

RICHMOND TRIANGLE PLAYERS PRESENTS



SUGAR IN OUR WOUNDS

by
Donja R. Love

Directed by
Lucretia Marie

This production is sponsored by Sharon Larkins-Pederson
in honor of her and husband Edson Pederson's
20th Anniversary

APRIL 20 – MAY 14, 2022

RICHMOND TRIANGLE PLAYERS
AT THE ROBERT B. MOSS THEATRE
1300 ALTAMONT AVENUE

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Season Is
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TRIANGLE PLAYERS**

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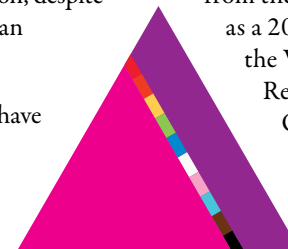
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RICHMOND TRIANGLE PLAYERS

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 29th 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 love the theatre we create.



RICHMOND TRIANGLE PLAYERS

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.

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RICHMOND TRIANGLE PLAYERS

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RICHMOND TRIANGLE PLAYERS MISSION AND VISION STATEMENT

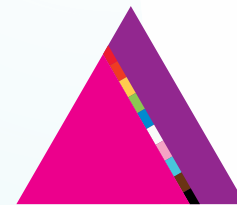
Earlier this season, the Board realized it was time to update RTP's mission and values statement to make it more relevant to the times we live in, while honoring the almost three decades of history this organization has achieved. We are proud to share our work with you.

Richmond Triangle Players offers entertaining, thought-provoking, and inspiring theatre that explores identity, culture, and family across sexual orientation and gender spectrums, celebrating and giving voice to the variety and complexity of LGBTQ+ experiences.

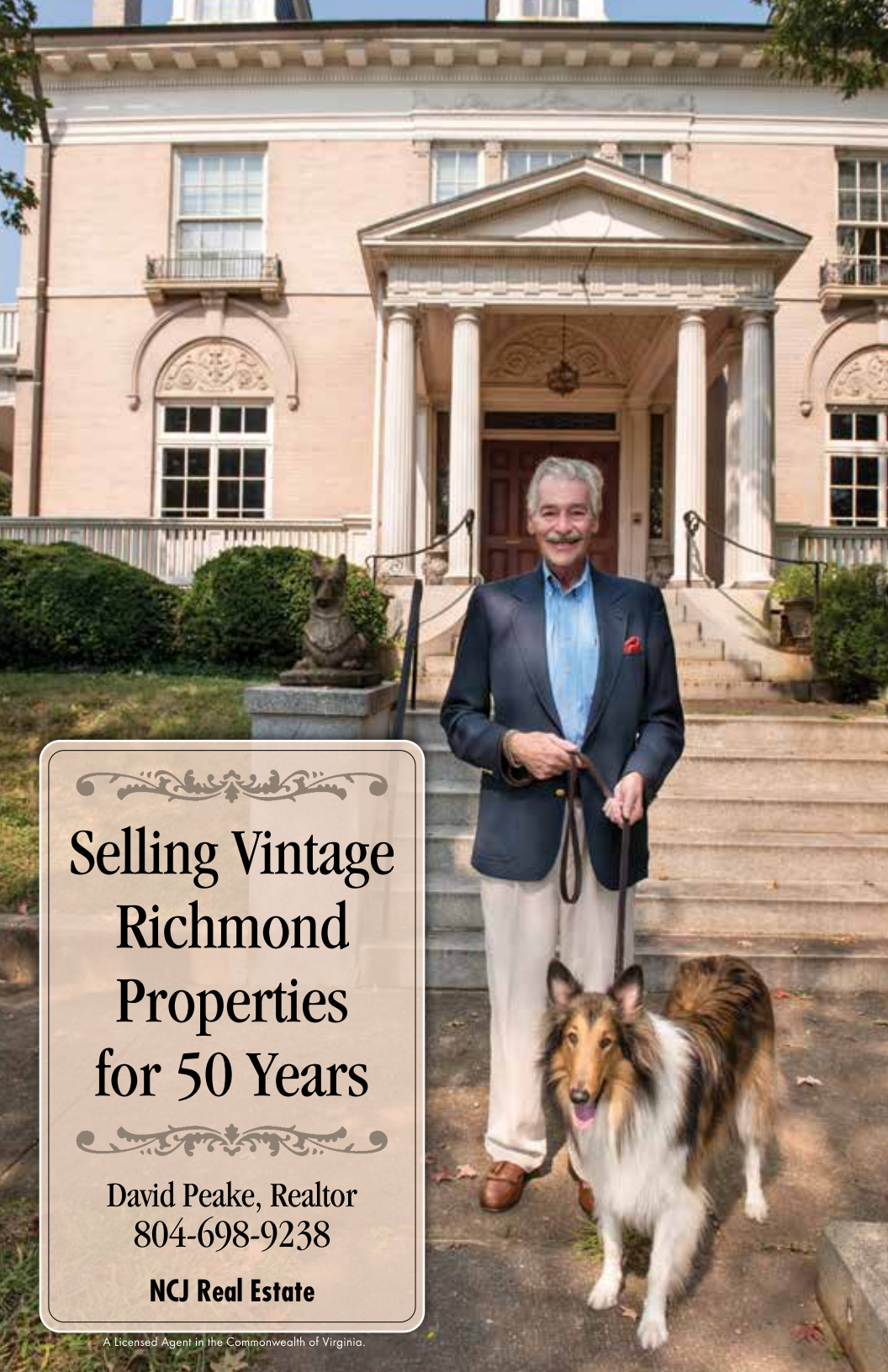
We uplift hearts, open minds, and advance our community's conversation about diversity, equity, and inclusion by telling stories with emotion, humor, and authenticity.

Our vision is that everyone arrives in our space feeling safe and welcomed and leaves feeling fulfilled and affirmed, perhaps even challenged and changed.

A nonprofit, professional theatre company founded in 1993, RTP takes pride in being the leading performing arts company in the region that produces high quality transformational programming rooted in queer experiences and supports the development of queer artistry.



