkansas Rep*. **Original Works:** *The Good Woman of Setzuan*, *American Beauty*, *Arkansas Rep*; *During Wind and Rain* (opera), *Agenta Theater*, *Little Rock*. **Other:** He does a Facebook post every Thursday night known as THURSDAY TUNES WITH MICHAEL.

## YATANDE WHITNEY V. HUNTER he/him Choreographer

**Trinity Rep:** August Wilson's *Gem of the Ocean*, *Little Shop of Horrors*, *black odyssey*, *A Christmas Carol* (2017, 2018). **Theater:** *We Are Proud to Present...*, *Guthrie Theatre*; *Lives of Great Poisoners*, *Brown University*; *Angel Reapers*, *Signature Theatre*; *The Persian Quarter*, *Merrimack Repertory Theatre*; *Finian's Rainbow*, *Berkshire Theatre Festival*; *a cautionary tail*, *NYU Graduate Acting*. **Choreography:** *Denizen Arts Project*, *Festival Ballet Providence*, *RISD Museum*, *New York SummerStage*, *Kumble Theater*, *Movement Research* (Judson Church). **Education:** BFA, *Howard University*; MFA, *Long Island University*; Ph.D, *Institute for Doctoral Studies* in the Visual Arts.

## MICHAEL MCGARTY he/him Set Designer

This is Mr. McGarty's 41st season in association with Trinity Rep. In that time, he has designed upwards of 50 productions. He has designed extensively for regional theaters throughout the country, including The Public Theatre, Seattle Rep, The Old Globe, and The Dallas Theatre Center, among others. He has designed on Broadway and the West End of London as well as for opera across Europe and the United States. McGarty is an adjunct professor of design at Rhode Island School of Design.

## TONI SPADAFORA-SADLER she/her Costume Designer

**Trinity Rep:** Over 12 productions including two *A Christmas Carols* (2015, 2017), *By the Queen*, *A Tale of Two Cities*, *Oklahoma!*, *Skeleton Crew*, *Death of A Salesman*, *To Kill A Mockingbird*, *The Glass Menagerie*, *Blues for Mr. Charlie*, *Ivanov*, and *Barefoot in the Park*. **Broadway:** Associate designer, *Bring Back Birdie*, *Perfectly Frank*, *Comin' Uptown*. **Film/TV:** 1984 Summer Olympics opening and closing ceremonies, *Consenting Adult* (Hallmark Hall of Fame), *Valentino Returns*, and numerous commercials including the Clio Award-winning *Friskies Buffet* series for TV and print. **Other:** Fashion design and consulting: *Chico's F.A.S.*, *Lane Bryant*, *Bob Mackie Design Group*, *Issac Mizrahi NY*, *Bagatelle International*. **MFA:** *NYU School of the Arts*.

## JAMES HORBAN he/him Lighting Designer

**Trinity Rep:** Lighting designer, *The Inheritance*. **Lighting Design:** *Hangmen*, *Sweat*, *The Gamm Theatre*; *Marie Antionette*, *By The Way*, *Meet Vera Stark*, *Into the Woods*, *The Rocky Horror Show*, *Clue: Onstage*, *Miss Nelson is Missing!*, *University of Rhode Island*; *New Haven Play Project*, *Laura Benanti in Concert*, *Mack is Back*, *Midwinter Night's Dream Cabaret*, *Two for the Road*, *Long Wharf The-*

*atre*; *The King & I: In Concert*, *Carnegie Visual & Performing Arts Center*; *Bedroom Farce*, *Cincinnati Shakespeare Company*. **Scenic Design:** *Polaroid Stories*, *Clue: Onstage*, *University of Rhode Island*; *The King & I: In Concert*, *Carnegie Visual & Performing Arts Center*; *Visiting Mr. Green*, *Monmouth Theater*. **Education:** MFA, *University of Massachusetts Amherst*; BFA, *University of Cincinnati College-Conservatory of Music*. **Other:** James is a professor of theatre technology and design at the University of Rhode Island. He previously taught live entertainment technology at Lone Star College, Montgomery in Houston, Texas.

## PETER SASHA HUROWITZ he/him Sound Designer

Peter Hurowitz has designed the sound for more than 80 productions at Trinity Rep, including recent productions of *Sweeney Todd*; *The Inheritance*; *Fairview*; *Tiny Beautiful Things*; *Little Shop of Horrors*; *Ragtime*; *Like Sheep to Water*, or *Fuente Ovejuna*; *A Midsummer Night's Dream*; *A Christmas Carol*; and *Beowulf: A Thousand Years of Baggage*. This is his 29th season with the company, where he serves as sound engineer. He recently designed the sound for *Cymbeline* for Commonwealth Shakespeare Company, and *An Octoroon*, *Ironbound*, and *Bad Jews* for The Gamm Theatre.

## ADDITIONAL STAFF

Dance Captain.....Taavon Gamble  
Child Coordinators.....Amy Fink,  
Melie Hayes, Nour Shabo  
Assistant to the Scenic Designer.....  
Tiago Rodrigues  
Assistant Lighting Designer.....Haley Ahlborg  
Musician Subs.....Eli Bigelow,  
Randy Cloutier, Matt Cunningham,  
Steve Marchena, Justin Ouellet



- \* 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

## JEFF CHURCH\* he/him

**The Ghost of Christmas Past/Topper/The Ghost of Christmas Yet to Come/Ensemble**



**Trinity Rep:** Richard III, *By the Queen*; Mack, *Fairview*; Francis Flute, *A Midsummer Night's Dream*. **Other Theaters:** The Gamm Theatre, Burbage Theatre Co., Bridge Repertory Theatre of Boston, Boston Theatre Company; AntiGravity Theatre

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

## JACKIE DAVIS\* she/her

**Mrs. Quince/Dilber's Sister/Undertaker/Ensemble**



**Trinity Rep:** Shirley Chisholm, *The Inferior Sex*; Margaret, *The Inheritance* (also intimacy director); Jasmine, *Fairview*; Mame, August Wilson's *Radio Golf*; Jacques One/Seamstress, *A Tale of Two Cities*; Woman in Furs, *Marisol*; Benevolence, *black*

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

## RICHARD DONELLY\*

**Mr. Mulwray/Fezziwig/Old Joe/Ensemble**



**Trinity Rep:** *Pride & Prejudice*, *Julius Caesar*, *A Flea in Her Ear*, *The Grapes of Wrath*, *His Girl Friday*, *Sparrowgrass*, *Love Alone*, *Dead Man's Cell Phone*, *Some Things are Private*, *Boots on the Ground*, *Come Back Little Sheba*, and many productions of *A*

*Christmas Carol*. **Other Theaters:** Numerous roles over 30 years at The Gamm Theatre; *Waiting for*

*Godot* and *The Caretaker* at Wilbury Theatre Group. **Film/Television:** *Don't Look Up*, *Manchester by the Sea*, *Black Mass*, *American Hustle*, *Polka King*, *Body of Proof*, *Brotherhood*, *Providence*, and *Law & Order*.

