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MS. HOLMES & MS. WATSON — APT. 2B

by KATE HAMILL

Cheerfully Desecrating the Stories
of Sir Arthur Conan Doyle

DIRECTED BY
LAURA KEPLEY

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FROM THE ARTISTIC DIRECTOR

DEAR FRIENDS,

Welcome to the second play in our fall rotating repertory, Kate Hamill's spirited and sprightly *Ms. Holmes & Ms. Watson – Apt. 2B*.

Past attendees may remember our hit production of Hamill's adaptation of *Pride and Prejudice* in 2018. Hamill specializes in adapting classic works, making them funny and relevant in wholly theatrical ways. From the moment we read her take on the Sherlock Holmes story, it was clear that we needed to share it with you, our audience.

According to the Guinness Book of World Records, Sherlock Holmes is "the most portrayed human literary character in film and television history." By the turn of this century, over 25,000 stage, film and television adaptations of the character existed. Many of us of a certain era remember Basil Rathbone's Holmes interpretation on Saturday afternoon reruns of classics, but the role has been played by dozens of other actors including Jeremy Brett, Robert Downey Jr, Benedict Cumberbatch, Jonny Lee Miller, Henry Cavill, and Ian McKellen, to name a few.

When the most adapted literary figure meets a brilliant 21st century adapter of classics... what happens is the mystery you are about to witness! From what we know of Hamill's adaptations, it is all but certain that gender will play a role. Her adaptations of Jane Austen's works are not simply quaint, faithful retellings of those stories, but those that explore how women find agency and freedom within traditional male structures. Casting her Holmes as female-identifying can be seen as revolutionary in itself, since the character has not been played by a woman in the English-speaking world (Lucy Liu played Watson in the 2012 television adaptation "Elementary," and both Holmes and Watson were women in a Japanese language adaptation, "Miss Sherlock," in 2018).

Revolutionary, or evolutionary? As we consider the character of Holmes, why couldn't it be played effectively by a woman? In many of the conversations happening around the presidential race this year, we see that mainstream opinion falters in considering the complexity of a woman's mind. Kate Hamill's Holmes is simultaneously borrowed directly from Sir Arthur Conan Doyle's archetype, yet, she is also a contemporary woman, capable of holding multiple identities, multiple intelligences, multiple abilities. This evolution, then, is the revolution.

Our season this year centers women in all of our stories. They often hold roles that were once occupied by men, whether through tradition or oversight, and they all do remarkable, world-altering things. We had no idea when we chose this season (or even, when I wrote my letter for our other fall play *POTUS* over the summer), that this centering of female identity would be so timely. Yet, here we are, offering these stories for your consideration.

As with all of Kate Hamill's delightful plays, you can simply enjoy this one for its humor and great storytelling. But there is always a deeper motor running, and I invite you to consider that as well. I look forward to seeing you at the theater.



— Curt Columbus, The Laura H. Harris Artistic Director



FROM THE EXECUTIVE DIRECTOR

DEAR FRIENDS,

Miss Marple. Nancy Drew. Harriet The Spy. Tamar Hale. There's plenty of literature featuring female detectives out there. There is even a series called "The No. 1 Ladies Detective Agency." But the most well-known and historically first on this list (Miss Marple and Nancy Drew) did not appear in popular culture until nearly 50 years after the most famous male detective had already been on the scene – Sherlock Holmes. Why return to Holmes when we could visit detective heroines on stage?

Kate Hamill, the playwright of *Ms. Holmes and Ms. Watson – Apt. 2B*, has a well-earned reputation for transforming "classic" stories that we have built ingrained expectations. It is that transformation that makes it all the more fresh and new. *Ms. Holmes and Ms. Watson* is just one piece from her collection of feminist takes on canonical characters.

I first met Kate at the Hudson Valley Shakespeare Festival, where I was the managing director. We were premiering her adaptation of *Pride & Prejudice*, directed by Trinity Rep alum Amanda Dehnert. The production had everyone's favorite Austen characters and hijinks, but somehow also included Darth Vader entrance music, among other modern takes. Kate's adaptations have an extraordinary capability of maintaining what we love, keeping us laughing throughout, but also reminding us of why the stories that we hold on to still matter.

Ms. Holmes and Ms. Watson – Apt. 2B is fun, a murder mystery at its best. But the gender swap of these characters pushes us to consider who is capable of taking the headline and the byline. This is not the first time these memorable characters have been played by women, and I certainly hope it is not the last. I'm so pleased to have Kate's work grace our stage again this fall at a moment when women's ability to take on new roles is heavy on our minds.

Don't let this be the only show you see at Trinity Rep this season. This remarkable play is running in rotating repertory with *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*. Come back for that rollicking farce before October 27! This winter, you can find us at the Providence Performing Arts Center with our off-site production of *A Christmas Carol* (as we plan to be under construction to update the Chace Theater), followed by three spring shows, including two new productions, one inspired by our local community. You can catch all five productions with a 5-Play Subscription, or select as you go with a Flexible Subscription. If you have fun tonight, you can call the Ticket Office to swap your single ticket into one of these packages to capture the most savings and access.

No matter what, I cannot wait to see you at the theater soon!