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RICHMOND TRIANGLE PLAYERS performing at the **ROBERT B. MOSS THEATRE**
Philip Crosby, Executive Director; Lucian Restivo, Artistic Director
Presents

SUGAR IN OUR WOUNDS

By **Donja R. Love**

Scenic Design
William Luther

Costume, Hair
and Make-up Design
Margarette Joyner

Lighting Design
Steven Koehler

Sound Design
and Original Music
Kyle Epps

Projections Design
Dasia Gregg

Props Design
Tim Moehring

Intimacy Choreographer
Kirsten Baity

Violence / Asst Intimacy
Choreographer
Stephanie Tippi Hart

Assistant to the
Properties Designer
Nicole Pisaniello

Dialect Coach
Evamarie Johnson

Dramaturg
Shinji Elspeth Oh

Assistant Director
David Powell

Original Scenic Concept
Mercedes Schaum

Technical Director
Rebecka Russo

Assistant Stage Manager
Dwight Merritt

Production Stage Manager
Shawanna Hall

Director
Lucretia Marie

*This production is sponsored by Sharon Larkins-Pederson
in honor of her and husband Edson Pederson's 20th wedding anniversary.*

The Cast (in order of appearance)

James..... Jónel Jones
Aunt Mama Dorothy "Dee D." Miller
Isabel Charlotte Grace Smith
Mattie Tyra Huckaby
Henry..... Durren Marquis Tyre

Understudies appear only when an announcement is made prior to the performance.
For Isabel – Juliette Aaslestad; for Aunt Mama – Sharalyn Bailey; for Mattie – Ayana Flowers;
for Henry – Calvin Graves; for James – Makai Walker

TIME: Summer, 1862. **PLACE:** Somewhere down South, by a tall, tall tree.

The play has one fifteen-minute intermission

Sugar in Our Wounds is presented by special arrangement with
Dramatists Play Service, Inc., New York. Originally produced by the Manhattan Theatre Club
(Lynne Meadow, Artistic Director; Barry Grove, Executive Producer) on June 18, 2018

Sugar in Our Wounds was developed by The Playwrights Realm
(Katherine Kovner, Artistic Director; Roberta Pereira, Producing Director)

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The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights and actionable under United States copyright law.

Special Thanks to: Laney Caston; Diversity Thrift and Diversity Richmond; Ron Kallman; Leland Lew, Grace St. Theatre; Amanda Carter, Rick Lyons, Lunch/Supper; Michael Maddix; Maymont; Eric Moehring; Monica Moehring; Robert Alan Moose; Mercedes Schaum; Tyler Scheerschmidt; St. John's United Church of Christ; Parker Stanley; Virginia Repertory Theatre; Don Warren; and especially the Original 2020 Company of *Sugar in Our Wounds* at RTP

NOTE FROM THE DRAMATURG

When we come to the theatre, we often come to find escape. We connect to the emotions on stage, but often do not realize how close our lives have come to the things we see on stage.

In recent years, Richmond has become a hub for youth, with new music, LGBTQIA+ safe and public spaces, established theatres, trendy boutiques and hotels, and excellent museums. The people of Richmond, including myself, think of ourselves as living in a relatively safe and liberal city. Of course, the relics of our city's past cannot be ignored.

Confederate flags are held outside of the VMFA by people protesting Kehinde Wiley's reimagined statue of Jeb Stuart as a Black soldier, and this past year Black Lives Matter protests in the city highlighted tensions between Richmond's citizens, police, and history of racism; the slave trade is an undeniable part of Richmond's history, the scars of which are still predominant today. Pre-revolutionary war, the city was a small hub for the "surplus" slave trade, but by the 1850s more than 10,000 enslaved Africans were being traded a month. The numbers were staggering, making Richmond, Virginia one of America's largest slave trade cities.

The parents and grandparents of the characters in *Sugar in Our Wounds* may have come through Richmond as a part of their painful journey to the plantation in the play. When James talks of his family's separation, it is just as likely that that occurred in Richmond as it did any other Southern city. Richmond was the capital of the Confederacy, the place where three of the South's most prominent newspapers were printed, and the place where as many as 350,000 enslaved people were sold and stripped of their humanity only 170 years ago.

Our history is not as far away as we like to think.

– Shinji Elspeth Oh, Dramaturg

THE COMPANY

Tyra Huckaby *she/her (Mattie)* is graduating this spring from Virginia Commonwealth University with a Bachelor of Fine Arts with a concentration in performance and minor in general business. Her recent credits include Mayme Understudy/Ensemble in *Intimate Apparel* (VCU), African Ensemble in *Les Blancs* (University of Richmond), Farrah the Faerie in *She Kills Monsters: Virtual Realms* (VCU), and the lead in Mirandum Pictures' *Snub Nose*. Tyra is extremely grateful to have the opportunity to take the stage and bring life to Mattie. She's blessed to close her journey in Richmond with a role and a production as powerful and important as this one.

Jónel Jones *he/they (James)* is a recent TheatreVCU graduate (Dec. 21') with a BFA in Theatre Performance and a Minor in Psychology. Recent credits are George Armstrong in *Intimate Apparel* (TheatreVCU Mainstage), Ngago/ African Dance Ensemble in *Les Blancs* (University of Richmond), and Georgie/ Johnny the Noodle in *Times Square Angel* (RTP). Jónel will be moving to New York this year to pursue a career in Film + Television. Jónel is beyond thrilled to work with RTP again, especially on a show that is so beautifully poignant and showcases *Continued on page 10*

CELEBRATING 33 YEARS!



The image shows two women standing outdoors in front of a brick wall. On the left, a woman wears a bright green polo shirt and black shorts. On the right, a woman wears a blue polo shirt and black shorts. A small white dog sits in a red wagon between them. The wagon has a logo that says 'RICH'S STITCHES' with a stylized 'R' and 'S'. Above the women, on the brick wall, is a large mural of a dog's head and a logo for 'RICH'S STITCHES' featuring a green shirt, a blue shirt, and a green mug. The background is a brick wall with a mural of a dog's head. The bottom of the image has a blue banner with contact information.

