



trinity rep



The Prince of Providence

by George Brant

based on the book *The Prince of Providence* by Mike Stanton

2019-20 SEASON • Your Home for Dramatic Discoveries • TrinityRep.com



2019–20 Season at the Lederer Theater Center
under the direction of

Curt Columbus
*The Arthur P. Solomon and
Sally E. Lapidés Artistic Director*

Tom Parrish
Executive Director

The Prince of Providence

by *George Brant*

based on the book *The Prince of Providence*
by *Mike Stanton*

THE ARTISTIC TEAM

Directed by **Taibi Magar**
Set Design by **Sara Brown**
Costume Design by **Olivera Gajic**
Lighting Design by **Dan Scully**
Sound Design by **Mikaal Sulaiman**
Fight Choreography by **Angie Jepson**
Dialect Coaching by **Wendy Overly**
Production Stage Managed by **Sara Sheets***

WORLD PREMIERE September 12 – October 27, 2019
in the Sarah and Joseph Dowling, Jr. Theater

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MONTHLY

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PLEASE TURN OFF cell phones and alarms during the performance. Texting and cell phone use are limited to intermission, outside the theater. **Photography, videotaping, and/or other video or audio recording of the performance by any means are strictly prohibited.**

COVER IMAGE BY MICHAEL GUY

THE CAST

Vincent A. "Buddy" Cianci, Jr. **Scott Aiello***
Robert Haxton, Ensemble **Stephen Berenson*‡**
Mickey Corrente, Ensemble **Erick Betancourt***
Linda Janssen, Ensemble **Janice Duclos*‡**
Wendy Materna, Ensemble **Caitlin Duffy**
Sheila Cianci, Ensemble **Rebecca Gibel*‡**
Ray DeLeo, Ensemble **Mauro Hantman*‡**
Judge Torres, Ensemble **Phyllis Kay*‡**
Driver, Ensemble **Ian Kramer**
Larry McGarry, Ensemble **Brian McEleney*‡**
Nicole Cianci, Ensemble **Lindsey Steinert**
Herb DeSimone, Ensemble **Charlie Thurston*‡**
Snack McManus, Ensemble **Nicholas Vicinanza**
Lloyd Griffin, Richard Rose, Ensemble **Joe Wilson, Jr.*‡**
Understudies **Claire Koenig, Fiona McGuire, Liam Macdougall,
Kai Tshikosi**

The Prince of Providence is performed **with one intermission.**

Production Director **Laura E. Smith**

* Member of Actors' Equity Association, the union of professional actors & stage managers
‡ Trinity Rep Resident Acting Company member
Understudies never substitute for a listed player unless a specific announcement is made at the time of performance.

This play is based on actual events as depicted in the book *The Prince of Providence* by Mike Stanton. In certain cases incidents, characters, and timelines have been changed for dramatic purposes. Certain characters may be composites, or entirely fictitious.

Originally commissioned by Trinity Repertory Company, Providence, Rhode Island

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FROM THE ARTHUR P. SOLOMON
AND SALLY E. LAPIDES
ARTISTIC DIRECTOR

DEAR FRIENDS

FROM THE
EXECUTIVE DIRECTOR



WELCOME TO THE OPENING

show of Trinity Repertory Company's 2019-20 Season.

We are beyond thrilled to be presenting George Brant's *The Prince of Providence* as our first offering this year. We know that it is only the first of many local stories that will grace our stages in years to come. After all, Rhode Island is a dramatic place to live.

The title for the play, and its direct inspiration, come from Mike Stanton's seminal, exhaustively researched, documentary account of Vincent "Buddy" Cianci's tenures as mayor of Providence. (I say "tenures," of course, because Buddy resigned after pleading *nolo contendere* to felony assault in 1984 and then was re-elected mayor in 1990.) Many in our audience lived through those years, and a simple recount of the facts would be redundant at best for them. What I love about Brant's adaptation is how theatrical it is, how sweeping and poetic... ultimately, I love how *Shakespearean* it is.

Now, theater people throw that description around all the time, and it can make audiences feel tired when they hear it. Bear with me. I mean Shakespearean in the sense that George has taken historical facts and an enormously compelling historical figure and created a brilliant drama that is its own invention. Just like Henry V, Brant's Buddy is grappling with leadership and impossible political situations. Like King Lear, he makes bold, brash choices, without thinking about the long term consequences. Like Macbeth, he trusts his instincts and follows them fiercely to power. But like all of those colossal Shakespearean heroes, he is ultimately only human, which is what makes the play a *play*, and not a docudrama.

Brant also performs another suave, philosophical turnabout in his play. He shows us Buddy Cianci's story not as a finger-wagging cautionary tale, nor as an exercise in hagiography to extol the virtues of an important historical figure. No, Brant wants us to consider our part in Buddy's tenure in the city of Providence. After all, Buddy was elected mayor of Providence on six separate occasions. Elected, not appointed. If we are Providence, and Buddy is part of our history, then who are we?

That is what makes it such a breathtakingly American tale, one that's filled with stories of ambition and power and hubris. An American tale that has been played out in our political arena time and time and time and time again. Providence, therefore, could stand in for any American city, or for America herself. With our vaunted ambition for more as the pinnacle of success in this country, is it any wonder that such a story keeps happening to us? What we value is reflected in the values of our leaders, whether we like it or not.

Director Taibi Magar and her brilliant design team have put us right in Providence's City Hall, with period costumes (yes, the '70s and '80s are period now) and pitch perfect music to tell this incredible, local tale. I know you will be swept away by a story that could only come from right here in Little Rhody, and our great capital city of Providence. I can't wait to discuss the play with you in the months to come. And, as always, I look forward to seeing you at the theater.

Curt Columbus
The Arthur P. Solomon and Sally E. Lapidés Artistic Director

WELCOME TO YOUR TRINITY REPERTORY COMPANY.

As we embark on our 56th Season of making world class theater and educational programming, Trinity Rep continues to be your home for dramatic discoveries, bursting with activity that feeds the soul and inspires dialogue through unparalleled theatrical experiences. Recognized nationally for excellence and innovation, and cherished locally for high quality and diverse programming, we are proud to be a creative home for Rhode Island's artists, audience, students, and community partners to reinvent the public square. As a flagship cultural institution and the state's largest arts organization, Trinity Rep is committed to serving this community, providing valuable programs and services in primary, secondary, and post-secondary education; healthcare; economic development; job training; civic engagement; creative place-making; and community building.

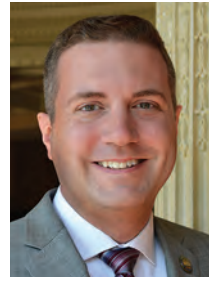
This is my favorite part of the season – when months of preparation come to fruition, when words on a page become living, breathing works of art, and when the anticipation of the curtain rising creates a moment when anything is possible. The plays not only come alive during the performances in the theater, but in the conversations sparked throughout the community and the memories that you will carry with you.

Your 2019-20 Season is packed with larger-than-life characters, theatrical legends, and award-winning plays. Crafted by your talented, professional resident artists and brought to life when you enter the room, we are sure to have many memorable evenings in the theater together. You'll enjoy Pulitzer Prize and Tony Award winners plus this blockbuster, much-anticipated premiere of *The Prince of Providence*, the rollercoaster ride of a play chronicling the colorful life and career of Providence's own Buddy Cianci. Years in the making, this show is already breaking records, and you are in for a real treat. The season continues with the behind-the-scenes dramatic comedy, *Fade*; August Wilson's *Radio Golf*, about the struggle between history and progress and the final play by the author of *Fences*; *A Tale of Two Cities*, the timeless classic retold; the Pulitzer Prize-winning drama, *Sweat*; and the musical thriller, *Sweeney Todd*.

In addition to these phenomenal productions, Trinity Rep's education programs will serve over 20,000 people of all ages this season through Project Discovery, Young Actors Summer Institute, Creative Classrooms, Trinity Rep Active Imagination Network, internships, classes, in-school residencies, free pre-show Prologues, post-performance discussions, and top-ranked graduate training in the Brown University/Trinity Rep MFA programs in acting and directing.

If you have not yet subscribed to this season, I invite you to join us. Guarantee yourself the best seats at the best prices for every production before they sell out, and give yourself a year to remember that will fill you with joy, surprise, curiosity, excitement, and pride in your hometown theater. Plus, as a subscriber, you receive exclusive benefits like free exchanges, discounted guaranteed parking, restaurant deals, and preferred access to *A Christmas Carol*. You can even apply a portion of the cost of your ticket today toward a subscription package.

This is an exciting time to be a part of Trinity Rep, and we're so glad you are with us on this journey. Thank you for coming and enjoy the show!



Tom Parrish
Executive Director

PLEASE NOTE

PROLOGUES: Join us for our free, pre-show series, Prologues. An hour before each subscription series performance (excluding *A Christmas Carol*), an actor or other facilitator will lead patrons in an enlightening 30-minute discussion about the show you're about to see. Spoilers and plot points not included!

BEFORE THE SHOW STARTS, please turn off cell phones, beepers, pagers, and alarms. Texting and phone use are limited to intermission, outside the theater. Cameras, cell phone cameras, and recording devices are not permitted.

JOIN OUR EMAIL LIST for updates, behind-the-scenes info, and special offers. Join at TrinityRep.com.

ATTENTION SMOKERS: For the comfort of our patrons, we have designated a smoking area on the east side of the building along Adrian Hall Way.

WE RECYCLE. If you are not adding this program to your collection, please recycle it in the bin in the lobby.

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Trinity Repertory Company



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Join us after the final performance for CLOSING NIGHT!

Everyone who has seen the show through the run is invited to return for this unique and free party with the cast to toast the closing night. Participate in a dynamic conversation about the play, what it means to us today, and more.

ONSTAGE NOW

A Cast of **Colorful** Characters

by Caitlin Howle

With so many larger-than-life characters in *The Prince of Providence*, use this as your guide to who's who and your personal look into the history behind the play.

JOSEPH DOORLEY, JR. was mayor of Providence from 1965-1975, and is most known for bringing about the Providence Civic Center. He was succeeded in office by Buddy Cianci, who ran against him as the "anti-corruption" candidate when the director of the Civic Center was convicted of soliciting a bribe.

HERB DESIMONE was a lawyer and the 64th Attorney General of Rhode Island. Cianci served under him, starting his career in DeSimone's Attorney General Office and working on DeSimone's ill-fated gubernatorial campaigns in 1970 and 1972. He testified in Cianci's trial in the assault against Ray DeLeo.

MICKY CORRENTE, as he's known in the play, is a mash-up of two real-life characters, **Frank Corrente**, who was the chief administrator under Cianci, as well as his campaign treasurer. He was indicted on charges that he took payoffs from someone working undercover for the FBI in 2000 — a year after he retired. He was convicted in 2002. The other man this character is based on is **Mickey Farina** who was once Cianci's closest confidant and friend. He was a real estate salesman who worked in local Republican politics, including being the Cranston coordinator of Herb DeSimone's statewide campaigns. He managed Cianci's 1974 campaign and served as Cianci's top political adviser. The two had a falling out which ended with Cianci ousting him in 1978. Farina returned later to testify against Ronnie Glantz, and pleaded guilty to making false statements.

LLOYD GRIFFIN was an up-and-coming political figure who worked for Joseph Doorley. He helped Cianci carry the African-American vote with mail-in ballots and helped him bring in two more wards than expected in 1974. Cianci ultimately hired Griffin to be his building inspector, and subsequently fired him for being disloyal. Cianci welcomed him back into his campaign workings two years later.

LARRY MCGARRY was the Democratic city chairman of Providence. He also ran the city's Public Works

Department. It was rumored that without his support, Cianci wouldn't have been able to secure the Democratic votes needed to defeat Doorley.

