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FROM THE ARTISTIC DIRECTOR

DEAR FRIENDS,

Welcome to the inaugural show of our 2024-25 Season, the raucous and rollicking play *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* by Selina Fillinger. I really don't need to tell you why a play about the occupant of the White House and the women who surround him is an appropriate choice in this year, at this time. And because we could all use a little *intentional* farce right now, one of the main reasons that I admire this play is that it takes a usually serious subject and twists it into a breathless comedy.

My admiration for the play goes much deeper, and it is because there is a powerful idea at work in this story. Fillinger dedicates her play to "... any woman who's ever found herself the secondary character in a male farce." I can unpack that dedication in a couple of different ways. First, there are few comedies that feature a cast populated solely by women.

Fillinger's *POTUS* is a door-slamming, running-full-tilt kind of a farce! It is filled with roles that women don't often get to play. While women are often the objects of farce (as seen in traditional British farces like *Run for Your Wife*, an actual title), they are rarely the active subjects of it – the instigators, the agents, the center of the story. And these women have the ideas and the language that motor the action of the play (more on language later). They are our sole focus and singular source of *all* of the comedy.

But that dedication is also a subtle jab at the position in which many women find themselves in the working world, and particularly in the political world. Playing second fiddle, arranging everything for the success of a male superior, and ultimately being passed over or relegated to the wings of the real action – these are all part of the experience of women around the world. It seems that Fillinger wants to give a full-throated middle finger to the realities faced by women.

Regarding that middle finger, this play begins and ends with a vulgar word for the female anatomy that is applied broadly to women as well. I believe this is utterly intentional and ultimately revolutionary. In the world of reclaiming words that have been used to marginalize folks, this is a powerful act. It is also the language of farce – vulgar, inappropriate, transgressive – that is almost always and exclusively the purview of male speakers.

Fillinger's subversive use of the farce form, pushing these characters to the edge on every level, allows for their transcendence, in spite of the male-dominated framework they inhabit. And in a political season that has been filled with lots of male grunting, it is incredibly refreshing.

I look forward to seeing you all at the theater. And PLEASE don't forget to vote and encourage your loved ones to do so. The women you are about to spend a couple of hours with would want it that way.

— Curt Columbus, The Laura H. Harris Artistic Director



FROM THE EXECUTIVE DIRECTOR

DEAR FRIENDS,

This election season, many of us feel in a collective limbo. It's like the future hangs in the balance. What can one do when existential dread starts to take over, other than hiding under the bed?

We can laugh.

We can laugh together and find shared humanity with the seven women on stage in this hilarious play. While the political theater happening *out there* is treacherous, the political theater happening *in here* will bring you joy, camaraderie, and hopefully, some catharsis.

I could not be prouder to jumpstart our 61st Season with Selina Fillinger's play *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*. Harriet, Jean, Dusty, Stephanie, Chris, Margaret, and Bernadette will remind you of the essential need for a great support system – not just the support system that women have provided male leaders for centuries (see: world history) but also the support system that women can provide one another in times of crisis (also see: world history). These seven women not only work desperately to great lengths to protect the president, they also quietly come together as a sisterhood in shared strength and mutual preservation. Their intelligence, cleverness, and wit will have you consistently wondering, "Why isn't SHE president?"

At a time when women's voices and bodily freedoms are on the ballot (literally and figuratively, depending on each state), this play and its humor feels more like a necessity than a luxury. We need this piece right now to put the urgency of the 2024 election in perspective through a healthy lens of comedy. Sometimes the joke is more than just a joke.

There is much more in store this season with our upcoming murder mystery: *Ms. Holmes & Ms. Watson – Apt. 2B*; our everlasting holiday classic *A Christmas Carol*; a reflection on the tragedy and complexity of modern warfare *Someone Will Remember Us*; a fresh take on Shakespeare's magical classic *La Tempestad – The Tempest*; and a reflection on America's past and future with *Blues for an Alabama Sky*. You can experience all, or a selection of these plays, with a subscription to Trinity Rep. Join us for the journey this season.

