



La Cage

AUX
FOLLES



BOOK BY
HARVEY FIERSTEIN

MUSIC AND LYRICS BY
JERRY HERMAN

BASED ON THE PLAY BY
JEAN POIRET

DIRECTED BY
TAAVON GAMBLE

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FROM OUR LEADERSHIP

FROM THE ARTISTIC DIRECTOR



DEAR FRIENDS,

Welcome to the final show of our 2023–24 Season, this glittering production of *La Cage aux Folles*. The central story is based on a French play of the same name from 1973, adapted by Harvey Fierstein and Jerry Herman into the great musical you are about to see. The story is also the basis for the wildly successful 1978 French-language film (that was followed by two

sequels), and the 1996 American film *The Birdcage*.

What accounts for the enduring popularity of this story? I believe that there are two key elements. First, it is a story about the complexity of family, both chosen and biological. Second, it is a story of claiming triumphant space for oneself in a world that despises you for simply being who you truly are.

There is a lot of discussion in political and cultural circles these days about the concept of “traditional” family – one with two parents of opposite genders raising only their biological children. While this was described as the “norm” within the dominant culture in America in the middle of the last century, nowadays there are so many families that do not fit this description: families with single parents, with divorced parents, blended families, and multigenerational families, just to name a few. In fact, it may be easier to view the “traditional norm” as never really being normal at all.

La Cage aux Folles places the concept of traditional family at the center of its story. Is a family any less loving if it is nontraditional? Who gets to decide who qualifies as a “real” parent? These are questions that cut across gender and sexuality. While they may be located with a gay couple in *La Cage*, many of us can relate to grappling with the same challenges in our own lives. That is in no way to suggest that this is not a story that has gender and sexuality at its core. This musical adaptation of *La Cage aux Folles* came to Broadway in the early 1980s, at a time when gay identity was growing into the cultural wedge issue that it is today. The beginning of the AIDS epidemic, coupled with the relentless demonizing of gay men by the Reagan administration, made this musical timely. Necessary. Urgent.

The show’s anthem, “I Am What I Am,” was repeated throughout this era in gay bars and pride parades, to seek comfort in the face of strong and hateful cultural headwinds. The song tells us that even if the world despises us, we can find power by accepting who we are. We can survive by creating family and acceptance, and by opening the closet, to quote the lyrics!

In our current moment, this idea is more urgent than ever. We watch in horror as transgender folks are demonized. Queer identity, in all its colorful manifestations, is attacked and vilified by public officials and in schools. *La Cage aux Folles* was revolutionary in the 1970s when it first appeared. Sadly, it is revolutionary again.

And yet this is a joyful musical, one that exclaims “The best of times is now!” This is a show which demands to be seen and celebrates that kaleidoscopic nature, the glamour and glitz, the rhinestone at the soul of all fabulousness. So, welcome to *La Cage aux Folles*! I’ll look forward to seeing you here.

A stylized, handwritten signature in black ink.

Curt Columbus, The Laura H. Harris Artistic Director

FROM THE EXECUTIVE DIRECTOR



DEAR FRIENDS,

As we close out our 60th Anniversary Season at Trinity Rep with *La Cage aux Folles*, let’s look back at where we came from and look ahead to a bright future. When the community leaders who founded this organization started out, they committed to bringing a phenomenal, nationally recognized artist to serve at the helm.

Adrian Hall was just that and more. He was idiosyncratic, visionary, and willing to do *anything* to ensure a memorable theater-going experience of the highest artistic quality. Among these attributes, Adrian is remembered as a progressive who was far ahead of his time. Through his words, actions, and art, he championed the rights of those who were (and continue to be) marginalized.

Because of this, it is particularly fitting to close out this anniversary with *La Cage aux Folles*, inspired by a French play published in 1973. Here we are, 50 years after this play was created, and the United States has experienced a groundswell of anti-drag laws, prohibiting the free expression that is the cornerstone of drag performance, a centuries-old art form vital to our culture and history. Nearly four decades since the American musical adaptation you’re about to see was first performed, the message continues to resonate. The necessity of Adrian Hall’s earliest impulses and our founders’ dedication to theatrical work with impactful messaging are threaded into everything we do at Trinity Rep, 60 years later.

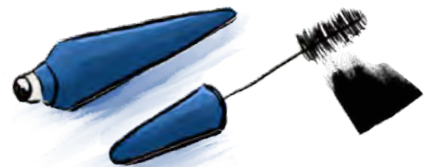
As one season closes, another begins. Subscriptions for our 2024–25 Season are now on sale. The five-play season features productions that question when we stay and when we go. What is it in our human nature that indicates when it is time to deepen our roots, or when it is time to move up, out, and grow new branches? Whether you feel grounded or on the move, there is something for everyone next season. Read more about our season on page 22.

If you choose to join us as a subscriber, for the first time or the 61st, you will gain access to our full season of breathtaking and impactful plays, already arranged for and seated in your favorite location in the theater. At more than 30% off the single ticket price, this opportunity is available only once a year. Join us and you will also experience other meaningful benefits, including discounted parking, tickets for friends, and early access to *A Christmas Carol*. Thank you for sustaining Trinity Rep through 60 years of commitment to the values instilled by our founders. We hope you will grow with us for 60 more.

See you at the theater,

A stylized, handwritten signature in black ink.

— Katie Liberman, Executive Director



La Cage

AUX
FOLLES



2023–24 Season at the
Lederer Theater Center under the direction of
Curt Columbus The Laura H. Harris Artistic Director
Kate Liberman Executive Director

DIRECTED BY
TAAVON GAMBLE

May 30 – June 30, 2024
in the Sarah and Joseph Dowling, Jr. Theater

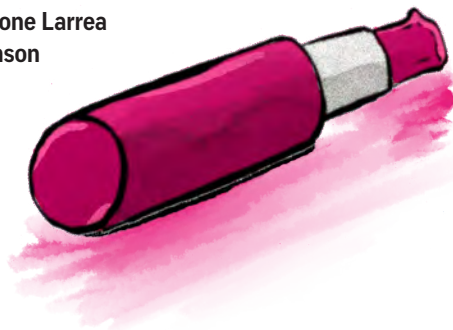
BOOK BY
HARVEY FIERSTEIN

MUSIC AND LYRICS BY
JERRY HERMAN

BASED ON THE PLAY BY
JEAN POIRET

THE ARTISTIC TEAM

Director and Choreographer **Taavon Gamble**‡
Assistant Director and Choreographer **Hannah Spacone Larrea**
Music Direction and Orchestration by **Andrew Smithson**
Set Design by **Janie E. Howland**
Costume Design by **Olivera Gajic**
Lighting Design by **Erica Lauren Maholmes**
Sound Design by **Larry D. Fowler, Jr.**
Intimacy Consultation by **Jackie Davis**‡
Voice and Dialect Coaching by **Rebecca Gibel**‡
Stage Managed by **John Godbout***
Assistant Stage Managed by **Anaïs Bustos***
Dance Captain **Kevin Patrick Martin***



THE CAST

Albin/Zaza **C. Mingo Long***
Georges **Stephen Thorne***‡
Jean-Michel **Michael Jennings Mahoney***
Jacob **Brad Reinking***
Anne **Kayla Shimizu***
Dindon/Renaud **Dereks Thomas***
Marie Dindon/M. Renaud **Jenna Lea Scott***
Jacqueline **Rachael Warren***‡
Francis/Tabarro **Dylan Michael Bowden**

LES CAGELLES

Phaedra **Alexander Crespo-Rosario II***
Chantal **Augusto Guardado***
Mercedes **Alex LeBlanc***
Hanna **Kevin Patrick Martin***
Bitelle **Stephen Ursprung***

UNDERSTUDIES:

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

Albin/Zaza **Augusto Guardado***
Georges/Dindon/Renaud **Devon Russo**
Jean-Michel/Jacob **Jayson Dixon**
Marie Dindon/M. Renaud **Jennifer Mischley**
Jacqueline/Anne **Anna Slate**
Francis **Peter Tedeschi***
Les Cagelles **Carson Hollingsworth**

LA CAGE AUX FOLLES is presented
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Trinity Rep's 60th Season is sponsored by **RISCA**
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This production is made possible in part by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly, a grant from the National Endowment for the Arts, and private funders.

* Member of Actors' Equity Association, the union
of professional actors and stage managers.
‡ Trinity Rep Resident Company member



MUSICAL NUMBERS

ACT ONE

We Are What We Are	Les Cagelles
A Little More Mascara	Albin, Les Cagelles
With Anne on My Arm	Jean-Michel, Georges
With You on My Arm	Albin, Georges
The Promenade.....	Ensemble
Song on the Sand	Georges
La Cage aux Folles.....	Albin, Jacqueline, Francis, Les Cagelles
I Am What I Am	Albin

ACT TWO

Song on the Sand (Reprise)	Albin, Georges
Masculinity	Albin, Georges, Renaud, M. Renaud, Tabarro
Look Over There	Georges
Cocktail Counterpoint.....	Georges, Dindon, Marie Dindon, Jacob
The Best of Times	Albin, Jacqueline, Ensemble
Look Over There (Reprise)	Jean-Michel
Finale	Company



THE MUSICIANS:

Conductor/Keyboard 2	Andrew Smithson
Accordion/Keyboard 1	Luke Molloy
Reeds	Richard Marchetti
Trombone.....	Craig Robbins
Upright Bass.....	Joseph Bentley
Percussion	Randy Cloutier

SUBSTITUTE MUSICIANS:

Keyboard 2.....	Courtney Swain
Reeds	Peter daSilva, Anne Kelton
Trombone.....	James Monaghan
Upright Bass	Caroline Samuels
Percussion.....	Mike Sartini



TRINITY REPERTORY COMPANY'S COMMUNITY AGREEMENT

This agreement applies to all who access Trinity Rep spaces, including but not limited to volunteers, staff members, board members, artists, executive leadership, apprentices, education program participants, MFA students, faculty, audience members, visitors, and vendors.