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the stories of individuals whose love has been omitted from the history books. Jónel wants to thank Lucretia Marie for trusting them to take care of James and to thank all of you for coming to support this work of art. "I hope you leave here believing that even when the pain is severe, there is still power in being Sweet. Love you all xo."

Dorothy "Dee D." Miller *she/her (Aunt Mama)* is a Richmond native and is grateful and absolutely thrilled to be one of five dynamic cast members in Donja R. Love's *Sugar in Our Wounds*. Dee D.'s most recent works include a multitude of film/TV and voiceover projects including The United States Army Women's Museum representing Ms. Dovey Roundtree; four full musicals including *Harriet Tubman and the Underground Railroad* with The Virginia Repertory Theater under Katrina Carol Lewis, *Jerry's Girls* under Amy F. at the Ft Lee Playhouse, *A Christmas Memory* with the Illuminated Stage Theatre Company under Juile Fulcher-Davis and *All Shook Up* with the Lee Playhouse and under the direction of Frank Foster, Heritage Ensemble Theatre's productions of *Wine in in the Wilderness*, *The Dream Seller*, *Steal Away* and several others all Richmond Times Reviewed under the direction of Margaret Joyner and Shanea N. Taylor, along with a host of other projects in stage, film and television. Dee D. can even be found among the alums of the Virginia Lottery Corvette Scratcher Commercial club. Dorothy "Dee D." Miller began performing personal pieces at local poetry clubs around the RVA scene in 2010. In her spare time, she paints and sculpts and dabbles in abstract art. A mother and grandmother Dee D. values family above all else!!


Charlotte Grace Smith *she/her (Isabel)* is thrilled to make her professional debut on the Richmond Triangle Players stage. Originally from Washington, D.C., Charlotte moved to Richmond to study at Virginia Commonwealth University. She is pursuing a double major in theatre and history with a Master's in Education. Her most recent credits include Ensemble/Mrs. Van Buren U/S (*Intimate Apparel*, VCU Theatre), Isabella (*The Dentist*, VCU Theatre) and Thea Elvsted (*Hedda Gabler*, Independent, directed by Emily Tomasik). She would like to thank the amazing cast and crew for bringing this production to life and giving her the opportunity to be a part of something so powerful. Furthermore, she would like to thank her family for their unconditional love and support and her closest friends for their constant encouragement.

Durron Marquis Tyre *he/him (Henry)* is pleased to be back at his favorite artistic home, RTP! He was last seen on stage at Virginia Repertory Theatre in Rodgers and Hammerstein's *Cinderella*. Durrón is a graduate of the University of Richmond with a BA in Theatre Arts/Performance. Favorite roles include Whizzer (*Falsettos*, Richmond Triangle Players), CC White (*Dreamgirls*, Virginia Rep), Lt. Eddie Souther (*Sister Act*, Virginia Rep), Nathan (*Dessa Rose*, Firehouse Theatre Project), and Tom Collins (*Rent*, Firehouse Theatre Project) for which he won the 2010 Richmond Theatre Critics Circle Award for Best Leading Actor in a Musical.

Juliette Aaslestad *she/her (Isabell U/S)* is excited to make her debut with Richmond Triangle Players alongside this wonderful cast. Theatre credits include Hieronyma Tru in *Energy Endgame* (National Theatre for Children), Shelby Eatenton in *Steel Magnolias* (Lyric Arts), and ensemble in *The Laramie Project* and *10 Years Later* (Uprising Theatre Co).

Sharalyn Bailey *she/her (Aunt Mama U/S)* graduated from Hampton University with a B.A. in Speech and Drama. She spent five years in Los Angeles as a Stage Manager. After returning home, she has been seen on several Richmond stages. Favorite roles include Clairee in *Steel Magnolias*, African American Repertory Theatre; Aunt Missy in *Purlie*, Dept. of Recreation and Parks; Viney in *The Miracle Worker*, Swift Creek Mill Theatre; Lena Younger in *A Raisin in the Sun*, New Castle Productions; and Sudy in *Steal Away* and Narrator in *Sweet Chocolate and the Seven Christians*, The Heritage Ensemble Theatre Company. She has directed the staged readings, *Tellin' Tales* and *Look What We Did with Love*, The Heritage Ensemble Theatre Company; and she was one of the directors in *The BlackList* at The Conciliation Lab. She is currently the Artistic Director of The Heritage Ensemble Theatre Company.

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Ayana Flowers *she/her (Mattie U/S)* Originally from New Jersey and migrating from Hawaii, this will be Ayana's first production in Richmond! Previous performances include *The Bodyguard*, *Spring Awakening*, *Into the Woods*, *Godspell*, *Company*, *Aida*, and *The Vow: Made to Measure*. She couldn't be happier and more fulfilled to be working with such an amazing cast and beautiful story for her first production following production shut downs due to the pandemic. She thanks her friends and family for all the love and support, and for her mama...taffeta darling.

Calvin Graves *he/him (Henry U/S)* is a senior BFA Theatre performance major at VCU. He will be graduating this spring. His previous acting credits include VCU mainstage productions *In the Red and Brown Water* (Ogun Size) and *Machinal* (Bailiff/Man Behind Bar). He wrote and starred in his own one-man solo show, *Built For Your Pleasure*, in conjunction with VCU that got a one night run at Firehouse Theater. Some of his other credits include *Oliver Twist* (Ensemble) at the Virginia Stage Company and other work during his time at The Governor's School for the Arts. He would like to thank his sketch comedy team, "Damn Skippy" and his parents for their love and support. He would also like to thank the director Lucretia for facilitating our cast on the journey to tell this story.