## TAAVON GAMBLE\* he/him

**The Ghost of Christmas Present/Poor Husband/Ensemble**



**Trinity Rep:** Toby Darling, *The Inheritance*; Anthony Hope, *Sweeney Todd*; Charles Darnay, *A Tale of Two Cities*; Suffolk, *By the Queen*; Booker T. Washington, *Ragtime*; *Little Shop of Horrors*; August Wilson's *Gem of the Ocean*; *Oklahoma!*; *A Christmas Carol*. **Regional:** The Gamm Theatre, SpeakEasy Stage, Ivoryton Playhouse, North Shore Music Theatre, Theatre by the Sea, Chester Theatre Company, Greater Boston Stage, Lyric Stage, New Bedford Festival, West Virginia Public, The Hanover Theatre, Quantum Theatre. **TV/Film:** *Wu-Tang: An American Saga*, *Spirited*. **Directing:** *The Little Mermaid*, Reagle Music Theatre; *Ain't Misbehavin'*, Peach State Summer Theatre; *Pippin*, Jean's Playhouse; *Seussical*, Pittsburgh Playhouse; *A Chorus Line*, Arundel Barn. **Choreography:** *A Christmas Carol*, Trinity Rep; *The Prom*, SpeakEasy Stage; *A Midsummer Night's Dream*, The Gamm Theatre; *The Color Purple*, Hair, WPPAC; *Airness*, UCSB; *Kiss of the Spider Woman*, Brown University; *West Side Story*, Chicago, Bigfork Summer Theatre. **Training:** Point Park University. **Other:** Physical theater faculty, Brown/Trinity Rep. www.taavongamble.com

IG - @taavongamble

## NINA GISELLE\* she/her

**Present's Assistant/Royal Exchange/Ensemble**



**Trinity Rep:** u/s for Johanna/Beggar Woman (performed), *Sweeney Todd*; u/s for Gwen/Connie, *The Inferior Sex*. **Teatro en El Verano:** Jordan, *La Luz Verde*; Dulcinea, *La Mancha*. **Other Theaters:** Ensemble, *Shakespeare in the Spirit*, Mixed

Magic Theater; Rosalia, *West Side Story*, Festival Theater New Bedford. **Other:** Nina started at Trinity Rep as a house assistant in 2019. Seeing *A Christmas Carol* that year reignited her passion for singing, dancing, acting, and choreographing. She is beyond thrilled to be in *A Christmas Carol* this season! IG: @\_ninagiselle\_

## MAURO HANTMAN\* he/him

**Ebenezer Scrooge**

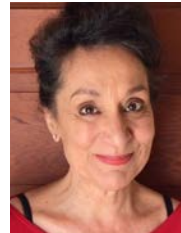


**Trinity Rep:** Mauro has been a member of Trinity Rep's resident acting company since 1999. Highlights include: Henry Wilcox, *The Inheritance*; Macbeth, *Macbeth*; Jack Burden, *All the King's Men*; Cyrano, *Cyrano de Bergerac*; Hotspur, *Henry IV*; Peter Pan, *Peter Pan*; Dill, *To Kill a Mockingbird*;

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

## PHYLLIS KAY\* she/her

**Dilber/Schoolmaster/Ensemble**

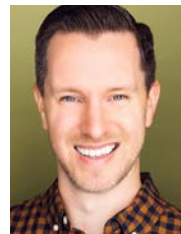


**Trinity Rep:** Ms. Kay has been a resident acting company member since 1991. Favorite productions include *Macbeth*, *Lend Me a Tenor*, *One for the Money*, *Angels in America*, *We Won't Pay! We Won't Pay!*, *The Beauty Queen of Leenane*, *The Cider*

*House Rules*, *The Merry Wives of Windsor*, *Cherry Orchard*, *All The King's Men*, *Cabaret*, *King Lear*, *House & Garden*, *The Hunchback of Seville*, *Appropriate*, *A Midsummer Night's Dream*, *Death of a Salesman*, *Into the Breeches!*, and *Tiny Beautiful Things*. **Other Theaters:** *Prayer for the French Republic*, Huntington Theatre Company, Arena Stage, The Gamm Theatre. **Film/Television:** *Smithereens*, *By A Thread*, *Federal Hill*, *Brooklyn Rules*, *Meet Dave*, *The Proposal*, *Fairhaven*, *Some Freaks*, and *Polka King*. Television credits include *Miller's Court*, *Law & Order*, *The Sopranos*, *Body of Proof*, and *Kevin Can F\*\*k Himself*. **Education:** Emerson College, L'Université de Lausanne, and Brown University. She is a graduate of The Neighborhood Playhouse and a 2015 Ten Chimneys Fellow.

## KEVIN PATRICK MARTIN\* he/him

**Ensemble**



**Trinity Rep:** Jonas Fogg/Ensemble, *Sweeney Todd*; Ike Skidmore, *Oklahoma!* **National Tours:** *Jersey Boys*: 800+ performances in 48 states as Hank/Norm and Tommy DeVito u/s. **Other Theaters:** Over 50 regional credits including:

*Midsummer*, *Camelot*, *My Fair Lady*, Gulfshore Playhouse; *Spamalot*, *A Christmas Carol*, North Shore Music Theatre; *Little Women*, *H2\$*, *Thoroughly Modern Millie*, *42nd Street*, Greater Boston Stage Company; *Assassins*, New Repertory Theatre; *42nd Street*, *Show Boat*, *Crazy For You*, *Thoroughly Modern Millie*, *Wonderful Town*, *Kiss Me, Kate*, Reagle Music Theatre. **Other:** Kevin is an avid amateur baker and fooled the judges on S2 E1 of Food Network's *Bakers vs. Fake*s. He is a Cumberland native, a graduate of Rhode Island College, and a recovering New Yorker. Many thanks to the ACC team, Bob and Todd at ATB, and Mom and Dad. Love to Alex.

@kevinpatrickmartin  
www.kevinpatrickmartin.com



**ALISON RUSSO\*** she/her

**Fred, Niece to Scrooge/Royal Exchange/Poor Wife/Ensemble**



**Trinity Rep:** Debut. **Teatro en El Verano:** *Romeo & Juliet, La Tempestad.* **Regional:** *An Octoroon, A Doll's House Part 2, Gloria, The Importance of Being Earnest, The Gamm Theatre; A Christmas Carol, The Hanover Theatre and Conservatory for the Performing Arts; Victor/Victoria, Born Yesterday, Anything Goes, The Addams Family, Ocean State Theatre Company; Red Velvet, Shakespeare in Love, Twelfth Night, Edward II, Thinner Than Water, Burbage Theatre Company; Dance Nation, Wilbury Theatre Group.* **Education:** BA, Clark University.