SNACK McMANUS was, for lack of a better word, a "goon" for Larry McGarry. He was known for driving a yellow Cadillac and helped secure the Democratic vote for Cianci. He was then "appointed" to Cianci's tax board. Cianci ousted him from the tax board later on to get back at McGarry.

ROBERT HAXTON was the elected president of the Providence City Council. He was a pure Joseph Doorley loyalist and a Democrat. Cianci and Haxton did not see eye to eye, and Haxton was seen as a threat to Cianci. Haxton, however, was arrested on the charge of groping a young man and found guilty. Cianci pushed for the City Council to remove him based on his conviction, and they did.

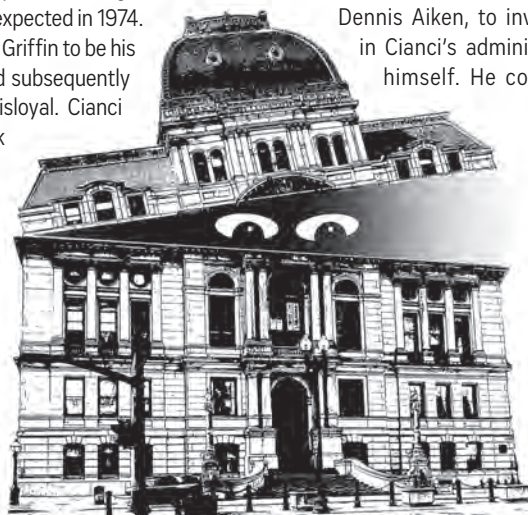
DAVID EAD was a young police officer assigned to patrol Providence's high-crime areas in unmarked cars to gather intelligence. However, his time on the force was short; he left with four years under his belt to become a businessman. He was a benefactor of Cianci's second campaign for mayor, donating money. He asked Cianci to put him into a government position, and was appointed to the tax board in 1993. In 2000, after some seedy dealings, Ead pled guilty to charges that he had arranged bribes with Cianci, though he never gave Cianci's name in his plea.

RICHARD EGBERT, one of the top defense lawyers in the Northeast, known for defending Rhode Island mobsters, was Cianci's lawyer and defense attorney during the Operation Plunder Dome trial. When it was announced that he would be Cianci's lawyer, the government tried to have him dismissed.

Last, but not least, is **TONY FREITAS**, who was key to Operation Plunder Dome. In 1998 he wore a wire at the request of FBI Agent W.

Dennis Aiken, to investigate corruption in Cianci's administration, and Cianci himself. He collected information

for over a year and recorded more than 100 conversations. Freitas was not without his demons; he had been arrested for assaulting his wife, and again for violating a no-contact order for her. ■



"If it hadn't been for Buddy, Trinity Rep wouldn't be here."

by Emily Atkinson

In the long, dramatic history of Trinity Repertory Company, Mayor Vincent A. Cianci, Jr., played a critical role. Ask anyone about Cianci, and you'll hear more stories than you can count. Ask about Buddy and Trinity Rep, and you'll hear one statement, again and again: Trinity Rep wouldn't be here without Buddy.

When the company faced fatal financial deficits, million-dollar bailouts from the City demonstrated Cianci's esteem. A vibrant downtown was essential to the Mayor's success, and over the years, his stump speech and talking points included Trinity Rep, Providence Performing Arts Center, AS220, and many more.

When Cianci became mayor in 1975, there was no downtown "arts scene." A beacon on Washington Street was Trinity Rep, 11 years old, in the formerly crumbling 1917 Emery's Majestic Theater. That season included iconic shows *Peer Gynt*, *Tom Jones*, and *Seven Keys to Baldpate*, and *Cathedral of Ice* opened the next fall. Many of Artistic Director Adrian Hall's choices thrilled audiences, but a series of managing directors — 11 in 10 years, by some reports — often struggled to make payroll. When it was clear they wouldn't get paid, four Providence banks forgave the \$400,000 mortgage on the building. Mayer Levitt, trustee emeritus, recalls Cianci's support at the time: "In the 1970s, fundraising was a real grassroots struggle. Once or twice we were in serious trouble, and Buddy came through. I remember meeting with him. I have no idea where he got the money. No one does."

Trinity Rep's most precarious chapter came after Hall departed in 1989, and his successor, Anne Bogart, proved the wrong fit. When she resigned, company actor Richard Jenkins agreed to serve for a year (which stretched into four), but the coffers were empty. "The place was reeling," wrote Bill Gale, then theater writer and critic for the *Providence Journal*, in 1992. "It was days away from closing, according to some accounts, when Jenkins came on board... The audience was returning, but the best box office in the world isn't going to make up a \$1.2 million debt." Richard Jenkins agrees: "He saved the theater when I was artistic director. The theater had lost subscribers when I came in, and we were in dire straits, so we went to City Hall to meet with Buddy. When we explained our deficit, Buddy said, 'I will not have this city without Trinity Rep.' And he made good on his promise."

Bill Gale wrote, "To his credit, the Mayor decided that in an arts sense, Providence without Trinity was Podunk. He came up with an innova-

Cianci's dream of a renaissance for Providence depended on Trinity Rep as much as Trinity Rep's survival depended on him



PICTURED ABOVE: *There was hardly a single event at Trinity Rep that Buddy Cianci did not attend during his tenure as mayor. From the top: receiving a T-shirt from admiring actors, patrons, and staff in 1977; helping kick-off the capital campaign in 1998; entertaining donors at a Stanzler Society event; and receiving the 2001 Pell Award for Outstanding Leadership in the Arts.*

tive, possibly even unique deal. Providence would borrow the \$1.2 million from the federal Housing and Urban Development (HUD) department and give it to the theater. Trinity would pay it off in 20 years." The scheme failed to win approval in Washington. Plan B: Cookson America had a million-dollar HUD loan to build its headquarters in the old Union Station. The loan was due in 1999, but Cianci convinced Cookson to pay it seven years early. This too was HUD money, but Washington okayed it. Gale covered the Mayor's press conference: "It was, truly, a bravura performance. But beneath the hoopla, there was substance. Cianci has come up with two innovative ways to keep Trinity afloat. The second one apparently is going to work. Let us hope there is no need for a third act. Let's keep the drama on the proper end of Washington Street."

Act III began at the end of 1995, with new lead players: Oskar Eustis, artistic director; Patricia Egan, managing director; and Geoffrey B. Davis, board chair. Deficits had wiped out the million-dollar HUD loan. Would the City like to buy Trinity Rep's building? When that proposition stalled, Patricia Egan recalls, "The City's Planning and Development staff worked with us, because Buddy wanted to help Trinity succeed. They couldn't come up with direct, immediate funding, but instead the City assigned a note receivable to Trinity Rep, which would pay the theater \$2.35 million on maturity."

When the details were confirmed in May 1996, the *Providence Journal* reported the bailout:

"The Providence Economic Development Corporation has borrowed \$570,000 from Fleet Bank, then loaned the money to Trinity. The City has given Trinity the rights to \$1.2 million owed the City by Fleet Bank. (Fleet owes the money as part of the federal Urban Development Action Grant program (UDAG), which gave the bank \$11 million in 1981 to build its tower...) Using the debt as collateral, the theater has gotten a \$345,000 line of credit from Citizens and Hospital Trust Banks. In 2015, Trinity will collect the entire \$1.2 million — plus \$1.145 million in interest, a total of \$2.345 million... Cianci said he 'went to bat' for Trinity because arts organizations 'are the things that make cities.' They are what makes a first-class city... Can you imagine if Trinity closed?"

John Harpootian served on Trinity Rep's board of directors at that time. "I'll never forget the day I signed the check that drained our endowment fund," he says. "I knew it was a make-or-break event. Once that money was gone, only the UDAG money was going to keep Trinity afloat. Sure enough, within a few months the endowment money was all gone — but the UDAG money came in, saving Trinity for another day. The Mayor was relentless in wanting to ensure that Trinity didn't close. Without the force of his personality and the power of the office of Mayor of Providence, Trinity

continued on next page

BUDDY continued from previous page

would have imploded from its own debt."

At the end of that week, Gale's Sunday column declared "Let's make this the last time the City bails out Trinity Rep." Indeed, the company's finances stabilized, allowing the leadership, including new board chair Buff Chace, to lay the groundwork for the capital campaign that would secure the future. The City supported that campaign, but the bailouts ended. Cianci remained an enthusiastic booster. Board member Jon Duffy says, "As a kid, Buddy was a regular on a local talent show on WEAN...he used to talk about that. His life was theater, so he loved being at Trinity and PPAC." Company actor Stephen Berenson recalls a curtain call: "Buddy jumped up out of his aisle seat and shook my hand. Full of excitement, he said: 'When's Barbara Meek coming out?!'"

Edgar Dobie, managing director 2001-2006, reflects, "I'll remember to my dying day the look on Leslie Uggams' face in our lobby, accepting a jar of his signature marinara sauce from a hugely admiring Mayor. He loved artists and his own celebrity. He kept both Trinity and PPAC front-of-mind — that was one of the good things in his complicated relationship with us all."

Company member Phyllis Kay recalls, "Buddy always made you feel as if he was just delighted to visit with you. And of course, if you appreciated him and let him know it — even better. I took Mom, a big fan, to one of his book signings at Foxwoods. He was positively courtly to her, and of course they had that Italian thing going. I made sure to thank him for keeping Trinity open, way back when — to which he replied, 'Yes, I did!' Somehow, it didn't come across as arrogant."

Jon Duffy sees Cianci's public relations acumen as a bonus. "It helped Trinity when Buddy used the theater as one of his talking points," he says. "Buddy would talk to anyone and any publication, and Trinity was at the center of his renaissance story."

Mayer Levitt considers Cianci's legacy: "If we try to be objective, we see he was pro-city and pro-arts. It made him look good, yes, but it helped Trinity Rep and others survive. It's not fair to excoriate this man. If it hadn't been for Buddy, Trinity Rep wouldn't be here." ■

For a more in-depth version of this article, please visit TrinityRep.com/buddyarticle



Trinity Rep is no longer on the brink and recently

was named a Four Star Charity by Charity Navigator for its financial performance, accountability, and transparency.

From Page to Stage: How Buddy Cianci Returned to Trinity Rep

by Caitlin Howle

While the story of Buddy Cianci, and the book *The Prince of Providence* are not new, the play is. This world premiere production is the result of a four-year-long process — a labor of love and dedication that has had our staff and our resident acting company beyond excited.

Associate Artistic Director Tyler Dobrowsky has been working on the project since its inception. "We first approached Mike Stanton, author of the book *The Prince of Providence*, back in December of 2015 to talk about acquiring the rights to his best-selling book. At the time the rights were still held by someone else, so we had to wait for them to expire before we could commission the play."

So why *The Prince of Providence*? Everyone knows Buddy's story in this state — why bring it to life on the stage? Tyler continues, "I think a lot of what makes Trinity Rep great is our connection to Providence and to the people of Rhode Island. And Buddy is truly the single most interesting, fascinating, and dynamic story in Rhode Island's recent history. It's practically Shakespearean in its scope. I think it's our responsibility to tell these kinds of stories. That's why theater exists, after all, to help chronicle the stories of our time. We're not looking to glorify him, or to tear him down, but as Hamlet says, '...hold the mirror up to nature, show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.'" ■

After Trinity Rep decided to pursue the project, a few things had to happen. First and foremost, the film rights had to run out, which they did. They had been licensed shortly after the book had been published. After the meeting with Mike in 2015, and acquiring the rights to his book a few years later, Trinity Rep commissioned George Brant to write the play. George's work was last seen on the Trinity Rep stage with his world-premiere *Into the Breeches!* in 2018, and he is a former local, having lived in Providence for eight years in the 2000s.