— Katie Liberman, Executive Director



FROM OUR LEADERSHIP

MS. HOLMES & MS. WATSON — APT. 2B

by KATE HAMILL

Cheerfully Desecrating the Stories of
Sir Arthur Conan Doyle



Trinity Rep's 61st Season is sponsored by



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

2024–25 Season at the
Lederer Theater Center under the direction of
Curt Columbus The Laura H. Harris Artistic Director
Kate Liberman Executive Director

DIRECTED BY
LAURA KEPLEY

October 3 – November 17, 2024
in the Sarah and Joseph Dowling, Jr. Theater

THE ARTISTIC TEAM

Directed by **Laura Kepley**
Scenic Design by **Collette Pollard**
Costume Design by **Shahrazad Mazaheri**
Lighting Design by **Dawn Chiang**
Sound Design by **Sartje Pickett**
Fight Choreography by **Mark Rose**
Dialect & Vocal Coaching by **Cherie Corinne Rice**
Dramaturgy by **Evie Dumont+**
Production Stage Managed by **Kyra Button***
Assistant Stage Managed by **Mya Piccione***

THE CAST

Ms. Sherlock Holmes **Renata Eastlick***
Dr. Joan Watson **Madeleine Maby***
Irene Adler, Mrs. Hudson, Mrs. Drebber, & Others **Angela Brazil*‡**
Inspector Lestrade, Elliot Monk, & Others **Jeff Church***

UNDERSTUDIES:

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

Ms. Sherlock Holmes/Dr. Joan Watson **Angelique M. C-Dina**
Irene Adler, Mrs. Hudson, Mrs. Drebber, & Others **Jennifer Mischley**
Inspector Lestrade, Elliot Monk, & Others **David Ensor**

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

MS. HOLMES AND MS. WATSON — APT. 2B is presented through special arrangement with TRW PLAYS 1180 Avenue of the Americas, Suite 640, New York, NY 10036. www.trwplays.com

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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.

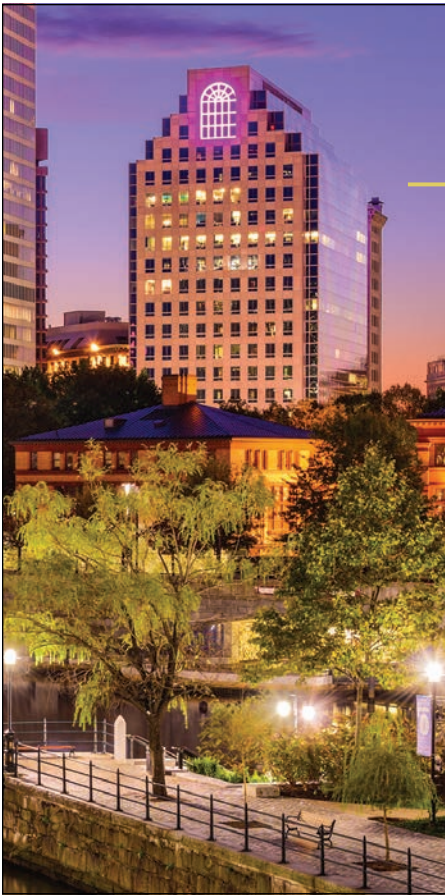
Beginning with colonization, and continuing for centuries, these communities have been dispossessed of most of their ancestral lands in Rhode Island by the actions of individuals and institutions. Additionally, as contemporary Rhode Islanders, we hold the legacy of this state's economic foundation through 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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TOEING THE LINE

How Kate Hamill venerates (and violates) the classics

By Laura Weick

In the official script of *Ms. Holmes & Ms. Watson – Apt. 2B*, the title page includes the credit: “Cheerfully desecrating the stories of Sir Arthur Conan Doyle.” Not “adapted from the stories by Sir Arthur Conan Doyle.” “Cheerfully desecrating.”

Any theater that chooses to produce this play must include that tagline in their billing. It is on the title page of this very program you are reading. It’s clear that this “cheerful desecration” is an integral part of playwright Kate Hamill’s vision, so much so that it affects all promotion of the play.

So, what exactly does Hamill mean when she says she is “cheerfully desecrating” a classic?

In a 2019 interview with CNN, Kate shared her thoughts on adapting iconic stories. “I believe in creating something that’s much more surprising and theatrical and embraces the fact that especially in a piece of theater, it doesn’t have to be a museum piece,” she said. “It doesn’t have to sort of live in this cold marble altar and be a dead thing. It could be living. We can sort of scribble on it with crayon and see what it means now. So, I try to think of it as a collaboration between myself and an author who is currently dead.”

Sherlock Holmes is far from the first character in the Western literary canon that Hamill has transformed for the stage (the aforementioned interview happened before the play you’re about to see even premiered!) From *The Scarlet Letter* to *Dracula* to *The Odyssey*, Hamill seems to move through every piece of literature you had to read in English class with both a clergywoman’s reverence and a demolition expert’s sledgehammer. Even *A Christmas Carol*, the 181-year-old holiday classic Trinity Rep stages each year, isn’t safe.

Hamill’s website lists a script titled *Scrooge for Senate* as “available for development.”

In her adaptation of *Little Women*, Hamill puts the magnifying glass on Jo March’s gender-nonconformity. In the same CNN interview, Hamill suggested that her personal interpretation of Jo is queer, possibly even trans or nonbinary. And (spoiler alert) Hamill’s version of the character gets a different ending than in the book. Jo does not marry, nor does Jo give up writing, as is what happens in the original novel.

“Alcott was writing for her day and she was a genius,” Hamill said. “She was so good at creating this sort of witty world, at creating deep, moving relationships, at depicting the epic scale of these seemingly small lives. But I thought, well, if I’m having — writing a play that young people are coming to today, I want them to look on the stage and go, I don’t have to be heterosexual. I don’t have to fit into my gender role. I can be the hero of that story and I can find a way through.”

But this is not some sort of revisionist history, but rather an effort to at least partially honor the source material. Or as Hamill said, “collaborating with an author that is currently dead.”