Makai Walker *any pronouns (James U/S)* is currently a Theatre Performance BFA at VCU in his 3rd year. Recent roles include: Banquo/Witch/Guard in *Macbeth 3* and Soldier/Gangster in *War in Pieces*. As an up and coming comedian he can be found all over Richmond making people laugh at various comedy venues like Coalition Theater or on Youtube @WalkerMK7. As an artist he strives to make an impact with every performance he does, and hopes you took something meaningful away from this production of *Sugar in Our Wounds*. Instagram: makai.walk

THE AUTHOR

Donja R. Love *he/him* is an Afro-Queer playwright, poet, and filmmaker from Philadelphia. He's the recipient of the 2018 Laurents/Hatcher Foundation Award, the 2017 Princess Grace Playwriting Fellowship, The Lark's 2016 Van Lier New Voices Playwriting Fellowship, The Playwrights Realm's 2016-2017 Writing Fellowship, and the 2016 Arch and Bruce Brown Playwriting Award. He is a Eugene O'Neill 2018/2017 National Playwrights Conference finalist and the 2011 Philadelphia Adult Grand Slam Poetry Champion. His work has been developed at Manhattan Theatre Club, Rising Circle Theater Collective, The Lark, and The Playwrights Realm. He's the co-founder of The Each-Other Project, an organization that helps build community and provide visibility, through art and advocacy, for LGBTQ People of Color. Select stage-plays include: *The Love* Plays* (*Sugar in Our Wounds*, *Fireflies*, and *In the Middle*), a trilogy which explores Queer Love* during pivotal moments in Black History; and *Soft*. Select film work includes: "Modern Day Black Gay" (web series), and "Once A Star" (short film). Training: Juilliard, Lila Acheson Wallace American Playwrights Program.

THE CREATIVE TEAM

Lucretia Marie *they/them (Director)* is an actor/director/activist who hails from the Washington, DC area. They are pleased to make their RTP directorial debut with *Sugar in Our Wounds*. Other directing credits include *Blacklist* (TheatreLAB), SPARC: *Little Women* and *Once on This Island* (SPARC), *To be Young, Gifted and Black* (UDC), and numerous educational theatre productions in the Richmond and DC areas. Lucretia is the former Associate Director of FreeHorse Arts and former Co-Director of Spectrum Queer Youth Theatre. Recent acting credits include: *Ady in Ady* (The New Theatre), Person in Charge in *Straight White Men* (The Conciliation Lab), Antonio in *Twelfth Night*, Oberon/Hippolyta in *The Bottom Show*, Mustapha Mond in *Brave New World* and Vincentio/Tailor in *The Taming of the Shrew* (Quill Theatre), Patty in *Animal Control* (Firehouse Theatre) and Ramona in *Molly House* (Richmond Triangle Players). A huge thank you to this incredible cast and production team who have brought all the sweetness into this journey.

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Kirsten Baity *they/them* (**Intimacy Choreographer**) is an Intimacy Choreographer, Performing Artist, and Writer living in Chicago and working on a local and national scale. Selected choreography credits include *Stonewallin'* (Richmond Triangle Players), *Rage Isn't Free* (The Youth Empowerment and Performance Project), *This Is Normal* (Quaranteam Play Festival), and *Tonin Town* (Columbia College Chicago). They have consulted on scripts and developed workshops with The Illinois Caucus for Adolescent Health, For Youth Inquiry, Life Span, and Illinois Domestic Violence Hotline. They are a proud member of the Intimacy Coordinators of Color cohort and graduated from Columbia College Chicago with a BA in Theatre: Playwriting, summa cum laude. Kirsten is an advocate for creating a culture of consent and harm reduction in every aspect of theatre. They center their work around the joy and liberation of marginalized people. For more info, check out kirstenbaity.com

Kyle Epps *he/him/they/them* (**Sound Designer/Composer**) Born summer 1985 the second child of an activist art teacher and cultural enthusiast, the young creative was granted access to a number of festivals, museums, and classes along with books and supplies covering numerous subjects. These impactful exposures led to studies in sociology, history, and economics prior to entering Virginia Commonwealth University. There the budding artist continued multidisciplinary studies while pursuing a fine arts degree received 2009. Those years at VCU the artist performed and created commissioned works for peers, locals, restaurants, schools, then galleries while working and attending classes. Small success led them pursuing a gallery and touring artist career in the consecutive years. Still finding their way they began teaching art, fulfilling more commissions, and working privately. Now married with children and over a decade more experiences the artist continues to explore while sharing perspectives through expressive and illustrative works.

Dasia Gregg *she/her* (**Projection Designer**) is based in Richmond, VA, graduating from TheatreVCU in 2018 with a BFA in Theatre and concentration in Scenic Design. Some recent and favorite credits include Scenic Designer for *Dear Jack, Dear Louise* (Virginia Rep), Projection Designer for *How I Learned to Drive* (The Conciliation Lab), Projection Designer for *Pipeline* (Virginia Rep), Scenic/Projection Designer for *Level 4* (TheatreLAB), and Associate Projection Designer for *Live Art: Family* (SPARC). She is truly excited to be working with RTP again!

Shawanna Hall *she/they/them* (**Production Stage Manager**) Shawanna's ten-year professional career includes a variety of productions, from intimate one-person dramas with social impact to large scale spectacles with, on occasion, more than fifty artists onstage (not to mention those working behind the scenes). Small cast straight plays are probably their favorite genre to stage manage, but right now they enjoy working on a diverse range of projects throughout the year. Recent credits include Stage Manager for *A Doll's House Part 2*, Assistant Stage Manager for *Pipeline*, Covid Safety Manager for *It's A Wonderful Life: A Live Radio Play* and *Ella and Her Fella Frank* (all at Virginia Rep) and an Adjunct Professor for William & Mary.

Stephanie Tippi Hart *she/her* (**Violence Director/Assistant Intimacy Choreographer**) is originally from Louisiana where she got her Bachelors and Masters in Theatre/Performance from Louisiana Tech University. While at Tech, Tippi discovered her love of Stage Combat. After receiving her Masters, she moved to Tempe, AZ to pursue her Doctorate in Theatre and Performance of the Americas at Arizona State University. While there she served as director and choreographer at Mesa Encore Theatre (*LoneStar/Laundry and Bourbon*, *Legally Blonde*, *Into the Woods*, *She Kills Monsters*, *Reefer Madness*) and as Assistant Artistic Director for CaZo Dance Theatre. She is working on her dissertation which lives at the intersection of theatre, psychology, and well-being. Her research on Emotional Dramaturgy grew out of her work as a fight and intimacy director.