By entering Trinity Rep's building, you agree to the below:

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

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

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

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

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

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

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

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



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Image Credit (from left to right): Oma Fobe, Yung Onyx (out of drag), and Ladda Nurv. Photo by Kris Laliberte.

IN CONVERSATION WITH PVD DRAG

The following is an edited transcript from a panel discussion featuring three Providence-based drag performers: Ladda Nurv (she/her), Oma Fobe (she/her in drag, he/him out of drag), and Yung Onyx (they/them).

Yes, the stage name puns are intentional.

Read the full conversation at TrinityRep.com/Drag

OUT OF THE CLOSET, INTO THE SPOTLIGHT

Ladda Nurv: I started when people like [Yung] Onyx were taking over the scene. I followed it for a bit, before coming out as a drag queen myself. It was always nice to see there was a different kind of art form out there that wasn't well-represented in the mainstream media. Seeing that locally was especially inspiring.

I think you [Yung Onyx] were the first person I hit up! I asked you "How do I start [performing drag]? Like, what do I do?" And you said, "Honestly? Just go for it."

Yung Onyx: Yeah, that sounds like me!

LN: My journey has been a huge love letter to my ancestors and my ethnic background. When I started, there weren't a lot of Southeast Asian queens, if any. I'm committed to representing my people, and I love it. I'm also a Providence native, so it's nice to be able to do drag in the community that I grew up in.

PVD DRAG GLOSSARY

Drag King – A performer that adopts a flamboyant masculine stage persona, regardless of their personal gender identity

Drag Queen – A performer that adopts a flamboyant feminine stage persona, regardless of their personal gender identity

Drag Thing – A performer that blurs the lines of gender, regardless of their personal gender identity

EGO – an LGBTQ+ nightclub in Providence

Gag – A term used in the drag community that means to amaze or make your jaw drop

GSA – Stands for "Gay-Straight Alliance," a club some schools have for LGBTQ+ students and allies

Kiki – A term used in the drag community to describe a social gathering or hangout

LGBTQIA+ – An acronym for "lesbian, gay, bisexual, transgender, queer, intersex, and asexual." The "+" stands to all other gender and sexuality identities that may not be encompassed by this acronym

Mirabar – A Providence gay bar known for its drag performances and karaoke

Open stage – Open mic equivalent for drag performances

Shade Range – A showcase for Providence drag performers of color

The Stable – A Providence gay bar on Washington Street

Top surgery – A gender-affirming surgery some transgender people pursue that either removes or augments breasts

My drag now is colorful, fun, eclectic. I try to do a bit of everything, be a bit of a chameleon. I'm just someone with ... *a lot of nerve!*

YO: Period. Great branding!

I started performing around 2016. I was a Johnson & Wales University (JWU) student commuting from Connecticut. And right across from JWU is EGO. Like Ladda, discovering EGO made me think that I could do this too. And I didn't know how to get my foot in the door, especially because when I started, it was very white-dominated.

That's kind of been a throughline to my whole career. I've been a big fan of trying to break walls down, even when there aren't any walls there. That's reflected a lot in my aesthetic, which I would say is 90s female rapper meets Bratz doll.

Oma Fobe: I started doing drag, oddly enough, during the pandemic in 2020. But I did grow up around a lot of drag. I'm also from Connecticut, where my mom runs a pride group for queer youth having a hard time with family. I grew up helping with fundraisers. My top surgery – I'm a transgender man – was actually paid for by drag queens! Because of all of that, I like giving back as much as I can with my drag.

My aesthetic is very adaptable. I feel like I can go very campy and over-the-top ridiculous, which is great for all-age shows where I feel like a cartoon clown. But then I can go to the art scene, or the drag horror scene. I like taking something that looks silly and making it terrifying, or taking something terrifying and making it the dumbest thing you've ever seen [laughter].

Once the pandemic restrictions lifted, I started going to a lot of open stages. The first big thing I did was the Providence Drag Gauntlet. It's a local competition held weekly at Mirabar, formatted like drag reality shows. I ended up winning, and that pushed me to go beyond that.

LN: When I first came out, I was comparing myself a lot. My best friend dances, does splits, and all this pageantry. They're fantastic, but that style is nothing like mine. I felt like people didn't see my potential because I wasn't doing that stuff, and I still don't. I never will because I love my legs and don't want to break them [laughter].

But seeing artists just being so pure and true to their art form was something I eventually looked at and realized what really mattered. I don't need to look like everyone else. I don't need to do splits. I can literally just move one arm and call it a dance move. Like, that's *my* move!

That sense of individuality is what drag is for me. There are so many different forms of drag, and I think that's the most beautiful part about drag today. Everyone gets to express their art and whatever way they can shape and form that they want to.

YO: Yeah, I started drag as representation for myself, but also for other people. I realized that I can't be the only person who views the world in the way that I showcase through my drag. But I was the only one at the time showcasing in that way. So it's really about opening up your point of view to other people who might also see the same thing.

OF: At its core, drag is about expression, whether it's playing with gender or just sharing what you've been feeling inside, and hoping it resonates with someone else in the community too. Especially for queer people. I also think drag is about bending the rules any way you want. There's no other art form where you can watch somebody do this glorious pageant number, immediately followed by somebody looking like a monster from the swamp.

THE PROVIDENCE SCENE

LN: For such a small city, there are so many art forms in Providence. It's not just drag. We have burlesque, we have photographers, visual artists, theater, music ... it's one big salad bowl. I don't like to call it a melting pot because I don't think we necessarily bleed into one another. I think we're all our own ingredients that make up one big mix. When you see Providence drag, you see so many different things. I don't think there's one person that can embody just what Providence is. And I don't think there should be! There's a stage for everyone here.

YO: When I started out eight years ago, it was very white dominated, very vanilla. Now, there are so many different genres of drag and all of them are celebrated. I think we're all kind of scrappy in a way, so no matter how you present or what your style is, we have that in common. We're all trying to get in there and make our mark, yet we're not trying to one up each other. There's a big overlap between friend groups, and it's really all of us trying to gag each other ... we want to hype each other up!

OF: And now if you go out to a show, you're going to see probably an equal number of kings, things, and queens. There are very few shows where it's only drag queens doing [RuPaul's] *Drag Race* numbers. It is really diverse. And a lot of it's weird, which I love.

LN: It's genuinely nice to see a city that has drag performers who are also actual friends outside of the performing world. Like you can see us out and about, out of drag, hanging out or going to eat. In some places, people are very performative and don't really build bonds off-stage. Providence is not like that at all! We kiki where we work. And we kind of dominated the West End [of Providence] into "The Gayborhood." [laughs]

OF: In terms of challenges [in Providence's drag community], I'd say pay equity's big. I would like to see smaller performers get paid more. As well as us paying our photographers. But I'm definitely biased because I am dating a drag photographer [Trinity Rep Marketing Apprentice Kris Laliberte]. I perform at a lot of open stages because drag isn't my full-time job. But I do know many performers want to do this

In Conversation With *continued*
on page 41 ...



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THE ARTISTIC TEAM

JERRY HERMAN

Composer and Lyricist

Hello, Dolly!, *Mame*, and *La Cage aux Folles* are home to some of the most popular, most-often performed, and most successful musical hero(in)es of all time, and have given Jerry Herman the distinction of being the only composer-lyricist in history to have had three musicals that ran more than 1,500 consecutive performances on Broadway. His first Broadway show was *Milk and Honey* (1961), followed by *Hello, Dolly!* (1964), *Mame* (1966), *Dear World* (1969), *Mack & Mabel* (1974), *The Grand Tour* (1979), *La Cage aux Folles* (1983), *Jerry's Girls* (1985), and "Mrs. Santa Claus" (1996), a CBS TV special starring Angela Lansbury. *Show-tune*, a revue of his life's work, is performing in regional theatres around the country and two of Jerry's classic songs are the emotional highlights of the hit Disney-Pixar film *WALL-E*. His string of awards and honors includes multiple Tony Awards, Grammys, Olivier Awards, Drama Desk Awards, the Johnny Mercer Award, the Richard Rodgers Award, the Oscar Hammerstein Award, the Frederick Lowe Award, the Songwriters Hall of Fame, the Theatre Hall of Fame, and, most recently, the Kennedy Center Honors.

HARVEY FIERSTEIN

Librettist

Harvey Fierstein is the author of the Tony-winning hit, *Kinky Boots*, as well as *Torch Song Trilogy* (Tony, Drama Desk, and Obie Awards), *La Cage aux Folles* (Tony and Drama Desk Awards), *Newsies* (Tony nominated), *Casa Valentina* (Tony nominated), *A Catered Affair* (12 Drama Desk nominations), *Safe Sex* (Ace Award), *Legs Diamond*, *Spookhouse*, *Flatbush Tosca*, *Common Ground*, and more. He has recently rewritten *The Wiz* for live TV broadcast, and penned a revised book for *Funny Girl*, currently running in London. His political editorials have been published in the New York Times, TV Guide, and the Huffington Post and broadcast on PBS's "In the Life." His children's book, *The Sissy Duckling* (Humanitas Award), is now in its fifth printing. As an actor, Mr. Fierstein is known worldwide for his performances in films including *Mrs. Doubtfire*, *Independence Day*, and *Bullets Over Broadway*, on stage in *Hairspray* (Tony Award), *Fiddler on the Roof*, *La Cage aux Folles*, *Torch Song Trilogy* (Tony Award), and on TV shows such as "Smash," "How I Met Your Mother," "The Good Wife," "Cheers" (Emmy nomination), "The Simpsons," "Family Guy," and "Nurse Jackie."