See you at the theater,

— Katie Liberman, Executive Director



FROM OUR LEADERSHIP



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

THE ARTISTIC TEAM

Directed by **Curt Columbus**
Scenic Design by **Collette Pollard**
Costume Design by **Shahrazad Mazaheri**
Lighting Design by **Dawn Chiang**
Sound Design by **Megumi Katayama**
Fight & Intimacy Choreography by **Rocio Mendez**
Vocal Coaching by **Rebecca Gibel†**
Production Stage Managed by **Polly Feliciano***
Assistant Stage Managed by **George Finley-Pyle***

THE WOMEN, IN ORDER OF THEIR EMOTIONAL PROXIMITY TO **POTUS**

(closest to farthest)

Harriet, His Chief of Staff **Deb Martin***
Jean, His Press Secretary **Rachael Warren*‡**
Stephanie, His Secretary **Jenna Lea Scott***
Dusty, His Dalliance **Tay Bass+**
Bernadette, His Sister **Rachel Dulude+**
Chris, A Journalist **Sara States+**
Margaret, His Wife. The First Lady **Jackie Davis*‡**

UNDERSTUDIES:

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

Dusty/Margaret **Lorraine Guerra**
Jean **Jennifer Mischley**
Stephanie/Chris **Luyuan Nathan**
Harriet/Bernadette **Mary Potts Dennis**

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

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
in the Sarah and Joseph Dowling, Jr. Theater

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
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TISH BRENNAN THROOP • And THE SHUBERT ORGANIZATION • MARK SHACKET, EXECUTIVE PRODUCER

POTUS is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

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TRINITY REPERTORY COMPANY'S COMMUNITY AGREEMENT

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

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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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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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TACO CLASSICAL:
Saturday, October 19 • 7:30PM
The VETS, Providence
Pinchas Zukerman, conductor & violin

WELCOME
RUTH REINHARDT



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



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BETWEEN RUPTURE & RAPTURE

by Otis Ramsey-Zöe, literary manager of Arena Stage

The following piece was originally published in the program of Arena Stage's production of POTUS: Or Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive. The article is reprinted here with the permission of Arena Stage:

"First of all, comedy does consist in the absence of something which is expected, but it can also consist in the presence of something where nothing is expected. Always, however, the situation must illustrate the absence of what ought to be, if it is to reveal comedy. The unexpected indication of the absence of perfection (the ought) constitutes the comic situation."

—James K. Feibleman,
"The Meaning of Comedy"

We live in an age in which we can make the case for politics as a form of theater. We seemingly also live in an age of comedy; or, said another way, comedy as genre, lens, and rhetorical mode functions as a primary means of delivering and processing information. News and analysis travel by memes, apps like TikTok, and programs like "The Daily Show" and "Last Week Tonight with John Oliver." For at least a decade and a half—perhaps the inflection point that added the greatest momentum to this era is "Saturday Night Live's" September 2008 introduction of Tina Fey as Alaskan governor and vice presidential candidate Sarah Palin—comedy has been essential to helping us reconcile and understand our increasingly absurd and often unrecognizable world.

Selina Fillinger is both a student and master of perceiving the contemporary moment. Her play *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* skillfully combines political satire, parody-cum-backstage comedy, and farce to produce a scenario so outrageous that it will never happen. Yet, quite commonly, these days something once thought too ridiculous to occur happens. *POTUS* simultaneously epitomizes the zeitgeist and follows what has been the purpose of comedy dating back to the origins of western drama.

As a backstage comedy, *POTUS* takes place in a White House that amalgamates prior administrations and emerges from fevered amplification of possible future ones. The figures are nonpartisan composites drawn from both parties. We can recognize the unseen U.S. president in the



play; we've seen traces of him in various leaders stretching back decades. He is a man who engages in extramarital affairs, excels at bullying, exhibits poor leadership, wields a hot temper, and appears woefully ill equipped for the job he holds. We have seen women in most, but not all, of the executive branch positions featured in the play, and this straightforward observation perhaps portends one of Fillinger's perceptive proffers.