**JENNA LEA SCOTT\*** she/her

**Mrs. Cratchit/Ensemble**



**Trinity Rep:** Daughter/Schoolteacher/Mrs. Rei/Barb, *A Christmas Carol* 2022; Letter Writer, *Tiny Beautiful Things.* **Other Theaters:** Tracy Turnblad, *Hairspray*; Wheelock Family Theatre; Leeann, *A Piece Of My Heart*, Wellesley Repertory Theatre; Christmas Eve, *Avenue Q*, Ocean State Theatre Company and Lyric Stage Company of Boston; Ruth Two Bears/Rose (u/s)/Ensemble, *Dogfight*, SpeakEasy Stage Company; Tilly/Marty/Ensemble, *It's A Wonderful Life*, Greater Boston Stage Company; Marcy Park, *The 25th Annual Putnam County Spelling Bee*, The Depot Theatre; The Mute, *The Fantasticks*, Walnut Street Theatre. **Other:** Jenna is an adoptee from South Korea, dyslexic, and a teaching artist. Love to her guardian angels: Judith & Kathryn Scott. "And therefore, I'm about to raise your salary!" Miss Piggy – "Ooh, and I am about to raise you right off the pavement...! Pardon?"

**SARA STATES\*+** she/her

**Belle/Tavern Keep/Charwoman/Ensemble**



**Trinity Rep:** The Ghost of Christmas Past (u/s), *A Christmas Carol* (2022). **Brown/Trinity Rep:** Player/Gertrude/Hostess/Marcellus, *The Taming of Hamlet.* **Other Theatres:** *Comfort Women*, Playwrights Horizons; *Bare: A Pop Opera*, The What Theatre Productions; *Cinderella!*, Capital Repertory Theatre; *The 25th Annual Putnam County Spelling Bee*, MusicalFare Theatre; *The Secret Life of Girls*, Theatre of Youth. **Other:** Sara is a Brown/Trinity Rep MFA student currently on leave as she celebrates the birth of her second child. She is currently in post-production as a producer on her first feature-length documentary. Much thanks to Scott, Mom, Dad, Danielle, and Haylee for making this possible. For Tripp and Lucy.

**RODNEY WITHERSPOON II\*** he/him

**Jacob Marley/Martin/Royal Exchange/Ensemble**



**Trinity Rep:** *The Inheritance, Parts One and Two; A Christmas Carol* 2021; *A Christmas Carol* Online 2020. **Brown/Trinity Rep:** *Summer and Smoke, Macbeth.* **Off-Broadway:** *Tidwell, or the Plantation Play*, Samuel French OOB Festival.

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

**AMANDA KOSACK\*** she/her

**Production Stage Manager**

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

**SHOSHANA ADLER\*** she/her

**Assistant Stage Manager**

**Trinity Rep:** Production assistant, *Sweeney Todd, The Inferior Sex, By the Queen, The Inheritance, Fairview*, August Wilson's *Gem of the Ocean, A Christmas Carol.* **Brown/Trinity Rep:** Stage manager, *Much Ado About Nothing.* **Other Theaters:** Stage manager, *Dolores Goes to Poetry City, The Race*, Providence Fringe Festival; assistant stage manager, *Krapp's Last Tape*, Wilbury Theatre Group; stage manager, *Hamlet*, assistant stage manager, *Much Ado About Nothing*, Gamm Summer Intensive. **Other:** Shoshana holds a BFA in stage management from the University of Rhode Island. She is thankful for the love and support from her mom, dad, Josh, Kali, and her dog Jax.

## THE UNDERSTUDIES

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

**KAYLA BENNETT+**

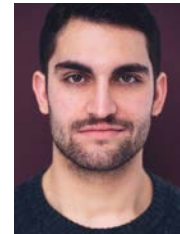
**Understudy for Mrs. Cratchit/Ensemble**



**Trinity Rep:** Debut. **Off-Broadway:** *Generation Rise*, New Victory Theater. **Other Theaters:** *In the Continuum*, Shadowland Stages; *The Color Purple* (concert), *Blood at the Root*, Paul Robeson Theater. **Podcasts:** *Live From Mount Olympus* (Goldwinner at New York Festivals Radio Awards for Educational Podcast). **Other:** Kayla is from the Bronx in New York City. She holds a BA in theater from Buffalo State College, and is a current first-year MFA actor at Brown/Trinity Rep. She thanks God, her mother, and her entire village for the constant support and love while she continues to act. IG: iamshe\_kaylab

**ABRAM BLAU+** they/he

**Understudy for Christmas Past/Yet to Come/Topper/Ensemble**



**Trinity Rep:** Debut. **Off-Off-Broadway:** *The Chickens Have Come Home to Roost*, What Will the Neighbors Say?; *Hyacinth and Apollo*, Dixon Place. **Regional:** *As You Like It, A Midsummer Night's Dream*, Catskill Mountain Shakespeare; *The 39 Steps*, Strongbox Theater Company. **Education:** BFA, New York University; MFA, Brown/Trinity Rep class of 2026. **Other:** Their work has been featured as part of The River to River Festival, The HOT! Festival at Dixon Place, and South by Southwest.

**LILY KOPS+** she/her

**Understudy for Fred/Royal Exchange/Poor Wife/Ensemble**



**Trinity Rep:** Debut. **Education:** BS in theater from Skidmore College. **Other:** Lily is just starting her journey in the Brown/Trinity Rep MFA Program, and is thrilled to be involved in her first professional process. She looks forward to the next few years working with Trinity Rep and her incredibly talented cohort. www.likopo.com

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

‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student



**TEDDY LYTLE** *he/him*

**Understudy for Ebenezer Scrooge**



**Trinity Rep:** *A Midsummer Night's Dream*. **Brown/Trinity Rep:** *God of Carnage, The Taming of the Shrew, The Winter's Tale*. **Regional:** */a.dick.ted/ OR learning to breathe underwater (aka I love you, I hate you, shut up & tell me everything), Natasha, Pierre, and the Great Comet of 1812, The Wilbury Theatre Group; The Ahab Inside Me, The 40 Hour Club; One Flew Over the Cuckoo's Nest, Spectrum Theatre Ensemble*. **Education:** BA Muhlenberg College; MFA Brown/Trinity Rep. **Other:** Teddy lives in Providence with his wife Bay. He has self-produced many multi-disciplinary performance pieces advocating for de-stigmatizing mental health and addiction recovery. More info at [www.teddylytle.com](http://www.teddylytle.com).