TAAVON GAMBLE† he/him

Director & Choreographer

Trinity Rep: Toby Darling, *The Inheritance*, Charles Darnay, *A Tale of Two Cities*, Anthony Hope, *Sweeney Todd*, *Little Shop of Horrors*, Booker T. Washington, *Ragtime*, Suffolk, *By the Queen*, August Wilson's *Gem of the Ocean*, *Oklahoma!*, *A Christmas*

Carol. **Off-Broadway:** Choreographer, *Pericles*, Classic Stage/Fiasco Theater. **Directing:** *Boulevard of Bold Dreams*, Greater Boston Stage Company; *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 Playhouse. **Choreography:** *A Christmas Carol* (2019, 2021), Trinity Rep; *The Prom*, *A Strange Loop*, Speakeasy Stage; *Something Rotten*, Boston Conservatory; *A Midsummer Night's Dream*, The Gamm Theatre; *The Color Purple* (NY regional premiere), Hair, WPPAC; *Airness*, University of California Santa Barbara; *Kiss of the Spider Woman*, Brown University; *West Side Story*, Chicago, Bigfork Summer Theatre. **TV/Film:** "Wu-Tang: An American Saga", *Spirited*. **Training:** Point Park University. **Other:** Physical theater faculty, Brown/Trinity Rep MFA program. www.taavongamble.com

HANNAH SPACONE LARREA she/her

Assistant Director & Choreographer

Trinity Rep: *Oklahoma!* **Off-Off Broadway:** *Babes in Arms*, *Musicals Tonight!* **Regional:** *Beauty and the Beast*, Plan-B Entertainment; *Meet Me in St. Louis*, 42nd Street, *Miracle on 34th Street*, Ocean State Theatre Company; *Hairspray*, New Bedford Festival Theatre; *A Christmas Carol*, Hartford Stage Company; *Dames at Sea*, *I Remember Mama*, The Monomoy Theatre. **Education:** BFA, The Hartt School at The University of Hartford. **Other:** Hannah is elated to be back in her home state, living joyfully in Pawtucket, RI with her daughter and fiancé. Thank you to Taavon and Trinity Rep for the incredible opportunity and experience. All the love in existence to NanNan, Baba, and Matt. Everything I do is for Nora.

ANDREW SMITHSON he/him

Music Director & Orchestrator

Trinity Rep: Music director, *Sweeney Todd: The Demon Barber of Fleet Street*, *A Christmas Carol* (2022), *Melancholy Play: a chamber musical*; Assistant music director, *Ragtime*. **Tours:** *A Christmas Story: The Musical*, *Joseph and the Amazing Technicolor Dreamcoat*, *Legally Blonde*, *Gypsy*, *Aida*, *Jesus Christ Superstar*. **Off-Broadway:** *The Wonderful Wizard of Oz*, *Flanagan's Wake*. **Regional:** *A Chorus Line*, *Once on This Island*, *White Christmas*, *Ain't Misbehavin'*, *The Full Monty*, *Dirty Rotten Scoundrels*, *Swing!*, *The Producers*. **Other:** Music director and orchestrator for *POPart: the musical*, NYMF Festival; *Hard Times*, First Irish Theatre Festival. Previous adjunct instructor and music director at the University of Cincinnati College-Conservatory of Music, and vocal coach at Pace University in New York City. He is glad to be in Rhode Island yet again having previously performed at PPAC and Theatre by the Sea.

JANIE E. HOWLAND she/her

Scenic Designer

Trinity Rep: Debut. **International:** *Operation Epsilon*, Southwark Playhouse UK. **Regional:** *Mermaid Hour*, Moonbox Productions; *Cost of Living*, Speakeasy Stage; *The Minutes*, Umbrella Stage; *Thirst*, Lyric Stage; *Machine Learning*, Central Square Theatre; *Urban Nutcracker*, City Ballet of Boston. **Other Venues:** NYC Dance Alliance, InterAct Theatre (PA), Berkshire Opera Festival, Mass MOCA,

Willamette University (OR), Wheelock Family Theatre, New Rep, Reagle Players, Actors' Shakespeare Project, Odyssey Opera, Weston Playhouse (VT), Boston Conservatory, New England Conservatory, Company One, Merrimack Rep, Gloucester Stage. **Awards:** 2024 Elliot Norton Prize for Sustained Excellence, Elliot Norton Awards for Outstanding Design. **Other:** Adjunct faculty at Bridgewater State University and Wellesley College. Founder of Prop Co-Op, www.prop-co-op.com. www.janiehowland.com USA Local 829.

OLIVERA GAJIC

Costume Designer

Trinity Rep: *The Prince of Providence*, *Pride & Prejudice*, *Into the Breeches!*, *Faithful Cheaters*, *A Midsummer Night's Dream*, *Appropriate*, *Beowulf: A Thousand Years of Baggage*, *Arnie Louis and Bob*, *The Hunchback of Seville*, *Julius Caesar*, *A Flea in Her Ear*, *A Christmas Carol*, *Veronica Meadows*, *Vanya and Sonia and Masha and Spike*, *Social Creatures*, *Crime and Punishment*, *The How and the Why*, *The Merchant of Venice*, *Clybourne Park*. **Brown/Trinity Rep:** *Neva*, *Middletown*, *Skin of Our Teeth*. **Other Theaters:** Salzburg Festival (Austria), Vineyard Theatre, Juilliard School, HERE, Pig Iron Theatre Co, Lake Lucille Project, The Talking Band, and many other regional theaters. **Awards:** US National Exhibit at the 2004, 2007, & 2023 Prague Quadrennial. 2004 NEA/TCG Career Development Program for Designers, 2010 IT Award for Outstanding Costume Design, 2011 TDF/Irene Sharaff Young Master Award, 2012 Barrymore Award for Outstanding Costume Design, and 2014 Bessie Award for Outstanding Visual Design.

ERICA LAUREN MAHOLMES she/her

Lighting Designer

Trinity Rep: *The Inferior Sex*. **Broadway:** Assistant lighting designer, *The Notebook: The Musical*, associate lighting designer, *Mary Jane*. **Regional:** Lighting designer, *Sense and Sensibility*, Great Lakes Theater and Idaho Shakespeare Festival; *Jelly's Last Jam*, Cape Fear Regional Theatre; *Matt & Ben*, Penobscot Theatre Company; *Amerikin*, Alley Theatre; *Pipeline*, Omaha Community Playhouse; *Revolution*, A Red Orchid Theatre; *What the Constitution Means To Me*, KC Rep. Assistant lighting designer, *Sanctuary City*, *Bald Sisters*, Step-penwolf Theatre Company; *The Notebook: A New Musical*, Chicago Shakespeare Theatre; *The 39 Steps*, Great Lakes Theater; *The Gradient*, Repertory Theatre of St. Louis. **Education:** Stagecraft Institute of Las Vegas (2016, 2021), West Chester University (BA), and Illinois State University (MFA). **Other:** Erica is a proud member of Black Theatre Network, Design Action, and IATSE/Local USA 829. www.ericalaurenmaholmes.com Insta: @ericalaurenmaholmes

LARRY D. FOWLER, JR. he/him

Sound Designer

Trinity Rep: *By the Queen*, *A Christmas Carol* (2021), August Wilson's *Radio Golf*. **Other Theaters:** Wilma Theater, Azuka Theater (current

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

† Trinity Rep Resident Company member

board member), Interact Theater, Theater Horizon, People's Light, Theater Exile, The Lantern Theatre, Denver Center, ACT Seattle, PlayMakers Rep, Rennie Harris Puremovement (DJ-Rome And Jewels), eLeon Dance, Danse4Nia, Khaleah London Dance. **Other:** Larry is a Philadelphia-based theater sound designer, radio imaging producer, and music producer whose work spans 20+ years. He is a three-time Barrymore Award nominee and one-time winner (2023) for Azuka Theater's *A Hit Dog Will Holler*. In broadcast radio, Larry has been an in-studio producer and board operator for Radio One, Inc. in Philadelphia and is currently an imaging producer, voiceover talent, and content editor for Healthcare NOW Radio. He is also an adjunct associate professor at The University of the Arts. Soundcloud: <https://soundcloud.com/whatsthat-sound1> Instagram: @mrcisum

REBECCA GIBEL† *she/her*
Voice & Dialect Coach

Trinity Rep: *Becky Nurse of Salem, A Christmas Carol* (2023). **Brown/Trinity Rep:** *The Late Wedding, Collective Rage: A Play in Five Betties*. **Regional:** *Thirst*, Lyric Stage Company of Boston; *Indecent*, Wilbury Theatre Group; *Barbecue, The Diary of Anne Frank*, Brown University. **Acting:** Trinity Rep, Huntington Theater Company, Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, ArtsEmerson, Intiman Theatre, Capital Rep, Fiasco Theater/McCarter Theatre, Fault Line Theatre. **TV/Film:** *Don't Look Up, CODA, "Bridge & Tunnel," "NOS4A2," "The Plot Against America," Spencer Confidential, "Law & Order: SVU," "Blue Bloods," "Defending Jacob," "American Woman," "Castle Rock."* Education: MFA, Brown/Trinity Rep. **Other:** Rebecca has been a member of Trinity Rep's resident artistic company since 2013. www.rebeccagibel.com @rebeccagibel

JACKIE DAVIS† *she/her*
Intimacy Consultant

Trinity Rep: *The Inheritance*. **Brown/Trinity Rep:** *References to Salvador Dalí Make Me Hot*. **Other Theaters:** *Two-Mile Hollow, Cabaret, Afrofantasia*, Brown University; *Incels and Other Myths*, Boston Playwrights' Theatre; *Madama Butterfly, Omar*, Boston Lyric Opera. **Acting:** August Wilson's *Fences* and *Radio Golf*, *The Inferior Sex, The Inheritance, Fairview, A Tale of Two Cities, Marisol, black odyssey, A Christmas Carol*, Trinity Rep; *An Octoroon*, The Gamm Theatre; *The Curious Incident of the Dog in the Night-Time*, Speakeasy Stage; *Rapture, Bliester, Burn*, Wilbury Theater Group. **Directing:** *Red Velvet*, Burbage Theatre Co.; *Antigonx*, Wilbury Theater Group; *Race, Wellfleet Harbor Actors Theater; for colored girls...*, Mixed Magic Theatre; *Songs of a Caged Bird*, Rites and Reason Theatre; *Big, Black Balloon*, Clark University. **Film:** Susan Collins, *Little Women*. **Other:** Founding Artistic Director, New Urban Theatre Lab. Movement faculty, Brown/Trinity Rep. Jackie is a member of Trinity Rep's resident company, Actors' Equity Association, and the Screen Actors Guild.