POTUS begins *in medias res*, or without preamble, and at a rupture. In farce, the past is prologue. Circumstances fueling calamities and chaos that will unfold all stem from preceding events. Since the initiating problem has already occurred, characters find themselves in a game of catch-up as conditions spiral, new complications enter, and urgency ever increases. The play's hapless head of state sets off concurrent crises, which the seven women closest to him must resolve. The women labor on behalf of the titular dumbass and endeavor to keep up appearances, which dramatizes the impulse to conserve the status quo. Early and often in *POTUS*, there is a sense that things aren't working and something must change.

But, how? Or, what? Or, who? While comedy sometimes provides escape from society's problems, *POTUS* bids viewers to lean into our political dysfunction to contemplate pressing questions about our democracy and responsibilities as citizens.

The entanglement of politics and comedy trace back to the earliest forms of comedy for which we have historical records. The oldest form of stage comedy in western dramatic tradition are what's known as Old Comedy, which dates to fifth century BC. All the works that shape our understanding of this initial phase

in ancient Greek comedy come from a sole playwright, Aristophanes, whose dramatic output patently addressed political themes pertinent to Athenian institutions and democracy. In ancient Greece, theater performances took place during city festivals that were so important that attendance or participation was essential for standing as a good citizen. Broadly, ancient Greek tragedies centered on figures from traditional myths as a means of exploring an individual's responsibility to self, family, and city-state. As tragedies routinely ended in unfavorable outcomes, lessons on how citizens ought to behave were often communicated by examples of how persons ought not to behave; arguably, *POTUS* utilizes the same approach.

In contrast, Old Comedy concerned familiar and present political conditions, and public figures, officials, and prominent citizens were blatantly criticized and had their policies derided. Aristophanes acted as a conscience of the people and did not shy away from exposing corruption and political mismanagement and ridiculing the offenders. *POTUS* synthesizes tragedies' interrogation of individual responsibility and representations of less than model behavior and Old Comedy's analysis of current political zeitgeist.

Both comedy and politics are concerned with possibility. Aristotle once asserted that "politics is the art of the possible." For Aristotle, *possible* refers to what is pragmatic. Yet, *possible* is capacious enough to hold anything that is conceivable, that which *ought* to be even if it hasn't come to pass. Comedy shows us the folly in what is in order to arouse what could be, should be, and urgently must be. Breaches in comedy provide ways of testing out different perspectives, alternative social formations, verboten romantic and sexual pairing, fantastic solutions to common problems, and the subversive and transformative nature of language. As experimental worldmaking, comedy journeys us from rupture to rapture. Like the preamble to the U.S. Constitution, *POTUS*'s project might be to encourage us to consider what is needed from each of us to move the nation in the direction of becoming "a more perfect union." Or, perhaps, that's too great a burden for a play, and its greatest ask is that we simply buckle up, lean in, and enjoy the ride; after all, this is a comedy. ■



THE ARTISTIC TEAM

SELINA FILLINGER she/her

Playwright

Selina Fillinger is an LA-based writer and performer. Her plays include *The Collapse*, *Something Clean*, *Faceless*, and *The Armor Plays: Cinched/Strapped*. In 2022, *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* debuted on Broadway, earning three Tony Award nominations. Her plays have been developed at Roundabout Theatre Company, Manhattan Theatre Club, McCarter Theatre Center, Williamstown Theatre Festival, The Old Globe, Alley Theatre, Repertory Theatre of St. Louis, and Northlight Theatre. She's currently commissioned at South Coast Repertory and Roundabout. She was a Hawthornden Fellow and a resident of McCarter's Sallie B. Goodman Artists' Retreat; *Something Clean* is the recipient of the 2019 Laurents/Hatcher Award and *Cinched/Strapped* received the 2019 Williamstown Theatre Festival's L. Arnold Weissberger New Play Award. Selina wrote for the third season of Apple TV+'s *The Morning Show*; she's developing a feature with Chernin Entertainment/Netflix and a pilot with Hunting Lane/Hulu.