**ERIN LOCKETT** *she/her*

**Understudy for Ms. Quince/Undertaker/Present's Assistant/Royal Exchange/Ensemble**



**Trinity Rep:** Debut. **National Tours:** *Commanding Space, Syracuse Stage*. **Regional:** *Tender Rain, Syracuse Stage; Emmet and Ella: A Daggone Mystery, The Kitchen Theater*. **Other Theaters:** *Bee Trapped Inside the Window, HartBeat Ensemble; A Midsummer Night's Dream, Taming of the Shrew, Ithaca Shakespeare Company*. **Education:** BFA Acting '20 from Ithaca College, MFA Acting Brown/Trinity '26 **Other:** Erin is from Oakland, CA and is so happy to now live in Providence for Brown/ Trinity Rep! Much love to her beautiful support system from The Bay, Upstate, NY, and NYC who got her here and kept her sane. [www.elockett.com](http://www.elockett.com)

**JESSIE MARCH** *she/her*

**Understudy for Dilber/Schoolmaster/Belle/Tavern Keep/Charwoman/Ensemble**



**Trinity Rep:** Assistant director, *The Good John Proctor*. **Other Theaters:** *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. Happy holidays to all!

**JUSTIN MITCHELL** *he/him*

**Understudy for Marley/Martin/Royal Exchange/Ensemble**



**Trinity Rep:** Debut. **Regional:** *Reverie, Azuka Theatre, Psalm 46, Simpatico Theatre, A Midsummer Night's Dream, My General Tubman (u/s), Arden Theatre Company, Troilus and Cressida, Alterra Productions*. **Education:** BA, Arcadia University; MFA, Brown/Trinity Rep class of 2026. **Other:** Justin is a Philly native and is excited to be part of this production. Instagram @jvsvincent

**MATHIEU MYRICK** *he/him*

**Understudy for Bob Cratchit/Belle's Husband/Ensemble**



**Trinity Rep:** Debut. **Education:** BFA in theater from the University of North Texas. **Other:** Mathieu is a first-year graduate student in the Brown/Trinity Rep MFA Program, and is excited to get to work with such an incredible group on such an important show. This is a wonderful start to this three-year journey.

**HENRY NWARU** *he/him*

**Understudy for Christmas Present/Poor Husband/Mr. Mulwray/Fezziwig/Old Joe/Ensemble**



**Trinity Rep:** Debut. **Education:** BFA, Brooklyn College. **Other:** As a New York native, Henry has strived for excellence across several fields including dance and martial Arts. Henry is currently studying to receive his MFA in acting from Brown/ Trinity Rep.



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

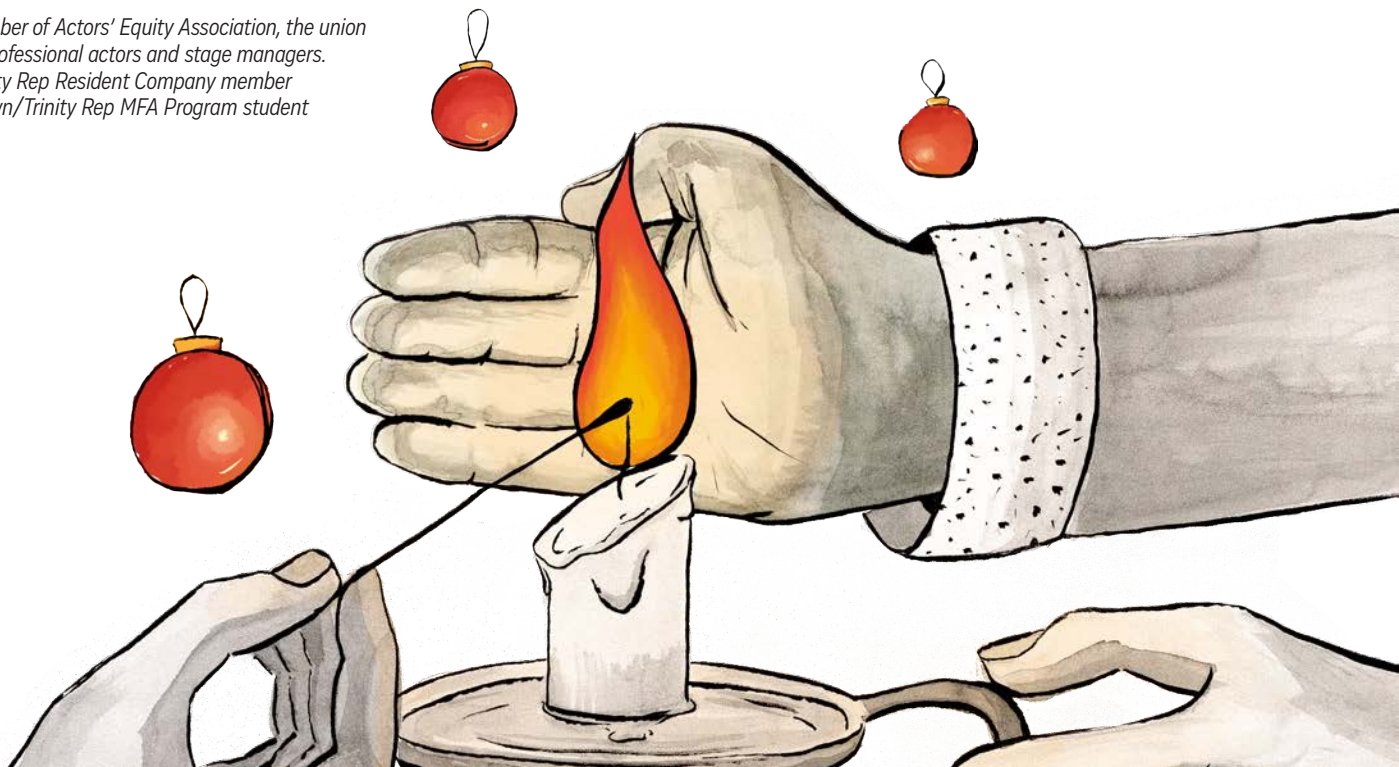


The Designers at this Theatre are Represented by **United Scenic Artists Local USA 829** of the International Alliance of Theatrical Stage Employees

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

‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student





# 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. ■

## 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

## CONTACT US

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

# MEET THE KIDS



NAME  
Kelset Michael

AGE  
8  
SCHOOL & GRADE

Pawtucket Highlander 3rd

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Roblox



NAME  
Lily Altomari

AGE  
11  
SCHOOL & GRADE

Rumford  
MMS (Martin Middle School) Grade 6

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Turtle S/Art



NAME  
Lou Ella Wechsler

AGE  
9  
SCHOOL & GRADE

TIVERTON, RI  
GRADE 4, FOOT BARTON ELEMENTARY  
SCHOOL

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Doing theater, singing, reading, playing games,  
spending time with family & spending time  
with my brother/sister



NAME  
Olivia Tamborian

AGE  
9  
SCHOOL & GRADE

warwick  
CP 4th

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Drawing, Music, Chocolate,  
Soccer, and making art.



