

**RICHMOND  
TRIANGLE PLAYERS**  
PRESENTS

# 4000 DAYS

BY  
**PETER  
QUILTER**

DIRECTED BY  
**LUCIAN  
RESTIVO**

**ONSTAGE AND ON DEMAND  
APRIL 29 - MAY 22, 2021**

**RICHMOND TRIANGLE PLAYERS**  
AT THE ROBERT B. MOSS THEATRE  
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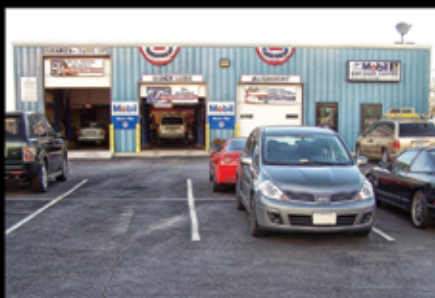
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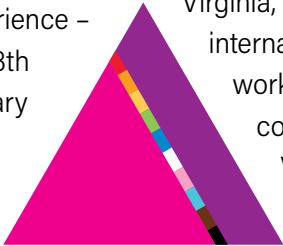
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**RICHMOND TRIANGLE PLAYERS**

We are proud to be the longest-operating professional theatre in the entire mid- Atlantic community that has continuously produced works relevant to the LGBTQ experience – in fact, we are now in our 28th season, despite the temporary closure caused by an unparalleled pandemic!

We are proud that the works we have produced have made a positive impact on our community, and have helped shape Richmond's conversations about diversity, equity and inclusion. And we are especially proud that in this time of need, RTP's patrons made it clear through their extraordinary support how much they



**RICHMOND TRIANGLE PLAYERS**

love the theatre we create. We are now regarded as one of the major cultural entities in Central Virginia, and have received international recognition for our work, in addition to commendations from the Virginia Legislature, recognition as a 2019 Richmond History Maker by the Valentine Museum and Capital Region Collaborative, and as an OUTstanding Virginian at the 2018 statewide Equality Virginia dinner.

Whether it's your first or fiftieth time at Richmond Triangle Players, thank you for joining us! We hope you will be with us for many years to come.

**CONTACT US**

**BY EMAIL:**

- Box Office, [resv@rtriangle.org](mailto:resv@rtriangle.org)
- Philip Crosby, Executive Director [crosby@rtriangle.org](mailto:crosby@rtriangle.org)
- Lucian Restivo, Artistic Director [lrestivo@rtriangle.org](mailto:lrestivo@rtriangle.org)
- George M. Smith III, Community Engagement Manager [gmsmith@rtriangle.org](mailto:gmsmith@rtriangle.org)
- Erinn Perry, Volunteer Coordinator [volunteers@rtriangle.org](mailto:volunteers@rtriangle.org)

**BY MAIL:** Richmond Triangle Players  
PO Box 6905  
Richmond, VA 23230

**RTP HOTLINE:** 804-346-8113

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## QUESTIONS AND ANSWERS WITH PLAYWRIGHT PETER QUILTER

**RTP:** What gave you the idea to write *4000 Days*?

**PQ:** Weirdly, i actually had the idea in a dream. I dreamed that I was in a bedroom surrounded by piles of newspapers and i was aware that I had to read through all of them, day by day, to catch up on all the days i had missed... I suppose the dream was something to do with feeling disconnected from the events going on in the world because I was too focused on work or something like that. But that image of all the newspapers stayed in my head and I wondered if maybe it was a hospital room and not a bedroom and the time missed was due to an illness or some strange event. Perhaps a coma?

I then did some research and discovered that sometimes when people awake from comas, they suffer memory loss. There are cases of adults waking and thinking they are 12 years old, or people not recognizing their family. There was one man who thought the hat in his room was his wife. All very odd and interesting. So I started writing a play about a man waking up in a hospital bed and not being able to remember the last 11 years (the last 4000 Days).

I didn't plan the story, just let it come out naturally. Because it had been my own dream, I automatically started to write the character in the room as a gay man and the person he had forgotten as his male partner. From here, the play became about relationships, how we grow apart, how we change each other (for better or worse), the part that memories play in our lives, and the conflicts between parents and their gay sons and their lovers. It is interesting that all these issues emerged as they are not things i generally think about. But I guess it must have all been deeply buried in me somewhere...!

**RTP:** How did the characters in *4000 Days* spring to life? Who inspired them?

**PQ:** I think the character who awakes must be partly me in some way, but I think that's true of everybody you write. There are bits of you in all the characters. The mother was firmly based on the mother of my best friend. She is forever in corners of the room, smoking, shooting sideways glances and chucking out short, cold comments. Which is not to say she's not a likeable person...! Just always with an edge. So there was a clear inspiration from a living person in regard to that character. But mostly it's just invented.

*Continued on page 7*



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**RTP:** Your plays are produced across Europe with great frequency. Do you have approval in how they are translated into different languages?