Thank you to TDF Costume Collection for the rental costumes used in this production

THE CAST

DYLAN MICHAEL BOWDEN *he/him*
Francis/Tabarro



Trinity Rep: *Becky Nurse of Salem* (u/s). **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 2022 and holds a BA in musical theatre performance and speech, language, and hearing sciences. He is an MA candidate at Columbia University in New York City, 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 from acting, directing, and teaching, to playing the accordion. dylanmichaelbowden.com

ALEXANDER CRESPO-ROSARIO II* *he/him*
Phaedra



Alexander Crespo-Rosario II is a Native Taino born in Puerto Rico. He started his career as a B-boy representing the All-City Rockers hip-hop crew and has continued to expand his skills through other artistic forms. **Trinity Rep:** *La Broa' (Broad Street)*, *Becky Nurse of Salem, Sweeney Todd: The Demon Barber of Fleet Street*. **Teatro en El Verano:** *La Mancha*. **Other Theaters:** *Witch, JUNK, Our Dear Dead Drug Lord*, Burbage Theatre Company. **Dance Films:** *Through Mable's Eyes, TUMULT*, Marta Renzi; *Do My Dance*, Flawless. **Dance Projects:** *Circle of Life*, Shakia Barron; *Hope*, Rennie Harris; *Quake*, Teena Marie Custer; *End It*, Angelica Vesella; *I've Got Your Number*, Jump Rhythm. **Awards:** Lin-Manuel Miranda Family Fellow, Forman Scholarship Recipient in Dance, Certificate of Merit: Outstanding Ensemble Member. **Other:** Crespo is an artistic associate at Studio Playground and resides in Providence, Rhode Island.

AUGUSTO GUARDADO* *he/they*
Chantal, Understudy for Albin/Zaza



Trinity Rep: Debut. **National Tour:** *On Your Feet!*. **Regional:** *The Sound of Music, Clue, Festival Greenshow*, Utah Shakespeare Festival; *Evita*, Cygnet Theatre; *Something Rotten!*, 5-Star Theatricals; *Beauty and the Beast, On Your Feet!, West Side Story*, Moonlight Amphitheater; *White Christmas*, Musical Theatre West. **Film:** *The Orange on the Seder Plate*. **Education:** BA in theater, California State University Northridge. **Other:** Augusto is a proud first-

generation American, born, raised, and based in sunny Southern California. They are excited to make their Trinity Rep debut in *La Cage aux Folles*. Special thanks to Trinity Rep and Taavon Gamble for the opportunity/trust and much love to their familia, the Tynis, and besties for their never-ending love and support. Instagram @estoy.augusto. Rep: FireStarter Entertainment.

ALEX LEBLANC* *he/him*
Mercedes



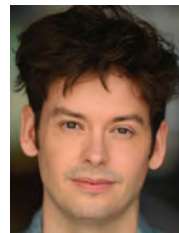
Trinity Rep: *A Christmas Carol* (2013), *Oliver!* **Other Theaters:** *Joseph and the Amazing Technicolor Dreamcoat*, New Bedford Festival Theatre; *Mary Poppins*, Theatre by the Sea; *The Addams Family, Yes Virginia, Meet Me in St. Louis*, Ocean State Theatre Company; *Bat Boy: The Musical, Cry Baby, Machinal, Head Over Heels, Spring Awakening, Cabaret*, Rhode Island College. **Other:** Alex is thrilled to return to Trinity Rep after 10 years. He is a recent graduate of Rhode Island College with a BA in musical theater and a minor in dance. Much love and gratitude to his parents and twin sister for their endless support. alexleblanc.org

C. MINGO LONG* *he/him*
Albin/Zaza



Mingo is thrilled to be making his Trinity Rep debut in the role of Albin/Zaza. **Broadway:** *South Pacific, Purlie*. **National Tours:** *Parade* directed by Harold Prince, *Les Miserables*. **Off-Broadway:** *Liberty the Musical*. **Other Theaters:** Favorite roles include Coalhouse Walker Jr. in *Ragtime*, Delray in *Memphis*, Tonton in *Once on This Island*, Jim in *Big River*, Papa in *Starlight Express*, and Sportin' Life in *Porgy & Bess*. Recent credits include Governor/Innkeeper in *Man of La Mancha*. Thanks to my agents Craig, Ashley, and Jack for their support and for trusting my talent, my partner Bob for putting up with me, Jalmari the maestro, and Dorothy, Frank, Ana, Steven, Celena, Cindy, and Heather for their help. FB/Instagram: Mingo Long.

MICHAEL JENNINGS MAHONEY* *he/him*
Jean-Michel



Trinity Rep: *The Inheritance, A Christmas Carol* (2014, 2016). **Brown/Trinity Rep:** *Stone Cold Dead Serious, The Serpent, Much Ado About Nothing, Twelfth Night*. **Broadway Concerts:** *Camelot, Oliver!, Brigadoon, Something Wonderful*. **New York:** *Equity*, Isle of Shoals Productions/Theatre Row; *College: The Musical*, American Theatre of Actors; *Pericles*, AntiMatter Collective; *The Secret Garden*, APAC; *Joan Of Arc, Hamlet*, Gorilla Repertory Theatre; *Irene, Half A Sixpence, Naughty Marietta, Roberta, Ernest In Love*, Musicals Tonight! **Regional:** The Guthrie Theatre, Martha's Vineyard

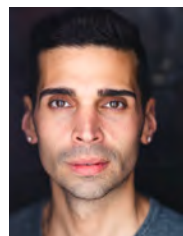
Playhouse, Hudson Stage Company, Greater Boston Stage Company, Savannah Repertory Theatre, Central Square Theater, Ocean State Theatre Company, White Heron Theatre Company, Kentucky Repertory Theatre, The Palace Theatre, The Here and Now, The Media Theatre. **Film/TV:** *The Invisible Girl*, *Richard III*, "Love In NY." **Education:** BFA in musical theater from the University of Michigan, MFA in acting from Brown/Trinity Rep. where he was a Stephen Sondheim Fellow.

KEVIN PATRICK MARTIN* he/him
Hanna



Trinity Rep: Bob Cratchit, *A Christmas Carol*, Jonas Fogg/Ensemble, *Sweeney Todd: The Demon Barber of Fleet Street*, 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 at theaters including Gulfshore Playhouse, North Shore Music Theatre, Theatre by the Sea, Greater Boston Stage Company, New Repertory Theatre, Reagle Music Theatre, and more. **Upcoming:** Captain Von Trapp in *The Sound of Music* and Andy Lee *42nd Street* at Theatre by the Sea. **Other:** Kevin is an avid amateur baker and fooled the judges on S2 E1 of Food Network's *Bakers vs. Fakers*. He is a Cumberland native, a graduate of Rhode Island College, and a recovering New Yorker. Many thanks to the *La Cage* team, Bob and Todd at ATB, and Mom and Dad. Love to Alex. Instagram: @kevinpatrickmartin

BRAD REINKING* he/him
Jacob



Trinity Rep: Debut! **Regional:** *The Sound of Music*, *Madagascar*, North Shore Music Theatre; *The Boys from Syracuse*, Commonwealth Shakespeare; *Camelot*, Lyric Stage Company; *A Christmas Carol* (six seasons), The Hanover Theatre; *Beauty & the Beast*, *Ragtime*, Wheelock Family Theatre; *The Rocky Horror Show*, *Elf*, Wagon Wheel Theatre; *Les Misérables*, Reagle Music Theatre. **Education:** BFA, Boston Conservatory at Berklee. **Other:** Brad lives in Boston, MA with his partner, Andrew, and their Cavalier King Charles Spaniel, Belle. Working at Trinity Rep is a lifelong dream fulfilled – Brad thanks his mother for giving him the gift of theatre by taking him to see *A Christmas Carol* at Trinity Rep when he was six years old! #fullcircle
Website: bradreinking.com
Instagram: @pinotnoiryouseastar

JENNA LEA SCOTT* she/her
M. Dindon/M. Renaud



Trinity Rep: *A Christmas Carol* (2022 & 2023), *Tiny Beautiful Things*. **Other Theaters:** *Hairspray*, Wheelock Family Theatre; *A Piece Of My Heart*, Wellesley Repertory Theatre; *Avenue Q*, Ocean State Theatre Company and Lyric Stage Company of Boston; *Dogfight*, Speakeasy Stage Company; *It's A Wonderful Life*, Greater Boston Stage Company; *The 25th Annual Putnam County Spelling Bee*, The Depot Theatre; *The Fantasticks*, Walnut Street Theatre. **Film:** *Love Is Brewing* (Premiere November 2024 starring Katie Leclerc, Ryan McPartlin, and featuring Brett Davern) **Other:** Jenna is a proud member of AEA & SAG-AFTRA. She is a board member for DEIA at Sullivan Rep. Jenna is a teaching artist and standardized patient. She would like to thank Taavon, Curt, Angela, Phyllis, Stephen, and Gia for their leadership and kindness during her journey at Trinity Rep. Love to her guardian angels: Judith & Kathryn Scott.