NAME  
Grace Ella Perkins

AGE  
12  
SCHOOL & GRADE

Barrington, RI  
Barrington Middle School, 7th

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Dancing, singing, & acting



NAME  
Luca Anderson

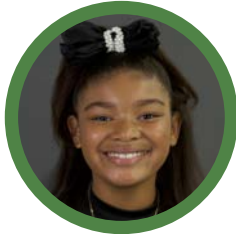
AGE  
9  
SCHOOL & GRADE

Wakefield, Rhode Island  
Pete Dole Elementary School - Grade 4

WHAT'S SOMETHING THAT BRINGS YOU JOY?  
Reading books, and  
Swimming in the ocean, or in a pool







NAME

Danasia Scurry

AGE

11

SCHOOL & GRADE

East Prov / Cranston

School Grade  
Agnes B Hennessy 5

WHAT'S SOMETHING THAT BRINGS YOU JOY?

Something that brings me joy is  
Dancing, Being flexible, Acting, and singing.



NAME

Eleanora Brown-Fraujo

AGE

11

SCHOOL & GRADE

Cranston

Park View middle school

WHAT'S SOMETHING THAT BRINGS YOU JOY?

My family and  
friends they make me happy!



NAME

Hadley Boyle

AGE

8

SCHOOL & GRADE

Seekonk, MA

Bay View Academy, Grade 3

WHAT'S SOMETHING THAT BRINGS YOU JOY?

acting + singing



NAME

Eleanor Pinsker

AGE

11

SCHOOL & GRADE

Cranston, RI

The Lincoln School  
6th grade

WHAT'S SOMETHING THAT BRINGS YOU JOY?

Eating baked mac-n'-cheese



NAME

Philip Vaile-Lucasen

AGE

12

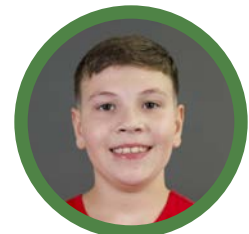
SCHOOL & GRADE

Greene, RI

8th Grade

WHAT'S SOMETHING THAT BRINGS YOU JOY?

I love animals and video games!



NAME

Riley Xavier Hether

AGE

12

SCHOOL & GRADE

West Warwick

Greenbush School

WHAT'S SOMETHING THAT BRINGS YOU JOY?

one piece and it gets  
an spongebob



# BUILDING COMMUNITY AGREEMENTS WITH ARTISTS



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

## ***What is an artists' community agreement?***

The artists' community agreement is a document created by the cast of the show to serve as a guide in how to provide support, a brave space, and room for dialogue during the production. If the production contains difficult subject matter/ language, we discuss what ways work best for the artists to process these themes in a supportive, respectful way.

We typically come together to create this on the first day of rehearsal. The goal is for the cast to have an open conversation about establishing and sustaining trust, what they bring to the production, how they work as individuals, and as a collective. If the production contains

difficult subject matter or language, we discuss what ways work best for them to process these themes in a way that is supportive.

## ***How did this start?***

I was having a conversation with Artistic Director Curt Columbus about our audience agreements, and he brought up the idea of doing something similar for the casts of our productions. We talked in particular about the next production at the time, 2022's *Fairview*, its difficult themes on race, and strong language. We wanted to provide space for the company to talk about these themes, and how they could support each other as well as acknowledge the difficulty that came with them.

Curt spoke with the director, Christopher Windom, and he loved the idea! We scheduled an hour on the first day of rehearsal and I had no idea what to expect. The cast was so open, our conversation went on for almost two hours.

We ended up with a two-page document which the cast suggested we blow up to hang on the wall of the rehearsal studio as reference. Since then, we have done this with almost every production since.

## ***Why is it important?***

The company community agreement is important because it not only allows the company to come together, but it provides an opportunity to share. They learn from each other and in the end, they have an actual working document as a guide. It creates comradery, an understanding of boundaries, as well as a better understanding of who they are as actors and a collective.

## ***What are some takeaways or tips you can offer our readers to establish similar boundaries or safe spaces in their own groups? Especially considering the holidays are upon us?***

1. If you are initiating the conversation, it is important to establish at the beginning that it is a brave space and state why the conversation is being held
2. Be open
3. Be honest
4. Be considerate of yourself and others
5. Speak in draft and from "I"

All in all, it's a great experience to watch the cast come together. The impact these conversations have is inspiring. I'm looking forward to continue building these moments in the future. ■



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# A TRADITION OF GIVING

By Kris Laliberte, Marketing Apprentice

The holiday season brings memories of magical moments from years past. One of Trinity Rep's favorite traditions is our partnership with the Rhode Island Community Food Bank: at the end of each show, a performer asks the audience to support those in need.

The idea for Trinity Rep's annual collection came about in 2006 when Artistic Director Curt Columbus and his husband Nate Watson first moved to Rhode Island. After touring the Food Bank, Curt came back to the theater to discuss it, and recalls someone suggesting, "Why don't we have Scrooge ask for money from people at the end of *A Christmas Carol* in support of the community?" It was a radical idea because you usually have to ask for yourself ... [But] *A Christmas Carol* is a story about giving to others, not to yourself."

After that, at each performance of *A Christmas Carol*, a cast member will ask the audience to support the Food Bank at curtain call. This simple act has benefited the community year

after year, reducing food insecurity during the holiday season.

Since 1982, the RI Food Bank has been helping families across the state gain access to fresh food. They "envision a state where no one goes hungry," improving the quality of life for all Rhode Islanders by distributing funds to 143 food pantries statewide. Their work supports people in need year-round.

Artistic Director Curt Columbus reflects on Trinity Rep's 18-year collaboration with the Food Bank: "Our community food bank is so remarkable. Its overhead is so minimal that dollar-for-dollar, so much of the money goes directly to the people for their food needs. That's the kind of partner that we want."

Stephen Thorne, resident company member and director of this year's *A Christmas Carol* remembers the first year of the collections well. He recalls "Scrooge would step forward and make the appeal, and then they'd have ushers with basically buckets ... It's astonishing the amount of generosity. And the totals just went up and up and up and up and up and up. People just connecting."

The tradition of giving back to the community is a huge part of how we celebrate the holiday season at Trinity Rep, no matter what challenges have come along. In the first 14 years, audiences contributed more than \$667,500 to the Food Bank by dropping donations in buckets

upon exiting the theater.

At the height of the pandemic in 2020, Trinity Rep produced an online version of *A Christmas Carol*. The performance was free to view, but patrons had the opportunity to donate to keep the theater running. That year, the Rhode Island Foundation stepped in to help and promised to match the first \$60,000 donated to Trinity Rep with a grant directly to the Food Bank.