**PQ:** There's no way of really checking the translation unless you know the language yourself and with plays now in 30 languages I'd have to be pretty clever! You really just have to give the play over and trust them.

The changes made are interesting sometimes. Jokes especially. Many times humor just doesn't translate, so the good translators will find a similar style of joke at that moment. Others will simply translate it as a humorless line. This is one of the reasons why physical comedy (farces, etc) are often more successful abroad. Physical slapstick works in all languages.

A witty play (for example Oscar Wilde, Noel Coward, etc) struggles more with the audiences. There is also a Germanic quirk. Audiences in Germany don't like mixing comedy with tragedy. A play there needs to be either a comedy or a drama. If it is both, they find that very difficult. So much so, that when my Broadway play *End of the Rainbow* was presented in Berlin, they took out all the funny lines! I was furious and thought it was a ridiculous thing to do (particularly as Judy Garland's biting one liners were one of the greatest things about her). But my agent there assured me it was the right decision and he was correct as the reviews were sensational. So, even though it makes you uncomfortable, you just have to believe that they know what works for their own audience.

**RTP:** What do you think accounts for the popularity of your work across so many different countries?

**PQ:** I don't know for sure, but I do think my English sense of humor has really helped. They find me very funny in places like Eastern Europe and so there's just something about my dialogue that makes people smile. Plus, my translators tell me that my plays have "a lot of heart". So many modern plays are cold and clinical. My plays are always quite heart-warming and touching. I think people enjoy that feeling wherever you go.

There are audiences of course that prefer work that is edgy, dark, intellectual, intense. But my plays generally have a light touch. I think that's probably the main reason why they work so well in different cultures and languages. Having shows abroad is the best part of the job, actually. Visiting a foreign production or even just seeing the poster and images online, is always a thrill.

And that includes having a show in Richmond, Virginia!

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# RICHMOND TRIANGLE PLAYERS

performing at the **ROBERT B. MOSS THEATRE**

**Philip Crosby**, Executive Director; **Lucian Restivo**, Artistic Director;  
presents

## 4000 DAYS

by **Peter Quilter**

Scenic and Projection Design  
**Dasia Gregg**

Costume Design  
**Nia Safaar Banks**

Lighting Design  
**Michael Jarett**

Sound Design  
**Lucian Restivo**

Properties Design  
**Breezy Potter**

Technical Direction  
**Sheamus Coleman**

Dialect Coach  
**Amanda Durst**

Intimacy Director  
**Tippi Hart**

Production Stage Manager  
**Lauren Langston**

Director  
**Lucian Restivo**

### The Cast

Carol ..... Jacqueline Jones  
Michael ..... Carlen Kernish  
Paul ..... Todd Patterson

Understudies never appear unless an announcement is made prior to the performance. *For Michael and Paul* – Michael McMullen

**Time and Place:** Today. A room in a private British hospital.

*The play is performed in two acts.*

*There will be one fifteen-minute intermission.*

**4000 Days** is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

**4000 Days** was first performed at Park Theatre, London. on 14 January 2016.

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**Special Thanks to:** Bill Harrison, Ivan Trittipoe, Diversity Thrift and Diversity Richmond; Amanda Carter, Rick Lyons, Lunch/Supper; Karen Legato, Dr. Wendy Klein, Health Brigade.

**Richmond Triangle Players' 2020-21 Season is made possible in part through extraordinary support from:** The E. Rhodes and Leona B. Carpenter Foundation, The Roy Cockrum Foundation, CultureWorks Grant Program, the Mid-Atlantic Arts Foundation Resilience Fund, and the Virginia Commission for the Arts and the National Endowment for the Arts.

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**Jacqueline Jones (Carol)** inspired a playwright amidst Richmond Triangle Players' *Elegies for Angels, Punks and Raging Queens*! Her RTP Y2K debut in *Hysterical Blindness...* featured Leslie Jordan. Her Rita, on the RTP stage in 5th Wall Theatre's *The Lyons*, earned a Richmond Theatre Critics Circle Best Actress Nomination. Jackie specializes in solo portrayals like Ann Richards: *Ann* (Firehouse), Golda Meir: *Golda's Balcony* (TheatreLAB & Jewish Family Theatre), and at RTP, Barbara Ellen: *The New Century* (RTCC Best Supporting Actress Nominee) and Jocelyn: *Season's Greetings*. Jackie originated roles in *Hugs and Kisses* (Virginia Repertory Theatre), helping prevent child sexual abuse, *Songs from Bedlam* (Virginia Rep), giving voice to the mentally ill, and *Birth* (Firehouse), chronicling childbirth in America. Jackie is a Standardized Patient at Virginia Commonwealth University School of Medicine. She mentors with the Richmond Jewish Coalition for Literacy. Jackie dedicates her performance to her mother Beatrice Eckhaus Goldberg Z"L. [jacquelinejones.net](http://jacquelinejones.net)

**Carlen Kernish (Michael)** Recent Regional and Richmond credits include James/Caleb in *Back County Crimes* and Gooper in *Cat on a Hot Tin Roof* at What A Do Theatre, Buddy Faulk in *A Christmas Memory* with The Illuminated Stage Theatre Company, Daryl Ames in *Bright Star* at Swift Creek Mill Theatre, and Eddie/Dr. Scott in *The Rocky Horror Show* and Eddie in *Times Square Angel* here at Richmond Triangle Players. Carlen is happy to be collaborating and creating live theatre again. His unexpected creative outlet during quarantine turned out to be photography, and you can find and follow his work @thingsas-theyare on Instagram.