KAYLA SHIMIZU* she/her
Anne



Trinity Rep: Debut. **Regional:** *Legally Blonde*, Moonbox Productions; *Assassins, Pre-ludes*, Lyric Stage; *The Little Mermaid*, *Oklahoma!*, Reagle Music Theatre; *Natasha, Pierre, and the Great Comet of 1812*, Wilbury Theatre Group. **Education:** BA, Emerson College. **Other:** Kayla lives in Boston and is the proud mother for four hairless guinea pigs. @kaylashimizu

DEREKS THOMAS* he/him
Dindon/Renaud



Trinity Rep: *Becky Nurse of Salem*, August Wilson's *Fences*, *Gem of the Ocean*, and *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.dereksthoimas.com

STEPHEN THORNE*‡ he/him
Georges



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, Actors Theatre of Louisville, Riverside Theater. **Film/Television:** *The Holdovers*, *Boston Strangler*, *Don't Look Up*, *Mother/Android*, *Some Freaks*. **Directing:** *A Christmas Carol* 2017 (with Angela Brazil) and 2023, Trinity Rep; *Into the Woods*, University of Iowa. **Other:** Stephen has been a member of the Bread Loaf School of English Acting Ensemble since 1999.

STEPHEN URSPRUNG* he/him
Bitelle



Trinity Rep: *Oklahoma!* **Other Performances:** *The Tennessee Williams Songbook*, Tennessee Williams Theater Festival. **Choreography:** *The Tennessee Williams Songbook*, Tennessee Williams Theater Festival; *Hello Again*, *Marvelous Party*, Bridge Repertory Theatre; *Pacific Overtures*, Boston University College of Fine Arts. **Film:** *Little Women* (2019), *Hocus Pocus 2*. **Education:** AB, Brown University; MFA, Smith College. **Other:** Stephen is a member of Dancing Legacy and is the co-founder and co-artistic director of Reject Dance Theatre and NilsSprung Dance Project. He is an associate professor of dance studies at Dean College and lives in Providence with his husband John and dog Melvin. www.stephenursprung.com

RACHAEL WARREN*‡ she/her
Jacqueline



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 & 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*, 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 Festi-

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

‡ Trinity Rep Resident Company member



val, 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 and a Lunt-Fontanne Fellow. www.rachaelwarrenstudio.com

JOHN GODBOUT*

Stage Manager

First show at Trinity Rep. **Regional:** Cleveland Play House, Barrington Stage Company, Capital Repertory Theatre, North Shore Music Theatre, Berkshire Theatre Festival, Northern Stage, Weston Theatre Company, Shakespeare and Company, Tantrum Theatre, Porthouse Theatre, Seaside Music Theatre. Originally from Woonsocket, Rhode Island.

ANAÍS BUSTOS* she/her

Assistant Stage Manager

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

THE UNDERSTUDIES

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

JAYSON DIXON he/him

Understudy for Jean-Michel/Jacob



Trinity Rep: Debut! **Off-Broadway:** Scott Turner, *XIMER*, Writers Act Repertory. **Other Theaters:** Ned, *School of Rock*, Ernst, *Spring Awakening*, Phoenix Productions; Angel Dumott Schunard, *RENT*, Sound Garden. **Education:** Completing a BS in legal studies and BA in philosophy at Roger Williams University. **Other:** Born and raised in New Jersey, Jayson is a first-generation Afro-Latino performer and student, aspiring to work in environmental and immigration law. He enjoys hiking

and traveling as much as he can while exploring his passion for performing arts along the way. For Mom, Percy, Jordan, Jaylin, and Jarron. IG: @dixon_jayson

CARSON HOLLINGSWORTH he/him

Understudy for Les Cagelles



Trinity Rep: Debut. **Regional:** *Legally Blonde*, Moonbox Productions; *Oklahoma!*, The Little Mermaid, Reagle Music Theatre; *Steel Pier*, Sullivan Rep. **Education:** BFA candidate, Boston Conservatory at Berklee. **Other:** Carson would like to thank his family and friends for always supporting and enabling him to follow his dreams. He wouldn't be where he is without them. Follow along with his journey on Instagram at @carson.hollingsworth

JENNIFER MISCHLEY she/her

Understudy for M. Dindon/M. Renaud



Trinity Rep: Debut. **Regional:** *HIR*, *Goodnight Sweetheart*, *Natasha, Pierre, and the Great Comet of 1812*, *Dance Nation*, *Fun Home*, Wilbury Theatre Group; *Heroes of the Fourth Turning* (u/s), *The Sound Inside* (u/s), *Far From Heaven*, *Speakeasy* Stage Company; *Gloria*, The Gamm Theatre. **Education:** BA, Rhode Island College; MS, Boston University.

DEVON RUSSO he/him

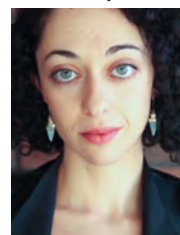
Understudy for Georges/Dindon/Renaud



Trinity Rep: *Sweeney Todd: The Demon Barber of Fleet Street* (u/s Judge Turpin, performed). **Opera:** *Lohengrin*, Metropolitan Opera; *La Cenerentola*, *La Bohème*, *Champion*, *The Handmaid's Tale*, *Carmen*, Boston Lyric Opera; *Le Carnaval de Venise*, Boston Early Music Festival; *Proving Up*, Boston University Opera Institute. **Concerts:** Seraphic Fire, Santa Fe Desert Chorale, Handel and Haydn Society, Marsh Chapel Choral Scholar, Voces8 Choral Scholar, Chorus of Westerly, Rhode Island Civic Chorale. **Original Scores:** *Macbeth*, *JUNK*, Burbage Theatre Company. **Education:** DMA from Boston University, MM from the Manhattan School of Music, BM from the University of Rhode Island. **Awards:** The American Prize in Voice Friedrich & Virginia Schorr Memorial Award Winner 2023, Semi-finalist, Lyndon Woodside Oratorio-Solo Competition 2023/24 OSNY. **Other:** Teaching artist in classical voice, University of Rhode Island; director of choral activities, Bryant University; assistant conductor H&H Youth Choruses. He lives in Rhode Island with his wife and his bird. www.devonrusso.com, @thatbassintheback

ANNA SLATE she/her

Understudy for Anne/Jacqueline



Trinity Rep: By *The Queen* (u/s, performed). **Other Theaters:** *Indecent*, *Natasha, Pierre, and the Great Comet of 1812*, Wilbury Theatre Group; *Handle with Care*, NC Stage Company; *A Little Night Music*, *The Fantasticks*, Four Seasons Theater; *It Didn't Happen*, Cauldron Theater; *Xerxes*, Berkeley West Edge Opera; *Dido and Aeneas*, Heartbeat Opera; *Alcina*, OperaRox; *Rape of Lucretia*, Utopia Opera; *Cruisical: A Lesbian Musical*, Dixon Place; *The Inconvenient Miracle*, The Skeleton Rep; *Alice Unwrapped*, Nautilus Music-Theater; *Charlotte's Web*, Asheville Creative Arts. **Other:** Anna holds a BA in vocal performance and is a frequent soloist and chorister around the region. A student of clown and devised performance, Anna writes and performs original solo and collaborative works. www.annaslate.com

PETER TEDESCHI*

Understudy for Francis/Tabarro



Trinity Rep Debut. New York: *Uncle Tom's Cabin*, *The House of Mirth*, Metropolitan Playhouse; *Milk and Honey*, *Musicals Tonight!*; *The Mikado*, Carnegie Hall; *The Rise of David Levinsky*, Symphony Space. **Regional:** *My Fair Lady*, *It's a Wonderful Life*, Ocean State Theatre Company; *Caroline, or Change*, Actors' Playhouse; *Twelfth Night*, *Waiting for Godot*, Colonial Theatre; *Much Ado About Nothing*, South Florida Shakespeare Festival; *The Shape of the Table*, Burning Coal Theatre Co.; *1776*, Smithtown Performing Arts Center. **International:** *The Lower Depths*, *The Bear*, *Elektra*, Moscow Art Theatre. **Education:** MFA, Carnegie Mellon University; MFA, The Moscow Art Theatre. **Other:** Though he now lives in New York, he is a Rhode Island native who grew up in Woonsocket. Before discovering the theater, he was a Peabody Award-winning journalist who wrote and produced countless TV news stories.

Additional Staff

Assistant Scenic Designer.....Shanel LaShay Smith
 Drag Makeup Educator..... Yung Onyx
 Dramaturg..... Am Wyckoff
 Production Assistants Zoe Knutsen,
 Gabriela López Ruiz, Olivia Tighe
 Hair & Make-up Assistant Marina Tejada
 Wig Show Runner Luke Morrison
 Casting Stephanie Klapper Casting, Gia Yarn

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

‡ Trinity Rep Resident Company member



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. 🏡

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

CONTACT US

- 201 Washington St., Providence, RI 02903
- www.TrinityRep.com
- **Ticket Office & Subscriber Services**
(401) 351-4242 • Tickets@TrinityRep.com
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OUR EDIA PLEDGE

At Trinity Repertory Company, we commit to struggle together for equity, diversity, and inclusion. Acknowledging the inequitable structures established by the dominant culture, and Trinity Rep's participation in these unjust systems, we make the following pledges:

We pledge to welcome all people into Trinity Repertory Company, regardless of their race, class, religion, country of origin, immigration status, (dis)ability, age, gender identity, political affiliation, sexual orientation, or genetic information.