This new partnership with the Rhode Island Foundation has continued since. Last year, we reached the \$60,000 donation match within 18 days of *A Christmas Carol*'s run. The donations from our community helped the Food Bank distribute 16 million pounds of food last year. They'll also match this year's contributions.

Our annual collection is not just a way for us to come together and honor the message shared in *A Christmas Carol*, but also it brings together the community to ensure Rhode Islanders are happy and healthy this holiday season. We look forward to keeping this joyful tradition alive with you, our community, this year and for many years to come! 🇺🇸

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# Neurodivergent

By Laura Weick

**Adjective — “Differing in mental or neurological function from what is considered typical or normal.”**

You probably know someone who is neurodivergent. Per the National Library of Medicine, an estimated 15-20% of the population can be considered such. Identities classified as neurodivergent include, but aren't limited to, autism, ADHD, OCD, Down Syndrome, dyslexia, or Tourette's Syndrome. That's a very wide net of identities, not all of which have much in common with each other except quote-unquote “unusual” brain functioning. But millions of people around the world live this way.

Depending on an individual's needs, some neurodivergent people may use accommodations. If someone has sensory needs, for example, they could benefit from dimmer lights or noise-canceling headphones at work or school. Some neurodivergent people have unique communication needs and may use augmentative and alternative communication (AAC) like text-to-speech to hold conversations. Others may need more support from full-time caretakers to assist in daily tasks that others take for granted, like using a restroom. Accommodations can even be as straightforward as giving someone more time to take a test or allowing remote work. Just like people with other disabilities, with the right support, many neurodivergent people live full, happy lives.

Several of our cast members, production team, and administrative staff identify as neurodivergent – including both of the young performers portraying Tiny Tim. According to the show's director Stephen Thorne, this was done out of a desire for representation and inclusion, and to reimagine the Cratchit family's dynamic in a way that's relatable to many modern families.

Yet as a neurodivergent person myself, I was concerned upon first learning this.

Tiny Tim has long been associated with an “abled savior” narrative, or a story in which a disabled character passively exists only to be “saved” by a non-disabled protagonist. Tiny Tim's unspecified illness in the original novella (possibly polio or rickets) was more of a plot point than a part of his identity. A motivator for Scrooge, a non-disabled man, to complete his character arc. But polio and rickets aren't as common anymore. Or “An Ambiguous Illness That Requires Crutches And Kills You,” since they're all seen as things of the past.

That's what offers us a degree of separation from Tiny Tim's disability. You think of him as a poor *normal* kid who *just happened* to get sick with a disease that doesn't exist to us anymore.

So, when Scrooge looks into his future to see the Cratchit family mourning their youngest child ... what does it mean if instead of Tiny Tim dying due to an unspecified disease requiring crutches, he dies due to ... being neurodivergent?

I was fearful that it would be implied that for Tiny Tim to survive, he'd need to be “cured” of his neurodivergence. Yes, neurodivergence can be a disability, but it's not a disease. It's a way of being – a valid identity in its own right. As an autistic/OCD person myself, my brain is *literally* wired differently. If I were to be “cured” of that, who would I even be? *Would I even be me anymore?*

Upon expressing my concerns with Stephen, we both agreed that being autistic, or having ADHD or Tourette's or Down Syndrome, is not inherently deadly.

But we both also knew that a prejudiced, unwelcoming world could be. And that was how Stephen planned to portray Tiny Tim's tragic “yet to come,” if Scrooge doesn't change his ways. By not accepting people like Tim, and not accommodating his needs, Tim's quality of life would suffer.

While society has improved significantly since Victorian times in terms of accepting neurodiversity, there are still systemic barriers. Historically, neurotypicals (as in “non-neurodivergent people”) have underestimated neurodivergent intelligence, empathy, and *literal* humanity.

Like all other forms of oppression, ableism can manifest at varying degrees. You encounter microaggressions, like the assumption that just because someone is nonverbal means they can't understand you and using that as an excuse to talk down to them, directly to their face. There are the harmful, false assumptions you encounter like “children grow out of ADHD”, or “autistic people don't feel pain.” Or the idea that neurodivergent people can be “high” or “low” functioning — labels that undermine the struggles of those who are boxed into the former category, and belittle the strengths of those considered the latter.

Because of these societal stereotypes and dehumanization, more serious injustices occur. Neurodivergent children are more likely to be bullied and abused. Per the U.K.'s government-run Office for National Statistics, autistic people and/or people with a learning disability are four times more likely to be victims of a hate crime than someone with any other kind of disability. Suicide rates amongst neurodivergent teens and adults are horrifically high.

And neurodivergent people, especially in Dickensian times, have been *institutionalized*. I don't think I need to explain how that has *literally* killed people, especially in Victorian London.

There is a line that Scrooge says early in the play that displays his cruelty. It's a line said every year that expresses his disdain for the poor, but when thought in a neurodivergent context, expresses some incredibly ableist subtext.

“Are there no prisons? Are there no workhouses?”

*Are there no institutions?*

*Are there no places to get rid of “the undesirables” of society, who makes this harder for us “normal” people?*

“If they would rather die, they had better do it and decrease the surplus population.”

This is what many neurodivergent people are told, implicitly and explicitly, on a daily basis. And *no one* should ever have to hear that.

---

Recognizing how dark that last section got, I would like to emphasize that Tiny Tim's story is one of hope. Not hope for him to “get better,” but hope for a world where he can thrive because his support needs – physical and emotional – are met.

Many neurodivergent people are extremely creative, thinking “outside the box.” Many, like Tiny Tim, have a deep capacity for empathy: we may not always be able to read someone's facial expression or tone of voice, but once we know something is wrong, we will feel very deeply about it. Many neurodivergent people have a strong sense of justice: we relate to being outcasts, and it can be hard for us to comprehend why the world isn't always fair. Many of us are detail-oriented and organized. We're of all ages, races, ethnicities, genders, and backgrounds.

With the right support and accommodations (which differs from person to person), neurodivergent people can survive. Neurodivergent people can thrive.

So Tiny Tim isn't cured. But maybe society is. Or at least, is starting to be.

Scrooge is a man with power. One man, sure, but a man with money and privilege.

With that in mind, how would Scrooge getting to know Tiny Tim – not as a cute little plot device, not as a token, not as someone to pity, but an actual human being with strengths, weaknesses, and feelings – change Scrooge's mind? What would Scrooge do, with his power, money, and privilege, once he had that revelation? How would he make his business, his life, his home, his world, more accessible and welcoming for all? How does this allow Tiny Tim to *live*?

That, I'll leave for you to see on stage.