George was tasked with taking the original work and turning it into a theatrical event. When asked about the difference between writing *Breeches* and *The Prince of Providence*, he said: "When writing something original, there's an awful lot of time spent finding a subject you feel strongly about and then dreaming up the story

and the characters. In some ways it's easier to work on an adaptation, as you already have the characters and plot worked out for you. That said, adapting nonfiction sources presents its own challenges. You have to figure out what the spine of your story will be and winnow down the events and characters that contribute that to that story."

After the play was written, it was brought to a workshop at Trinity Rep in the summer of 2018 where actors from our resident acting company



L TO R: Mike Stanton, Taibi Magar & George Brant in rehearsal

read through it, which allowed for George to hear it and then take time to revise his script. Tyler says of the reading, "After that first reading, the room was buzzing with excitement... it was a thrilling adaptation, and we knew we wanted to produce it immediately."

In the spring of 2019 Trinity Rep announced that we would kick off the 2019-20 Season with the show. Director Taibi Magar was tapped to direct. Taibi is a 2014 graduate of the Brown/Trinity Rep MFA program in directing who has gone on to considerable success. In addition to winning an Obie Award, she also directed *Underground Railroad Game*, which was named one of the 25 best plays since *Angels in America* by the *New York Times*. Here at Trinity Rep she directed last season's *The Song of Summer*, as well as *A Christmas Carol* (2014) and *The Hunchback of Seville* (2016). She knows Trinity Rep's acting company, has ties to Providence and Rhode Island (she makes Providence her home when she's not travelling throughout the country for directing projects), and knows first-hand how special this story is to this community.

Four years, many script edits and drafts, and countless meetings, phone calls, and emails later, *The Prince of Providence* is now ready to make its world premiere in front of Trinity Rep audiences. ■

THE ARTISTIC TEAM

GEORGE BRANT

Playwright

George Brant's plays include *Grounded*, *Into the Breeches!*, *The Mourners' Bench*, *Grizzly Mama*, *Marie and Rosetta*, *Elephant's Graveyard*, *Any Other Name*, *Salvage*, and *Tender Age*. An Affiliate Writer at the Playwrights' Center, his scripts have been produced locally by Trinity Rep, the Gamm Theatre, and Elemental Theatre Company, as well as internationally by such companies as the Public Theater, Atlantic Theater Company, Cleveland Play House, Studio Theatre, Alley Theatre, London's Gate Theatre, Page 73, and Traverse Theatre. His plays have received a Lucille Lortel Award, an Edgerton Foundation New Play Award, the Smith Prize, a Fringe First Award, an Off-West End Theatre Award, an NNPN Rolling World Premiere, the Teatro Netto Festival Grand Prize, a Creative Workforce Fellowship, three OAC Individual Excellence Awards, and the Keene Prize for Literature. George received his MFA in Writing from the Michener Center at UT-Austin and is a member of the Dramatists Guild. He is published by Samuel French, Oberon Books, and Smith & Kraus.

MIKE STANTON

Author

Mike Stanton wrote *The Prince of Providence*, a *New York Times* bestseller, while working as head of the investigative reporting team for *The Providence Journal*, where he spent nearly three decades and shared a Pulitzer Prize. His second book, *Unbeaten: Rocky Marciano's Fight for Perfection in a Crooked World*, was named one of the best books of 2018 by the *Boston Globe*, *Telegraph of London*, and *Library Journal*. He is a journalism professor at the University of Connecticut and a 2019 Boston Globe Spotlight Fellow, created by the makers of the Academy Award-winning film *Spotlight*. He lives in Rhode Island with his wife, Susan Hodgins, and they have two children, Emma and Henry.

TAIBI MAGAR

Director

Trinity Rep: *The Song of Summer*, *A Christmas Carol* (2014), *The Hunchback of Seville*. **New York:** *Blue Ridge* starring Marin Ireland and *The Great Leap* starring BD Wong, Atlantic Theater Company; *Is God Is*, Soho Rep, NYT Critics Pick, 2018 Obie Award; *Master*, The Foundry, NYT Critics Pick; *Underground Railroad Game*, Ars Nova, NYT Critics Pick. **Regional:** A.R.T.-Boston, Woolly Mammoth Theatre, Alley Theatre, The Guthrie Theater, and Seattle Repertory Theatre, among others. **International:** Hamburg Festival, Edinburgh Festival, Malthouse Theatre (Melbourne), and Soho Theatre (London). **Other:** She is a graduate of the Brown/Trinity Rep MFA program, and the recipient of a Stephen Sondheim Fellowship, Oregon Shakespeare Festival Fellowship, Public Theater Shakespeare Fellowship, and TFANA Actors and Director Project Fellowship. Taibi is an alumna of the Lincoln Center Directors Lab and a NYTW Usual Suspect. **Upcoming:** *Spring Awakening*, Houston TUTS; *Noura*, The Guthrie; and *Twilight: Los Angeles 1992*, Signature Theatre.

SARA BROWN

Set Designer

Sara is a set designer for theater, dance, and opera. **Trinity Rep:** *Appropriate*, *Death of a Salesman*, *Skeleton Crew*, *Little Shop of Horrors*. **New York:** The Kitchen, Brooklyn Academy of Music Next Wave Festival. **Regional:** American Repertory Theater. **Other:** Jacob's Pillow; Institute for Contemporary Art, Boston; Actor's Shakespeare Project, Boston; Boston Playwrights' Theatre, Festival d'Automne, Paris; Dana Tai Soon Burgess Co., Washington DC; Sideshow Theater, Chicago; National Young Arts Foundation, Miami; Lyric Stage Company, Boston. **Awards:** 2017 Elliot Norton Award for Outstanding Design, Midsize, Small or Fringe Theater for *Edward II* with Actor's Shakespeare Project. She is an Assistant Professor at the Massachusetts Institute of Technology in Music & Theater Arts.

OLIVERA GAJIC

Costume Designer

Trinity Rep: *Pride and Prejudice*, *Into the Breeches!*, *Faithful Cheaters*, *A Midsummer Night's Dream*, *Appropriate*, *Beowulf: A Thousand Years of Baggage*, *Arnie Louis and Bob*, *The Hunchback of Seville*, *Julius Caesar*, *A Flea in Her Ear*, *A Christmas Carol*, *Veronica*

Meadows, *Vanya and Sonia and Masha and Spike*, *Social Creatures*, *Crime and Punishment*, *The How and the Why*, *The Merchant of Venice*, *Clybourne Park*. **Brown/Trinity Rep:** *Neva*, Middletown, *Skin of Our Teeth*. **Other Theaters:** Salzburg Festival, Austria; Vineyard Theatre; Juilliard School; Here; Pig Iron; Lake Lucille; Talking Band and many other regional theaters. **Other:** US National Exhibit at the 2004 & 2007 Prague Quadrennial. 2004 NEA/TCG Career Development Program for Designers, 2010 IT Award for Outstanding Costume Design, 2011 TDF/Irene Sharaff Young Master Award, 2012 Barrymore Award for Outstanding Costume Design, and 2014 Bessie Award for Outstanding Visual Design.

DAN SCULLY

Lighting Designer

Dan is a New York-based lighting and projection designer. **Trinity Rep:** *Little Shop of Horrors*, *Ragtime*, *A Midsummer Night's Dream*, *Appropriate*, *Beowulf: A Thousand Years of Baggage*, *The Hunchback of Seville*, *Heidi Chronicles*, *A Flea in Her Ear*, *The Glass Menagerie*, *A Lie of the Mind*, *Crime and Punishment*, *Sparrow Grass*, *Love Alone*, *The Mourners' Bench*, *Clybourne Park*, *Steel Magnolias*, *A Christmas Carol*. **Broadway:** *Rocky*. **New York:** New York City Ballet, Carnegie Hall, Lincoln Center Chamber Orchestra, NY Pops, Alvin Ailey/American Dance Theater, Juilliard School, Red Bull Theater, and others. **Regional:** Huntington Theatre Co., Geva Theatre, Cleveland Play House, American Repertory Theatre, Asolo Repertory Theater, La Jolla Playhouse. **Other:** *If/Then* National Tour; *Jedermann*, Salzburg Festspele, Austria; *A Charlie Brown Christmas*, San Francisco Symphony; resident lighting designer for Abraham.In.Motion, Bessie Award; MFA from Tisch/NYU.

MIKAAL SULAIMAN

Sound Designer

Trinity Rep: *Othello*, *The Song of Summer*. **Off-Broadway:** *Continuity*, Manhattan Theatre Club; *Passage*, Fairview, Soho Rep; *Recent Alien Abductions*, *Time's Journey Through a Room*, Play Co.; *Meet Vera Stark*, Signature Theatre; *Blue Ridge*, Atlantic Theatre; *The Thanksgiving Play*, Playwrights Horizons; *Rags Parkland*, *Underground Railroad Game*, Ars Nova; *Light Shining in Buckinghamshire*, NYTW; *Master*, Foundry Theatre Co.; *Skittles: The Broadway Musical*. **Regional:** Berkeley Rep, The Alley, Woolly Mammoth, Pig Iron, Arden Theatre, Early Morning Opera. **Other:** Lucille Lortel Award and Drama Desk Award nominations. www.mikaal.com

ANGIE JEPSON

Fight Choreographer

Angie Jepson is a fight director, actress, and professor in the New England area. Fight choreography credits include: *The Niceties* with Manhattan Theatre Club, McCarter Theatre Company, and the Huntington Theatre Company; *Romeo and Juliet* and *Richard III* with Commonwealth Shakespeare Company; *Fences* with Gloucester Stage Company;

This theater operates under agreements with the League of Resident Theatres, Actors' Equity Association (the union of professional actors and stage managers in the United States), the Stage Directors and Choreographers Society, and United Scenic Artists. Trinity Rep is a constituent of Theatre Communications Group (TCG), the national organization for non-profit theater; an Associate Member of the National New Play Network; and a Public Works Affiliate.



The Scottsboro Boys, *Appropriate*, and *Bloody Bloody Andrew Jackson* with SpeakEasy Stage Company; and *The Three Musketeers* with the Front Porch Arts Collective and Greater Boston Stage Company, among many others. Angie currently teaches at the Boston Conservatory, the New England Conservatory, UMass Boston, and Brown/Trinity, and is a Certified Teacher with the Society of American Fight Directors.

WENDY OVERLY

Dialect Coach

Wendy Overly has been dialect coach for over 50 theater productions. In film and television she has been dialect coach for *Castle Rock* (season 2), *CODA*, *Holler*, *Jungleland*, *American Woman*, *Chappaquiddick*, *Patriots Day*, *Manchester-By-The-Sea*, *The Finest Hours*, *Surrogates*, *SMILF* (pilot), *City on a Hill* (pilot), and *Brotherhood*. Wendy has an in MFA Acting/Directing from Virginia Commonwealth University, and a BA in Theatre/Dance from Kent State University. She has taught at Clemson University, Richard Stockton College, Rowan University, RIC, PC, URI, UMASS Boston, Northeastern University and Emerson College. Wendy is a professional actor/director who is currently a resident artist at the Gamm Theatre. She has been a guest director locally at the Gamm Theatre, Wilbury Theatre Group, Burbage Theatre Company, and Epic Theatre Company.

ADDITIONAL STAFF

Assistant Director Talley Murphy
Fight Captain Charlie Thurston

THE CAST

SCOTT AIELLO*

Vincent A. "Buddy" Cianci, Jr.



International: Eddie Carbone in *A View From the Bridge*, TheGate, Dublin, Ireland. **Off-Broadway:** *Stalking the Bogeyman*, New World Stages. **Regional:** *Support Group for Men*, Contemporary American Theater Festival, WV; *The Elaborate*

Entrance of Chad Deity, Asolo Rep, FL; *Perfect Mendacity*, Steppenwolf, Chicago. **TV/Film:** *Billions*, HBO, recurring; *The Good Fight*, CBS, recurring; *Blue Bloods*, CBS; *God Friended Me*, CBS; *The Last O.G.*, TBS; *The Good Cop*, Netflix. **Training:** Juilliard. **Other:** Narrator of over 100 audiobooks. Scott's first full-length play, *Bernie and Mikey's Trip to the Moon*, received its Off-Broadway debut at 59E59 Theaters in the fall of last year. scottaiello.com.