We pledge to become inclusive at every level of our organization.

We pledge to create and sustain equitable hiring practices, responsive work environments, and mindful institutional planning.

We pledge to be a brave space that explores truth, pursues hope, and fosters mutual understanding.

We pledge to tell stories that reflect our community.



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Image Credits: Angela Brazil and her daughter Viv at last year's Rhode Island Pride Fest. Photo by Rachael Warren.



Celebrating our LGBTQ+ community is a collaborative effort

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

At Trinity Rep, we are deeply committed to being a safe space for all. Our mission is driven by representing and honoring stories so every member of our community can feel seen. The month of June offers the opportunity to consider how we do that for those in our community who identify as LGBTQ+.

- We have a dedicated Employee Resource Group (ERG) for our artists and staff who identify as LGBTQ+. This group, led by Artistic Director Curt Columbus, meets monthly with the goal to provide space and support for those who identify as LGBTQ+.
- Our Pride Planning Committee has been hard at work since last fall, planning our table at RI PrideFest (Saturday, June 15). The all-volunteer committee includes two resident company members, three administrative staff members, and six theater technicians (such as costumes and props specialists). Our table will have games, prizes, and giveaways at our booth, so be sure to stop by! We're also designing a float for PrideFest's illuminated Night Parade and hope to liaise with local youth pride groups.

EDIA is honored to collaborate with several Trinity Rep departments, including community engagement, production, and *La Cage aux Folles* director Taavon Gamble, on special events to be held during the run. But we are open to learning how we can enrich this active safe space for all. 🏳️

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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: Nicholas Byers as Cory 2024's August Wilson's *Fences*. Photo by Marisa Lenardson.

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. ■



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If you enjoyed this season, we invite you to stay with us for another. And if you haven't subscribed before, we can't wait for you to make a change and join us for 2024-25.

FOR THOSE WHO LIKE THEIR COMEDIES EDGY

POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive

By Selina Fillinger

Directed by Curt Columbus

September 5 – 22/October 10 – 27, 2024

Dowling Theater

Running in rotating repertory with *Ms. Holmes & Ms. Watson* — Apt. 2B

A farcical break from the inevitable political chaos

Many of us are dreading the 2024 election, regardless of political beliefs. Why not look your fears dead in the eye and laugh at them with *POTUS*? When a presidential PR nightmare evolves into a global catastrophe, it's up to seven women in the commander-in-chief's inner circle to do damage control. That is, if they don't drive each other off the rails first through a chaotic cocktail of increasingly absurd antics. Delightfully raunchy and uproariously funny, *POTUS* is a naughty political farce that'll have you rolling in the aisles!

"POTUS ... is a winner!" - *The Washington Post*

FOR THOSE WHO LIKE THEIR COMEDIES CLEVER

Ms. Holmes & Ms. Watson – Apt. 2B

By Kate Hamill

Inspired by the stories by Sir Arthur Conan Doyle

Directed by Laura Kepley

October 3 – November 17, 2024

Dowling Theater

Running in rotating repertory with *POTUS*

A delightful murder-mystery-comedy

The Hound of the Baskervilles meets *Thelma & Louise* in this contemporary retelling of Sir Arthur Conan Doyle's iconic mystery novels. Join brilliant, eccentric "deductive consultant" Sherlock Holmes and her American roommate Joan Watson as they crack cases in post-pandemic London. This quirky, clever buddy comedy from the playwright behind 2018's *Pride & Prejudice* is sure to delight hardcore *Holmes* fans and novice sleuths alike.

"Hamill's adaptations of the classics are endlessly ingenious ... whatever she decides to do, it will be worth seeing" – *The Wall Street Journal*

FOR THE YOUNG, AND THE YOUNG AT HEART

A Christmas Carol*

Adapted from the original novella by Charles Dickens

Original Music by Richard Cumming

Directed by Tatyana-Marie Carlo

Dates and location to be announced

Celebrating the holidays together

Everyone's favorite curmudgeon, Ebenezer Scrooge, is back! The humbug's wrenching, covetous, and cares more for money than all else. 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 the past, acknowledge the present, and define the future for the good of the community –and Scrooge's 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.

"Every year is a different and incredibly wonderful experience"

– *Broadway World*

**Please note: A Christmas Carol is not included in 2024-25 Season subscription packages. However, subscribers receive early, discounted access to A Christmas Carol tickets.*

FOR ANYONE REBUILDING RELATIONSHIPS BETWEEN HOPE AND GRIEF

Someone Will Remember Us

By Deborah Salem Smith and Charlie Thurston

Created by Dr. Michelle Cruz, Charlie Thurston, and Deborah Salem Smith

Directed by Christopher Windom

Dowling Theater

January 23 – February 23, 2025

Reflecting on the ripples of conflict

In 2006, Trinity Rep told the true, poignant stories of Rhode Islanders

deployed in Iraq with the play *Boots on the Ground*. Nearly 20 years later, how does this legacy live on ... and what have we forgotten? *Someone Will Remember Us* interlaces the real-life testimonies of U.S. military veterans, Gold Star families, Iraqi civilians, and refugees living in Rhode Island. As military conflict wages on multiple fronts across the world, this production paints a moving portrait of the innumerable tolls of war and imperialism, and how we find connection through it all.

"*Boots on the Ground* is important ... It has things to tell us that we're not hearing anywhere else." – *The Providence Journal*

FOR FANS OF THE CLASSICS, OR OF CONTEMPORARY REIMAGININGS

La Tempestad – The Tempest

By William Shakespeare

Translated and adapted by Orlando Hernández with Tatyana-Marie Carlo and Leandro "Kufa" Castro

Directed by Christie Vela

Dowling Theater

March 27 – April 27, 2025

Decolonizing Shakespeare's "brave new world"

Shakespeare's familiar story of magic, betrayal, comedy, and love is told through a compelling mix of The Bard's classic English, translated Spanish dialogue, and projected subtitles so you can understand it all. *La Tempestad – The Tempest* purposefully weaves two languages to deconstruct the colonialist narratives, all while retaining the shipwreck, romance, magic, and fantasy that make Shakespeare's final play so beloved. Originally presented in 2018 as a touring Teatro en El Verano production, *La Tempestad* is the first to transfer to Trinity Rep's main stage!

"A significant addition to the centuries-long tradition of interpreting Shakespeare" – *New England Theatre Geek*

FOR ANYONE LOOKING FOR THE NEXT "GREAT AMERICAN PLAY"

Blues for an Alabama Sky

By Pearl Cleage

Directed by Jackie Davis

May 29 – June 29, 2025

Sacrifice and dreams in the Jazz Age

As the creative revolution of the Harlem Renaissance bleeds into the hardships of the Great Depression, four New York friends strive to achieve their dreams. But when Alabama migrant Leland Cunningham sets his eyes on the troubled blues singer Angel, their lives are changed forever. This intimate drama questions where the personal ends and the political begins, probes the intersection of life and art, and asks how we find meaning and direction in the most tumultuous of times.

"One of the best works of its decade" – *Chicago Tribune*

Plays, dates and artists subject to change

To learn more about our 2024-25 season, visit TrinityRep.com/Shows/2024-25-Season

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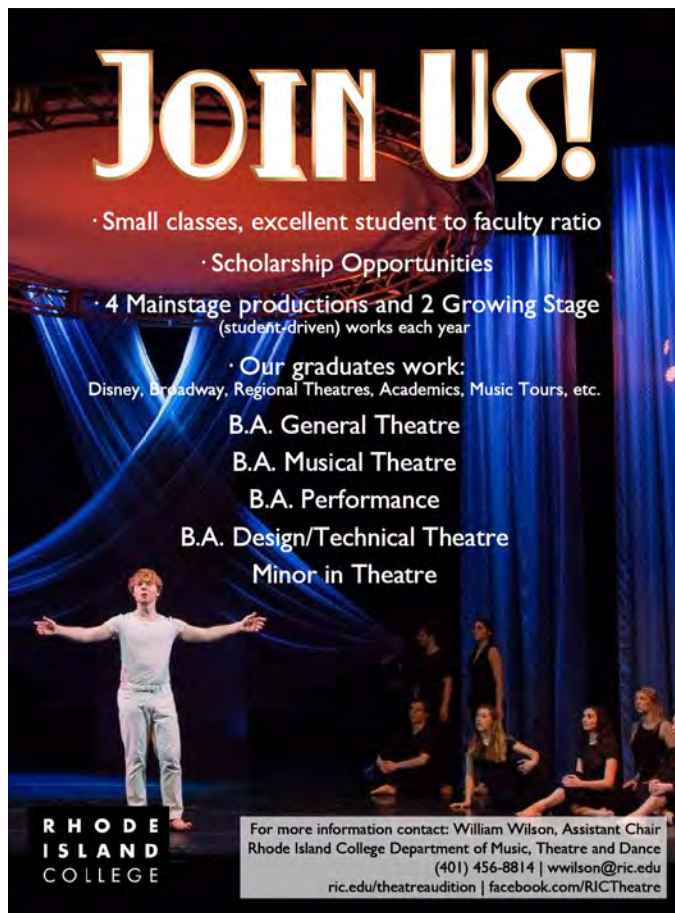
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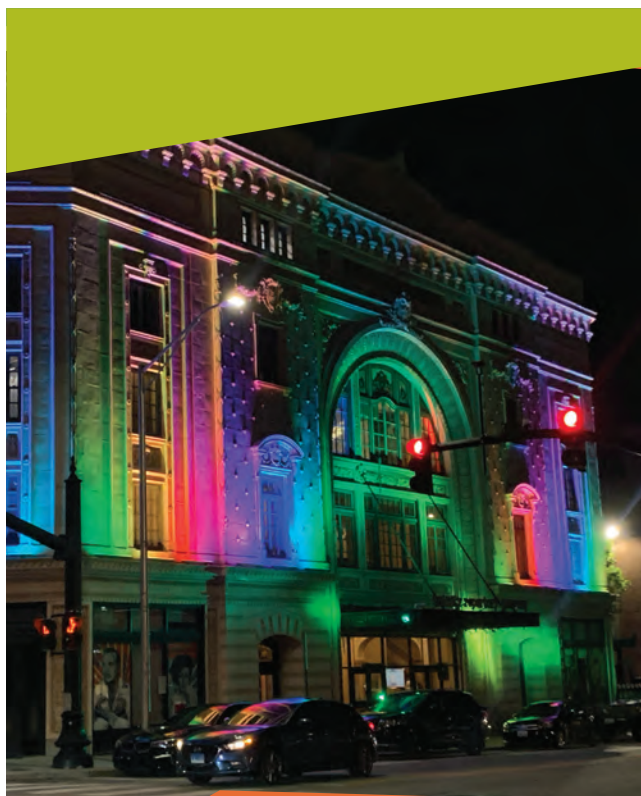
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Congratulations to Trinity Repertory Company as we celebrate the 60th anniversary season!