CURT COLUMBUS he/him/her

Director

Curt has been Trinity Rep's artistic director since 2006. **Directing:** *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*. **Playwriting and Translations:** *Paris by Night*, *The Dreams of Antigone*, *Sparrow Grass*, *Cherry Orchard*, *Ivanov*, *A Flea in Her Ear*, *Like Sheep to Water (Fuente Ovejuna)*. **Other:** Curt lives in Providence, Rhode Island with his husband, Nate Watson.

COLLETTE POLLARD she/her

Scenic Designer

Collette Pollard is based in Chicago and thrilled to debut at Trinity Rep. **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.

SHAHRAZAD MAZAHERI she/her

Costume Designer

Trinity Rep: *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: *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 Pasion*; associate design, *Show Boat*, *La Cage aux Folles*. **Opera:** Resident lighting designer, New York City Opera. **Off-Broadway:** *Little Girl Blue*, *Robin and Me*, Manhattan Theatre Club; Roundabout Theatre, the first two seasons of the *Encores!* (City Center/New York). **Regional:** Oregon Shakespeare Festival, Mark Taper Forum, Denver Center Theatre Company, South Coast Repertory, Guthrie 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. www.linkedin.com/in/dawnchiang/

MEGUMI KATAYAMA she/they

Sound Designer

Trinity Rep debut! **Off-Broadway/NYC:** *Titanic*, *Jelly's Last Jam*, *The Light in the Piazza*, *The Life*, NYCC Encores!; *Alex Newell and the Gospel of a Diva*, Minetta Lane; *Regretfully*, *So the Birds Are*, Playwrights Horizons; *The Nosebleed*, LCT3; *for colored girls who have considered suicide/when the rainbow is enuf*, The Public Theater; *Romeo and Juliet*, NAATCO; *Our Brother's Son*, Signature Theatre; *Generation Rise*, New Victory Theater; *The Gett*, Rattlestick; NYTW Annual Gala. **Regional:** *Cambodian Rock Band*, Tour; *Rubicon*, DCPA; *English*, Old Globe; *72 Miles to Go...*, Alley Theatre; *Sister Act*, Geva Theatre; *Sanctuary City*, *Rooted*, Cincinnati Playhouse; *Good Bones*, *Pass Over*, Studio Theater; *The Nosebleed*, Woolly Mammoth; *Living and Breathing*, Two River Theater; *My Body No Choice*, Arena Stage; *Dinner and Cake*, *Dial M for Murder*, *Skin of Our Teeth*, Everyman Theatre; *Mary's Wedding*, KC Rep; *Pride and Prejudice*, Long Wharf Theatre; *El Huracán*, Yale Rep. **Other:** MFA Yale School of Drama. www.megumikatayama.com

ROCIO MENDEZ she/he/they

Fight & Intimacy Choreographer

Trinity Rep: Debut. **Broadway:** *The Great Gatsby*, *Merrily We Roll Along*, *Ain't No Mo'*; *POTUS*. **Off-Broadway:** *How To Defend Yourself*, *On Sugarland*, NYTW; *The Bandaged Place*, Roundabout Theatre Co.; *The Harder They Come*, *Merry Wives*, *Romeo y Julieta*, The Public Theater; *Black No More*, The New Group. **Regional:** *Gatsby*, A.R.T.; *NIOR*, The Alley Theater; *Vietgone*, *The Royale*, Geva Theater Center; *The Wolves*, Actors Theater of Louisville. **Other:** Rocio was recently nominated for two Drama Desk Awards. They are the resident intimacy director at Oregon Shakespeare Festival. www.rociomendez.com

REBECCA GIBEL† she/her

Vocal Coach

Trinity Rep: *La Cage aux Folles*, *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*, *Once*, 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,"

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

† Trinity Rep Resident Company member

‡ Brown/Trinity Rep MFA Program student

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. Special thanks to Shinja Kay Min. www.rebeccagibbel.com @rebeccagibbel

THE CAST

TAY BASS+ she/they Dusty



Trinity Rep: u/s Ghost of Christmas Present, *A Christmas Carol* (2022). **Brown/Trinity Rep:** *Alabaster*, *One Flew Over the Cuckoo's Nest*, *The Taming of Hamlet*. **Off-Broadway:** *Hype Man: a break beat play*, *The Flea*; *The Snowy Day*, *St*