**Todd Patterson (Paul)** To COVID theater or NOT to COVID theater? That was the question for Todd. The answer is on stage in front of you. Todd is an actor/writer who hails from Glen Allen and holds a BA in Drama from the University of Virginia. He was last seen braving COVID in order to teach the children about Richmond's racial past in the original piece *Commonweath/debt* with The Conciliation Project (now merged with TheatreLAB as The Conciliation Lab) in conjunction with the ICA at VCU. He has worked with Virginia Repertory Theatre, Firehouse Theatre, TheatreLAB, Quill Theater, Sycamore Rouge, Know Theater of Cincinnati, Oklahoma Shakespearean Theater, and The Theater of Hard Knocks (Kidding). He is thankful for all of his 4000 cuties – Lucian, Carlen, Jackie, Lauren, Breezy, et. al. – for braving pande(mic)monium in order to create meaningful theater. This play is about memory and of course, LOVE. We are living in what will no doubt be considered memorable times. But let

**Continued on page 13**

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us not forget the LOVE. Hopefully this play will be a meaningful moment, or even a blip, in all of your collective memories. LOVE is in the doing. Brava and enjoy!

**Michael McMullen (understudy for Michael/Paul)** is very excited to join Richmond Triangle Players for their production of *4000 Days* by Peter Quilter. After graduating with a B.S. in Theater with a focus in performance from Radford University, he started his professional career in the role of Durdles for Swift Creek Mill's *The Mystery of Edwin Drood* in 2019. After a lengthy (and necessary) pandemic delay, he is very excited to perform live for the incredible Richmond audience again! Michael is also an avid geology nut and outdoor lover, who enjoys taking hikes all over the state and telling anyone who will listen about the various rock formations. Michael would like to thank the entire production team and staff at RTP for their amazing work and commitment, as well as his family for their continued love and support.

## THE AUTHOR

**Peter Quilter's** plays have been produced in forty countries around the world and translated into thirty languages. He has had three successful shows in London's West End, a hit run on Broadway, and has twice been nominated for the Olivier Award, for Best New Play and Best New Comedy. His work has been produced at some of the world's most prestigious venues, including Sydney Opera House, the Ahmanson in Los Angeles, the Belasco Theatre in New York, and also at many of the National Theatres of Europe. His most widely produced play is the Florence Foster Jenkins comedy, *Glorious!* which premiered at the Duchess Theatre in London's West End in 2005 starring Maureen Lipman. It has since been seen by over a million people in theatres across five continents. Stage productions have been broadcast "live" on television in Poland and Japan and the show has also had success in countries as diverse as Canada, Brazil, Germany, Russia, Romania, Israel and Spain. Peter is also the author of the popular comedy *Duets* which has dozens of productions every year and has toured in many countries. His other comedies include the all-female *Curtain Up* and the theatrical play *The Actress*. In recent years, Peter has received critical acclaim for his Judy Garland play with music, *End of the Rainbow*. The show enjoyed hit runs in both London and New York and was nominated for three Tony Awards and four Olivier Awards including Best New Play. The movie adaptation of the play, entitled *Judy*, won an Academy Award for lead Renee Zellweger. Peter's new work in-

**Continued on page 15**



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cludes the comedy *Saving Jason* which had its world premiere production at the Park Theatre in London. Information, video clips, reviews and photographs from Peter's plays can be seen on his [website](#).

## **THE CREATIVE TEAM**

**Lucian Restivo (Director and Sound Design)** see his bio under RTP Management.

**Nia Safarr Banks (Costume Design)** is a Costume Designer from Richmond, Virginia. She graduated from Virginia Commonwealth University with a Bachelor of Fine Arts. She was nominated in 2019 for Richmond Critic Award for Outstanding Achievement in Costume Design in a Play (*An Octoroon*, TheatreLab). Her credits include: *Imaginary Invalid* (Firehouse Theatre), and *Fences* (Virginia Repertory Theatre). She's currently studying to receive her Master of Fine Arts at Boston University.

**Sheamus Coleman (Technical Director)** has been working behind the scenes as a Carpenter for Richmond Triangle Players (*Falsettos*, *The Rocky Horror Show*, and *Times Square Angel*), as Sound Designer for RTP's *The Cake*, and as the Technical Director for Dogwood Dell's summer season (*Thoroughly Modern Millie*, *25th Annual Putnam County Spelling Bee*, and *Matilda*).

