



55th Season • 523rd Production
JULIANNE ARGYROS STAGE / DECEMBER 30, 2018 - JANUARY 20, 2019

South Coast Repertory

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

CULTURE CLASH (STILL) IN AMERICA

written and performed by **Culture Clash**
(Richard Montoya, Ricardo Salinas and Herbert Siguenza)

Christopher Acebo
SCENIC DESIGN

Carolyn Mazuca
COSTUME DESIGN

Tom Ontiveros
LIGHTING & PROJECTION
DESIGN

Paul James Prendergast
COMPOSER & SOUND
DESIGN

John Glore
DRAMATURG

Josh Marchesi
PRODUCTION MANAGER

Alyssa Escalante
STAGE MANAGER

Directed by
Lisa Peterson

Socorro & Ernesto Vasquez
Honorary Producer

CULTURE CLASH

Richard Montoya

Ricardo Salinas

Herbert Siguenza

SETTING

America now.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Production Assistant	<i>Anna Klevit</i>
Assistant to the Director	<i>Desiree Zarate</i>
Assistant Scenic Designer	<i>Rick Anderson</i>
Costume Design Assistant	<i>Rome Fiore</i>
Assistant Lighting Designer	<i>Haley Miller</i>
Stage Management Intern	<i>Mona Gutierrez</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>Jim Busker</i>
Video Operator	<i>Abraham Lopez</i>
Automation Operator	<i>Emily Martinez</i>
Wardrobe Supervisor/Dresser	<i>Lisa Leonhardt</i>
Additional Costume Staff	<i>Erik Lawrence, Tessa Oberle</i>

*The CC Boys dedicate their performance to the memory
of director Mark Rucker and sound designer BC Keller. They made us better actors!*

“I’m in Heaven” poem by Richard Talavera

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

Photos may be taken before and after the show, and during intermission, but not during the performance.

Show your appreciation for the play by using the hashtag #CultureClashSCR and tagging the designers listed on P1.



Media Partner

True Stories. Real People.

Culture Clash Covers the Country

by John Gloré

Like some kind of unexpected climatological phenomenon, the trio known as Culture Clash seems to turn up at South Coast Repertory once every 10 years. They made their first appearance as part of an SCR season in 1998, in a raucous, rock-and-roll adaptation of Aristophanes' *The Birds* that premiered on SCR's old Second Stage. A contemporary American take on a 2,500-year-old satire, *The Birds*' story of two illegal immigrants in Cloudcuckooland provided the Clasheros ample opportunity to examine the sociopolitical landscape of millennial America through their own particular comic lens. *The Birds* would turn out to be the fantastic culmination of phase one of Culture Clash's career—even as they performed the show at SCR, they had already embarked on a series of theatrical investigations that would take them in a surprising new direction and preoccupy them for the better part of a decade.

From their birth as an ensemble in 1984 through the first 10 years of their collaboration, Culture Clash was known primarily for political, sketch-based comedy situated at the intersection of Main Street, USA, and the barrio boulevards of Latinx America. They developed their subject matter and honed their comedic methods and style through several theatrical productions and a television variety show on the Fox network. But in 1994, a Florida theatre offered them a commission to come to Miami and create a new show about that city. Based on interviews with Cuban-Americans, Anglos, Haitian immigrants and diverse others who had little in common beyond the city in which they lived, *Radio Mambo* included many moments of humor, but its over-riding purpose was to offer a serious consideration of cultural diversity in urban America.

Although *Radio Mambo*'s overt subject matter was specific to Miami, its underlying concerns had national resonance. Culture Clash was invited to perform the show in various cities nationwide and its success earned the trio commissions for other community-based shows over the next several years. *Bordertown* used interviews with a diverse cross-section of people from San Diego and neighboring Tijuana, Mexico, to fashion a theatrical mosaic of life lived on a politically charged border. *Nuyorican Stories* investigated New York City's Puerto Rican community—focusing on its artists and poets. *Mission Magic Mystery Tour* set out to unfold the cultural crazy-quilt of the Mission District in San Francisco. *Anthems* documented Washington, D.C.—particularly its immigrant communities—in the immediate aftermath of 9/11.