Luke's; *Or, an Astronaut Play*, *The Tank*. **Regional:** *ORLANDO*, Williamstown Theater Fest; *As You Like It*, *Hamlet Isn't Dead*, *Much Ado About Nothing*, *Texas Shakes*; *RENT*, Bristol Valley Theater. **Other:** Tay Bass is a Black-biracial, multi-hyphenate collaborator and a third-year student in the Brown/Trinity Rep MFA Program. Their work centers intersectionality and conscious conversation, with an attention to the cathartic joy she felt listening to her grandma's stories growing up. For more, @TayBass & www.taybass.com

JACKIE DAVIS+ she/her Margaret

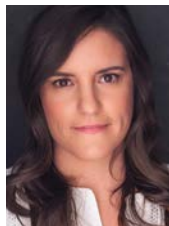


Trinity Rep: *Rose*, August Wilson's *Fences*; Shirley Chisholm, *The Inferior Sex*; Margaret, *The Inheritance*; Jasmine, *Fairview*; Mame, August Wilson's *Radio Golf*; Jacques One/Seamstress, *A Tale of*

Two Cities; *Woman in Furs*, *Marisol*; *Benevolence*, *black odyssey*; *A Christmas Carol*. **Other Theaters:** *An Octoroon*, The Gamm Theatre; *The Curious Incident of the Dog in the Night-Time*, *Speakeasy Stage*; *Rapture*, *Blister*, *Burn*, Wilbury Theater Group. **Directing:** *Red Velvet*, *The Motherfucker with the Hat*, 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. **Intimacy:** *The Inheritance*, *La Cage aux Folles*, Trinity Rep; *References to Salvador Dalí Make Me Hot*, Brown/Trinity Rep; *Two-Mile Hollow*, *Cabaret*, *Afrofantasia*, Brown University; *Incels and Other Myths*, Boston Playwrights' Theatre; *Madama Butterfly*, *Omar*, Boston Lyric Opera. **Film:** Susan Collins, *Little Women*. **Other:** Founding Artistic Director, New Urban Theatre Lab. Movement faculty, Brown/Trinity Rep.

RACHEL DULUDE* she/her Bernadette



Trinity Rep: *Becky Nurse of Salem*, *The Inferior Sex*, *A Tale of Two Cities*, *Death of a Salesman*. **Other Theatre:** *Twelfth Night*, *Uncle Vanya*, *The House of Blue Leaves*, *The Night Watch*, *The Winter's Tale*, *Mortality Play*, *Macbeth*, *Anne*

Boleyn, The Gamm Theatre; *The Humans*, *Constellations*, *Stupid F*cking Bird*, *LUNGS*, Wilbury Theatre Group; *Flu Season*, *Macbeth*, Burbage Theatre Co. **Other:** Rachel holds a BA in Acting from Plymouth State University. She lives in Providence and is an audiobook narrator.

DEB MARTIN* Harriet



Trinity Rep: Debut. **National Tours:** *Victoria* in *Victor/Victoria* (2nd National Tour). **Regional:** *Frade*, *The Dybbuk*, Arlekin Players Theatre; *Mum*, *Let The Right One In*, Actor's Shakespeare Project; *Malvolio*, *Twelfth Night*, *Oberon*, *A Midsummer Night's Dream*, *Sherri*, *Admissions*, *Maxine*, *The Night of the Iguana*, *Lady*

Bracknell, *The Importance of Being Earnest*, *Lady Croom*, *Arcadia*, The Gamm Theatre; *Elizabeth*, *Richard III*, *Goneril*, *King Lear*, Commonwealth Shakespeare Company; *Barbara*, *Barbecue*, Lyric Stage; *Sam*, *Mud Blue Sky* (IRNE Award, Best Supporting Actress), *Corrine*, *Gidion's Knot*, *Bridge Rep*; *Eleanor*, *Casa Valentina*, *Holly*, *Next Fall*, *SpeakEasy Stage Company*. **Other Roles:** *Anna*, *Ivanov*, *Irma*, *The Balcony*, *Helena*, *A Midsummer Night's Dream*, *Kristine*, *Miss Julie*. **New Play Development:** *Huntington Theatre*, *ArtsEmerson*, *New Repertory*, and *German Stage*. **Film:** *Spartan* with Val Kilmer and William H. Macy. **Education:** Graduate, Atlantic Theater Company Conservatory; BFA, Emerson College.