*Laura Weick is Trinity Rep's communications specialist. She served as a neurodiversity consultant in support of the work on this year's A Christmas Carol.* ■

# 60 YEARS OF TRINITY REP! YOUR 2023-24 SEASON

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## UP NEXT...

### 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!"

*Plays, dates and artists subject to change*

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## WINTER 2024 CLASSES

The winter session meets six times.

### Grades K – 1

Tuesdays 4:15 – 5:15 pm  
January 9, 2024 – February 13, 2024

### Grades 2 – 4

Tuesdays 5:30 – 6:30 pm  
January 9, 2024 – February 13, 2024

### Grades 5 – 7

Thursdays, 5:30 – 6:30 pm  
January 11, 2024 – February 15, 2024

### Grades 8 – 12

Thursdays, 4:15 – 5:15 pm  
January 11, 2024 – February 15, 2024

## SPRING 2024 CLASSES

The spring session meets eight times.

### Grades K – 1

Tuesdays 4:15 – 5:15 pm  
March 5, 2024 – April 30, 2024

### Grades 2 – 4

Tuesdays 5:30 – 6:30 pm  
March 5, 2024 – April 30, 2024

### Grades 5 – 7

Thursdays, 5:30 – 6:30 pm  
March 7, 2024 – May 2, 2024

### Grades 8 – 12

Thursdays, 4:15 – 5:15 pm  
March 7, 2024 – May 2, 2024

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Emily Marvosh,  
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John Matthew Myers,  
tenor  
Nicholas Newton,  
baritone

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Zlatomir Fung, cello

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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: REBECCA-ANNE WHITTAKER AS BETTY PARRIS IN *THE GOOD, THE BAD, AND THE UGLY*. 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](http://www.trinityrep.com/antiracism).

## OUR HISTORY

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

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



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- Second Sunday evening of each production – Washington County residents with discount code WASHINGTON
- Third Sunday evening of each production – Bristol and Newport Counties residents with discount code BRISTOL or NEWPORT

\* Now available for all subscription series shows and *A Christmas Carol*. Discounted Sunday evening shows for the latter include: November 26, December 10, and 17.

## TEEN TICKETS

- Teens ages 13-18 can get two tickets for \$30 for Sunday evening performances. Contact the Ticket Office for details



IMAGE CREDITS (TOP TO BOTTOM): RACHAEL WARREN, RACHEL DULUDE, ANNE SCURRIA, MADELEINE RUSSELL, SHURA BARYSHNIKOV, AND MADELEINE BARKER IN *THE INFERIOR SEX*. ALEXANDER CRESPO-ROSARIO II, JIHAN HADDAD, ANGELA BRAZIL, AND DEREKS THOMAS IN *BECKY NURSE OF SALEM*. PHOTOS BY MARK TUREK.

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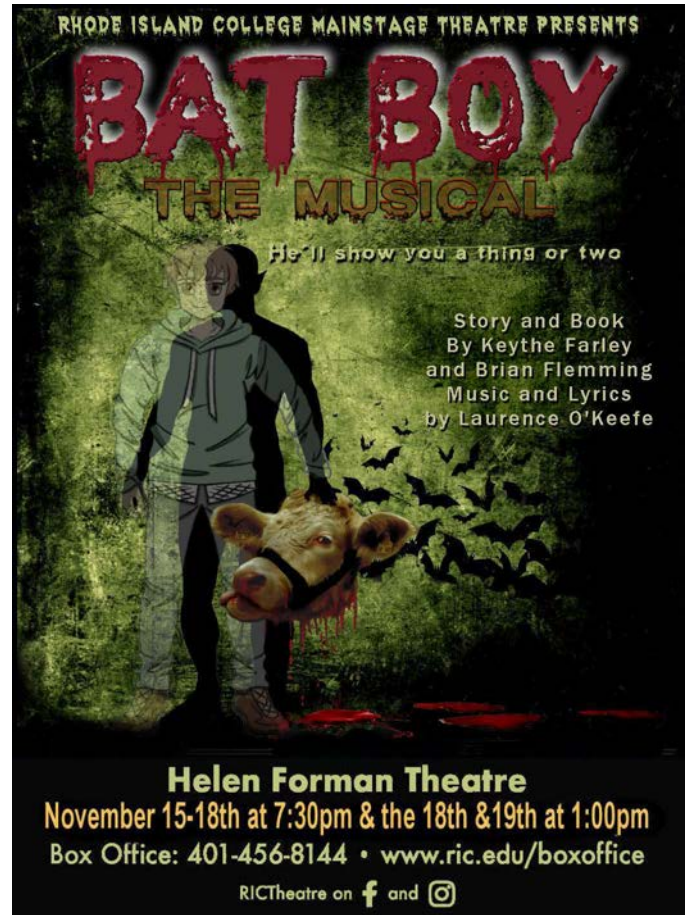
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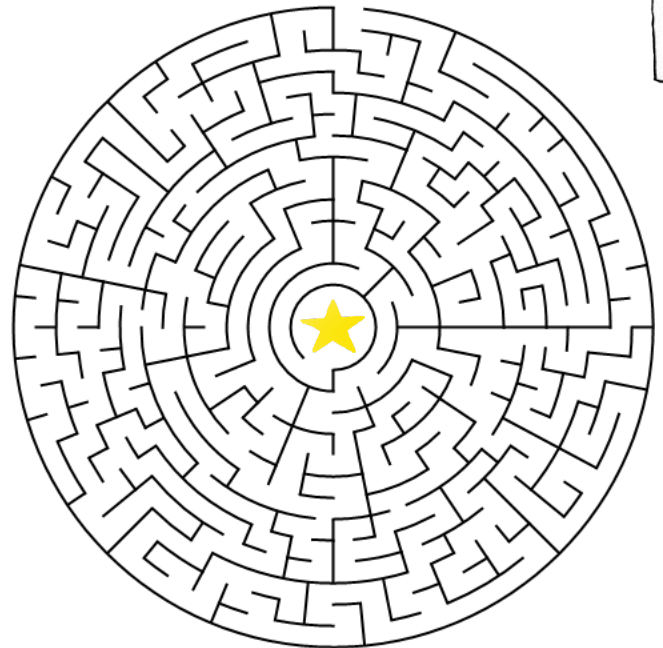