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

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

Enjoy the show!

Alexis Gorriaran
Chair & Commissioner



STITCHING STORIES

The playwright behind this summer's bilingual theater tour is stepping out of the costume shop and into the writer's room: all while exploring his Mexican identity

By Laura Weick

MEET DUSTIN THOMAS

A costume technician at Trinity Rep since 2022, Dustin Thomas stitches together the costumes you see on stage, and coordinates the quick changes and last-minute fixes that you don't. He's also a costume designer, most recently for The Wilbury Theatre Group's production of *Wolf Play*. But his theater journey hasn't always been so cut and dry.



Growing up in the small town of Daingerfield, Texas, Dustin acted in shows throughout high school. He initially intended to study pharmacy in college but found himself back in the theater world through his university's drama club. Then one production, instead of performing, Dustin was asked to help build costumes.

"I realized that I really enjoyed [making costumes] a lot more," he explains. "Being able to make something from basically nothing was really exciting to me."

Shortly after he graduated from Webster University with a degree in costume design, Trinity Rep hired Dustin to put his craft to the test. Here he met Gabriela López Ruiz, just beginning her own journey at Trinity Rep as a stage management apprentice. Now, Gabi is the co-production manager, and Teatro del Pueblo coordinator for Teatro en El Verano, a bilingual, Spanish-English theater partnership with Rhode Island Latino Arts (RILA).

One night over dinner, she told Dustin that Teatro en El Verano needed a costume designer for their production of *La Luz Verde*, an adaptation of *The Great Gatsby*. Dustin quickly jumped at the chance! In the summer of 2023, Teatro en El Verano toured the adaptation across Rhode Island.

PUTTING THE PEN TO PAPER

Soon after the success of *La Luz Verde*, Rhode Island Latino Arts posted an open call for bilingual plays by local Latino playwrights. And Dustin, who is Mexican-American, decided to challenge himself by entering.

"I've started a lot of plays, I've just never finished!" he laughs. "This was an opportunity for me to really buckle down and write a script start to finish."

There was just one problem: Dustin wasn't raised speaking Spanish. But this didn't deter him. Instead, Dustin saw it as a chance to connect with a part of himself he hadn't fully explored before.

"I didn't grow up with my Hispanic side as prevalent as I would have liked, because I mostly grew up with my [non-Hispanic] father's side of the family," he says. "Even though I am Mexican from my mother's side, I never felt like I was allowed to be a part of Hispanic culture and call myself Latino. It wasn't until recently when I got involved with Teatro en El Verano that I realized, not to be dramatic, but that I have a literal [birthright]!"

Invigorated by his newfound recognition, Dustin turned to Google for public domain titles he could (legally) adapt. Wanting to stand out from the crowd, he tapped into a lesser-known title: *You Never Can Tell* by George Bernard Shaw. (Shaw is perhaps best known to modern audiences for his play *Pygmalion*, which was later adapted into the musical *My Fair Lady*.)

Dustin describes *You Never Can Tell* as a comedy of errors. The story follows three siblings who unknowingly invite their long-lost father to lunch. It has a farcical tone as the characters' antics grow increasingly chaotic throughout.

The new bilingual adaptation, titled *Alguien Más* ("Anybody Else" in English), takes comedic inspiration from sitcoms Dustin grew up watching such as "The Golden Girls," "Reba," and "All in the Family." Although the main story beats are the same as the original, this version is set in 2024 instead of 1897.

Through the writing process, Dustin leaned on bilingual and bicultural colleagues. One of them is Marcel Mascaró, a Teatro en El Verano veteran, graduate of the Brown/Trinity Rep MFA Program in Acting, and the director of *Alguien Más*. Both Marcel and Gabi grew up in bilingual homes, and they challenged Dustin to ask deeper questions about how he used both languages throughout the play.

"If certain characters are having a conversation, really the big question that has been brought up as we've done workshops is 'Who's speaking Spanish and why?' I found that I would ping-pong back and forth in English and Spanish, but it got a little messy. So you have to ask for each character if they are going to speak Spanish the entire thing, or if they do switch to English, then why. That has been a challenge, but rewarding when it works."

Dustin's experience with RILA also allowed him to further explore his cultural identity. One recent example was during Día de Muertos last year, when Dustin, Gabi, and Marta set up an ofrenda in the theater's upstairs lobby.

"This is who I am, or at least half of me," Dustin said of his heritage. "I'm allowed to take part, and I'm allowed to start learning and growing."

Ultimately, RILA chose Dustin to serve as both this year's playwright and costume designer. When asked why RILA selected Dustin's play to produce, RILA Executive Director Marta V. Martínez said, "We were searching for a family-friendly play, and among the many submissions, found Dustin's adaptation of Shaw's *You Never Can Tell* (*Alguien Más*) to be a perfect fit. It offers a delightful bilingual performance that is both humorous and uplifting."

Alguien Más runs July 5 – August 2, 2024. For updates on touring dates and locations, follow us online at [Linktr.ee/TrinityRep](https://linktr.ee/TrinityRep). 🟩

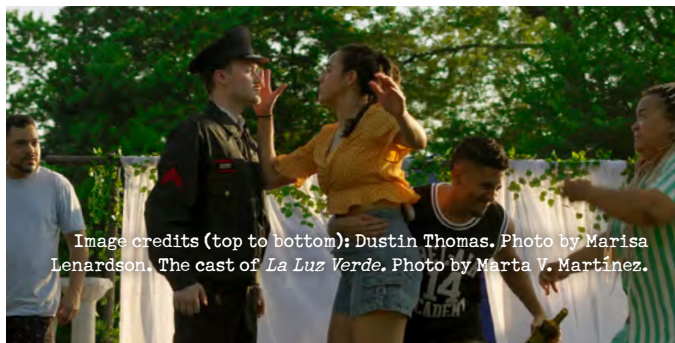


Image credits (top to bottom): Dustin Thomas. Photo by Marisa Lenardson. The cast of *La Luz Verde*. Photo by Marta V. Martínez.




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Photo by Mark Turek.

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The following courses for middle and high school-aged students still have some seats open:

For students entering grades 8 – 12 and graduated high school seniors

CASTING CALL

July 8 – 12, 2024
9:00 am – 4:00 pm

Learn how to ace the big audition with YASI Casting Call! This class explores different types of acting auditions, with a special emphasis on the two-monologue theatrical audition. Students learn to perform monologues and short scenes, helpful audition techniques, and common audition pitfalls to avoid. They also learn about creating self-tapes for film, television, and commercial auditions, and how to put together a resume and headshots. The class culminates in a mock audition in which

each student presents two monologues and receives feedback. Young actors receive files of their on-camera auditions after the class.

MUSICAL THEATER

July 15 – 19, 2024
9:00 am – 4:00 pm

Acting, singing, and dancing? It's the classic triple threat, and this immersive experience helps students develop all three skills. In YASI Musical Theater, students explore characters and stories through words, song, and movement.

IMPROV & COMEDY

July 22 – 26, 2024
9:00 am – 4:00 pm

If you've ever loved an SNL skit, an iconic one-liner from your favorite movie, or a hilarious sitcom, Improv & Comedy is for you. YASI Improv and Comedy teaches students the basics of improvisation, comedy writing, comedic timing, and physical comedy. By writing scripts and crafting characters, students will have audiences rolling in the aisles!

PLAYWRITING

August 5 – 9, 2024
9:00 am – 4:00 pm

In this class for aspiring young writers, students learn the basics of playwriting by writing their own short play. They decide on a story and a theme, create their own characters,

and write scenes and monologues to build on their ideas. As they explore each other's work, students may also serve as actors, directors, or members of the creative and production teams for each script. In doing so, they will learn about narrative storytelling, dramaturgy, and visual composition.

For students entering grades 10 – 12 and graduated high school seniors

ONE-ACT

July 29 – August 2, 2024
9:00 am – 4:00 pm

In this exciting weeklong camp, students prepare a contemporary one-act play! From the first read-through of the script and character analysis to dress rehearsal and curtain call, YASI One Act gives young performers a taste of all the steps that come with working on a live stage production. Everyone who registers for YASI One Act will be cast in the play. The class will perform the play on Friday, August 2, in the afternoon.