STEPHEN BERENSON* ‡

Robert Haxton, Ensemble

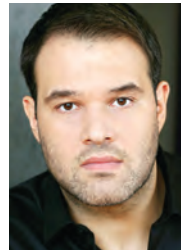


Trinity Rep: Debut in 1985, company member since 1992. Recent roles include Mr. Mushnik, *Little Shop of Horrors*; Witch, *Macbeth*; Stuart, *Into the Breeches!*; Willy Loman, *Death of a Salesman*; Academic One/Grendel, *Beowulf: A Thousand*

Years of Baggage; Scrooge, *A Christmas Carol*; Fagin, *Oliver!*; Fool, *King Lear*; Shylock, *The Merchant of Venice*. **Other Theaters:** NYC's Town Hall, BAM, The Kennedy Center, Dallas Theater Center, on tour in the US and Canada, The White House, 17 seasons with the Bread Loaf Acting Ensemble. **Other:** Founding Director of the Brown/Trinity Rep MFA Programs, a member of the Acting faculty, and a Professor of the Practice at Brown University. He holds a Tutorial appointment at Lincoln College Oxford. Awards include New England Theatre Conference, Providence Mayor Citation, The Lunt-Fontanne Fellowship at Ten Chimneys.

ERICK BETANCOURT

Mickey Corrente, Ensemble



Off-Broadway: Erick was recently in *Our Lady of 121st*, dir. Phylicia Rashad, Signature Theater. *Jesus Hopped the 'A' Train*, Lucille Lortel Award Best Revival, Signature Theater, dir. Mark Brokaw; *Julius Caesar*, Delacorte, dir. Oskar Eustis;

Shakespeare Trilogy, St. Ann's Warehouse, dir. Phyllida Lloyd; *Last Days of Judas Iscariot*, dir. Estelle Parsons.

Other Theaters: World premiere of *The Assignment*, A.R.T./New York; *Exposure*, NYC premiere; *Reboot: Queen Latina*, Cherry Lane; *Lady*, ASDS Repertory; *Dominica: The Fat Ugly Ho*, LAByrinth Theatre Intensive. **Film:** *11:55*, *Missing William*. **TV:** *Blue Bloods*, *For Life*, *New Amsterdam*, *Broad City*, *Law & Order SVU*, *Blacklist: Redemption*, *Master of None*, *Sneaky Pete*. **Education:** MFA: Actors Studio Drama School. BFA: University of Rhode Island. Erick is a Lifetime Member of the Actors Studio. Follow @ErickBetancourt1.

JANICE DUCLOS* ‡

Linda Janssen, Ensemble



Trinity Rep: 35 seasons, favorite roles include: Rose, *Dancing at Lughnasa*; Sister Mary, *Sister Mary Ignatius Explains It All for You*; Miss Hannigan, *Annie*; Polonius, *Hamlet*; Melony, *The Cider House Rules*; Josie, *A Moon for the Misbegotten*; Wanda,

The Waiting Room; Virginia, *The Clean House*; Beverly, *The Receptionist*; Lady Bracknell, *The Importance of*

Being Earnest; Fraulein Kost, *Cabaret*; Jean, *Dead Man's Cell Phone*; Morgan Le Fay, *Camelot*; M'Lynn, *Steel Magnolias*; Sonia, *Vanya and Sonia and Masha and Spike*; Lorraine, *A Lie of the Mind*; Queen Isabella, *The Hunchback of Seville*; Aunt Eller, *Oklahoma!*; Winifred Snow, *Into the Breeches*; Emma Goldman, *Ragtime*; Mrs. Bennet, *Pride and Prejudice*; Witch 1, *Macbeth*. **Director:** *One for the Money*, which she wrote, and *Intimate Apparel*, Trinity Rep. **Other Theaters:** American Repertory Theater, Arena Stage. **Other:** She is a graduate of CCRI and URI.

CAITLIN DUFFY

Wendy Materna, Ensemble



Brown/Trinity Rep: *She Kills Monsters*; *Caesar!*; *The Last Days of Judas Iscariot*.

Other Theaters: *Intimate Apparel*, *Hamlet*, *The Merry Wives of Windsor*, The Theater at Monmouth; *Arcadia*, *Pentecost*, PTP/NYC; *The Surrogate*, Cente-

nary Stage Company. **Other:** Caitlin is a third-year student in the Brown/Trinity Rep MFA Acting program. She has a BA from Middlebury College.

REBECCA GIBEL* ‡

Sheila Cianci, Ensemble



Trinity Rep: A company member since 2013: Audrey, *Little Shop of Horrors*; Lizzy, *Pride and Prejudice*; Evelyn Nesbitt, *Ragtime*; Desdemona, *Othello*; Poppy, *Faithful Cheaters*; Hermia, *A Midsummer Night's Dream*;

Warrior Two, *Beowulf: A Thousand Years of Baggage*; Ado Annie, *Oklahoma!*; *To Kill a Mockingbird*; *Blues for Mister Charlie*; Frances, *Melancholy Play: a chamber musical*; Corie Bratter, *Barefoot in the Park*; Anna, *Ivanov*; Sally, *A Lie of the Mind*; Mrs. Smith, *Social Creatures*; Gloria, *Boeing-Boeing*; Guenevere, *Camelot*; Cecily, *The Importance of Being Earnest*.

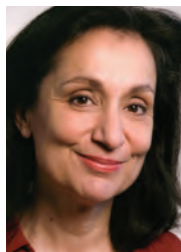
Other Theaters: Huntington Theater Company, Cleveland Play House, Arden Theatre Company, Actors Theatre of Louisville, ArtsEmerson, Intiman Theatre, Capital Rep, Fiasco Theater/McCarter Theatre, Fault Line Theatre, company member at The Williams Project. **TV/Film:** *Blue Bloods*, *Castle Rock*, *American Woman*, *NOS4A2*. **Other:** MFA in Acting, Brown/Trinity Rep; IRNE Award Nomination: Best Actress in a Musical; *Denver Post* Readers' Choice Award. rebeccagibel.com

MAURO HANTMAN* ‡
Ray DeLeo, Ensemble



Trinity Rep: A company member since 1999, highlights include: *Macbeth, Macbeth*; Jack Burden, *All the King's Men*; *Cyrano, Cyrano de Bergerac*; *Hotspur, Henry IV*; *Peter Pan, Peter Pan*; *Dill, To Kill a Mockingbird*; *Oberon, A Midsummer Night's Dream*; *Scoop, The Heidi Chronicles*; John Dodge, *Middletown*; Steve, *Clybourne Park*; Mr. Marx, *Intimate Apparel*; Hal, *Proof*; Rooster Hannigan, *Annie*; George Bailey, *It's a Wonderful Life*; Wally, *The Cider House Rules*; Frank, *Appropriate*; Phil, *Faithful Cheaters*; Roderigo, *Othello*; and *Macbeth*. **Other Theaters:** Oregon Shakespeare Festival, Wallis Annenberg Center, Actors Theatre of Louisville, Gamm Theatre, The Rhode Island Shakespeare Theater. **Other:** Mauro has an MFA from the Trinity Rep Conservatory, and is a 2018 Ten Chimneys Fellow.

PHYLLIS KAY* ‡
Judge Torres, Ensemble



Trinity Rep: A company member since 1991. Her shows include: *Macbeth, Lend Me a Tenor, One for the Money, Angels in America, We Won't Pay! We Won't Pay!, The Beauty Queen of Leenane, The Cider House Rules, The Merry Wives of Windsor, Cherry Orchard, All the King's Men, Cabaret, King Lear, House & Garden, Vanya and Sonia and Masha and Spike, The Hunchback of Seville, Appropriate, and Death of a Salesman*. **Other Theaters:** She has worked at several regional theaters, most recently in the world premiere of Aaron Posner's *JQA* at Arena Stage. **Film:** *Smithereens, By a Thread, Federal Hill, Brooklyn Rules, Meet Dave, The Proposal, Fairhaven, Some Freaks, and Polka King*. **TV:** *Miller's Court, Law & Order, The Sopranos, Body of Proof*. **Other:** Ms. Kay attended Emerson College, L'Université de Lausanne and Brown University, and is a graduate of The Neighborhood Playhouse. She is a 2015 Lunt-Fontanne Fellow.

IAN KRAMER
Driver, Ensemble



Trinity Rep: Assistant director, *Macbeth*. **Brown/Trinity Rep:** Steve/Evil Gabbie, *She Kills Monsters*; Julius Caesar/Pindarus, *Caesar!*; The Man's Brother/chorus, *Venus*. Upcoming: Directing a studio project, then playing Louis XVI in *Marie Antoinette*. **Other Theaters:** Theatre at Monmouth, Kingsmen Shakespeare, Texas Shakespeare, Kentucky Shakespeare, Orlando Shakespeare, Hangar Theatre, Tour 64 of the National

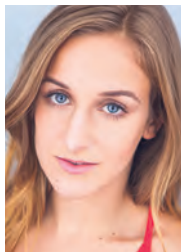
Players. **Other:** Ian is a third-year in Brown/Trinity Rep's MFA Acting program. He received his BFA in Acting from the University of Central Florida. Follow on Instagram @ickramer or www.iankramer.actor

BRIAN MCELENEY* ‡
Larry McGarry, Ensemble



Trinity Rep/Actor: Over 75 plays, including *An Iliad, King Lear, Richard II, Richard III, Julius Caesar, The Glass Menagerie, ...Edgar Allan Poe, Vanya and Sonia and Masha and Spike, The Odd Couple, Who's Afraid of Virginia Woolf?, The Cider House Rules, Angels in America, Long Day's Journey Into Night, The Merry Wives of Windsor, The Threepenny Opera, Cherry Orchard, Amadeus*. **Director:** Over 25 productions as Trinity Rep Associate Director, including *Death of a Salesman, To Kill a Mockingbird, Blues for Mister Charlie, Ivanov, The Grapes of Wrath, House & Garden, Absurd Person Singular, The Crucible, Twelfth Night, The Dreams of Antigone, A Raisin in the Sun, All the King's Men, Our Town, Hamlet, Measure for Measure*. **Other:** Head of Brown/Trinity Rep MFA Acting program.

LINDSEY STEINERT
Nicole Cianci, Ensemble



Trinity Rep: Alonsa, *La Tempestad*, Teatro en El Verano. **Brown/Trinity Rep:** Kaliopé, *She Kills Monsters*; Portia, *Caesar!*; Cunningham, *The Last Days of Judas Iscariot*. **Off-Broadway:** Self, *Upstream Swimming*, Theatre Row. **Other Theaters:** Del, *Capsized*, Cherry Lane Theatre; Lady Bird, *A Seat at the Table*, Rites and Reason Theatre; Biondello, *Bollywood Taming of the Shrew*, Williamstown Theatre Festival. **Other:** Lindsey is a third-year student in the Brown/Trinity Rep MFA Acting program. She is the writer/performer of *Upstream Swimming*, a one-woman show about her upbringing as a totally "normal" girl (with two gay dads). In spring 2020, Lindsey will play the title role in the Brown/Trinity Rep production of *Marie Antoinette* at the Pell Chafee Performance Center. www.LindseySteinert.com

CHARLIE THURSTON* ‡
Herb DeSimone, Ensemble



Trinity Rep: A company member since 2013: Lenny, *Marisol*; Robbie, *The Song of Summer*; Tateh, *Ragtime*; Cassio, *Othello*; "Butsy" Benini, Jr., *Faithful Cheaters*; Beowulf, *Beowulf: A Thousand Years of Baggage*; Curly, *Oklahoma!*; Peter Patrone, *The Heidi Chronicles*; Frank, *Melancholy Play*:

a chamber musical; Paul Bratter, *Barefoot in the Park*; Frankie, *A Lie of the Mind*; Bob Cratchit, *A Christmas Carol*; Muley Graves, *The Grapes of Wrath*; Mr. Smith, *Social Creatures*; Edgar, *The Completely Fictional — Utterly True — Final Strange Tale of Edgar Allan Poe*. **Other Theaters:** Goodspeed Musicals, Cleveland Play House, Fault Line Theatre, The Williams Project (company member), Intiman Theatre, Arden Theatre Company, Baltimore Center Stage, Bread Loaf Acting Ensemble, Chautauqua Theater Company, Creede Rep, Riverside Theatre, Redmond Theater. **Film/TV:** *Life, Itself, Money Monster, Law & Order SVU*. **Other:** MFA in Acting, Brown/Trinity Rep.