**Amanda Durst (Dialect Coach)** Native to Minnesota, Amanda has been doing dialect work around town since she relocated to Richmond in 2003. For Richmond Triangle Players, she has contributed to productions of *Grey Gardens*, *I am My Own Wife* and *Times Square Angel* among others. Amanda also works regularly at the Firehouse Theatre and Virginia Rep. In 2009, Amanda was honored to receive a Richmond Theatre Critics Circle Award for Outstanding Achievement in Dialect Direction.

**Dasia Gregg (Scenic and Projection Design)** is excited to be working her first production with the wonderful Richmond Triangle Players! She is based in Richmond, VA, graduating from TheatreVCU in 2018 with a BFA in Theatre and concentration in Scenic Design, and is currently residing as Asst. Scenic Charge at the Virginia Repertory Theatre. Recent credits include Scenic Designer for *The Revolutionists* and Scenic/Projection Designer for *Level 4* (both at TheatreLAB), and Associate Projection Designer for *LIVE ART: FAMILY* (SPARC). Very excited to be working back in the theatre once again!

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**Tippi Hart (Intimacy Director)** is originally from Louisiana where she got her Bachelors and Masters in Theatre from Louisiana Tech University. She is currently working on her Ph.D. in Theatre and Performance of the Americas at Arizona State University where her research is at the intersection of theatre, psychology, and wellbeing. She moved from Mesa, AZ mid-pandemic to be closer to family (you can write anywhere, right?) and couldn't be happier with her new hometown. Tippi is a choreographer and director (fights, dance, and intimacy) as well as an actor. Her favorite recent gig was fight choreographer for the play *She Kills Monsters* in Mesa. Two of her favorite roles on stage are Sonia in *Vanya and Sonia and Masha and Spike* and Sister Aloysius in *Doubt*. She thanks Richmond Triangle Players for giving her the opportunity to be back in a live theatre for the first time in over a year.

**Michael Jarett (Lighting Design)** is thrilled to return to Richmond Triangle Players, where his designs include *The Cake*, *Falsettos*, *Girlfriend*, *Seven Homeless Mammoths Wander New England*, *Who's Holiday!*, *The Laramie Project* (Richmond Theatre Critics Circle Nomination), *Sondheim on Sondheim*, *A Chorus Line*, *The Normal Heart*, *The View UpStairs*, *It Shoulda Been You*, *Choir Boy*, *The Boy from Oz* (RTCC Nomination), *Buyer & Cellar*, *Psycho Beach Party*, *YANK!*, *Angels in America* (RTCC Nomination), *Cabaret*, *High*, *The Importance of Being Earnest*, *La Cage aux Folles*, *The Musical of Musicals* (RTCC Nomination), and numerous cabaret acts including Charles Busch's *My Kinda 60s*. He has received RTCC Awards for Outstanding Achievement in Lighting Design for *Urinetown*, *Sweeney Todd*, and *Moth*. Michael has designed in New York at Theatre Row, Theater for the New City, Dance Theater Workshop, Pregones Theater, Ailey Citigroup Theater; and regionally at Arundel Barn Playhouse, Berkshire Theater Festival, Cape Rep Theatre, Emerald City Opera, Florida Studio Theatre, Mercury Theatre Company, Riverside Center, Virginia Musical Theater. He received his MFA from Brandeis University, held the Hemsley Lighting Internship at Lincoln Center, and is currently an Assistant Professor for the Department of Dance at the University of Nevada Las Vegas. [www.michaeljarett.com](http://www.michaeljarett.com)

**Lauren Langston (Stage Manager)** is delighted to be back at RTP after Stage Managing *The Santa Closet* this winter as well as *The Cake* and *The Rocky Horror Show* last season. Thank you to Deven and dogs Millie and Roddy for making quarantine so full of love.

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**Philip Crosby (Executive Director)** is in his second decade leading Richmond Triangle Players. He has over thirty-five years of experience leading nonprofit arts and cultural organizations, including as a professional marketer, publicist, fundraiser and strategist for Cleveland's Great Lakes Theater Festival, Boston Shakespeare Festival, TheatreVirginia, and Richmond Ballet. During his career, he has had the great good fortune to work with some of the most celebrated names in theatre, film and dance, including Tom Hanks, Olympia Dukakis, Hal Holbrook, Alfred Drake, George Abbott, Ruby Dee, Graciela Daniele, Gerald Freedman, Bart Cook and Maria Calegari. He joined the Board of RTP in 2001, and became the company's first full-time Managing Director in 2009. In concert with RTP's Board, artists, staff, patrons and volunteers, he has helped transform this company from a small fringe theater into one of Richmond's most vital arts institutions and the cultural anchor of the revitalized Scott's Addition neighborhood. He holds a BS in Speech from Northwestern University. He was appointed by former Virginia Governor Terry McAuliffe to serve on the Commonwealth's first LGBT Tourism Task Force, has served on several advisory panels for the Virginia Commission for the Arts, and has been a member of Richmond Region Tourism's OutRVA Campaign since its inception. He is the current president of the RVA Theatre Alliance and serves on the board of the Scott's Addition Business Association. None of this would be possible without the love and support of his husband, David Ballas.