It’s no secret that *Little Women* author Louisa May Alcott based Jo, Amy, Meg, and Beth on her and her sisters growing up. But unlike Jo in the original novel, Alcott never married, a rarity for a woman living at the time. Jo only got married in the book because Alcott’s publishers said *Little Women* would not sell otherwise.

The *pièce de résistance* comes from Alcott’s own words. In an 1860 letter to a friend, Alcott wrote, “I was born with a boy’s nature and always had more sympathy for and interest in them than in girls.” 24 years later, Alcott said in a published biography by her contemporary Louise Chandler Moulton that “I am more than half-persuaded that I am, by some freak of nature, a man’s soul put into a woman’s body.”

Because of these quotes, some scholars have suggested that Alcott would have identified as transgender or nonbinary in a modern setting. Others believe Alcott was very much a woman, just a tomboy who felt limited by 19th-century

gender roles. While there’s no way to verify either since Alcott has long passed, these interpretations concurrently turn assumptions on their head and reflect truths with which we might not be familiar. It’s what makes Hamill’s work so compelling.

Little Women is just the start. What nearly all of Hamill’s adaptations have in common, other than a dry wit and an eccentric sense of humor, is a keen focus on gender, gender roles, and the relationships between people of different gender identities. Often (but not always), Hamill examines the relationships between men and women.

Hamill’s most popular play is an adaptation of Jane Austen’s *Pride and Prejudice*. The script is written so most characters can be performed by actors of any gender. Actors are also to be cast in multiple roles. Hamill told *The Interval* that in the world premiere production, “the men who play women are also the women who enforce patriarchal standards on the other women. They’re the women who say, ‘This is what a perfect woman is. This is what you should do,’ and some of them are more sympathetic, like Charlotte, and some of them are less sympathetic, like Mary.”

Not every production followed this exact formula, but it moved other theaters to consider gender while casting. At Trinity Rep, this resulted in both Lizzy Bennet and Mr. Darcy being played by women, for example. Genderbending isn’t new to theater, but Hamill forces both artists and audiences to think about these decisions in ways that both revere and revolt against the original text.

A final note: You may have noticed that we didn’t mention much about how exactly Hamill transfigures the characters you remember so well from Sherlock Holmes stories. That is what you came to the theater to see. We don’t want to give too much away, because what is a mystery without a bit of ... suspense?

But we will say this: There are only four actors in this play. Two are women playing roles typically portrayed by men. One is a woman playing roles typically portrayed by women. The lone man in the cast plays a multitude of traditionally male roles, but there is one you’ll leave the theater remembering the most. While not as overt in its subversion of gender as *Pride & Prejudice* and *Little Women*, I suspect the gendering of each character is intentional here too.

We ask you to come to your own conclusions, even if they differ from those of the actors, the directors, and even Hamill herself. Not just for this show, but every show at Trinity Rep. After all, isn’t starting a conversation what the theater — hell, art in general — is all about? ■

Pictured: Rebecca Gibel and Katie Croyle in 2018’s *Pride & Prejudice*. Photo by Mark Turek.





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THE ARTISTIC TEAM

KATE HAMILL *she/her*

Playwright

Kate is a playwright and actor based in NYC. For the last three seasons, she has been included on the most-produced playwright list in American Theatre magazine. Her most recent work includes the virtual production of *Badass Galboss Power Hour* for Primary Stages; *Dracula* at Classic Stage Company; the New York premiere of *Little Women* by Primary Stages (commissioned and received its world premiere at Jungle Theater in Minneapolis); and *Mansfield Park*, which was commissioned by and debuted at Northlight Theatre. This past season, she debuted *Ms. Holmes & Ms. Watson – Apt. 2B* at KCRep and *Emma* at Guthrie Theater. She is currently working on an adaptation of *The Odyssey* which will be produced by American Repertory Theatre, as well as several new original plays, including *The Piper* (2019 O'Neill NPC finalist; PlayPenn selection) and *The Prostitute Play* (developed at Cygnet Theatre). katehamill.com

LAURA KEPLEY *she/her*

Director

Trinity Rep: *Boots on the Ground*, *The Clean House*, *Some Things Are Private*, *Shapeshifter*, *Syringa Tree* **Other Theatres:** Alliance Theatre, Asolo Rep, Alabama Shakespeare Festival, Cincinnati Playhouse in the Park, Cleveland Play House, Contemporary American Theatre Festival, Everyman Theatre, Syracuse Stage, among others. **Other:** Laura served as artistic director of Cleveland Play House (CPH) for nine years. Under her leadership, CPH earned the 2015 Regional Theatre Tony Award. As a director, producer, and artistic leader, she has developed over 50 new plays. She was on the faculty of Case Western Reserve University for twelve years, Brown University for seven years, and served as the interim head of the Brown/Trinity Rep's MFA in Directing Program. She was Trinity Rep's artistic associate for five years. Laura earned her undergraduate degree from Northwestern University and is a proud member of the first graduating class of the Brown/Trinity Rep MFA Program.