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

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Teaching Artists JB Benzinger, Matthew Bretschneider,
Jackie Davis, Taavon Gamble, Jihan Haddad, Mel Hayes,
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Cat Slanski, Linda Sutherland, Rachael Warren,
Rodney Witherspoon II, Tiffany Zellner
Sensory Friendly Consultant Mel Hayes, Daniel Perkins
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Samantha Hudgins, Kris Laliberte, Hanh Rioux,
Katherine Niedzwiedek, Emma O'Donnell, Gia Yarn
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Company Manager Bethany Fitch
Production Assistants Zoe Knutsen,
Gabriela López Ruiz, Olivia Tighe
Production and Stage Management Apprentice Ania Briscoe

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Stage Supervisor Michael McGarty
Assistant Shop Supervisor Ian Hudgins
Charge Scenic Artist Taylor Kmetz
Carpenters Alison Castaneda, Michael Greene,
Harmony Lindstrom
Stage Carpenter Andrew March
Scenic and Prop Apprentice Hannah Spangler

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

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Cutter/Draper & Shop Supervisor William Andrew Young
First Hand & Crafts Artisan Alyssa J. Karnes
Costume Technicians/Wardrobe Ben Aranda de Planque,
Dustin Thomas
Hair & Makeup Artisan Tiffany Zellner

Costumes Apprentice Hanh Rioux
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Sound Board Operator Zachary Locke
Sound Apprentice Ayden Courage

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IT Services Stenhouse Consulting

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

Continued from In Conversation With on page 8...

full-time but can only do open stages. They need that financial support.

YO: I agree we should be paying drag performers better, bottom to top. I also want to see bigger shows at bigger venues. Right now, there are maybe one or two big shows at each venue, but I think we need more because the community is growing so fast. Everybody deserves an opportunity.

LN: I'd second that. I'd also like to see Downtown Providence give back to the community. We put a lot of love and work into what we do, and I'd like to see more venues and businesses give back, whether through sponsorships or letting us use space. I've seen places charge us an arm and a leg to work with them when we're only making a finger.

And some places are hesitant to partner with us at all. We love Providence, but sometimes it's hard to think Providence loves us back when these institutions don't show it.

A LITTLE GUTS AND LOTS OF GLITTER

LN: Here in Providence, we're so lucky that we don't face the same challenges other states [do]. But it's still scary to do drag, especially in the past year and a half, because there are so many people who *really* don't want us to do it. At the same time, it makes you want to fight back. It makes you want to do it even more. So I'm scared, inspired, and fired up all at the same time. There's a huge risk factor in it that'll never fully go away.

YO: Drag is inherently political and always will be. But with the drag bans over the past few years, there has definitely been a big change in who wants to work with us. You also have people trying to use drag performers for Pride Month who drop us the moment it hits July. Then, those people are not only nowhere to be found, but [are] actively voting against us.

OF: I was a queer kid who grew up with drag shows, so the "drag should never be for kids" stuff hits pretty close to home. It's why I love doing children's and all-ages shows because kids love anything silly. I work at a high school. You hear about people literally getting fired in some places for being a drag performer outside of work. It's hard because drag is what I love to do, but so is my day job. I [want] queer kids to know they're not alone.

LN: In April 2023, I quit my full-time job to pursue drag, because I was conflicted with how I could amplify the voices of the people that I wanted to fight for. I was directing a college access program downtown (my career was in education and nonprofits for over 10 years).

My work today marries my identities in education and the queer community: I'm doing drag, and I'm going for my education doctorate. I am finding more confidence in marrying both queerness and education and understanding that there is a risk factor to anything that I do. Every day of my life is a protest being from a marginalized community: as a queer person, a Southeast Asian, a first-generation college graduate, a drag performer. I hope I can work hard so people who feel the same way as me can feel seen or heard.

I sit on the board of multiple orgs now serving LGBTQ+ youth. Fundraising and development [are] a big part of a lot of my drag. I do a lot of gigs for free because I want to raise money for people I work and live with. It's easy to look at drag and think it's very glamorous, but sometimes it's not. That sense of activism is what we need in drag right now.

YO: For me, a lot of amplifying voices is done through social media. I've built the following that I have specifically so I could do that. I can't say this enough: I started doing drag to show people like me that we exist, and that it's okay to be out there.

It's easy enough to repost a GoFundMe on your Instagram story. But [a] lot of it is about actually getting out there, protesting for your rights, and fighting for people and letting your voice be heard. Now that I have a platform, I can make shows like Shade Range.

OF: My mom and I [host] a local pride event in western Connecticut called the Festival of Rainbows. Last year, I performed in my hometown for the first time, which is in a rather conservative, rural area of Connecticut.

We've [put] on this event since 2016, but never really had any sort of pushback until last year. People were accusing of us luring away their children into the bouncy houses and all this crazy stuff! But you don't have to bring your kids. It's an all-ages event, but no one is forcing you [to go] ...

I try to fundraise, particularly for GSAs and student groups. I don't want to say that I'm trying to be the person that I wanted to see. But as a trans man, or I guess trans boy at the time, I didn't think I could do drag post-transition, or dress up "as a woman," so to speak. So I try to be the person that I *needed* to see when I was young, not that I *wanted*. ▀

TICKETS, DATES & TIMES

TICKETS START AT \$30

POTUS: OR, BEHIND EVERY GREAT DUMBASS ARE SEVEN WOMEN TRYING TO KEEP HIM ALIVE
September 5 – 22/October 10 – 27, 2024

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

(continued on next page ➔)

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OC Open Captioned OC ON Opening Night

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October 3 – November 17, 2024

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

**DATES AND LOCATION FOR
A CHRISTMAS CAROL
COMING SOON!**

SOMEONE WILL REMEMBER US

January 23 – February 23, 2025

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

LA TEMPESTAD – THE TEMPEST

March 27 – April 27, 2025

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

BLUES FOR AN ALABAMA SKY

May 29 – June 29, 2025

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

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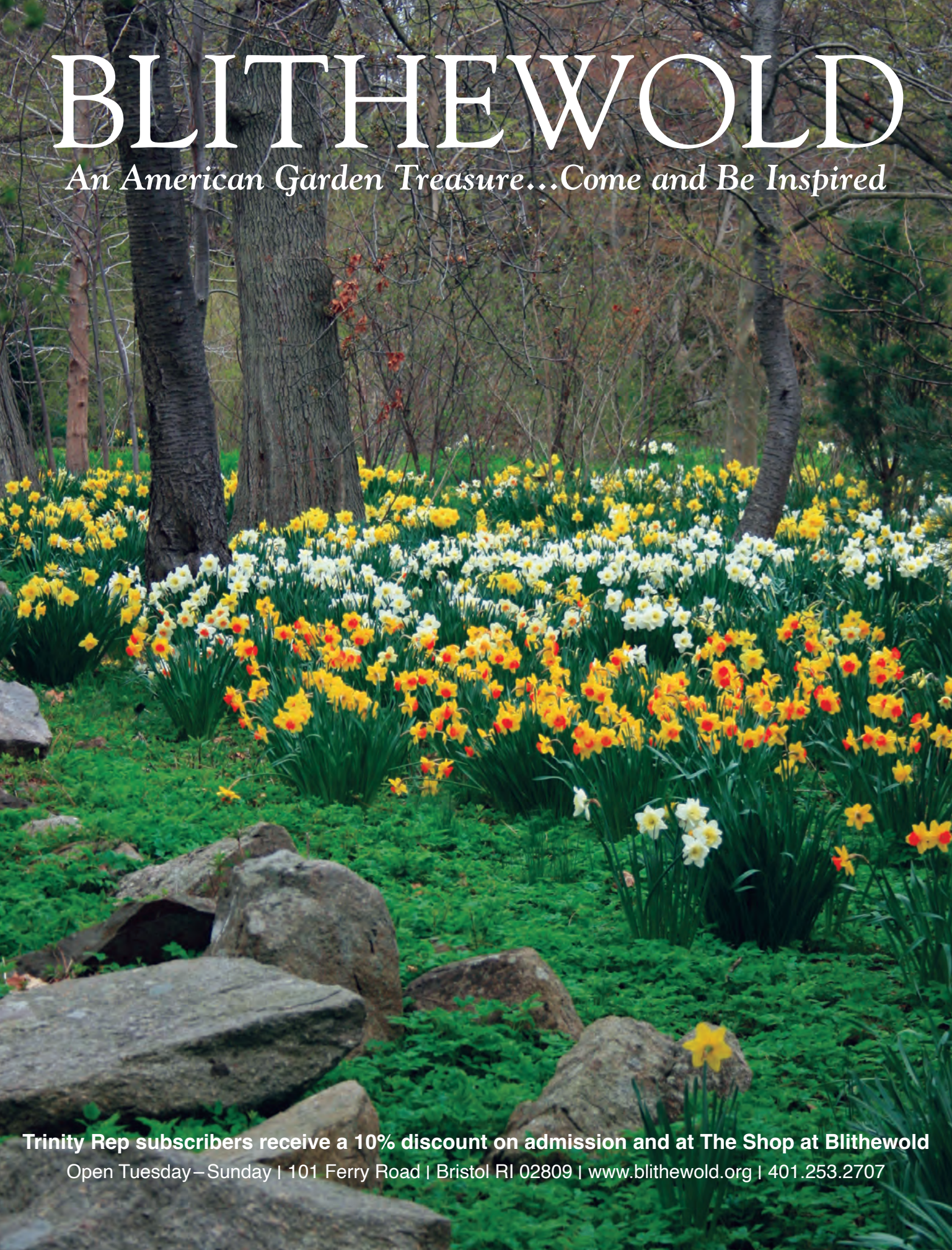
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