**Lucian Restivo (Artistic Director)** is a theatre professional in the Richmond area. Most recent directing credits include *Seven Homeless Mammoths...* (2019 RTCC nomination for Best Play), *The Laramie Project* (2019 RTCC winner for Best Director - Play and Best Play), and *The View UpStairs* with RTP; *Murder Ballad* with 5th Wall Theatre. He has also assisted Justin Amellio in directing *bare: a pop opera* (2013 RTCC winner for Best Musical), and *The Boy from Oz* with RTP. Favorite sound design credits include *Act of God*, *Buyer and Cellar*, and *Corpus Christi* with RTP; *Dry Land* (2017 RTCC nomination for Achievement in Sound Design) and *Grand Concourse* (2017 RTCC winner for Best Play) with TheatreLAB. Favorite acting credits include *Almost, Maine* and *The Little Lion* (Joel) with Swift Creek Mill Theatre; *The Lyons* (Curtis) with 5th Wall Theatre; *Dog Sees God* (Beethoven) at the Firehouse Theatre Project; *bare: a pop opera* (Lucas), *Psycho Beach Party* (Yo-Yo), *Corpus Christi* (2017 RTCC nomination for Best Play and Best Ensemble Acting), *The Normal Heart* (2017 RTCC nomination for Best Play) with RTP. He was a

***Continued on page 21***

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part of the Top 40 Under 40 Class of 2017. He has toured internationally with Missoula Children’s Theatre and nationally with VA Rep. He has also worked with Ford’s Theatre and The Studio Theatre in Washington, DC. He is a proud dog dad to Leo and drag husband to Wette Midler. VCU ‘11.

**Breezy Potter (Company Manager)** is a 2017 graduate of TheatreVCU with a BFA in Theatre and a concentration in Stage Management and she is now the Company Manager at Richmond Triangle Players. She spends a lot of her theatre time stage managing, with recent credits including *Molly House* (Richmond Triangle Players), *The Revolutionists*, *Urinetown*, *Dance Nation*, *Sweeney Todd*, *Significant Other*, *A Doll’s House*, *I’m Gonna Pray for You So Hard*, *Moth*, and *The Last Five Years* (TheatreLAB), and *Heathers: The Musical* (TheatreLAB and Firehouse Theatre). You also may have seen her play a cute lil glitch of a human in the world premiere of *Level 4* at TheatreLAB. She is very small, please do not step on her.

**RICHMOND TRIANGLE PLAYERS  
MANAGEMENT AND STAFF**

Executive Director	Philip Crosby
Artistic Director	Lucian Restivo
Community Engagement Manager	George M. Smith III
Accountant.	Terry Sherman, CPA*
Company Manager	Breezy Lee Potter*
Graphic Design and Photography	John MacLellan*
Literary Manager	Dexter Ramey*
Artistic Associates	Matthew Akers*, Kikau Alvaro*, Justin Amellio*
Technical Director	Sheamus Coleman*
Bar Manager	Savita Sinha*
Volunteer Coordinator	Erinn Perry*
VCU Work Study Students	Joseph Hyatt*, Joshua Tyler*

*\*part-time, contracted or volunteer positions*

## **RICHMOND TRIANGLE PLAYERS**

acknowledges that the Robert B. Moss Theatre is located on the unceded land of the Powhatan Confederacy. We also would like to acknowledge that the greater Richmond, Virginia area is located on the unceded land of the Monacan Nation. We acknowledge both the Powhatan Confederacy and the Monacan Nation as the original caretakers of this land and we pay our respects to the elders of the past, present, and future.

We also would like to acknowledge that as our industry continues to experience the effects of the COVID-19 pandemic, patrons are using the internet and other technologies that are not readily accessible in every present day indigenous community.

We pledge to do the work necessary to build relationships with the surrounding indigenous communities to fulfill our mission of being an inclusive space for all identities.



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## **RICHMOND TRIANGLE PLAYERS**

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### **WHO WE ARE**

For almost 30 years, Richmond Triangle Players has been transforming our community's conversations about diversity, equity and inclusion through the production of LGBTQ-themed works.

A nonprofit, professional theatre company organized in 1993, RTP is the only professional theatre company in the Richmond area – and the longest continually operating one in the entire Mid-Atlantic region – which expressly and regularly serves the LGBTQ community. While other local theatres occasionally produce plays with LGBTQ content, only Triangle Players has made an ongoing commitment to LGBTQ artists, issues, audiences and community support.


### **WHAT WE HAVE DONE**

In 2009, RTP vacated the crumbling building in which its theater had been housed and transformed an old radiator shop in a then-unknown neighborhood, into the warm, welcoming and exciting performance venue you are sitting in today.