NICHOLAS VICINANZO
Snack McManus, Ensemble



Brown/Trinity Rep: Adrian, *The Comedy of Errors*; Miles, *She Kills Monsters*; Master of the Inn/Dominic, *Mary Gets Hers*; The Grade School Chum, *Venus*. **NYC:** Richmond, *Richard III*, The Gallery Players. **Other:** Nick is a current third year student in the Brown/Trinity Rep MFA program in Acting. He received a BA in Drama from Franciscan University, and an acting certification from Art of Acting/Stella Adler studio in Los Angeles. He is also an educator, athlete, outdoorsman, New Englander, and an avid fitness and nutrition enthusiast.

JOE WILSON, JR.* ‡
Lloyd Griffin, Richard Rose, Ensemble



Trinity Rep: In 15 seasons, plays include: *Marisol, The Song of Summer, black odyssey* (co-director and the role of Ulysses), *The Mountaintop, Oklahoma!* (IRNE Award), *Julius Caesar, Intimate Apparel, The Grapes of Wrath, Clybourne Park, Camelot, Yellowman, Cabaret, A Raisin in the Sun, A Christmas Carol, All The King's Men, The Fantasticks, Cherry Orchard, Topdog/Underdog* (IRNE Award), *Ain't Misbehavin'* (IRNE Award), *Hamlet*. **Broadway:** *Iceman Cometh* (2018 Tony Nominated Best Revival) starring Denzel Washington, *Jesus Christ Superstar* (2000 Tony Nominated Best Revival). **Off-Broadway:** *Little Ham* and *Josephine's Song*. **Regional:** Huntington, Penumbra, North Shore Music Theatre, Alliance, McCarter, Syracuse Stage, Guthrie, Orday Music Theatre, Children's Theatre Company, New Rep, and American Players. **Other:** MFA, Univ. of Minnesota/Guthrie; BA, Notre Dame. Joe and Trinity Rep participated in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group. He is on the board of the Manton Avenue Project, the South Side Cultural

continued on next page

CAST continued from previous page

Center in Providence, RI, and The Center for Reconciliation. Joe is also proud to serve as the Coordinator of Activism through Performance at Trinity Rep.

SARA SHEETS*

Production Stage Manager

Trinity Rep: Production stage manager: *The Song of Summer, Into the Breeches!, Appropriate, The Hunchback of Seville.* Assistant stage manager: *A Christmas Carol, Oklahoma!, Melancholy Play: a chamber musical.* Production assistant: *A Flea in her Ear, Middletown, Barefoot in the Park, Ivanov, A Lie of the Mind, Oliver!* **Other Theaters:** Milwaukee Repertory Theater, Theatre by the Sea, The Sandra-Feinstein Gamm Theatre, Gloucester Stage Company, Sharon Playhouse, Brown/Trinity Rep.

UNDERSTUDIES

Claire Koenig, Fiona McGuire, Liam Maccougall, Kai Tshikosi

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

‡ Trinity Rep Resident Acting Company member

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

Many thanks to the Cianci Educational Foundation!

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Jude Sandy: Connecting to Generosity and Joy

Recently our digital marketing coordinator, Caitlin Howle, sat with resident acting company member Jude Sandy to see what he's excited for in his upcoming role as Ebenezer Scrooge in *A Christmas Carol*.

Caitlin Howle: This is your first time playing Scrooge — how are you preparing for the role?

Jude Sandy: This is my third time working on a *A Christmas Carol* after seeing it many times! I've choreographed it twice and played the Ghost of Christmas Present. Maybe it's weird, but playing Scrooge at Trinity Rep has been a dream for me ever since I was a Brown/Trinity Rep grad student. A lot of my prep, apart from consuming every detail I can of the original story, is thinking about how I can honor Dickens and generations of Trinity Rep audiences and the great performances of my fellow acting company members past and present. I hope to wrap myself up in all that glorious history and communal ownership, and aim to reflect all that rich tradition living in our shared present.

CH: What is the most important thing that the story teaches us?

JS: This story begs us to not give up on one another. Human beings are capable of really terrible things, of greed and heartlessness, and still we can be redeemed. We really are miraculous that way. Every year we see young Fred hold faith that Scrooge will find his heart again, so he invites him to Christmas dinner in spite of his uncle's refusals. In our own lives, who has cut themselves off in one way or another that we can extend our olive branch of unconditional love to? And in what ways do we need to be redeemed from our own selfishness and alienation? How can we be ever more embracing of others, even if we don't understand their experience or agree with their perspective?

CH: What is a trait that you feel you share with Scrooge?

JS: All people share a desire to be loved. Humans are fundamentally loving creatures; giving and receiving love is our spiritual oxygen. We only cut ourselves off and lash out at others when that loving urge is neglected, corrupted, or threatened in some way. Scrooge experienced things that bruised him and drove him to turn away from love, and I've certainly had my own experiences that made me want to do the same. Scrooge and I and all of us have those bruised or alienated parts of us that yearn to be restored by love, even as we struggle to figure out how to open ourselves to it.

CH: It's Christmas Eve — which spirit would most want to be visited by?

JS: Ha! I totally want to be visited by Christmas Present! I want to know what's going on now in the world that we can change for the better. There is so much suffering right around us that we're not seeing, so many places where our loving kindness is urgently needed. I want to know who's falling between the cracks, whose strife isn't being seen, who we can reach out to and help, where we can take loving action together right here in the present.

CH: Speaking of the present, what is your favorite holiday tradition?

JS: The lights! As a kid my family would pile into the car after late-night Mass and drive around to see the lights people had put up, and we'd delight in all the ways everyone was expressing and contributing to this collective holiday spirit. In the midst of bleak winter, seeing all the lights gives me a sense of reverence and hope. I wish they would stay up long after the holidays were over.

CH: What do you want people to take home from your Scrooge?

JS: I hope they feel they've experienced anew something many of them already know and love. I hope they have huge fun, are surprised, delighted, and deeply moved, and leave full of joy. I hope they reconsider the cut-off people in their own lives, and are inspired to keep space open to welcome their loving redemption. I hope they leave feeling redeemed, with the faith that no matter the twists and turns their lives take, there is in every moment the opportunity to connect to generosity and joy. ■

Charles Dickens' *A Christmas Carol*

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The Prince of Providence

By George Brant

*Based on the book The Prince of Providence
by Mike Stanton*

Directed by Taibi Magar

September 12 – October 27, 2019

The nation knows him from *Crimetown* and *Operation Plunder Dome*, but Providence has a deeper and more complicated relationship with Buddy Cianci. A charismatic visionary who was also a corrupt philanderer, the long-time mayor defied the odds time after time — from his very first election to winning again after being arrested on assault charges. Surrounded by a colorful carousel of characters, Buddy gave Providence many things: some are more visible — businesses, tourism, and relocated rivers — while others are less tangible, but no less real — pride, notoriety, and now, a great story to tell. **Subscribing is the only way to guarantee seats. Availability is limited.**

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A Christmas Carol

By Charles Dickens

Original music by Richard Cumming

Directed by Kate Bergstrom

November 7 – December 29, 2019

Rhode Island's family holiday classic returns with the joyful story of Ebenezer Scrooge's journey from solitude to redemption. Inspired by Tiny Tim and the ghosts of Christmas Past, Present, and Future, Scrooge learns lessons that remind us all about the true spirit of the season. Trinity Rep's magical, music-filled production continues to delight New England audiences.

Fade

By Tanya Saracho

Directed by Diane Rodriguez

December 5, 2019 – January 5, 2020

Lucia is understandably nervous. It's day one at her first TV writing job. As a Mexican-born novelist, she may actually be the "diversity hire" she's heard whispers about. Uncertain whether she can make a place for herself in cutthroat Hollywood, at least she feels less alone when she meets Abel, the Latino janitor. They form a bond and share stories, but it turns out that what Lucia gains from their friendship is not what Abel expects in this witty dramatic comedy about class, integrity, and culture.

August Wilson's Radio Golf

Directed by Jude Sandy

January 30 – March 1, 2020

Real estate developer and entrepreneur Harmond Wilks is determined to become the first black mayor of Pittsburgh and is on a mission to revive his blighted childhood neighborhood. As Wilks confronts the past, he is forced to question how pursuing change could put his neighborhood's history at risk. Both moving and funny, *Radio Golf* is the culmination of August Wilson's ten-play American Century Cycle chronicling each decade of African-American life in the 20th century.

A Tale of Two Cities

By Brian McEleney

Based on the novel by Charles Dickens

Directed by Tyler Dobrowsky

February 20 – March 22, 2020

In the late 1700s, London and Paris face parallel states of social and political upheaval on the eve of the French Revolution. Against this tumultuous backdrop emerges a passionate story of romance, sacrifice, and vengeance. This fresh new adaptation is epic and universal, while also being intensely intimate and personal. "The best of times and the worst of times" are brought to vivid life on stage in this remarkable approach to the time-honored classic.

Sweat

By Lynn Nottage

Directed by Christie Vela

April 2 – May 3, 2020

Warm humor and tremendous heart permeate this Pulitzer Prize-winner and hit Broadway play. Deep in the Rust Belt, blue collar factory workers swear by longtime friendships that seem unbreakable. These women spend their days working at physically-demanding jobs and their evenings laughing over drinks and dreaming of retirement. But mistrust, pride, and the economic pressures from a changing America introduce fissures in the foundation of this chosen family. Soon the bonds shatter, forever altering the path of two generations.

Sweeney Todd: The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Curt Columbus

April 23 – May 24, 2020

An indisputable masterpiece by America's greatest living Broadway composer and lyricist, this is a heart-pounding thriller set on the seedy side streets of 19th-century London. Filled with diabolical humor and extraordinary music, this eight-time Tony Award-winning musical tells the tale of an exiled barber's quest to avenge the wrongs done to him and his family. *Sweeney Todd* is a beautiful, soaring dark comedy filled with stunning terror that will leave you gasping! ■

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Thousands of people have already subscribed to Trinity Rep's 2019-20 Season — and that number is growing every day. Why do they subscribe? Here are just a few reasons...

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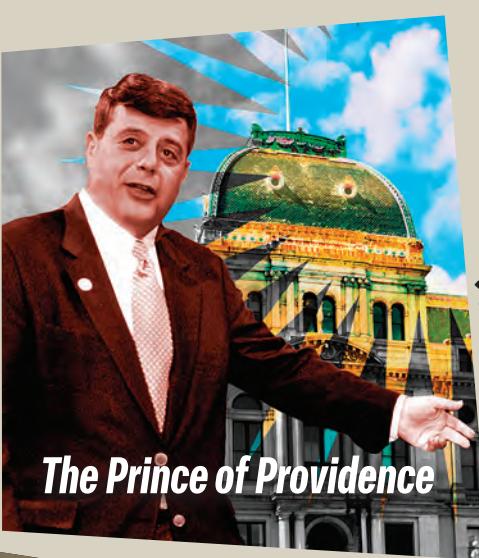
Discounts at local restaurants, early access and special pricing for *A Christmas Carol*, and additional tickets are all part of every subscription package. Plus subscribers are the first to know about additional events, trips, and news.