As they launched all these community-based projects, Culture Clash's name gradually took on deeper significance,

their focus moving beyond the particularity of Anglo-Latinx interactions to a wide-angle view of race, ethnicity and culture in America. Having accumulated a rich portfolio of characters based on people living in cities all over the country, the trio created *Culture Clash in AmeriCCa*, a theatrical anthology comprising scenes and monologues from each of their five



Lennon, Mother Teresa and Zapata enter a bar... Herbert Siguenza, Ricardo Salinas and Richard Montoya in SCR's 1998 production of *The Birds*.

city-specific shows. For the version of that show produced at SCR in 2008, they wove a few Orange County threads into an American tapestry that illustrated both the stress-points and the unexpected synergies that characterize our national experiment.

Now, another decade has slipped by and the trio has returned to the Argyros Stage. *Culture Clash (Still) in America* includes scenes and monologues from the show they performed here 10 years ago (revised and updated) as well as some new material. As has been the case with every version of this theatrical anthology the trio has performed over the years, the political sensibility is (still) there, as is the comedy, arising from the commentary of real people who agreed to talk about their lives, their communities, their opinions, their dreams, their fears.

They are all brought to life on stage by Ricardo Salinas, Richard Montoya and Herbert Siguenza, who rely on 35 years of shared experience—both life experience and theatrical collaboration—to show us the America they have come to know. In a nation that seems to become more polarized with every passing day, the patented Culture Clash cocktail of humor and trenchant observation continues to serve as a welcome tonic for what ails us.

“Then came Culture Clash ... Though they chose to occupy the codified space of American ‘comedy,’ they were also playwrights, spoken-word poets, visual artists, filmmakers and activists. Humor was their main strategy, true; but they were too serious, troubled and strange to be considered mere ‘comedians.’ ... They turned the much-touted ‘Latino boom’ upside down and made fun of our then still untouchable cultural heroes, both the real ones and the prefabricated ones.... The Clasheros have now become reverse anthropologists and social detectives, researching the trepidatious terrain of interracial relations ...”

~ Guillermo Gómez-Peña from his preface to *Culture Clash in AmeriCCa: Four Plays*

“Culture Clash are quite serious about the challenges of life in cross-cultural America. With a mission to increase cultural understanding, they illuminate and undermine all that pulls us apart. They expose our lives—full of passion, hot air and insecurity—set them on fire and then douse the whole flaming mass with a bucket of humor. [...] In our melting pot and over our divides, Culture Clash invites us to look at each other ... and laugh our way to understanding.”

~ Molly Smith, Artistic Director, Arena Stage

“Culture Clash has developed a comic approach that examines cultures in flux and opposition, driven by an imperative to give voice to those who are largely unheard in America. These assemblages invite a deeper examination of who we are today. Their portraits of America celebrate and lampoon our national character. Culture Clash at once honors and debunks our self-evident truths, and they expertly hold up a fun-house mirror to our body politic.”

~ Tony Taccone, Artistic Director, Berkeley Repertory Theatre

“Culture Clash are sacred clowns for the new millennium, the Mission-bred, Los Angeles-based trio of bad-ass Chicanos... are fearless, and they’re working overtime to keep us honest.”

~ Lisa Drostova, East Bay Express

Clockwise from top left: Ricardo Salinas, Richard Montoya and Herbert Siguenza; Herbert Siguenza and Ricardo Salinas; Ricardo Salinas, Herbert Siguenza and Richard Montoya; and Ricardo Salinas and Herbert Siguenza in SCR’s 2008 production of *Culture Clash in AmeriCCa*.



Artist Biographies



CULTURE CLASH

Richard Montoya, Ricardo Salinas and Herbert Siguenza

2019 marks their 35th anniversary, as a vital American theatre company with works ranging from sketch comedy to drama, to adaptations of Aristophanes' *The Birds*, *Peace* and *Frogs* aka *Sapo*—to co-writing Frank Loesser's long-lost musical, *Señor Discretion Himself*, based on a story by the late Budd Schulberg. In 2016, they received a Best Production of the Year Ovation Award for their critically acclaimed play, *Chavez Ravine*, remounted at the Kirk Douglas Theatre. In collaboration with the Long Beach Opera, Culture Clash premiered a remixed, reimagined and refreshed adaptation of *Fairy Queen* by Henry Purcell, based on Shakespeare's *A Midsummer Night's Dream* (2017). In the spring of 2018, Culture Clash premiered *Bor-*

dertown Now at the Pasadena Playhouse to sold-out houses.