Since then, RTP has won acclaim from its growing and diverse audiences,

*Continued on page 29*





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as well as from the Richmond Theatre Critics Circle, with over 100 "Best" nominations, and awards for Best Play and Best Musical multiple times each. The readers of *STYLE Weekly* have twice voted Richmond Triangle Players as Richmond's Best Local Theatre Company, in addition to naming RTP in its "Top Three" every year.

In 2018, Richmond Triangle Players was honored at the statewide Equality Virginia dinner as one of that year's "OUTstanding Virginians," and in 2019 was privileged to be named a "Richmond History Maker," by the Valentine Museum and Capital Region Collaborative.

Additional plaudits have come from the national publication *Playbill.com*, which named RTP as one of the 15 most important theaters of its kind in the nation, as well as in an editorial from the *Richmond Times-Dispatch* which said, in part: "RTP has been consistently willing to explore tough

*Continued on page 32*





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issues involving people who are gay in America and the challenges — and triumphs — they experience ... Their dramatic success here has opened doors and opened minds the old-fashioned way — through laughter, tears, and telling truth."

RTP is also the cultural anchor of Scott's Addition, one of the most vibrant new neighborhoods in Richmond to live, play or work, hosting over 160 events to the delight of over 10,000 enthusiastic patrons annually.

Most important, in June 2018, Triangle Players was proud to announce the completion of its 25th Anniversary Campaign, which enabled the company to purchase its building free and clear, complete exterior renovations including a signature marquee canopy, refresh its lobby and

*Continued on page 35*



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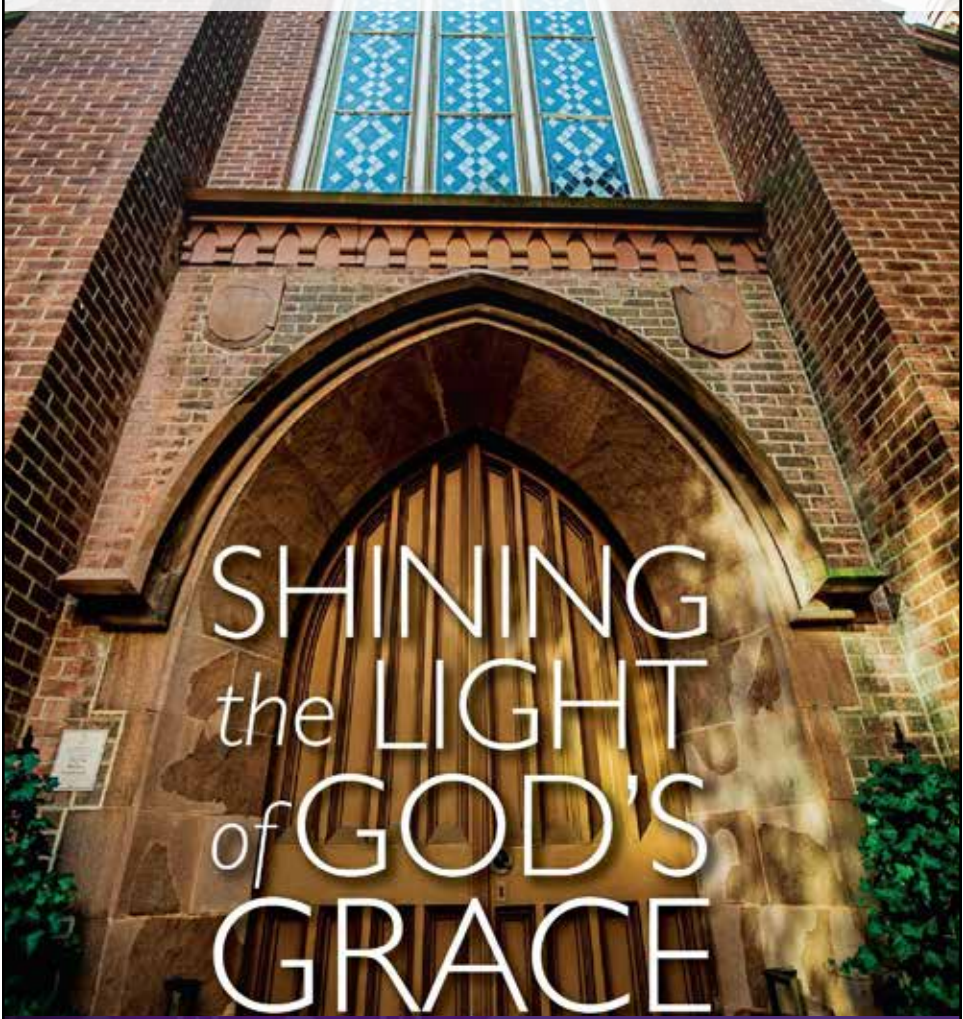


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bar area, add a staff position, upgrade its lighting and sound equipment, undergird its Annual Fund, and establish both an Operating Reserve Fund and an endowed fund for the development of New Works.