Evamarie Johnson *she/her* (**Dialect Coach**) Voice and Text: Guthrie Theater, Oregon Shakespeare Festival, Illinois Shakespeare Festival, Children's Theatre (Minneapolis), CenterStage Baltimore, Arkansas Rep., Dell'Arte Players (CA), Jomfru Ane Teatret (Denmark), and New *Continued on page 16*

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Harlem Arts Theatre. Teaching: Cornell, Northwestern, Loyola (Chicago), Illinois State, Dell' Arte International School of Physical Theatre, and twice around the world on Semester at Sea. Awards & Associations: Wilbur Schramm Award, Outstanding Instructional Television, co-author, "Page to Stage: Julius Caesar", member: AEA, SAG-AFTRA, VASTA. Education: BFA, Howard University, post-grad, NYU, Phd, U. of Washington (Seattle). Happy to be working with Richmond Triangle Players.

Margarette Joyner *she/her* (**Costume, Hair, & Make Up Design**) is an Actor Interpreter at Colonial Williamsburg where she not only performs but has written several of her programs. She graduated from VCU, MFA and received her ungraduated degree from University of South Alabama. She taught theatre and was academic advisor at the university level for 6 years. Ms. Joyner founded The Heritage Ensemble Theatre Company and serves as the Executive Director. She recently released a co-authored book, *When I Kill Him, Jesus Can Have Him* through Pecan Tree Publishing and has written and produced several stage plays. She is a Director, Actress, Poet, Singer, and Costume Designer. Yet of all these accomplishments, her greatest is to have raised a daughter who has become a loving human being. Says Joyner of her talents, "I am humbled by the fact that God has chosen me to represent His work in so many ways."

Steven Koehler *he/him* (**Lighting Designer**) is happy to be designing in this space for the first time. Previous RTP credits include *Torch Song Trilogy*, *Lonely Planet*, *Hysterical Blindness*, *Stop Kiss*, and the co-production of *The Laramie Project* with Virginia Rep (2003). Other local credits include *Pipeline*, *A Doll's House Part 2*, and *Gross Indecency: the Three Trials of Oscar Wilde*, all for Virginia Rep, and *How I Learned to Drive*, *SuBurbia*, *Jails Hospitals and Hip Hop*, *The Syringa Tree*, and many more. Steven is the Managing Director of Swift Creek Mill Theatre, is married to local musician Shellie Johnson, and proud father of three.

William Luther *he/him* (**Scenic Design**) has been working in the theatre and live entertainment industry for over a decade. He began his career in South Carolina as a community theatre scenic designer, costume designer, and production stage manager. After graduating from the University of South Carolina Upstate, William began working full time as the Production Manager for Spartanburg Little Theatre, in addition to doing freelance design work. Select credits include: *Hands on a Hardbody* (scenic design), *Xanadu* (costume design), *Ring of Fire: The Music of Johnny Cash* (scenic design), *Steel Magnolias* (scenic design), *The Rocky Horror Show* (costume design), *Chicago* (scenic design). In 2018 William joined the production team at the Peace Center in Greenville, SC where he worked on Broadway National Tours and single night engagements. Like many artists, he took a longer than expected break from the theatre industry during 2020/2021, during this time he worked as a Team Lead at Target. In April 2021, William moved to RVA to be with his fiancé, Parker. He is thrilled to be back doing what he loves, especially at RTP!

Dwight Merritt *he/him* (**Assistant Stage Manager**) is really just so damn happy to be here aiding in the creation and telling of this pretty dope piece of BIPOC/LGBTQA theater. Last time he was here he got to help paint a monument PINK and then tear it the F@%K down. Thanks to the creative team for all their hard work and the opportunities they have given me. Thank you to the cast, you are all ROCKSTARS. Love you all. #havesoul

Tim Moehring *he/him* (**Properties Designer**) is a director, producer and film festival award winning writer (*Last Call*, *Savor the Kill*) and special effects artist (*Lights*, *Camera Dead*) local to Richmond. After graduating from VCU, Tim worked on the 1708 Gallery project, *Go Fish!* where he made over two hundred fish with the artists from the band GWAR (*Slave Pit Studios*). Since then, he has been collaborating with *Slave Pit Studios* on special effects makeup, puppets, props and concerts. In 2003 he co-founded Aisthesis Productions, which creates in diverse mediums with the goal of making art that appeals to the senses as well as the intellect. This is Tim's fourth show with RTP.

Shinji Elspeth Oh *she/they* (**Dramaturg**) is a dramaturg and director who will be graduating from VCUarts Theatre with her BFA in Theatre Performance this May. She began

Continued on page 18

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dramaturging professionally in the past year and has found a passion for connecting story and history. Recent credits include *Straight White Men* (the Conciliation Lab) and *The Legend of Georgia McBride* (Shafer Alliance Laboratory Theatre). She is thrilled to be back at RTP on the creative team, where she also works as a House Manager.

Nicole Pisaniello *she/her* (**Assistant to Properties Designer**) is an illustrator and performer by trade. Her visual work includes book illustrations as well as gallery shows, and two solo shows for the Poe Museum in Richmond. On stage she has been a part of community theater productions, burlesque and variety shows, and is an aerialist for Host of Sparrows Aerial Circus. She also works with Aisthesis Productions as an actress and puppeteer. Nicole is excited to be on board as props assistant for this production after helping with RTP's production of *Stonewallin'* earlier this year.

David Powell *he/him* (**Assistant Director**) is a second-year graduate student at Virginia Commonwealth University, pursuing an MFA in Performance Pedagogy. Previous credits include Performer/ensemble in *Curious Incident of the Dog in the Nighttime*, male understudy in *The Laramie Project*, and Wilson/Ensemble in TheatreETC's touring performance of *Red Badge of Courage*. He is ecstatic to be assistant directing his first professional performance and grateful to be working on this wonderful play. He would like to thank all who have given their hard work and support to bring such a beautiful production to life!

Rebecka Russo *she/they* (**Technical Director**) is excited to return to RTP for her fifth show. After recently graduating from James Madison University Theater, Rebecka relocated to Richmond and has since worked as a Scenic Designer and Stage Manager at the Weinstein JCC (*The Wizard of Oz* and *The Sound of Music*), Set Builder, and Technical Director here at RTP (*Vincent River*, *A Christmas Kaddish*, and *Stonewallin'*), and Covid Safety Manager at Virginia Rep (*A Doll's House Part 2*). You can also catch her as an actor in the mini-tour of *The Last Cyclist* produced by the Weinstein JCC in late April!