Founded in 1984 on May 5 (Cinco de Mayo) in San Francisco's historic Mission District, Culture Clash is Richard Montoya, Ricardo Salinas and Herbert Siguenza.

This prolific group's plays include *American Night: The Ballad of Juan Jose* (2010) for Oregon Shakespeare Festival (Ashland, Ore.). This play was selected to launch OSF's "American Revolutions: The United States History Cycle," along with other writers David Henry Hwang, Suzan-Lori Parks, Naomi Wallace and Robert Schenkkan.

Their work has been produced by the nation's leading theatres including the Mark Taper Forum, Lincoln Center, The Kennedy Center for the Performing Arts, La Jolla Playhouse, Berkeley Repertory Theatre, The Huntington Theatre Company (Boston), The Alley Theatre (Houston), South Coast Repertory, Seattle Repertory Theatre and The Goodman Theatre (Chicago). They have also toured and lectured at major universities including Syracuse University, Yale University, Stanford University, UCLA and dozens of state colleges in California.

They have completed their cycle of California plays: *Chavez Ravine*, *Zorro in Hell* and *Water & Power*; prior to that, Culture Clash focused on site-specific theatre, weaving personal narratives culled from interviews into an ongoing dramatic tapestry. Theatre companies in Miami, San Diego, New York, Houston, Boston and San Francisco, among others, have commissioned Culture Clash to create performance pieces specifically for their cities.

Other Culture Clash theatrical works include *The Mission*, *A Bowl of Beings*, *S.O.S.-Comedy for These Urgent Times*, *Unplugged*, *Carpa Clash*, *Radio Mambo: Culture Clash Invades Miami*, *Bordertown*, *Nuyorican Stories*, *Anthology*, *Mission Magic Mystery Tour*, *Anthems: Culture Clash in the District*.

Culture Clash has three books of compilations: *Culture Clash: Life, Death and Revolutionary Comedy*, *Culture Clash in AmeriCCa* and *Ob Wild West: The California Plays* with TCG Books available in the lobby.

DIRECTOR AND DESIGNERS

LISA PETERSON (*Director*) returns to SCR after directing *The Madwoman in the Volvo* by Sandra Tsing Loh and *Collected Stories* by Donald Margulies. At Center Theatre Group, she recently directed Lynn Nottage's *Sweat* as well as Culture Clash's *Chavez Ravine* (2015 Ovation Award, Best Production), *Palestine, New Mexico*, and *Water and Power*. She co-wrote and directed *An Iliad* with Denis O'Hare (Broad Stage, New York Theatre Workshop, Obie and Lucille Lortel awards). A two-time Obie Award-winner, she has directed world premieres by Tony Kushner, Beth Henley, Naomi Wallace, Chay Yew, Luis Alfaro, Fernanda Coppel, David Henry Hwang, Stephen Belber, Jose Rivera, Ellen McLaughlin, Marlane Meyer, Philip Kan Gotanda, Lisa Ramirez, John Belluso, Caryl Churchill, Janusz Glowacki, Cheryl West and many others at theatres including New York Theatre Workshop, The Public Theater, Vineyard Theatre, Manhattan Theatre Club, Primary Stages, Guthrie Theater, Actors Theater of Louisville, Seattle Repertory, Berkeley Repertory Theatre, Arena Stage and McCarter Theatre Center. She was associate director at La Jolla Playhouse for three years and resident director at Mark Taper Forum for 10 years. Peterson is currently associate director at Berkeley Repertory, where her recent productions include *It Can't Happen Here*, adapted from Sinclair Lewis by Tony Taccone, Lillian Hellman's *Watch on the Rhine* and *Office Hour* by Julia Cho.