Options

Subscribers also have the option to take advantage of one of the several special series we offer including Open Captioning, Sensory Friendly, Next Generation, Teens Talk, or Opening Night to meet the needs and interests of our diverse audience.

Our box office can help you find the package that's right for your budget and schedule. **Subscribe today — visit TrinityRep.com/subscribe, email boxoffice@trinityrep.com, call (401) 351-4242, or stop by to meet our friendly staff in person.**

HINT: You can count \$50 of your ticket to *The Prince of Providence* toward the cost of your subscription for the rest of the season! 



The Prince of Providence

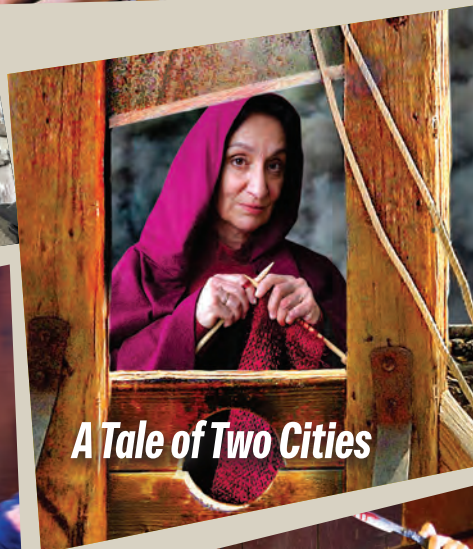
2019-20
SEASON



Fade



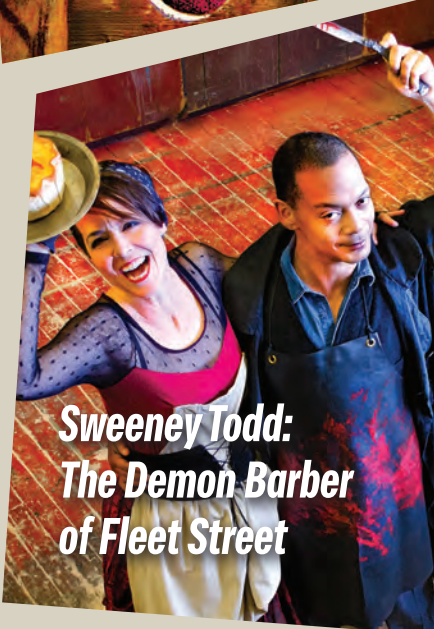
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Wilson's
*Radio
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A Tale of Two Cities



Sweat



*Sweeney Todd:
The Demon Barber
of Fleet Street*

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A Christmas Carol

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As a not-for-profit organization, Trinity Rep's donors play a critical role in our ability to make Tony Award-winning theater for and with our entire community. Your essential support makes it all possible: high-quality, vibrant productions; powerful and unique new play development programs; bold, rich conversations in our communities; and in-depth, unparalleled education opportunities for students of all ages.



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IRA Rollover or charitable trust. Contact us with any questions.***

L TO R: RICHARD DONELLY, REBECCA GIBEL, JOE WILSON, JR., KATIE CROYLE,
ANGELA BRAZIL & SHELLEY FORT IN *PRIDE AND PREJUDICE* • PHOTO BY MARK TUREK

Trinity Rep is your home for dramatic discoveries.

NATIONALLY CELEBRATED

Founded in 1963, Trinity Rep has long been 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, became 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.

LOCALLY MADE

Trinity Rep's celebrated resident acting company members make Providence their home and are proud to be a part of this community. They provide an artistic foundation that allows directors and playwrights to achieve heightened levels of creativity and encourage the audience to feel more connected to the creative work and organization.

Community connections are made and strengthened daily through robust education and engagement programs. In a single season Trinity Rep's educational programs reach more than 20,000 Southern New England students through performances, in-school visits, and backstage workshops. Engagement opportunities range from conversations with artists to community partnerships. Trinity Rep is committed to inclusion at every level of the organization, including programs like open captioning and sensory-friendly performances.

Located in downtown Providence, Trinity Rep has long been a driving force behind the creativity that fuels and defines the region. From its roots in Providence's Trinity United Methodist Church, Trinity Rep moved in 1973 to its present home, the Lederer Theater Center in downtown Providence. Built in 1917 and formerly known as the Majestic Theater, the historic building now houses two performance spaces: the Elizabeth and Malcolm Chace Theater (500+ seats) and the Sarah and Joseph Dowling, Jr. Theater (200+ seats.)

Employing more than 275 artists, educators, and administrators, the organization generates over \$13 million in economic activity annually.

CONSTANTLY CREATIVE

Trinity Rep is committed to reinventing the public square and inspiring dialogue by creating emotionally-stimulating live productions and innovative education programs for all ages and abilities. Whether classical or contemporary, all of Trinity Rep's productions connect audiences with the play in meaningful and sometimes surprising ways. Its annual production of *A Christmas Carol* is new every year and has brought families together for over 40 years.

Artistic director since 2006, Curt Columbus has embraced the Trinity Rep aesthetic established by founding Artistic Director Adrian Hall and continued by his successors: Anne Bogart, Richard Jenkins, Oskar Eustis, and Amanda Dehnert. Together, with Executive Director Tom Parrish, Columbus is committed to creating unparalleled theatrical experiences for and with the community.

OUR MISSION

Trinity Rep's mission is to reinvent the public square with dramatic art that stimulates, educates and engages our diverse community in a continuing dialogue.



OUR VALUES

Company • We provide eclectic, bold, and original theater through our resident acting company. Since 1964, we have proven that a resident acting company is the best vehicle to achieve the best theater, while at the same time contributing to the vibrancy of the community. Our vision for the resident company includes a group of actors of diverse backgrounds and ages, with a range of talents and abilities, including writing and directing. A resident acting company provides playwrights and directors a unique opportunity to develop new work specifically suited to the strengths of actors, and to re-imagine classic work in innovative and ground-breaking ways. We will premiere at least one production each year developed specifically for our company, and continue to revitalize and define our company in the years to come.

Community • We are a public square. We are a cultural resource, where the ideas and issues of our time and of our culture are pondered, discussed, and debated, sparked by the work on our stages. We provide rich, engaging opportunities in our classrooms, theaters, lobbies, and online. We are committed to our location in downtown Providence, and renovating and conserving our building is fundamental to who we are and why we exist. Our vision for our physical plant includes more space for public gatherings and educational programs, as well as better technical support.

Education • We offer in-depth educational opportunities. We contribute to the well-being of this region in innumerable and profound ways, most especially through our educational programs. The work on our stages is a point of genesis, not the end point, for our numerous education programs: Project Discovery, a student matinee program founded in 1966, has allowed over 1.4 million students to experience live theater; the Brown University/Trinity Rep MFA programs in acting and directing are among the top graduate studies programs in the world, developing the next generation of theater artists; and our myriad life-long learning educational courses serve not only thousands of children each year, but adults and seniors of all ages.

EQUITY, DIVERSITY, AND INCLUSION 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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For Your Information

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201 Washington St., Providence, RI 02903
www.TrinityRep.com • info@trinityrep.com
- **Box Office** (401) 351-4242 • boxoffice@trinityrep.com
Noon–8:00 pm Tuesday–Sunday
- **Subscriber Services** (401) 351-4242 • subscriptions@trinityrep.com
- **Administrative Offices** (401) 521-1100, 9:00 am–5:00 pm, Mon.–Fri.
- **Our performances begin on time.** Latecomers will be seated at the discretion of house management, and until then will be able to view video monitors in the lobby.
- **Emergency Protocol:** The theater is protected by emergency lighting and sprinklers. Our house staff and security staff are experienced in first aid. In an emergency, please contact an usher or house manager.
- **Assistive Listening Devices** are available at the box office and reception desk at street level.
- **Smoking is not permitted** inside the building.
- **Cameras (including cell phone cameras)** and recording devices are not permitted. Please turn all cell phones and pagers to silent mode.
- **Firearms and weapons are not allowed on the premises.** The only persons allowed to carry firearms into our buildings are credentialed local, state, and federal law enforcement officers with proper ID.
- **All bags are subject to search** by security if deemed necessary.
- **Outside food and beverages** are not permitted inside our theaters.
- **Group Sales:** For discounts, call (401) 521-1100 x238.
- **Children age five and over** are welcome at performances— age two and over for *A Christmas Carol*. Younger children will not be admitted.
- **Gift Cards:** The perfect gift! Available in any amount, at the box office, at www.TrinityRep.com, or (401) 351-4242.

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parts, and
seven acts

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Subscribers save up to 33% off the regular ticket prices — and if prices go up for a popular show, your savings are even greater!

Free Exchanges for Ultimate Flexibility

Exchanges for subscribers are always free! (Please contact us at least 24 hours before the performance.) *Upgrade fees may apply if you move into a higher-priced performance or seating section.*

Discounted Guaranteed Parking

Prepay the special discounted rate of \$8 per show, and be guaranteed a spot in the garage right next door to the theater.

Early and Discounted Access to A Christmas Carol

Get your tickets at special subscriber-only rates before they go on sale to the public. (*Discount available through Oct. 1.*)

Missed Performance Insurance

Miss your show? Don't worry — simply call on the day of the performance you'd like to attend, and if there is availability, you're in!

Exclusive Discounts

Take \$10 off the regular adult price when buying extra tickets for friends. Plus get exclusive restaurant and retail discounts around town with the Trinity Rep VIP Card. You'll also receive discounts to theaters across New England.

Behind-the-Scenes Access

Get invitations to exclusive behind-the-scenes events and information, available only to subscribers.

Personal Service

Our knowledgeable and friendly Box Office staff is always ready to help. Concierge services include lost ticket insurance, email reminders, and more.

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jjann@trinityrep.com

WWW.BROWNTRINITY.COM

CLOCKWISE FROM TOP LEFT: CAESAR! TICK, TICK...
BOOM!, SHE KILLS MONSTERS, BLACK ODYSSEY &
THE GOOD PERSON OF SZECHWAN.
PHOTOS BY MARK TUREK



Join us for Brown/Trinity Rep MFA performances!

Throughout the season, you are invited to attend innovative, exciting, and adventurous productions of classic, and rarely seen or new plays directed and performed by second- and third-year MFA candidates in the Pell Chafee Performance Center.

Tickets range from \$6 to \$15. Visit TrinityRep.com/mfashows for details.

STAFF FOR TRINITY REP

CURT COLUMBUS

The Arthur P. Solomon and Sally E. Lapidés
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

include *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*, or *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.

TOM PARRISH

Executive Director



Leading Trinity Rep since 2015, Tom Parrish is responsible for the organization's audience and donor development and financial management. Previously, he served successful tenures as executive director of Geva

Theatre Center and Merrimack Repertory Theatre. He also worked at Arena Stage, Cleveland Play House, Dallas Theater Center, and San Diego Repertory Theatre. He is currently involved on the boards or committees of the League of Resident Theatres, Theatre Forward, Greater Providence Chamber of Commerce, Providence Foundation, and the Providence Warwick Convention & Visitors Bureau. Awards include a NAACP Theatre Award for Best Producer and "Forty Under 40" recognition in Providence, Rochester, the Merrimack Valley, and San Diego. He received his MBA/MA, Arts Administration from Southern Methodist University; BA in Theater Arts and Economics from Case Western Reserve University; and attended the National Theater Institute and Harvard Business School's Strategic Perspectives in Nonprofit Management.