COLLETTE POLLARD *she/her*

Scenic Designer

Trinity Rep: *POTUS*. **Regional:** Recent credits include *Toni Stone*, Huntington Theatre; *Little Women*, Seattle Rep and Milwaukee Rep co-production; *What the Constitution Means to Me*, Steel

Magnolias, *Eclipsed*, *The Chinese Lady*, Milwaukee Rep; *Fannie*, Indiana Repertory Theatre as well as co-production with Goodman Theatre and Seattle Rep. **Chicago:** Recent work includes Dennis Watkins' *The Magic Parlour* in partnership with Goodman Theatre and Petterino's; *Inherit the Wind*, Goodman Theatre; *Describe the Night*, HIR, *Between Riverside and Crazy*, Steppenwolf Theatre Company; *Beehive*, *The Music Man*, *Gypsy*, *The Sound of Music*, Marriott Theatre; and *The Lehman Trilogy*, Timeline Theatre at Broadway Playhouse Chicago, where Collette is an artist associate. She is the recipient of several Jeff Awards and is an associate professor of design at the School of Theatre and Music at the University of Illinois, Chicago. Many thanks to the endless support from her family. collettepollard.com

SHAHRZAD MAZAHERI *she/her*

Costume Designer

Trinity Rep: *POTUS...*, *The Good John Proctor*, *Becky Nurse of Salem*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Sueño*. **Regional:** *English*, Goodman Theatre and Guthrie Theater (co-production), *POTUS...*, StageWest Theatre, *English*, Berkeley Repertory Theatre, *Carmela*, *Full of Wishes*, Children's Theatre Company, *LIZZIE: The Rock Musical*, Theatre Three, *La Gringa*, American Stage Theatre Company, *He's Born*, *He's Borne*, *The Persians*, Undermain Theatre, *The Handless King*, *Baba*, Amphibian Stage. **Upcoming:** *Wish You Were Here*, South Coast Rep, *English*, Cincinnati Rep. **Education:** MFA, Southern Methodist University. www.shahrazadmazaheri.com

DAWN CHIANG *she/her*

Lighting Designer

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

SARTJE PICKETT

Sound Designer

Trinity Rep: Debut. **Regional:** *Twelfth Night*, *The Great Leap*, *The Guthrie*; *Hamlet*, *Death of a Salesman*, *A Delicate Balance*, Yale Rep; *Much Ado About Nothing*, *Richard III*, *The Count of Monte Cristo*, *A Midsummer Night's Dream*, Oregon Shakespeare Festival; *Nina Simone: Four Women*, Kansas City Rep & Milwaukee Rep; *Shakespeare's Will*, Indiana Rep; *Love's Labours Lost*, *Dancing at Lughnasa*, *Proof*, *Cyrano de Bergerac*, *Mary's Wedding*, *Les Liaisons Dangereuses*, *Twelfth Night*, *Of Mice and Men*, American Players Theatre; *The Three Musketeers*, Virginia Stage Company; *A Christmas Story*, Pittsburgh Public Theater. **Immersive & Site-Specific:** *DODO*, *The Ascendants*, *Welcome to Here*, Bricolage Production Company; *The Names Project*, *Chatterton*, *Hamlet*, Quantum Theatre. **Film:** *Accidental Occurrences* (Premios Latino Spain), *A Space of Time* (Videobrasil and Moscow International Film Festivals). **Awards:** Helen Hayes Award for *A Midsummer Night's Dream*, The Folger Theater. **Training:** BFA, Syracuse University; MFA, Yale School of Drama.

MARK ROSE *he/him*

Fight Choreographer

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

CHERIE CORINNE RICE

Dialect & Vocal Coach

Trinity Rep: *Fairview*, *Twelfth Night*. **Brown/Trinity Rep:** *Blood Wedding*, *Hamlet*, *Exit the King*, *The Maids*. **Off-Broadway:** *Wedding Band*, Theatre for a New Audience; *Bernarda's Daughters*, National Black Theater. **Regional:** *The Bluest Eye*, Huntington Theatre Co.; *Three Musketeers*, Cleveland Play House. **Education:** BA, UC Berkeley; MFA, Brown/Trinity Rep. **Other:** Founder of *Guided Inspiration* @guidedinspiration

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

‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student

EVIE DUMONT* *they/them*

Dramaturg

Trinity Rep: *Becky Nurse of Salem* (u/s Gail, performed), *By the Queen* (u/s Margaret 1, performed). **National Tours:** *The Macallan Manor*. **Other Theaters:** *On Woman Festival*, Irondale; *Hamlet*, *Much Ado About Nothing*, *Richard III*, and many others, The Adirondack Shakespeare Company; *The Three Musketeers*, Black Hills Playhouse; Readings of Michael Brady and John Cariani's work and more, at Berkshire Playwrights Lab. **Commercial:** Fanduel, Uno Pizzeria "Full On" (Bronze win, Hatch Awards), and Monster.com's national radio ads. **Film:** *The Exclusive* (International Shorts Film Festival), *Phosphene* (Yofifest). **Training:** Adelphi University, London Academy of Music and Dramatic Art, MFA Brown/Trinity Rep '26. Love to Jomar, Tillie, and best boy Oso. eviedumont.com



THE CAST

ANGELA BRAZIL*‡ *she/her*

Irene Adler, Mrs. Hudson, Mrs. Drebber, & Others



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

JEFF CHURCH* *he/him*

Inspector Lestrade, Elliot Monk, & Others



Trinity Rep: *The Ghost of Christmas Past/Yet to Come/etc.*, *A Christmas Carol* (2023), *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 member of the adjunct acting faculty at both the University of Rhode Island and Rhode Island College.