RTP MANAGEMENT

Philip Crosby *he/him* (**Executive Director**) Philip 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 and film including Tom Hanks, Olympia Dukakis, Hal Holbrook, Alfred Drake, George Abbott, Ruby Dee, Graciela Daniele, and Gerald Freedman. 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 LGBTQ 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 *he/him* (**Artistic Director**) is a Richmond-based theatre professional. Most recent directing credits include *4000 Days*, *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

Continued on page 20

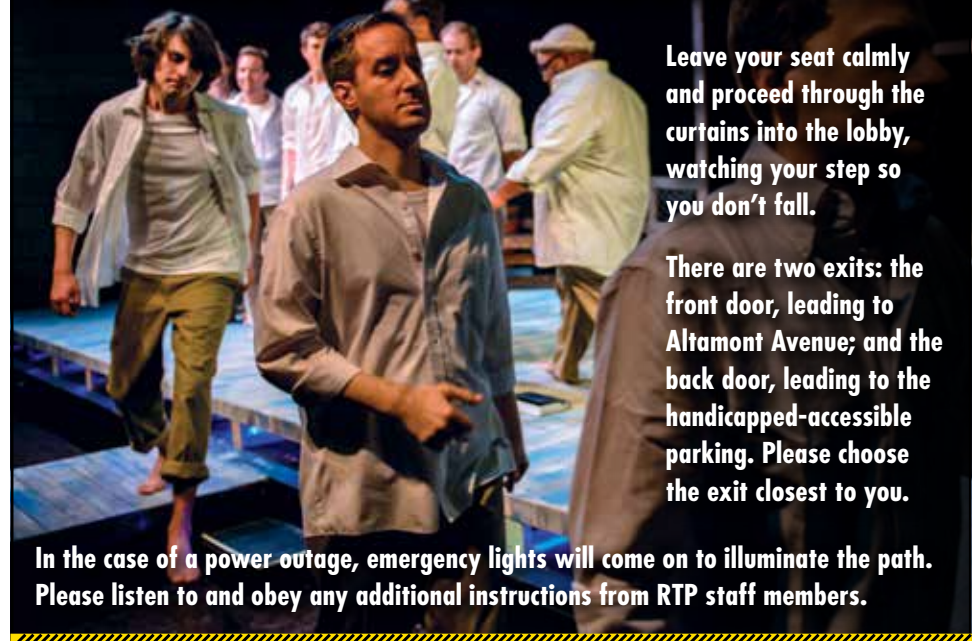
RICHMOND TRIANGLE PLAYERS acknowledges that the Robert B. Moss Theatre is located on the unceded land of the Powhatan Confederacy. We also would like to acknowledge that the greater Richmond, Virginia area is located on the unceded land of the Monacan Nation. We acknowledge both the Powhatan Confederacy 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.



IN CASE OF EMERGENCY...



Leave your seat calmly and proceed through the curtains into the lobby, watching your step so you don't fall.

There are two exits: the front door, leading to Altamont Avenue; and the back door, leading to the handicapped-accessible parking. Please choose the exit closest to you.

In the case of a power outage, emergency lights will come on to illuminate the path. Please listen to and obey any additional instructions from RTP staff members.

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 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.

Raja Benz *she/her* (**Community Engagement & Outreach Manager**) is a trans, Filipina-American theatre maker, intimacy educator, and cultural theorist from Chicago currently based in Richmond. Raja is an Assistant Faculty Member with Theatrical Intimacy Education (theatricalintimacyed.com), as well as an Adjunct Faculty member and Graduate Student in the Theatre Performance Pedagogy program at Virginia Commonwealth University. Additionally, Raja is pursuing a post-baccalaureate certificate in Gender, Sexuality, and Women's Studies. Raja's work centers on queer and trans intimacies and their capacity to serve as specifically anti-capitalist critiques of power and supremacy. Raja's thesis, "QT-PIES: Queer & Trans Intimacy— Emergent Strategies" outlines a particularly queer methodology for teaching performance in the 21st century. Raja holds a Bachelor of Fine Arts in Acting from Northern Illinois University as well as a certificate in Acting from the Moscow Art Theatre School.

William Luther *he/him* (**Production Manager**) see his bio under Creative Team.

RICHMOND TRIANGLE PLAYERS MANAGEMENT AND STAFF

Executive Director	Philip Crosby
Artistic Director	Lucian Restivo
Community Engagement & Outreach Manager	Raja Benz
Production Manager	William Luther
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RICHMOND TRIANGLE PLAYERS

Community Change Agent and Neighborhood Cultural Anchor

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 founded in 1993, RTP takes pride in being the leading performing arts company in the Mid-Atlantic region that produces high quality transformational programming rooted in queer experiences and supports the development of queer artistry.

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, 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 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 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 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!

PHOTOGRAPHY: JOHN MACLELLAN



TWO SPECIAL WAYS TO SUPPORT RICHMOND TRIANGLE PLAYERS



SUPPORT THE CREATION AND DEVELOPMENT OF NEW WORK

As a part of our 25th Anniversary Campaign, RTP founder John Knapp and his husband Tim Gillham graciously endowed a new fund to support the creation and development of new LGBTQ work, especially musical theater work. The first result of that investment, *The So. Queer Playwriting Festival*, launched last season and we will premiere its first winner, *Stonewallin'*, in February 2022.

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

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.