TYLER DOBROWSKY

Associate Artistic Director



Tyler has been with Trinity Rep since 2003. Directing credits at Trinity Rep include: *Little Shop of Horrors*; *Into the Breeches!* (world premiere); *Midsummer Night's Dream*; *Julius Caesar*; *A Flea in Her Ear*; *A Christmas Carol*; *Love Alone*

(world premiere), and *It's a Wonderful Life*. He has worked at other theaters including: A.R.T./Oberon (upcoming), Asolo Rep, Gamm Theater, PlayMakers/UNC, and The Public Theater. He oversees Trinity Rep's new play development initiatives, where he's commissioned writers such as George Brant, Charise Castro-Smith, Jackie Sibbles Drury, and Lauren Yee, as well as the *New York Times* best-seller, *The Prince of Providence* by Mike Stanton. He founded Trinity Rep's summer program for children, the Young Actors Summer Institute (YASI), and, in partnership with Rhode Island Latino Arts, created Teatro en el Verano, the theater's free, mobile, bilingual summer series. He has taught at NYU's Tisch School for the Arts, Brown/Trinity Rep MFA program, and Rhode Island College. Tyler serves on the board of Rhode Island Latino Arts and is a proud member of the Stage Directors and Choreographers Union. He received his MA from Brown and his BA from Holy Cross. He lives in Providence with his wife, Taibi.

LAURA SMITH

Production Director



Ms. Smith is in her 23rd season with Trinity Rep. She was the associate production manager at Trinity Rep for six years and the capital projects manager for two years, overseeing the construction of the Pell Chafee

Performance Center. In the past, she has been the production manager for the Department of Theatre, Speech and Dance at Brown University and the Berkshire Opera Company. She has also stage managed for institutions such as the Metropolitan Opera, the New York Philharmonic, and the Juilliard School. ■

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TRINITY REP'S 2019–20 SEASON

The Prince of Providence by George Brant, based on the book by Mike Stanton • Sept. 12 – Oct. 27, 2019

A Christmas Carol by Charles Dickens • Nov. 7 – Dec. 29, 2019

Fade by Tanya Saracho • Dec. 5, 2019 – Jan. 5, 2020

August Wilson's *Radio Golf* Jan. 30 – Mar. 1, 2020

A Tale of Two Cities by Brian McEleney, based on Charles Dickens' novel • Feb. 20 – Mar. 22, 2020

Sweat by Lynn Nottage • April 2 – May 3, 2020

Sweeney Todd: music & lyrics by Stephen Sondheim, book by Hugh Wheeler

The Demon Barber April 23 – May 24, 2020

of Fleet Street

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Trinity Rep's restaurant, hotel, and retail partners offer a 15% discount (unless otherwise specified) for Trinity Rep season subscribers (exclusive of liquor, tax, and gratuity). If you are presently a subscriber, please show your Trinity Rep VIP Rewards card before ordering. Restrictions may apply — ask your server. Our restaurant and hotel partners include: **Black Sheep** (www.BlackSheepRI.com), **Blake's Tavern** (www.BlakesTavern.com), **Bravo** (www.Bravo-Providence.com), **Ellie's** (www.ElliesProv.com), **Friskie Fries**, **Gracie's** (www.GraciesProv.com), **Graduate Providence Hotel** (www.GraduateHotels.com/providence/), **Knead Doughnuts** (www.KneadDoughnuts.com), **Trinity Brewhouse** (www.TrinityBrewhouse.com).

Remember to present your card when shopping at the following retail partners: **City Gardens Flower Shop** (www.CityGardens-FlowerShop.com), **Fitness Together** (www.FitnessTogether.com).

ARTS PARTNERS

We have also partnered with some of the most exciting arts and entertainment groups in Rhode Island and New England to bring you the ultimate insider access. Just call or visit their box office and say you are a Trinity Rep subscriber for your discount: **Festival Ballet** (www.TheVetsRI.com), **Providence Performing Arts Center** (www.ppacri.org), **Sandra Feinstein-Gamm Theatre** (www.GammTheatre.org), **The Vets/Veterans Memorial Auditorium** (www.TheVetsRI.com), **The Wilbury Theatre Group** (www.TheWilburyGroup.org), and **Rhode Island Philharmonic Orchestra** (www.riphil.org).

As a subscriber, you also receive a **Stage-Source Circle of Friends Card** which allows you to enjoy 2-for-1 discounted tickets at over 70 theaters throughout New England!

These lists are accurate as of print time, but we add new partners throughout the season. For an updated list and other offer details, visit TrinityRep.com/partners

EDUCATION

It's About More Than Just Acting

by Caitlin Howle

We are always thrilled to hear how participating in our Young Actors Summer Institute (YASI) affects our students and what they've learned. We sat down with 13-year-old Emma Sheldon, who has been a YASI student for three years, and her dad, Mark Sheldon. Emma is happy to say that YASI has helped her grow and has enriched her life. "I'm more confident than I thought I was," says Emma, laughing, "My parents used to say that I was a church mouse playing the cello, I was so quiet!"

Mark Sheldon loves what YASI and theater have done for his daughter. He says, "[Trinity Rep] is one of the most powerfully-voiced institutions in the Creative Capital. Emma has been exposed to all of these amazing artists who are living the life she wants to live. They are enormously kind and generous with their knowledge." He reiterates that Trinity Rep's classes are about finding your voice as an artist and not about just being in the limelight.

Emma has loved the classes she's taken at Trinity Rep during the summer so much that's she has expanded into our school year theater programs and our specialty classes like Junior Ensemble. Not only has she learned Improv and Shakespeare, but that "theater is a community." She loves getting to know her fellow community members, including Trinity Rep resident company members.

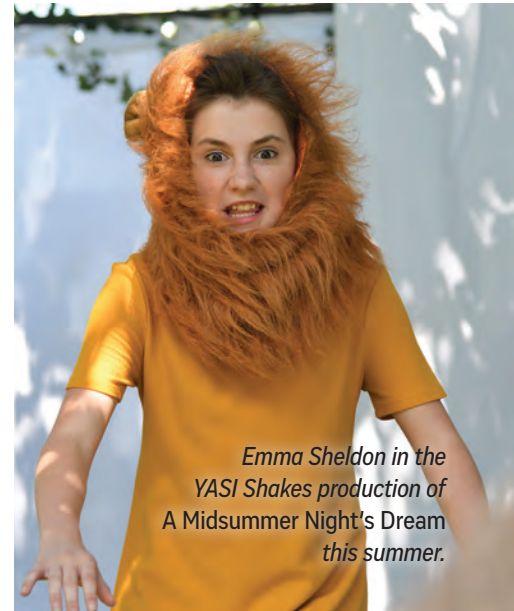
Emma made her Trinity Rep debut last year as mini-Audrey in *Little Shop of Horrors* and said it was one of the most profound experiences she's had. It's not about being an actor, or a star,

though Emma does want to act as a profession. She says that theater and Trinity Rep have taught her, "theater is an expression and an art form that can communicate anything. It makes a safe space for all." She says that her favorite plays are ones about social change.

Echoing her sentiments, Emma's dad Mark Sheldon says, "Expose your kids to some kind of theater." He shared that being a parent with a child in theater has helped their family, too. "Hard conversations are easier to have within the context of theater."

The "church mouse," as Emma says she was, is now flourishing. Not only does she take her classes and acts in plays around the state, but she also has her own YouTube channel where she interviews actors on what makes them confident and what helped them as young actors.

Registration for YASI 2020 will begin in January, but Trinity Rep has several trimester classes (see below) that students can sign up for. Please visit TrinityRep.com/youthclasses. Space is limited and financial aid is available. ■



Emma Sheldon in the YASI Shakes production of *A Midsummer Night's Dream* this summer.

Young Actors Studio Winter Session Registration Opens October 1

Students of all ages have the opportunity to learn from Trinity Rep's outstanding teachers this winter. No experience is necessary for these fun eight-week sessions that use tools including playwriting, collaborative creation, scene study, and improvisation.

Young Actors Studio Winter Session (Six Weekly Classes)

Grades K-1: Tuesdays, 4:00 – 5:00 pm, January 7 – February 11, 2020

Grades 2-4: Tuesdays, 5:15 – 6:15 pm, January 7 – February 11, 2020

Grades 5-7: Saturdays, 1:00 – 2:00 pm, January 4 – February 8, 2020

Grades 8-12: Saturdays, 2:30 – 4:00 pm, January 4 – February 8, 2020

Learn more at www.TrinityRep.com/learn

A Leader in Arts Education

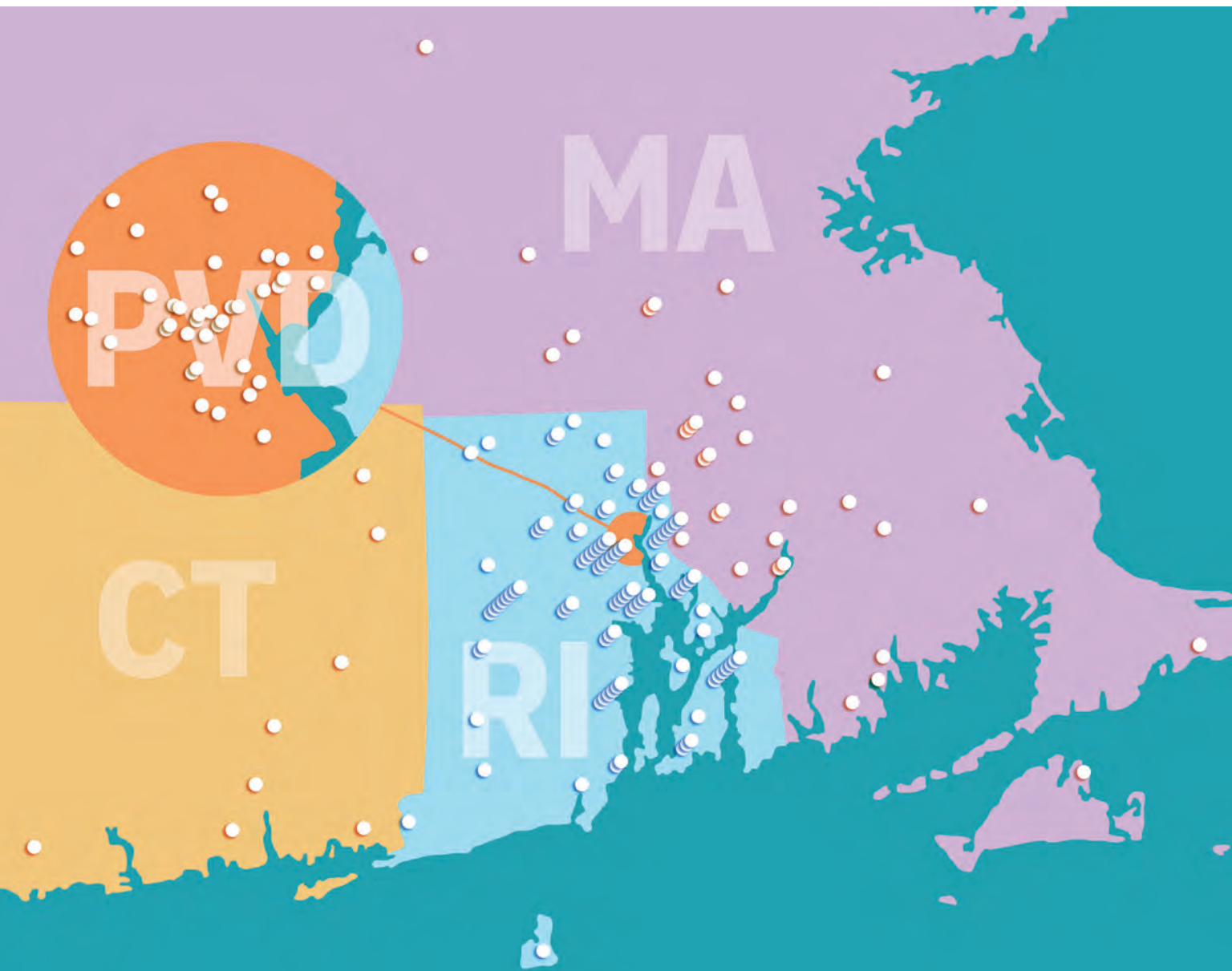
When we say we are committed to education, we aren't just talking about training the next stars of stage and screen — although our MFA programs in acting and directing with Brown University certainly tick that box. Actually, Trinity Rep's top-notch education team does so much more than that. They are working on shaping our community's next generation of creative thinkers, problem solvers, leaders, and citizens. Study after study shows that arts education benefits students' academic, social, and emotional lives. With classes for children in grades K-12 and adults, Trinity Rep educators teach skills that build confidence and self-esteem whether or not they ever step foot on Broadway.