CHRISTOPHER ACEBO (*Scenic Design*) returns to SCR where he previously designed *La Posada Mágica*, *The Beard of Avon*, *The Countess*, *My Wandering Boy*, *Hold Please*, *Habeus Corpus*, *California Scenarios* and *The Further Adventures of Hedda Gabler*. On Broadway, he designed *All the Way* (2014 Tony Award, Best Play). His regional credits include Oregon Shakespeare Festival—where he has been an associate artistic director for 12 seasons—with world premieres of *All the Way*, *Equivocation*, *Head Over Heels*, *Fingersmith*, *Mojada*

and more than 30 other productions; *The Clean House* (Lincoln Center Theatre); *Throne of Blood* (Brooklyn Academy of Music); *Zoot Suit*, *Electricidad*, *Chavez Ravine*, *Water and Power* and *Living Out* (Center Theatre Group); *West Side Story* (Guthrie Theater); and *The Year to Come* and *Zorro in Hell* (La Jolla Playhouse). He has designed for Goodman Theatre, Yale Repertory Theatre, Berkeley Repertory Theatre, Denver Center Theatre, The Kennedy Center and Arizona Theater Company, among others. He is chair of the Oregon Arts Commission and a board member of Theater Communication Group. He earned his MFA from UC-San Diego. acebocreative.com

CAROLYN MAZUCA (*Costume Design*) is a freelance costume designer based in Los Angeles. Her designs most recently have decorated productions of *Two Noble Kinsmen* at Kingsmen Shakespeare Company and *Nice Fish* at Interact Theatre Company. This past year, she had the opportunity to assist award-winning designer Julie Weiss at Oregon Shakespeare Festival on *Destiny of Desire*, in addition to being featured as a showcase designer at the 2018 Latinx Theatre Commons in Chicago. Mazuca is the costume designer for the upcoming production of *Mother Road* at OSF. Her work also extends into the film and television industry in LA. She has been a part of such productions as "Coop and Cami Ask the World," "The Mindy Project," "Only You" and *My Dinner with Herve*. She earned a BFA in costume design from Carnegie Mellon University. She can't wait to see what amazing future projects await her!

TOM ONTIVEROS (*Lighting and Projection Design*) returns to SCR having previously designed *A Doll's House Part 2*, *Going to a Place where you Already Are*, *Fast Company*, *The Motherf**ker with the Hat* and *The Long Road Today*. His off-Broadway credits include *The Exonerated* (The Culture Project) and *Tune in Festival* (Park Avenue Armory). His other New York credits include *Happy Days* (The Flea Theater), *Patience*, *Fortitude* and *Other Antidepressants* (INTAR Theatre), *Nada Que*

Between the flock and the wolf...

APR 14–MAY 5

SHEEPDOG

by Kevin Artigue
directed by Leah C. Gardiner

A mystery within a love story, about an African-American cop, her white male partner and the shooting of a black man. Age 14 and above. Contains adult language.

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 South Coast Repertory
Orange County's Tony Award-winning Theatre

Declarar (Danspace Project) and *Veils, Vestiges and the Aesthetics of Hidden Things* (Ontological-Hysterical Theater). His regional theatre credits include *The Constant Wife* (Denver Center for the Performing Arts); *Othello, Romeo and Juliet, Off the Rails*, (Oregon Shakespeare Festival); *Native Gardens* (Pasadena Playhouse); *Underneath the Lintel* (Geffen Playhouse); *They Don't Talk Back, Guards at the Taj* (La Jolla Playhouse); *Vicuña* (Center Theatre Group); and *My Old Lady, Visions of Kerouac* (Marin Theatre Company). His Los Angeles credits include *Figaro i90210!* (LA Opera), *Vietgone, Animals Out of Paper* (East West Players) and *Café Vida, Seed, West Hollywood Musical* (Cornerstone Theater Company). His awards include *The Exonerated* (Lucille Lortel Award, Unique Theatrical Experience), *My Barking Dog* (Los Angeles Drama Critics, Best Lighting Design), *The House in Scarsdale* (nominated, Best Projection Design, LA Drama Critics), *Shiv* (nominated, Best Projection Design, *StageRaw*) and *Completeness* (nominated, Best Lighting, Ovation Award). He is an assistant professor of design at the University of La Verne.