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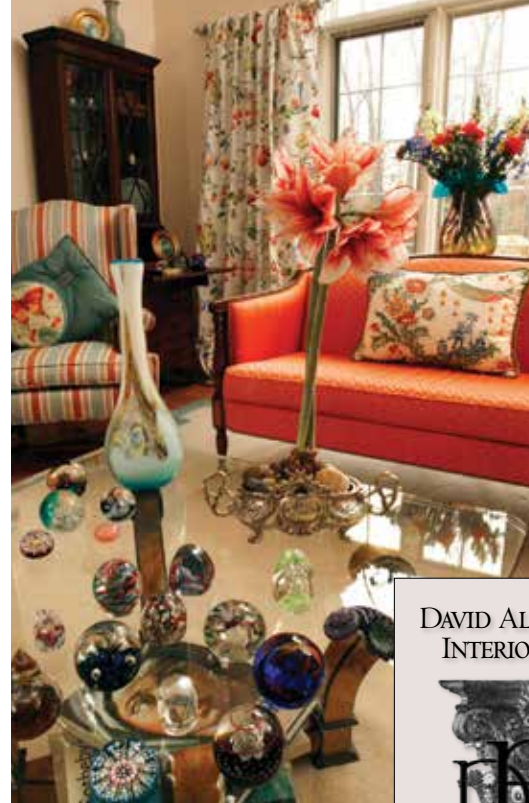
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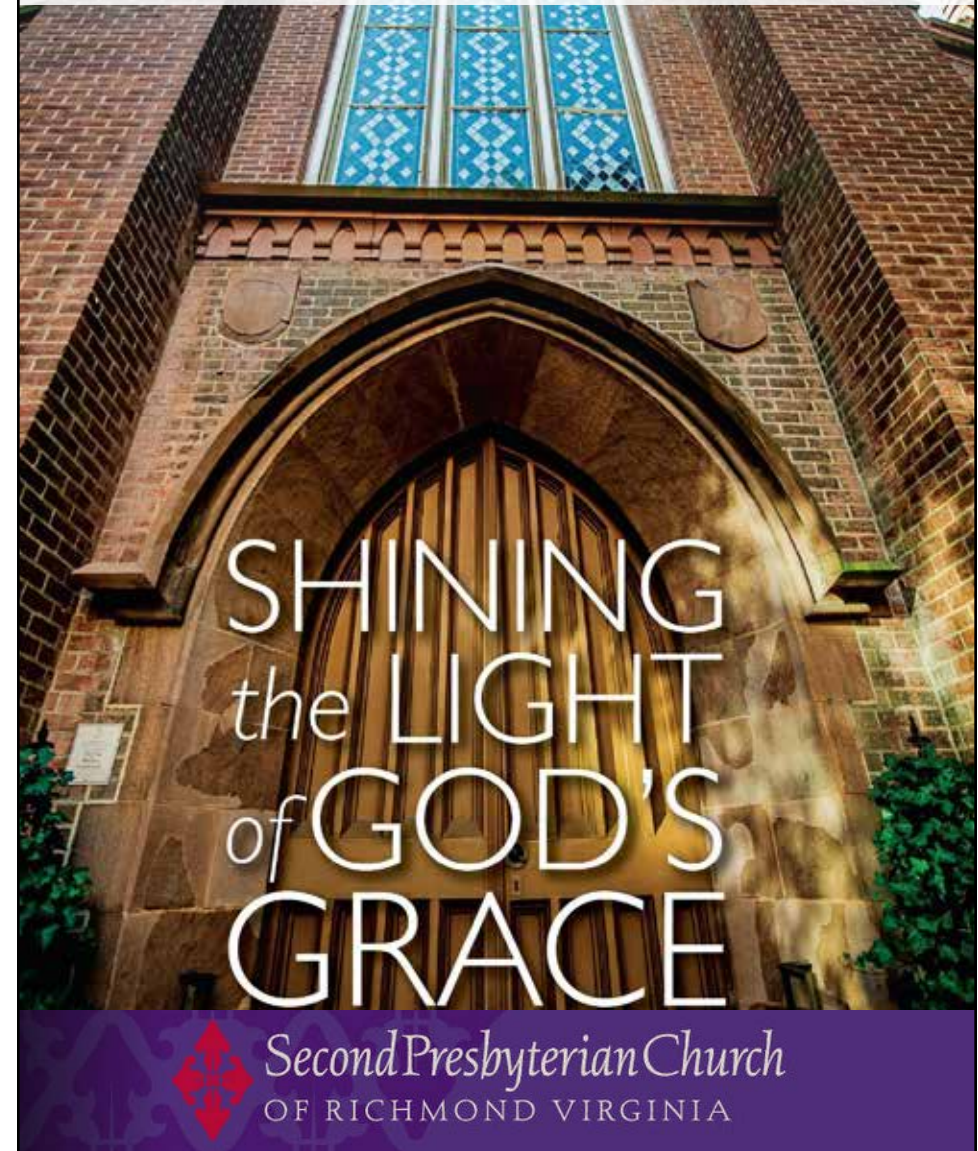
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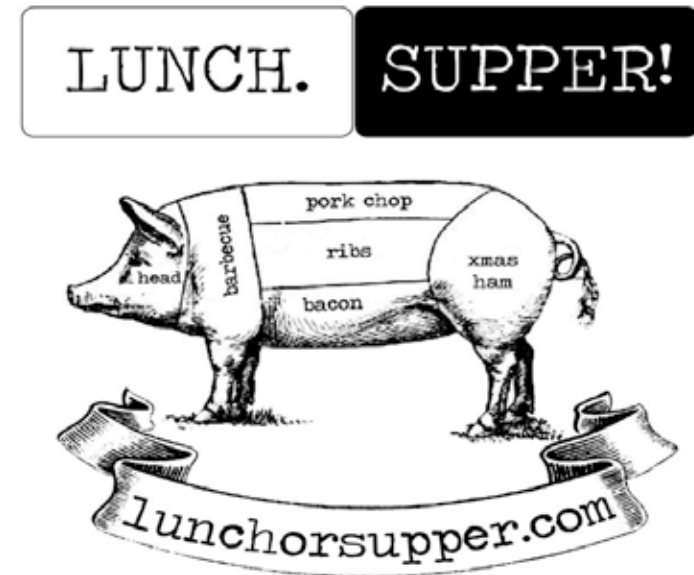