In addition to working with the students who take classes and see plays at Trinity Rep, our staff can be found in residence in schools, hospitals, and libraries throughout Rhode Island, leading

workshops, classes, and rehearsals.

Through Trinity Rep's Active Imagination Network (TRAIN), children and adults with autism, cognitive, and psychiatric disabilities take part in programs specifically designed to provide the tools they need to learn, communicate, and build self-esteem.

As you can see from the map below of Southern New England with an inset of Providence, our reach extends far beyond the walls of the theater. Each dot represents a school that partners with Trinity Rep, whether bringing students to Project Discovery performances or taking advantage of our workshops, teaching artists, or other programs. Each stack represents a town with multiple participating schools. If you are fortunate to meet any of the young people we work with, you'll also see that our impact reaches far beyond teaching acting essentials. ■



Each dot represents a school that partners with Trinity Rep.

So Much To Do!

Trinity Rep bustles with activity that goes far beyond the plays in our subscription series. Mark your calendar and visit our website for more information about these upcoming events:



October 21 – 22 • FREE EVENT

Each year, Trinity Rep creates a special theatrical event, America Too, with and for its community about an issue affecting our lives. Each year the topic and performance are different, but the goal remains the same: catalyzing conversation and action by putting the actual stories

of our community at the center of the work. This year's America Too will examine personal health and wellbeing in partnership with BIF's Personalized Medicine by Design project. Performances are free, but advance registration is recommended. www.TrinityRep.com/amicatoo

Winter Classes • January– February

Classes for students in grades K-12 and adults shine a spotlight on the creativity, confidence, and storytelling ability that exist in all of us. As a leader in arts education, Trinity Rep's classes are an excellent option for those looking for a fun way to express themselves. Learn more on page 35 or at trinityrep.com/learn

Project Discovery Gala • November 13

Generations of Rhode Islanders have been impacted by Project Discovery, which introduces thousands of students to live theater each year and exists thanks to your support. Join us for a fun evening with food, entertainment, and an auction to celebrate and support Project Discovery. See the ad on page 39 or visit www.TrinityRep.com/pd gala

A Christmas Carol Lunch & Learn

November 15, 12:00 pm • FREE

Bring your lunch and get a behind-the-scenes look at the theater magic behind this year's production of *A Christmas Carol* with Production Director Laura Smith. www.TrinityRep.com/carol

A Christmas Carol Community Sing • December 7

Scrooge (Jude Sandy) will lead carollers from Trinity Rep down Washington Street to the Providence Christmas Tree Lighting with Mayor Elorza at City Hall. Our carollers will stop at The Graduate Hotel, then join community choruses at Burnside Park to celebrate the season. Come join us and sing along! In partnership with the City of Providence Arts Culture + Tourism, Downtown Providence Parks Conservancy, and Graduate Hotel Providence.

Brown/Trinity Rep MFA Productions: Students in their final year of the MFA directing program don't write a thesis — they direct one. Their productions, featuring the work of their MFA Acting colleagues and professional designers, offer an exciting opportunity to see the work of the next leaders of the American theater. www.TrinityRep.com/mfashows

References to Salvador Dali Make Me Hot by José Rivera

October 3 – 13 • Directed by Tatyana-Marie Carlo '20

Marie Antoinette by David Adjmi

February 28 – March 8 • Directed by Josiah Davis '20

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URI THEATRE SEASON 2019-2020

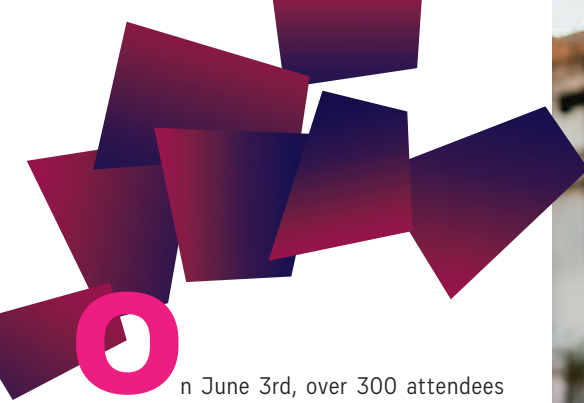
Tickets available at: web.uri.edu/theatre/current-season/

A Brief History Of The Earth and Everything In It
(as performed by Ms LoPiccolo's Third-Grade Drama Group from the William Jennings Bryon Elementary School in Springfield, Missouri)
 by Dave Rabinow

SHE KILLS MONSTERS
 BY QUI NGUYEN

Richard III
 by William Shakespeare

Monty Python's SPAMALOT
 Book and Lyrics by Eric Idle
 Music by John Du Prez and Eric Idle
A new musical lovingly ripped off from the film "Monty Python and the Holy Grail" From the original screenplay by Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin



2019 Pell Awards Gala

In June 3rd, over 300 attendees celebrated the accomplishments of five incredible women at the 23rd Pell Awards, held at the WaterFire Arts Center. Honoring the artistry, activism, and philanthropy of educator **Deloris Davis Grant** (Charles Sullivan Award for Distinguished Service in the Arts), RISD President **Rosanne Somerson** (Pell Award for Outstanding Leadership in the Arts), Rhode Island Black Storytellers Executive Director **Valerie Tutson** (Rhode Island Pell Award for Excellence in the Arts), and the Grammy Award-winning folk rock duo, the **Indigo Girls**, **Amy Ray and Emily Saliers** (Pell Award for Lifetime Achievement in the Arts), the event raised funds to support Trinity Rep's artistic and education programs.

For more information on how you can support the Pell Awards through individual or corporate giving, contact Assistant Director of Development Kate Kataja at kkataja@trinityrep.com or (401) 453-9282.



PICTURED LEFT TO RIGHT FROM TOP: Honorees *Deloris Davis Grant*, *Rosanne Somerson*, *Emily Saliers* & *Valerie Tutson*; members of *Mixed Magic Theatre* performing a medley of songs from *Night's People*; *Valerie Tutson* with her presenters; *Deloris Davis Grant* with presenter *Ricardo Pitts-Wiley*, Trinity Rep Artistic Director *Curt Columbus*, and *Deloris'* sister, *Viola Davis*; *Rosanne Somerson* with presenter *Ilene Chaiken*; event co-chairs *Art Solomon*, *Sally Lapidès*, and *Alison and Larry Eichler*; *Emily Saliers* (right) and wife *Tristan Chipman*. Photos by *Mark Turek & Nile Scott Studios*

SAVE THE DATE FOR THE

PROJECT DISCOVERY

2019 GALA



NOW PLAYING

The THREE SISTERS

*Project Discovery has served over
1.4 million students
since its inception in 1966.*



Help us celebrate and support Project Discovery and arts education at Trinity Rep!

WEDNESDAY, NOVEMBER 13

Trinity Repertory Company

201 Washington Street • Providence, RI

Generations of Rhode Islanders have been impacted by Project Discovery, which introduces thousands of students to live theater each year. This groundbreaking program became a model throughout the country and exists thanks to the support of our community. Join us for a fun evening with food, entertainment, and an auction to celebrate and support the future of Project Discovery.

**For more information, please visit
www.TrinityRep.com/PDGala**

Name Your Seat



to Be a Part of Theater History!

We are thrilled to offer you a special opportunity to have your name, or the name of a loved one, engraved on a seat plaque in the theater. For just \$5,000, payable over up to two years, your plaque will remain for the life of the seat (minimum 15 years). It's a wonderful way to honor a friend, commemorate a milestone, or let others know what the theater means to you.

Plaques may contain up to three lines of text, with up to 20 characters per line (including spaces).

For more information or to secure your plaque, contact Kate Kataja at (401) 453-9282 or kkataja@trinityrep.com.

Celebrate more than 50 years of Project Discovery

with a gift of \$50
or more to support
K-12 students
attending school
matinees at Trinity Rep!

\$50 underwrites two students
\$100 underwrites four students
\$250 underwrites ten students
\$500 underwrites 20 students
\$750 underwrites a class of 30!

Give online at trinityrep.com,
by phone at (401) 453-9235,
or send your gift to Trinity Rep,
201 Washington St., Providence,
RI 02903 attn: Annual Fund.



Exciting New Donor Benefits for Inner Circle Members!

Your philanthropic generosity helps us to remain the cornerstone of Rhode Island's creative community, and to present you with high-quality, innovative, and exciting programming. Trinity Rep's donors play an integral role not only to our financial sustainability, but to our ability to continue to take risks, engage our community, and dream big.

As a thank you for your support, Trinity Rep offers unique and rewarding donor benefits, no matter your level of giving. Make a gift of at least \$100 and receive exclusive access to our *A Christmas Carol* pre-sale, securing the best seats on your preferred date. Behind-the-scenes access starts at just \$250, and your personalized concierge service starts with a donation of \$1,500 or more. Experience sneak peeks into rehearsal. Learn about the new play development process. Enjoy a private dinner with artistic director Curt Columbus, or an invitation to opening night. We have it all — check to see what benefits you qualify for today!

Visit www.TrinityRep.com/support/donorbenefits or call Assistant Director of Development Kate Kataja at (401) 453-9282 to learn more.

BELOW: In August, donors attended a workshop presentation of a musical adaptation of *Golden Boy*, directed by Richard and Sharon Jenkins. Access to Trinity Rep's new play workshops starts at a donation of \$1,000. Call us for more information!



tickets, times & dates

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A CHRISTMAS CAROL by Charles Dickens

Original music by Richard Cumming

Directed by Kate Bergstrom • Chace Theater

Rhode Island's family holiday classic returns to tell the joyful story of Ebenezer Scrooge's journey from solitude to redemption. Inspired by Tiny Tim and the ghosts of Christmas Past, Present, and Future, Scrooge learns lessons that continue to remind us all about the true spirit of the holiday season. Trinity Rep's magical, music-filled production continues its four-decade long tradition of delighting audiences from throughout Southern New England.

Presented by **Cardi's** Supporting Sponsor **Amica**
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A CHRISTMAS CAROL • Nov. 7 – Dec. 29, 2019

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

KEY TO CALENDARS

- PR** Low-Priced Preview
- \$** Pay What You Can
- NG** Next Generation
- SF** Sensory Friendly
- ON** Opening Night
- TT** Teens Talk
- OC** Open Captioned
- SF+** Sensory Friendly Plus
- IC** Inner Circle
- CN** Closing Night



Season Sponsors



Supporting Season Sponsor



FADE by Tanya Saracho

Directed by Diane Rodriguez • Dowling Theater

Lucia is understandably nervous. It's day one at her first TV writing job. As a Mexican-born novelist, she may actually be the "diversity hire" she's heard whispers about. Uncertain whether she can make a place for herself in cutthroat Hollywood, at least she feels less alone when she meets Abel, the Latino janitor. They form a bond and share stories, but it turns out that what Lucia gains from their friendship is not what Abel expects in this witty dramatic comedy about class, integrity, and culture.

Media Sponsor **Journal**

FADE • Dec. 5, 2019 – JAN. 5, 2020

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

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PRICES, ARTISTS, TIMES, AND DATES SUBJECT TO CHANGE.

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