JENNA LEA SCOTT* she/her Stephanie



Trinity Rep: *La Cage aux Folles*, *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:** *A Very Vermont Christmas*, *Hallmark Channel*. **Other:** Jenna is a proud member of AEA & SAG/AFTRA. She is a teaching artist and standardized patient all over New England. Jenna would like to thank Curt Columbus for entrusting her in this role and the women of this production who do so much more than just their jobs. Love to her guardian angels: Judith & Kathryn Scott.

SARA STATES+ she/her Chris



Trinity Rep: *Belle/Tavern-keep/Charwoman/Ensemble*, *A Christmas Carol* (2023); *The Ghost of Christmas Past* (u/s), *A Christmas Carol* (2022). **Brown/Trinity Rep:** *Player/Gertrude/Hostess/Marcellus*, *The Taming of*

Hamlet. **Other Theatres:** *Wolf Play*, Wilbury Theatre Group; *Comfort Women*, Playwrights Horizons; *Bare: A Pop Opera*, The What Theatre Productions; *Cinderella*, Capital Repertory Theatre; *The 25th Annual Putnam County Spelling Bee*, MusicalFare Theatre; *The Secret Life of Girls*, Theatre of Youth. **Other:** Sara is a Brown/Trinity Rep MFA Program student. She is a film producer currently in post-production on a feature-length documentary, *Thank You for Thinking of Me*. For Scott, Tripp, and Lucy.

RACHAEL WARREN+ she/her Jean



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*,

* 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 Long Christmas Ride Home; Sabina, *The Skin of Our Teeth*; Lady Percy/Katherine, *The Henriad*; Mary, *Dublin Carol*. **National Tours:** *Tommy*, *Chess*, *Company*. **Other Theaters:** Commonwealth Shakespeare Company, Wilbury Theatre Group, Oregon Shakespeare Festival, A.R.T., Actors Theatre of Louisville, Cleveland Play House, Williamstown, Hartford Stage, Goodspeed Opera, The Wallis Annenberg Center, Virginia Stage. **Other:** Rachael is a graduate of the A.R.T. Institute at Harvard and Illinois-Wesleyan University. She is on the faculty of the Brown/Trinity MFA Program and a Lunt-Fontanne Fellow.
www.rachaelwarrenstudio.com

POLLY FELICIANO* she/her
Stage Manager

Trinity Rep: Stage Manager, *Becky Nurse of Salem*; Assistant Stage Manager, *August Wilson's Fences*, *The Inheritance*, *Fairview*; Production Assistant, *A Christmas Carol* (2019 and 2021), *August Wilson's Gem of the Ocean*, *August Wilson's Radio Golf*, *The Prince of Providence*. **Brown/Trinity Rep:** Stage Manager, *An Acorn*. **Other Theaters:** Assistant Stage Manager, *Sister Act*, Stage Manager, *Yellow Face*, *Trouble in Mind*, Lyric Stage Company of Boston; Stage Manager, *Heart Broker*, *A Lie Agreed Upon*, The Gamm Theatre; Stage Manager, *The Last Wide Open*, Assistant Stage Manager, *Pump Up the Volume*, *Tuning In*, Adirondack Theatre Festival; Stage Manager, *Theater Alaska Writers Workshop 2021*, Theater Alaska. **Other:** Polly is from Providence, Rhode Island. She had the privilege of being the Production Manager at Mixed Magic Theater in Pawtucket, Rhode Island from July 2020 until August 2021. She graduated from Rhode Island College with a BA in Theater. Polly does it all for Bucky, Bernie, Gus, and Emmy. And also Hayley.