## **OUR COMMITMENT TO YOU**

The world is certainly a different place since the days of our humble beginnings – performing for small audiences on a makeshift stage in the attic of a now-defunct afterhours club. Yet while RTP – and our community – has made so many strides in today's America, there still are many challenges ahead.

Our equality teeters on the vital intersection of the LGBTQ+ community and the RVA community in a time in our nation's history where much progress has been made – yet so many obstacles remain. In our community – now coping with the effects of a global pandemic, and with no further patience to idly accept systemic racism built into its very fabric – RTP's singular voice in the community is needed now more than ever.

## **GET CLOSER TO US**

Your gift to our Annual Fund not only guarantees we can keep our unique voice strong, but will enable you to get closer to the artists and pull back the curtain on our process through a series of exclusive events, so that you feel a closer part of the RTP family.

Please pledge your support for RTP today. Simply go to [www.rtriangle.org](http://www.rtriangle.org) to make a secure donation with your credit or debit card... you can even set up recurring payments! It couldn't be faster, easier – or more important.

Thanks for going all out with us!



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Tim Gillham & John Knapp

## SUPPORT THE CREATION AND DEVELOPMENT OF NEW WORK

As a part of our landmark 25th Anniversary Campaign, RTP founder John Knapp and his husband Tim Gillham graciously endowed a new fund to support the creation and development of original LGBTQ work, especially musical theater work. RTP audiences will start seeing the fruits of that investment this season, as we kick off the inaugural So.Queer Playwrights Festival (see our web site for more information).

Additional gifts to support *The John Knapp and Tim Gillham Fund* are welcomed and encouraged. For more information, contact RTP Executive Director Philip Crosby at [crosby@rtriangle.org](mailto:crosby@rtriangle.org)

## LEAVE A LEGACY FOR RTP

Did you know it is possible to support Richmond Triangle Players through your will or IRA?

Please help us sustain the work that we do by including Richmond Triangle Players in your estate planning. Your generosity will enable theatergoers to enjoy shows at RTP well into the future and will help us continue to offer in-depth education programs that directly benefit area youth. If you choose to include RTP in your estate plans, please let us know so we can thank you personally for making such a vital and important commitment.

Making RTP a beneficiary of your retirement plan is both tax efficient and as easy as changing the beneficiary form with your IRA administrator and designating RTP as a primary, contingent or partial beneficiary. Alternatively you can make a bequest through your will, codicil or trust. Here is an example:

I, [insert your name], bequeath the sum of [insert monetary sum or percentage of my residuary estate] to Richmond Triangle Players, 1300 Altamont Ave, Richmond, VA 23230 Tax ID # 62-1513800

*Richmond Triangle Players' Legacy Society* honors individuals that have chosen to arrange a planned gift with a value of \$5,000 or above. Benefits are life-long and begin as soon as you notify us of your gift and send a copy of the documentation that mentions RTP.

## THANK YOU FOR CONSIDERING A GIFT TO SUPPORT RTP'S FUTURE!



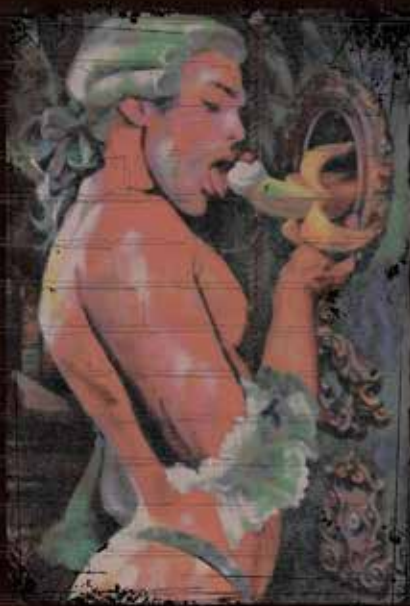
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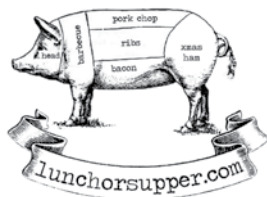
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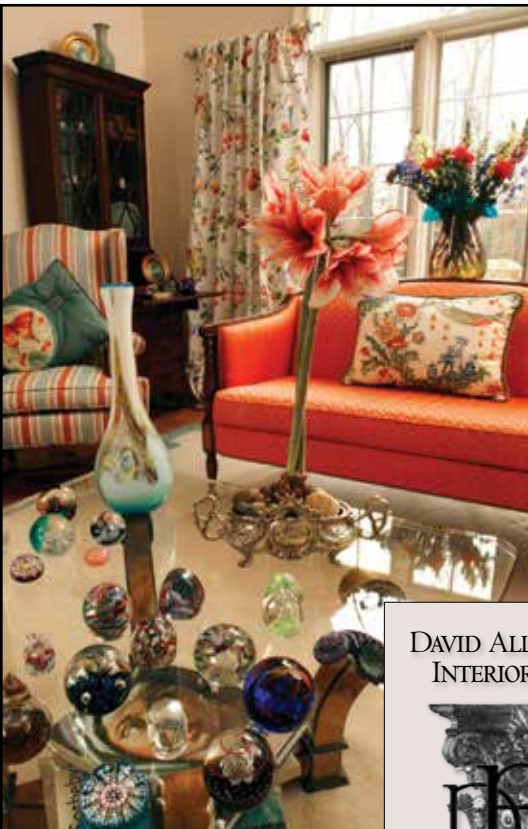
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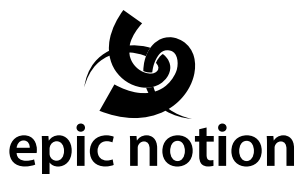
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## ENGAGING THE BUSINESS COMMUNITY