PAUL JAMES PRENDERGAST (*Composer/Sound Design*) returns to SCR, where he previously composed music and designed sound for *Lovers and Executioners, Habeas Corpus, The Further Adventures of Hedda Gabler, The Little Prince, My Wandering Boy* and *The Happy Ones*. His productions with Culture Clash include *Water and Power, Palestine, New Mexico, and Chavez Ravine*. On Broadway, he received a Drama Desk nomination for *All The Way*. His regional theatre credits include Oregon Shakespeare Festival (25 productions), La Jolla Playhouse, Guthrie Theater, American Conservatory Theater, American Repertory Theater, Seattle Repertory Theatre, Berkeley Repertory Theatre, Long Wharf Theatre, PlayMakers Repertory Company, Geffen Playhouse, People's Light, Hartford Stage, California Shakespeare Theater, Utah Shakespeare Festival, Alley Theatre, Asolo Repertory Theatre, Great Lakes Theater and Arizona Theater Company. Prendergast is a former ensemble member of Cornerstone Theater Company. His theme park credits include Universal Studios, Disney and Knott's Berry Farm. His museums credits include J. Paul Getty, Geffen Contemporary, Los Angeles County Museum of Art and Autry National Center. His dance credits include Diavolo Dance Theatre, Momix and Parsons Dance. His honors include a Grammy Award nomination, *Broadway World*, Ovation, *Drama-Logue*, Garland, Gregory, Footlight and Gypsy awards. His work as a singer/songwriter has been featured in films, on recordings, and in music venues nationwide.

JOHN GLORE (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as

HONORARY PRODUCER

SOCCORO & ERNESTO VASQUEZ are underwriting their sixth production since first becoming involved with SCR in the early 1990s. Their support of *Culture Clash (Still) in America* represents their third consecutive season as Honorary Producers, having most recently sponsored last year's Theatre for Young Audiences production of *Ella Enchanted: The Musical* and *Destiny of Desire* in the 2016-17 season. This season also marks their second sponsorship of the groundbreaking theatre ensemble Culture Clash at SCR and continues a commitment to the works of Latino playwrights and artists at our theatre. In addition to their leadership support as Honorary Producers, the Vasquezes are current members of Platinum Circle, were donors to the Next Stage Campaign and have been major underwriters of many SCR Galas including *Encantar: As if by Magic* and *Encore!*, both of which Socorro chaired. In recognition of her distinguished service to SCR, Socorro is an Emeritus Trustee of the theatre. "It is our immense honor to be a part of the SCR family and support the talent and diversity that SCR offers to our community. Orange County is fortunate to have this award-winning theatre in our midst and we are committed to see that this important work continues. That is why we love to support Culture Clash. We believe that their irreverent, yet circumspect comedy leaves the audience with new ways to ponder the complexities of today's societal challenges. We hope this moment in time will bring thought-provoking hilarity when we need it most," said Socorro.

resident dramaturg for LA's Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings including the Pacific Playwrights Festival world premieres of *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre, 1998) and *Peace* (Getty Villa, 2009) and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

ALYSSA ESCALANTE (*Stage Manager*) returns to SCR after working on last season's production of *Gem of the Ocean*. Her recent credits include *The Bacchae* (SITI Company/Getty Villa), *theatre is a blank page* (SITI Company), *A Streetcar Named Desire* (Boston Court Pasadena), *Hold These Truths* (Pasadena Playhouse), *The Haunted House Party* (Troubadour Theatre Company/Getty Villa), *Criers for Hire* (East West Players), *Mojada: a Medea in Los Angeles* (Boston Court Pasadena/Getty Villa), *Cash on Delivery* (El Portal Theatre), *Happy Days* (Boston Court Pasadena/Commonwealth Shakespeare Company) and *Placas: The Most Dangerous Tattoo* (U.S. tour). Much love and gratitude to Mom, Dad and Hannah Minerva.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC-Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on One OC's Nonprofit Advisory Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In October 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the *Orange County Business Journal's* 2018 "OC 500."

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's

productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.