GEORGE FINLEY-PYLE* he/him
Assistant Stage Manager

Trinity Rep: Debut. **Off-Broadway:** *STOMP*, Orpheum Theatre; *Speakeasy Times Square*, Bond 45. **National Tour:** *STOMP*. **Regional:** *Speakeasy National Harbor*, Sunset Room; *The Wizard of Oz*, Starlight Theatre. **Workshops:** *Ella: An American Fable*, *The Manor*, *Golden*, *One Empire*, *Under God*. **Education:** BS in arts management, Oklahoma City University. **Other:** Thank you to the Sutterleys for their endless love and support.

THE UNDERSTUDIES

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

LORRAINE GUERRA she/her
Understudy for Dusty/Margaret



Trinity Rep: Debut. **Teatro en El Verano:** *Much Ado About Nothing/Tanta Bulla...Y Pa Que?* **Other Theaters:** *Playhouse Creatures*, Burbage Theatre Co.; *2216 The Remix of a Global Experiment*, Wilbury Theatre Group. **Education:** BFA, University of Rhode Island. **Other:** Lorraine is an actress and model based in Rhode Island. She looks forward to being a part of uplifting stories that shine a positive light on her community.

JENNIFER MISCHLEY she/her
Understudy for Jean



Trinity Rep: u/s M. Renaud/M. Dindon, *La Cage aux Folles*. **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.

LUYUAN NATHAN she/her
Understudy for Stephanie/Chris



Trinity Rep: Debut. **Other Theaters:** *Agnes de Castro*, *The Assemblywomen*, Head Trick Theater; *The 106th Miss Gigggle Pageant*, Providence Fringe 2024; *The Wickhams: Christmas at Pemberley*, Barker Playhouse. **Directing:** *RUR*, Head Trick Theater. **Other:** Lu makes mobile apps by day and theater by night. She is amazed to be making her debut at Trinity Rep. Gratitude to Jen M. who got her hopes up, Aileen for being an inspiration, and Tracy, Jessie, and Evie for being her cheer squad. Love to Eric. IG: theinterluper

MARY POTTS DENNIS
Understudy for Harriet/Bernadette



Trinity Rep: Debut. **Other Theaters:** *To Kill a Mockingbird*, Foothills; *Calendar Girls*, Greater Boston Stage Company; *State of Maine*, Moonbox Productions/Boston New Works Festival; *Macbeth*, *As You Like It*, Junkyard Shakespeare; *King John*, Praxis Stage. **Education:** BA, Emerson College. She has trained with Shakespeare & Company & Tom Todoroff. **Other:** Mary is the mom of two grown daughters and is a professional photographer. Love to Peter!

ADDITIONAL STAFF

Assistant Scenic Designer.....Kaitlyn Landry
Production Assistants Zoe Knutsen,
Gabriela López Ruiz, Olivia Tighe,
Samantha Urbaez
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 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 *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.**

CONTACT US

- 201 Washington St., Providence, RI 02903
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ORIGINAL MUSIC BY
RICHARD CUMMING

DIRECTED BY
TATYANA-MARIE CARLO

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TRINITY REP LOOKS AHEAD TO 2024-25

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

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



The 2023-24 Season was exciting for Trinity Rep's Equity, Diversity, Inclusion, and Anti-Racism (EDIA) programs. In the fall, we were honored with the Providence Business News Diversity, Equity, and Inclusion Award in recognition of our internal and external EDIA efforts. This work could not have been done without the support and collaboration of our staff, leadership, resident artistic company, and Board of Trustees.

In April, we hosted our first ever Black Out Night. With roughly 200 people in attendance, patrons enjoyed a pre-show reception, a rousing curtain speech by Vice Chair of the Board of Trustees Dr. Noni Thomas López, and a phenomenal performance of August Wilson's *Fences*, concluding in a standing ovation. One patron wrote: "For a first Black Out, you all set the BAR. Well done my friend. Black Theatre is Alive in Providence and the people came out. I cried, I laughed, I got mad and left that theater feeling

full. I was stressed out when I got to the theater and you gave my medicine and brought me back. Thank you for a job well done."