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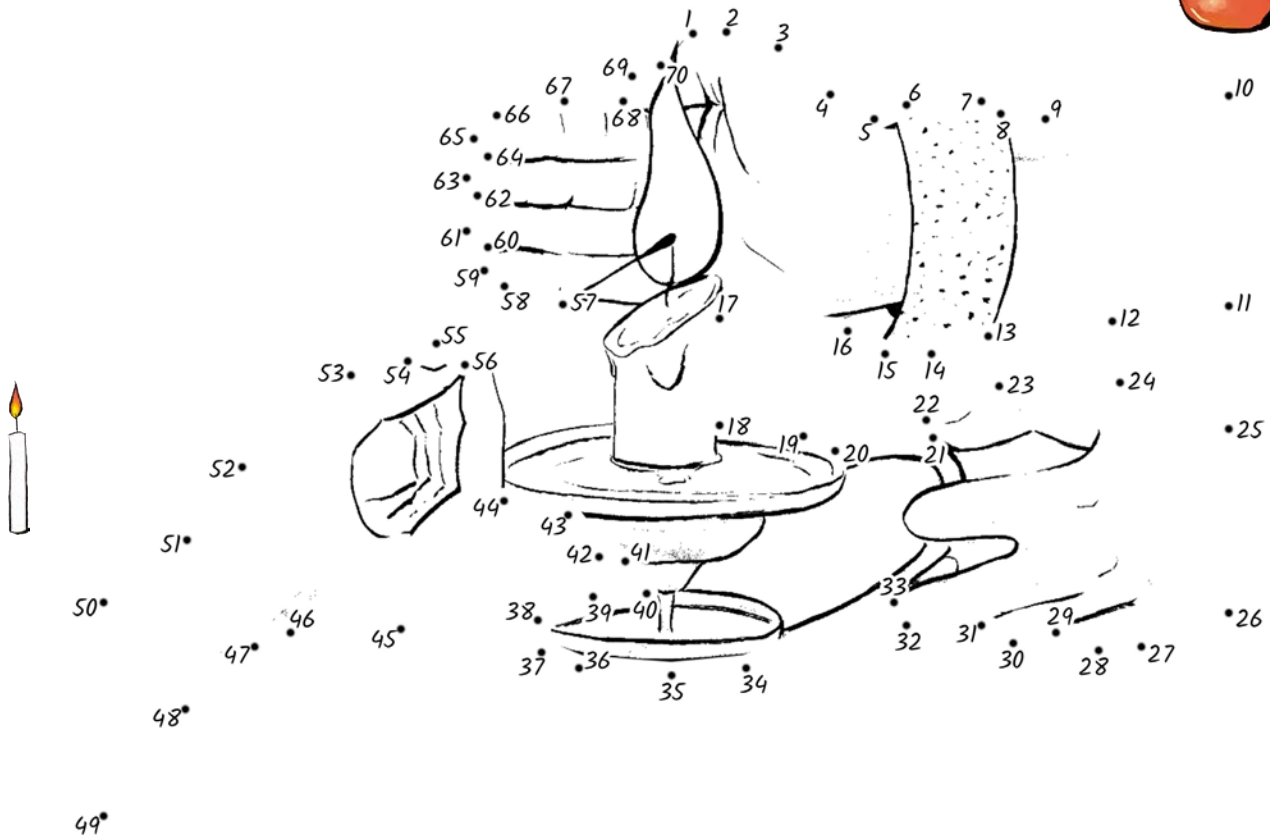


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Head of Directing ..... Brian Mertes  
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Academic Coordinator ..... Jill Jann  
Production Manager ..... Anne L. Harrigan  
Program Coordinator ..... Sammi Haskell  
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Technical Director ..... Jeremy Chiang  
Assistant Production Manager ..... Tristen Moseley  
Assistant Technical Director ..... Andrew March  
Costume Shop Supervisor ..... Luke Morrison  
Properties Supervisor ..... Megan Frye  
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Curt Columbus, Melissa Kievman, Patricia Ybarra  
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SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
<b>NOV. 5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9 ♥ PR</b> 7:30 PM	<b>10 PR</b> 7:30 PM	<b>11 PR</b> 7:30 PM
<b>12 12 PM PR</b>	<b>13</b>	<b>14 PR</b> 7:30 PM	<b>15 ON</b> 7:30 PM	<b>16</b> 7:30 PM	<b>17</b>	<b>18 SF+ 12 PM</b> 6 PM
<b>19 12 PM</b>	<b>20</b>	<b>21</b> 7:30 PM	<b>22</b> 7:30 PM	<b>23</b>	<b>24</b> 7:30 PM	<b>25 12 PM</b> 6 PM
<b>26 12 PM</b> 6 PM	<b>27</b>	<b>28</b>	<b>29</b> 7:30 PM	<b>30</b> 7:30 PM	<b>DEC. 1</b> 7:30 PM	<b>2</b> 12 PM 6 PM
<b>3</b> 12 PM	<b>4</b>	<b>5</b>	<b>6 OC</b> 7:30 PM	<b>7 OC</b> 7:30 PM	<b>8 OC</b> 7:30 PM	<b>9 OC 12 PM</b> 6 PM
<b>10 OC 12 PM</b> 6 PM	<b>11</b>	<b>12</b>	<b>13</b> 7:30 PM	<b>14</b> 7:30 PM	<b>15</b> 7:30 PM	<b>16 12 PM</b> 6 PM
<b>17 12 PM</b> 6 PM	<b>18</b>	<b>19</b>	<b>20</b> 7:30 PM	<b>21</b> 7:30 PM	<b>22</b> 7:30 PM	<b>23 12 PM</b> 6 PM
<b>24 12 PM</b> 6 PM	<b>25</b>	<b>26</b>	<b>27</b> 7:30 PM	<b>28 12 PM</b> 7:30 PM	<b>29</b> 7:30 PM	<b>30 12 PM</b> 6 PM
<b>31 12 PM</b> 6 PM	<b>JAN 1.</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

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

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

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

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<b>MAY 26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30 ♥ PR</b> 7:30 PM	<b>31 PR</b> 7:30 PM	<b>JUN. 1 PR</b> 7:30 PM
<b>2 2 PM PR</b>	<b>3</b>	<b>4 PR</b> 7:30 PM	<b>5 ON</b> 7:30 PM	<b>6</b> 7:30 PM	<b>7</b> 7:30 PM	<b>8</b> 7:30 PM
<b>9 2 PM</b> 7:30 PM	<b>10</b>	<b>11</b>	<b>12 2 PM</b> 7:30 PM	<b>13</b> 7:30 PM	<b>14</b> 7:30 PM	<b>15</b> 7:30 PM
<b>16 2 PM</b> 7:30 PM	<b>17</b>	<b>18</b>	<b>19 SF</b> 7:30 PM	<b>20</b> 7:30 PM	<b>21</b> 7:30 PM	<b>22 2 PM</b> 7:30 PM
<b>23 2 PM</b> 7:30 PM	<b>24</b>	<b>25</b>	<b>26 OC 2 PM</b> 7:30 PM	<b>27 OC</b> 7:30 PM	<b>28 OC</b> 7:30 PM	<b>29 OC 2 PM</b> 7:30 PM
<b>30 2 PM</b> 7:30 PM	<b>JUL 1.</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

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