RENATA EASTLICK* *she/her*

Ms. Sherlock Holmes



Trinity Rep: Debut. **Off-Broadway:** *for colored girls who have considered suicide/when the rainbow is enuf*, The Public Theater; *The Democracy Project*, Federal Hall. **Regional:** *Pride and Prejudice*, Hartford Stage; *Mojada: A Medea in Los Angeles*, Yale Repertory Theatre; *Dream House*, Long Wharf Theatre and Baltimore Center Stage; *Letters to Kamala*, American Stage; *Apologies to Lorraine Hansberry (You Too, August Wilson)*, Orlando Shakes; *7 Deadly Sins*, Miami New Drama; *Flyin' West*, Westcoast Black Theatre Troupe; *The Nutcracker: A Magical New Play*, House Theatre of Chicago; *Ruined*, *In the Next Room (or the Vibrator Play)*, *Good People*, GableStage; *The Royale*, Hippodrome Theatre; *In the Heights*, Actors' Playhouse; *The Rocky Horror Show*, *Xanadu*, Slow Burn Theatre Company. **Television:** "Burn Notice," USA Network. **Film:** *God's Waiting Room*, Gravitas Ventures. **Education:** BFA, University of Florida's New World School of the Arts. www.renataeastlick.com

MADELEINE MABY* *she/her*

Dr. Joan Watson



Trinity Rep: Debut. **Regional:** *Into the Breeches!*, Asolo Repertory Theatre, *A Christmas Story*, Cleveland Play House, *Spiders Web*, *Boeing-Boeing*, *The 39 Steps*, *And Then There Were None*, *Witness for the Prosecution*, *The Man Who Came to Dinner*, *Into the Breeches!*, Barnstormers Theater. **New York:** *And To The Republic*, *The Tragedy of Arthur*, *The Taming of the Shrew*, *Guerrilla Shakespeare Project*; *Weekend at an English Country Estate*, *The Learned Ladies*, *The Girl Detective*, *Alice's Adventures in Wonderland*, *Girl in The Flammable Skirt*, Ateh Theater Group. **Other:** Madeleine is also an award-winning audiobook narrator of over 350 titles.

KYRA BUTTON* *she/her*

Stage Manager

Kyra Button is overjoyed to be working with Trinity Rep on this production. **Select Credits:** *Once*, Syracuse Stage; *A Midsummer Night's Dream*, Classical Theatre of Harlem; *Fiddler on the Roof*, *Henry V*, *Dreamgirls*, Virginia Stage; *ABCD*, Barrington Stage; *Great Leap*, *Antigone*, *Where Did We Sit On The Bus?*, *Tiny Houses*, *Into the Breeches!*, *Pipeline*, *Shakespeare In Love*, Cleveland Play House; *Hurricane Diane*, Dobama Theatre; *Baby Camp*, Leviathan Labs; *Resistance*, Semicolon Theatre; *The Heart's Impatience*, Shufflefoot Theatre; *A Streetcar Named Desire*, St. Ann's Warehouse; *Medea*, *Dreamgirls*, Red House Arts Center;

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

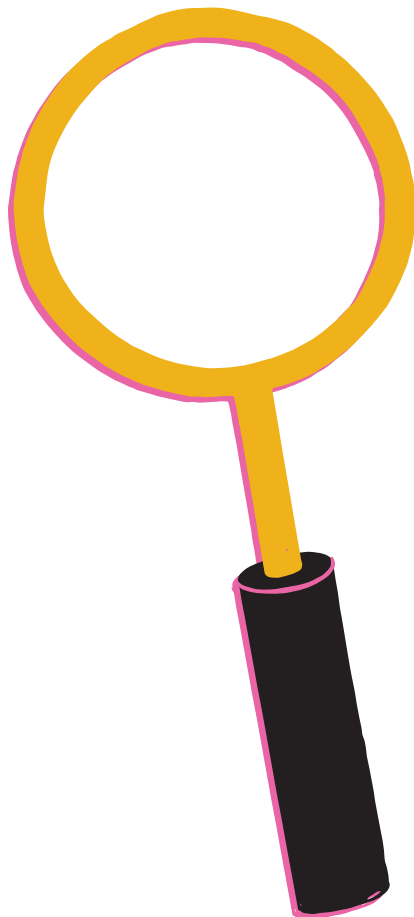
‡ Trinity Rep Resident Company member

+ Brown/Trinity Rep MFA Program student

This Day Forward, Vineyard Theatre; *The Intergenerational Project*, Rose Bruford, London. **Readings:** Rattlestick Theater, Ars Nova, MCC, Westport Country Playhouse. **Other:** Kyra is proud to hold a BFA in stage management from Syracuse University's department of drama. Big thanks and love to Austin, always and forever.

MYA PICCIONE* she/her
Assistant Stage Manager

Trinity Rep debut. **Off-Broadway:** *A Midsummer Night's Dream*, The Classical Theatre of Harlem. **Regional:** *Twelfth Night*, *The Comedy of Errors*, *A Midsummer Night's Dream*, Shakespeare in the Park; *The Walk with Amal*, Chicago Shakespeare Theatre; *The Fairy Queen*, Manhattan School of Music; *A Midsummer Night's Dream*, Notre Dame Shakespeare Festival; *Cavalleria Rusticana*, South Bend Lyric Opera; *As You Like It*, South Bend Civic Theatre; *Innocent*, *Pocket Playfest*, *Pocket Theatre Virtual Reality*; *The Gorgeous Nothings*, Life Jacket Theatre Co. **Education:** BA, Indiana University South Bend.



THE UNDERSTUDIES

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

ANGELIQUE M. C-DINA she/they
**Understudy for Ms. Sherlock Holmes/
Dr. Joan Watson**



Trinity Rep Roles: *The Inferior Sex*, *Fuente Ovejuna*. **Brown/Trinity Rep:** *Soul Tapes*. **Regional:** *An Octoroon*, *A Midsummer Night's Dream*, The Gamm Theatre; *DE Spectacle*, *Double Edge*, *The Skin of Our Teeth*, Wilbury Theatre Group. **College:** *King John*, *Marina*, *Shakespeare and Company*, *People, Places, and Things*, *Mr. Burns*, *A Post-Electric Play*, *Desdemona: Play about a Handkerchief*, Eugene O'Neill National Theatre Institute. **Other:** KCACTF finalist '21, National Young Playwright semi-finalist '21, Ronald McNair scholar '22, Lime Arts Twenty by Twenty Fringe Playwright '23, Lin Manuel Miranda fellow '23, and Company One Volt Lab Playwright '24. C-Dina is a first-generation Afro-Indigenous embodied theatrical storyteller based in New England. They are a current CAMD PhD student at Northeastern University focusing on Black feminist narratives and embodied theatrical practices through research-based theatre. They thank God, her ancestors, and her community of Black and Brown Indigenous folks four guiding her journey. "Ashe, Amen."