With the support of executive leadership, we began our Mental Health & Wellness Mondays series in January. The first Monday of each month, staff participated in conversations around mental health. Sessions, led by Dr. Corey Martin Fitzgerald, ranged from managing work-life balance, to stress management, and dealing with anxiety. Up to 10 participants joined each session and shared their gratitude for Trinity Rep providing such a unique and beneficial opportunity.

We continued our Lunchtime Conversations series for staff, which featured a variety of speakers, including Dr. Victoria Weinstein in November, who spoke about hysteria during the Salem witch trials. This offered context and insight into the historical events behind *The Good John Proctor* and *Becky Nurse of Salem*. The event culminated with lunch catered by James Beard award-winning Chef Sherry Pocknett, of Sly Fox Den Too. In March, Board of Trustees Chair Kibbe Riley spoke for Women's History Month. Kibbe shared her journey with Trinity Rep from subscriber, to employee, to board member, to chair of the Board of Trustees.

Finally, we continue to provide support and resources through our Employee Resource Groups (ERGs). Current ERGs include those for Black, Indigenous, People of Color (BIPOC), working parents and caregivers, LGBTQIA+, and our most recent group for neurodivergent employees. We look forward to expanding the number of safe spaces for our staff.

We look forward to continuing to grow in the 2024-25 Season. 🏳️‍🌈

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.

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

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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.

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Ms. Holmes & Ms. Watson – Apt. 2B

By Kate Hamill

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Directed by Laura Kepley

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October 3 – November 17, 2024

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

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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Previously known as Flex Passes, our Flex Subscriptions give you a bit more wiggle room.

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PLEASE NOTE

- Our annual production of *A Christmas Carol* is not a part of the subscription series.
- Flex Subscribers must call our Ticket Office to redeem ticket vouchers, and reserve preferred show times and seating
- 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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2024-2025 Season

MACHINAL
By Sophie Treadwell

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& 17-20,
2024

**PETER & THE
STARCATCHER**
By Rick Elice

November 21-24
& December 5-8,
2024

Based on the novel by Dave Barry
and Ridley Pearson
Music by Wayne Barker

BAKKHAI
By Euripides
Translated by Anne Carson

February 27 -
March 2,
2025

GUYS & DOLLS
Music & Lyrics by Frank Loesser
Book by Abe Burrows and Jo Swerling

April 17-19
& 23-27,
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by KATE HAMILL

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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: 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,
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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.

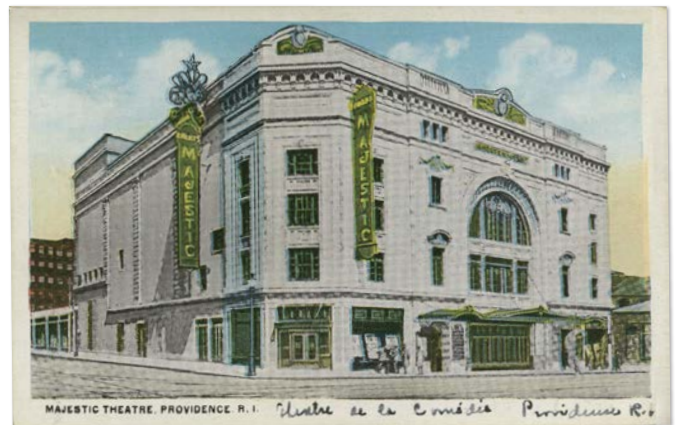
"This renovation is vital to fulfilling Trinity Rep's mission of reinventing the public square," said Trinity Rep Executive Director Katie Liberman. "We will be creating spaces that inspire, spaces that foster community, spaces that encourage experimentation, and spaces that are accessible to all."

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

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POTUS..... 7:30pm

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

Sunday, October 27

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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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Liberatory Strategies Siobhan Brown
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PLEASE NOTE

- Our annual production of *A Christmas Carol* is not a part of the subscription series
- Flex Subscribers must call our Ticket Office to redeem ticket vouchers, and reserve preferred show times and seating
- Flex Subscription Vouchers expire at the end of the season

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