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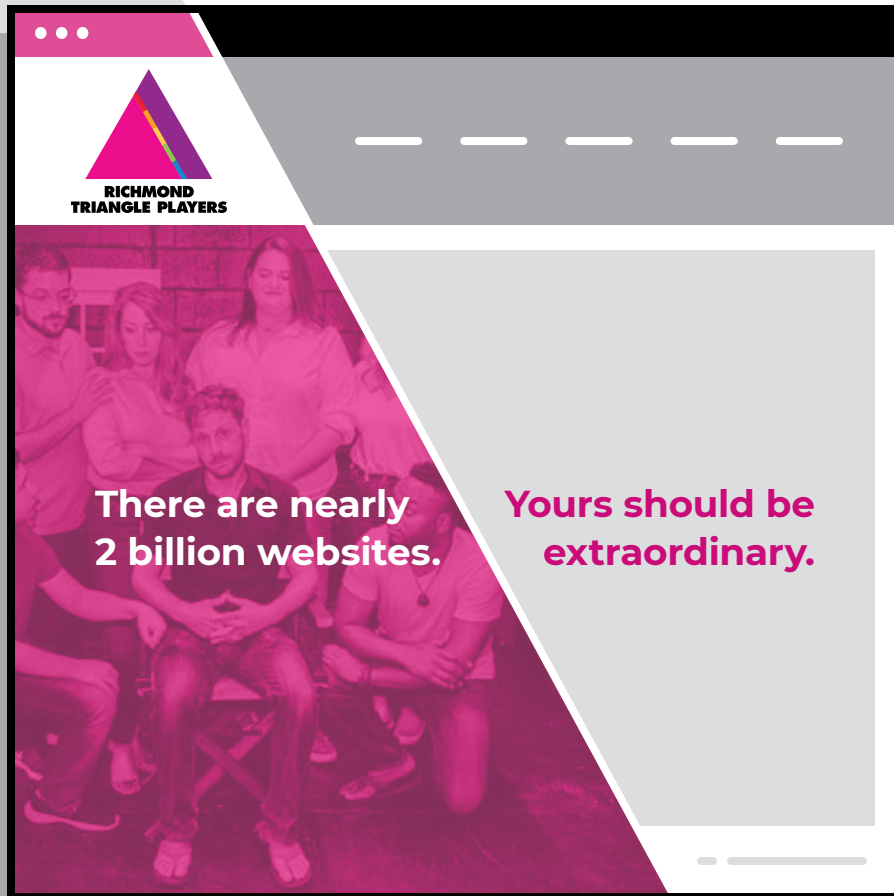
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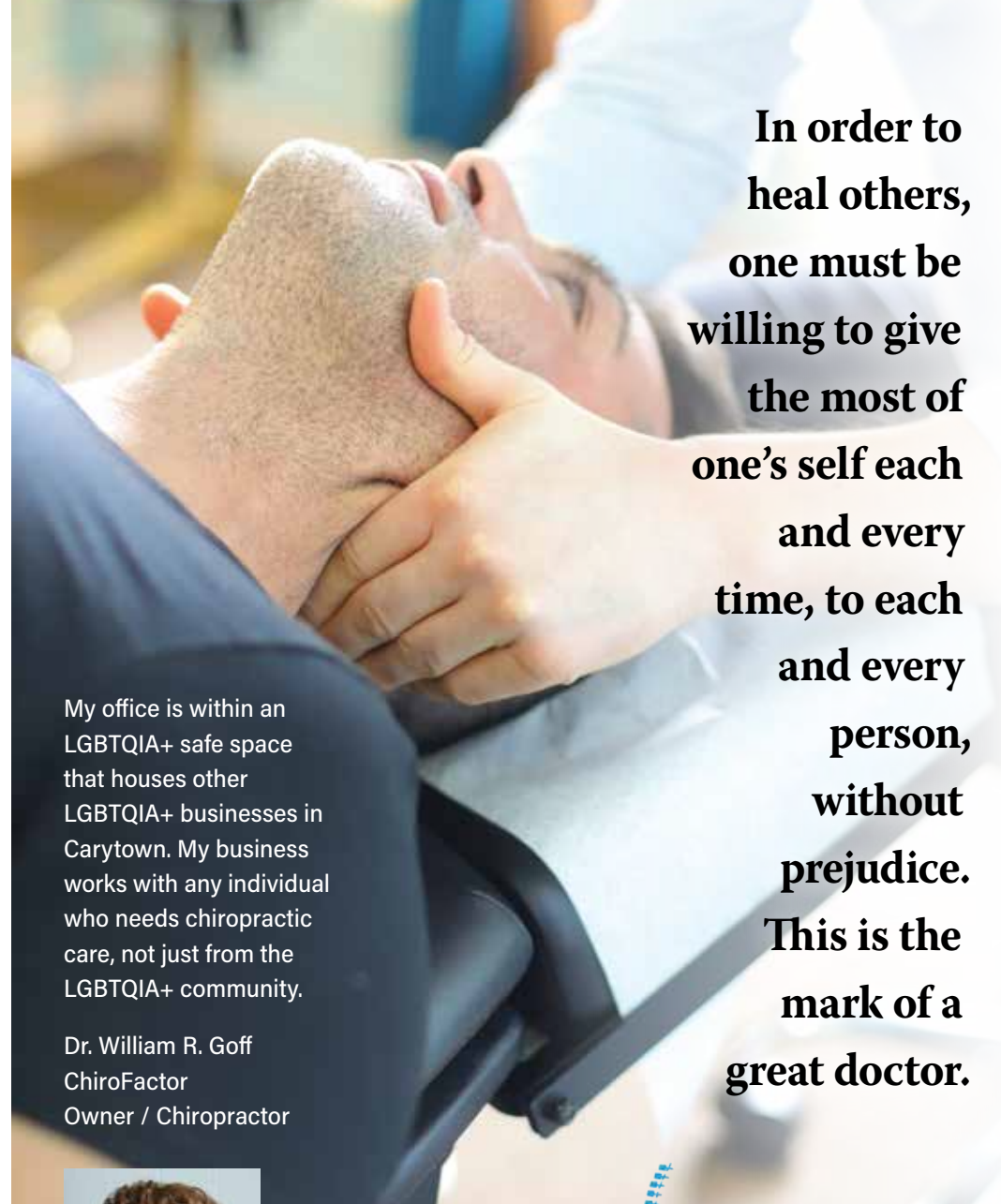
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