DAVID ENSOR he/him
**Understudy for Inspector Lestrade, Elliot Monk,
& Others**



Trinity Rep: *A Christmas Carol* (2008). **Regional:** *Cyrano De Bergerac*, The Guthrie Theater; *Hangmen*, The Gamm Theatre; *The Importance of Being Earnest*, Rochester Civic Theatre Company; *Jesus Christ Superstar*, *The Pirates of Penzance*, *Little Shop of Horrors*, Cedar Summerstock Theatre. **Upcoming:** *Hamlet*, The Gamm Theatre. **Education:** BFA, University of Minnesota/Guthrie Theater Actor Training Program.

JENNIFER MISCHLEY she/her
**Understudy for Irene Adler, Mrs. Hudson,
Mrs. Drebbler, & Others**



Trinity Rep: u/s Jean, *PO-TUS*, u/s M. Renaud/M. Din-don, *La Cage aux Folles*. **Regional:** *HIR*, *Goodnight Sweetheart*, *Natasha*, *Pierre*, and *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.

ADDITIONAL STAFF

Assistant Scenic Designer Kaitlyn Landry
Intimacy Consultant Jackie Davis
Production Assistants Zoe Knutsen,
Gabriela López Ruiz, Olivia Tighe
Production & Stage Management Apprentice
Claire Thompson
Wardrobe Supervisor Samantha Urbaez
Casting Gia Yarn

* 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 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 *Becky Nurse of Salem*, *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



Katie joined Trinity Rep in 2022, partnering with Curt Columbus. Katie has focused her career on the idea that live theater changes lives, which she first witnessed growing up in Needham, MA, attending Wheelock Family Theater. She is committed to ensuring that Trinity Rep shares the transformative power of the stage with the widest possible audience. Before this role, Katie led the Hudson Valley Shakespeare Festival (HVSF) as managing director. She oversaw an expansion with transformative world premieres, co-productions, and numerous Off-Broadway transfers. She managed HVSF's emergence from the 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 oversaw a fiscal turnaround and capital improvements to the 100+ year-old theater. She served as associate managing director at Yale Rep and associate manager of development at The Kennedy Center, where she executed a \$10M campaign amidst the 2008 financial crisis. 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. Katie has been recognized by the Putnam County Business Council and Cold Spring Area Chamber of Commerce, along with "40 Under 40" awards from the Westchester Business Council and Providence Business News. She serves as a board member of the Greater Providence Chamber of Commerce and the Providence Foundation. Katie lives in Cranston with her husband, Eric, and son, Toby. 🟡

FOR YOUR INFORMATION

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

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

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EQUITY AT TRINITY REP

Building safe spaces for staff, audiences, and communities alike.

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



Beginning last season, EDIA chose a theme to highlight through each year's programming, presentations, training, and workshops. This year's theme is Equity.

Equity ensures that everyone has a fair and just opportunity to succeed, regardless of their background or circumstances.

Through the lens of equity, we aim to uphold our EDIA pledge. We will continue with our wellness initiative for staff, Mental Health & Wellness Mondays, led by Dr. Corey Martin Fitzgerald, LMHC. These hour-long sessions will center around topics such as adapting to change, work-life balance, and stress management. Participants are welcome to suggest

topics. All five productions in Trinity Rep's 2024-25 subscription series center women's voices: every play is written and/or directed by a woman. In celebration of this momentous achievement, we are hosting our first ever Femme Night on Friday, October 11 at 7:30 pm. Much like last season's Black Out Night, this will acknowledge, empower, and uplift a group historically marginalized by theater. The evening will begin with a pre-show reception and then move to the Dowling Theater for a performance of *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*.

We will continue hosting our Employee Resource Groups. Currently we have three active groups: a group for BIPOC (Black, Indigenous, People of Color) employees, a group for working parent & family caregivers, and a group for neurodivergent staff.

Our Lunchtime Conversations series will continue, bringing our community together to discuss at Trinity Rep, in the theater industry, and around the world.

Training topics this fall will include microaggressions, unconscious bias, and facilitation. Topics were chosen based on feedback from our recent climate survey. These trainings are open to all Trinity Rep employees and serve as professional development opportunities. 🟡

Image credit: Community members join Trinity Rep during Black Out Night, hosted by Trinity Rep's EDIA initiative. Photo by Eben Dente.



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.



TO STAY OR NOT TO STAY. *THAT IS THE QUESTION.*

Each production in the 2024-25 Season considers
when it's time to move, or stand still.

How do we embrace change?
And at what point do we decide to cut ties or grow deeper?

THE 2024-25 SEASON HAS SOMETHING FOR EVERYONE!

2024-25 Season subscriptions start at **\$115**. Save more than 30% compared to single-ticket buyers with a 5-Play Subscription, or customize your theatergoing experience with a Flexible Subscription! On top of savings and perks, you'll find a sense of belonging as a member of our subscriber community.

If you enjoyed this show, join us for more. The best way to do so is as a subscriber!

Call the ticket office at (401) 351-4242 to roll your ticket into a 5-Play or Flex Subscription this season.