We encourage small & large businesses to embrace diversity in the workplace & commit to the inclusion of LGBT employees & customers.

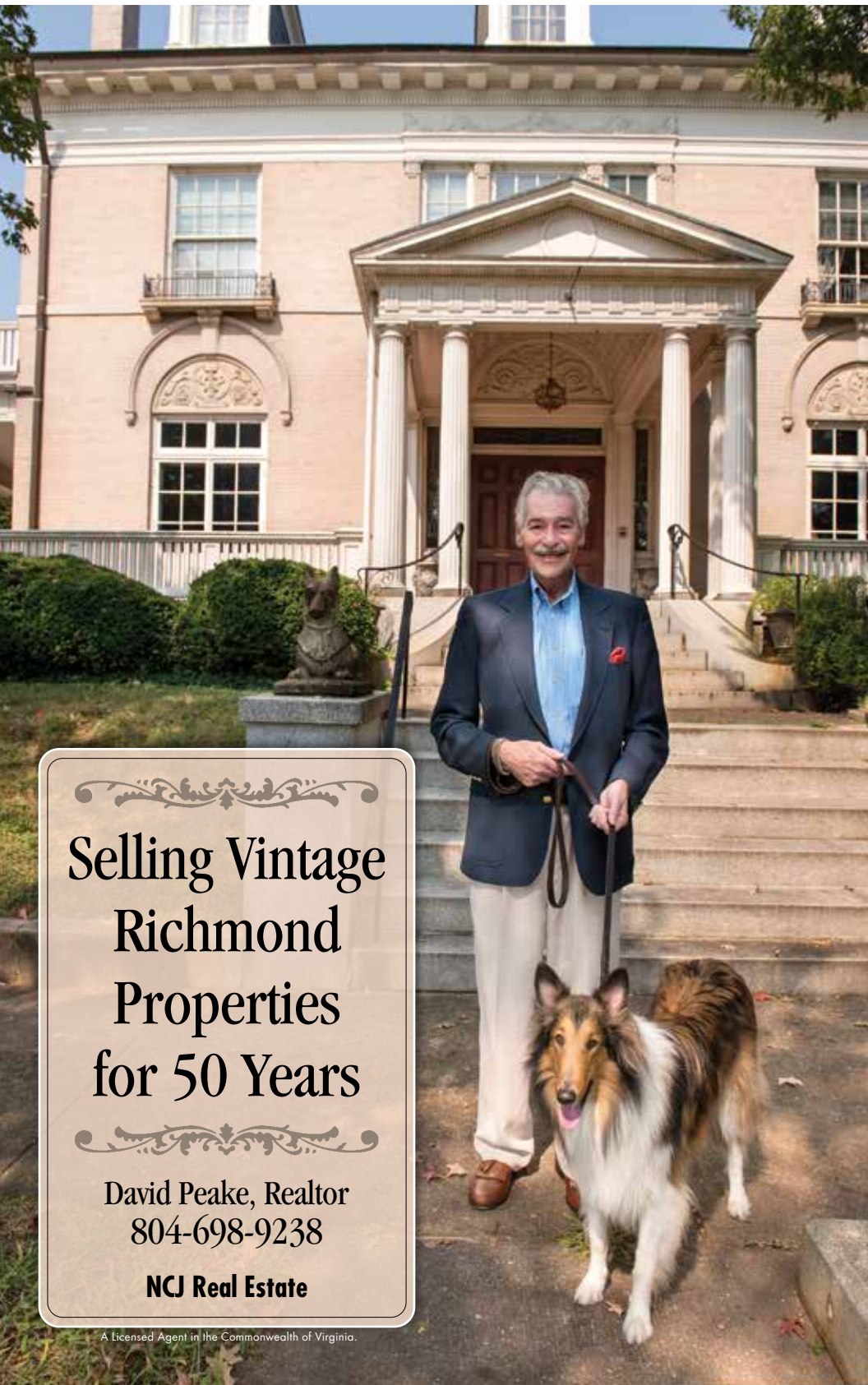


Productions will run until Virginia is a safe, welcome, & equal place for LGBT individuals & their families to live, work, & play.

Find out more at [equalityvirginia.org](http://equalityvirginia.org)

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