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

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

September 5 – 22/October 10 – 27, 2024

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 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

at the **Providence Performing Arts Center**

November 23 – December 4 / December 26 – 29, 2024

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.*

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

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

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

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Pictured: Fiona Marie Maguire, Rachel Christopher, and
Paula Plum in 2023's *By the Queen*. Photo by Mark Turek.

For more information, contact Allie Hall
at AHall@TrinityRep.com or (401) 453-9237

Rhode Island College Theatre 2024-25 Season

Main Stage Productions

Blithe Spirit

October 2-6, 2024

Into the Woods

November 20-24, 2024

Antigone

February 26-March 2, 2025

The Prom

April 24-27, 2025

Growing Stage Productions

Almost, Maine

December 6-8, 2024

The Revolutionists

April 11-13, 2025



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Jack Warner President, Rhode Island College

— KEYNOTE SPEAKERS —



Oskar Eustis
Artistic Director
The Public Theater, New York

Kate Burton

Emmy-Award Winning Actor



— PANELISTS —



Alan Chile
General Manager
Providence Performing
Arts Center (PPAC)



Michael J. Bobbit
Executive Director
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Karen Slack
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- Our annual production of *A Christmas Carol* is not a part of the subscription series.
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- Flex Subscriptions expire at the end of the season

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Image credit: The set of August Wilson's *Fences*, 2024. Set design by Lex Liang.
Photo by Marisa Lenardson.



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OUR THEATER HASN'T HAD A MAJOR MAKEOVER IN OVER HALF A CENTURY.

WE'RE LOOKING TO CHANGE THAT.

For many, their first interaction with the State Theater of Rhode Island is memorable. The five-story, cream-tiled theater on 201 Washington St. is a familiar, historic gem in Downtown Providence. First established as a vaudeville stage, Emery's Majestic later became a movie theater before falling into disrepair. Trinity Rep bought the building in 1972, transforming it into the theater you know and love today.

But the building's historic charm is not enough to meet the needs of a 21st century community of artists and audience members. The opportunity to invite more people in, and to expand accessibility to all, is essential for Trinity Rep to live up to its values of equity and inclusion.

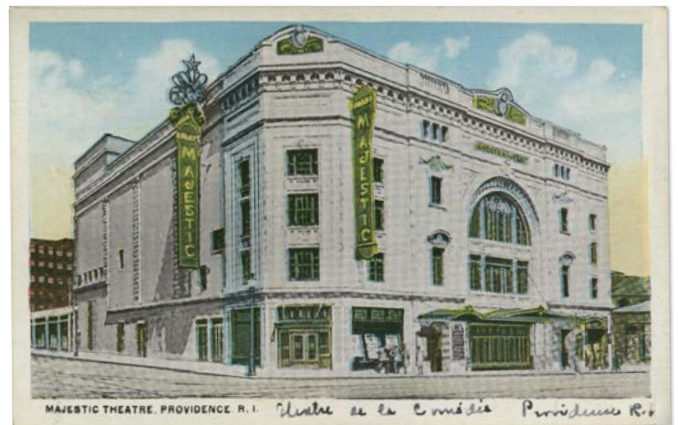
"This renovation is vital to fulfilling Trinity Rep's mission of reinventing the public square," said Trinity Rep Executive Director Katie Liberman. "We will be creating spaces that inspire, spaces that foster community, spaces that encourage experimentation, and spaces that are accessible to all."

MAKING SPACE

Did you know that within Trinity Rep's five-story building, there are 18 microlevels that require stairs to access? Or that when actors perform onstage in the upstairs Chace Theater, the dressing rooms are up 21 concrete stairs and not connected to any elevator? Or that the costumes you see on stage are hand-stitched and altered on the top story of the building, but must get carted down 42 steps by hand? Every artist who has graced our stages, and every staff member who has worked backstage, has a story about the stairs, their challenges, and the complexity they have added to the art of making theater.

Today, the theater's aging elevator only reaches three of its five stories. Because of this, 40% of the spaces in the building are not publicly available to audiences, visitors, or students. The renovation will include a *new* elevator that connects the entire building, allowing anyone to more comfortably traverse Trinity Rep. In addition to making backstage more accessible for staff and artists, the elevator will unlock places that have been previously inaccessible to all members of the public. This will create vibrant spaces for education and community engagement — more opportunities for educators, artists, and students to create and connect.

"The central purpose behind this project is to make the building physically accessible to the people that we serve," Katie said. "And if that is not making our theater more equitable and inclusive, I don't know what is."





Annex facing Washington Street as viewed from the corner of Aborn and Washington Streets. Preliminary rendering by Flansburg Architects as of August 2024.

CUTTING TO THE "CHACE"

Last spring, Katie, the Laura H. Harris Artistic Director Curt Columbus, and more than a dozen supporters took a Trinity Rep-led tour of Washington, DC's theater scene. Attending shows at various venues in the nation's capital reinforced the fact that Trinity Rep's upstairs Chace Theater is outdated.

"We went to five other theaters," explained Katie, "all of which had been renovated in the last 15 years. It hit everyone on the tour how far behind our theater is compared to our peers in what we can do technically on stage. It doesn't put Trinity Rep in an aspirational position, not just as a local organization, but as a Tony Award-winning theater that should be creating work of a national caliber."

The renovated Chace Theater will help artists realize more ambitious and transformative theatrical visions. It will include state-of-the-art seating that will allow artists to reconfigure the space depending on the needs of the production. It will also boast an LED-equipped lighting grid to create sophisticated lighting designs with the most energy efficiency. Every production will be able to imagine and create an entirely new world.

TO LEARN MORE or to get involved, you can email Katie directly at KLiberman@TrinityRep.com

Image credits: (Left page, top to bottom) 1919 postcard featuring Emery's Majestic Theater; Kate Liberman and Curt Columbus on Opening Night of 2023's *A Christmas Carol*. Photo by Kris Laliberte.

EXPANDING OUTWARDS

The renovation will also include an approximately 12,000 square-foot annex that will hold more than just a new elevator.

"Curt often talks about 'third spaces,' the places where people go other than home, work, or school where they can just exist," Katie said. "We all seek a place to just be, whether that's a park, a library, or a volunteer organization. With Trinity Rep's renovation and creation of more public spaces for gathering, we're seeking to create a third space for folks too. Whether it's before or after a show or a class, or they just stop by to relax in the lobby, we're hoping to make this a safe space for people to gather."

The annex will expand the theater's lobby space for events, create a new area for concessions, and host Trinity Rep's administrative offices, which are currently located across the street in rented space.

Because of this necessary addition, what is now Adrian Hall Way would be transformed. The City of Providence plans to establish a public terrace next to the nearby skate park. Not only does the city hope to offer a safer, more engaging space, but the skate park will expand to better meet the needs of those who rely on the park.

Trinity Rep is now in the final stage of design planning and ensuring all local and national permits are completed. Construction is planned to begin in the late fall of 2024. The project could take up to two years to complete.

This facilities update will allow Trinity Rep to more than double community programming, deepen its commitment to education, and significantly increase our visitorship. With significantly expanded space accessible for public programming and improvements to our stage, Trinity Rep plans to broaden and deepen its reach, growing offerings, and welcoming the widest possible audience. 🟡

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UR THEATRE

2024-2025 Season

MACHINAL October 10-13 & 17-20, 2024
By Sophie Treadwell

PETER & THE STARCATCHER November 21-24 & December 5-8, 2024
By Rick Elice
Based on the novel by Dave Barry and Ridley Pearson
Music by Wayne Barker

BAKKHAI February 27 - March 2, 2025
By Euripides
Translated by Anne Carson

GUYS & DOLLS April 17-19 & 23-27, 2025
Music & Lyrics by Frank Loesser
Book by Abe Burrows and Jo Swerling



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TACO CLASSICAL: Saturday, September 14 • 7:30PM
The VETS, Providence
Leonard Slatkin, conductor • Olga Kern, piano

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AMICA RUSH HOUR: Friday, October 18 • 6:30PM
TACO CLASSICAL: Saturday, October 19 • 7:30PM
The VETS, Providence
Pinchas Zukerman, conductor & violin

WELCOME RUTH REINHARDT

OPEN REHEARSAL: Friday, November 8 • 5:30PM
TACO CLASSICAL: Saturday, November 9 • 7:30PM
The VETS, Providence
Ruth Reinhardt, conductor • Blake Pouliot, violin

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: Alex LeBlanc as Mercedes in *La Cage aux Folles*.
Photo by Mark Turek.

OUR VALUES

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

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

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

ANTI-RACISM

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

OUR HISTORY

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

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

To learn more about our theater,
visit TrinityRep.com/About





A Christmas Carol

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CHARLES DICKENS

ORIGINAL MUSIC BY
RICHARD CUMMING

DIRECTED BY
TATYANA-MARIE CARLO

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A young person with glasses is focused on painting with watercolors. They are holding a paintbrush and dipping it into a palette of various colors. The background is softly blurred, showing what appears to be an art studio or classroom setting.

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2024-25 SEASON

DATES & TIMES

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September 5, 2024 – June 29, 2025

Wednesday–Sunday, 12:00 pm – 6:00 pm
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Saturday, October 19

POTUS..... 2:00pm
Ms. Holmes & Ms. Watson 7:30pm

Saturday, October 26

Ms. Holmes & Ms. Watson 2:00pm
POTUS..... 7:30pm

Wednesday, October 23

Ms. Holmes & Ms. Watson 2:00pm
POTUS..... 7:30pm

Sunday, October 27

POTUS..... 12:00pm
Ms. Holmes & Ms. Watson 6:00pm

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POTUS Sept. 5 – 22/Oct. 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

A FARCICAL BREAK FROM THE INEVITABLE POLITICAL CHAOS

MS. HOLMES & MS. WATSON – APT. 2B Oct. 3 – Nov. 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 PR 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

A DELIGHTFUL MURDER-MYSTERY-COMEDY

A CHRISTMAS CAROL Nov. 23 – Dec. 29, 2024

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

CELEBRATING THE HOLIDAYS TOGETHER

SOMEONE WILL REMEMBER US Jan. 23 – Feb. 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 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 7:30 PM	22 2 PM OC 7:30 PM OC
23 12 PM OC 6 PM OC/CN	24	25	26	27	28	29

REFLECTING ON THE RIPPLES OF CONFLICT

LA TEMPESTAD – THE TEMPEST Mar. 27 – Apr. 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 12 PM OC/CN	28	29	30	MAY 1	2	3

DECOLONIZING SHAKESPEARE’S “BRAVE NEW WORLD”

BLUES FOR AN ALABAMA SKY May 29 – Jun. 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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Director of Community Engagement Wensley Sarkar Bynoe
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Taavon Gamble, Rachael Warren
Casting Director/Artistic Producer Gia Yarn
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Jackie Sibbles Drury, Marcus Gardley, Orlando Hernández,
James Ijames, Katie Pearl, Deborah Salem Smith, Jude Sandy

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Head of Movement+Physical Theater, DGS..... Shura Baryshnikov
Head of Acting Sophia Skiles
Head of Directing Brian Mertes
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Program Coordinator Sammi Haskell
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Assistant Production Manager Tristen Moseley
Assistant Technical Director Andrew March
Costume Shop Manager Luke Morrison
Properties Manager Meagan Frye
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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,
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