



62nd Season • 563rd Production
SEGERSTROM STAGE / APRIL 25-MAY 23, 2026

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Suzanne Appel
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

in a co-production with Arena Stage
presents the world premiere of

FREMONT AVE.

written by Reggie D. White

Tim Mackabee
SCENIC DESIGN

Jos N. Banks
COSTUME DESIGN

Kathy A. Perkins
LIGHTING DESIGN

André Pluess
ORIGINAL MUSIC &
SOUND DESIGN

LaShawn Melton
WIG & HAIR DESIGN

Greg Geffrad
ASSISTANT DIRECTOR &
INTIMACY CONSULTANT

Jamie Berry
STAGE MANAGER

Murnane Casting
Amber Snead, CSA &
Chad Eric Murnane, CSA
NEW YORK CASTING

Raiyon Hunter, CSA
D.C. CASTING

Joanne DeNaut, CSA
L.A. CASTING

Directed by
Lili-Anne Brown

Original Song (“Somewhere Someone’s Waiting Just For You”)
by George R. Plick, Sr.

Apriem Advisors
SEASON PRODUCERS

Talya Nevo-Hacohen & Bill Schenker
HONORARY PRODUCERS

Canterbury Consulting
CORPORATE ASSOCIATE PRODUCER

Fremont Ave. is the recipient of an Edgerton Foundation New Play Award.

Originally workshopped and developed in the 2024 Pacific Playwrights Festival as part of The Lab@South Coast Repertory

CAST OF CHARACTERS

George/Robert/Joseph	Bradley Gibson
Audrey/Voice of Hazel	Jerrika Hinton
Frank	Wildlin Pierrevil
Tony	Jeffrey Rashad
Walter	Stanley Andrew Jackson
Older George	Doug Brown
Older Robert	Kevin Mambo
Damon	Galen J. Williams

UNDERSTUDIES

George/Robert/Joseph	Wildlin Pierrevil
Audrey/Voice of Hazel	Raven Lorraine
Frank/Tony/Walter/Damon	ShaYne Powell
Older George/Older Robert	Michael A. Shepperd

SETTING

*A single-level home in a Southern California suburb.
Act 1: 1968 | Act 2: 1990s | Act 3: 2020s*

LENGTH

Approximately 2 hours and 30 minutes including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	Kathryn Davies
Production Assistant	Kiya Sakari
Script Assistant	Isabella Mangahis
Costume Design Assistant	Alisha Patel
Assistant Lighting Designer	Diana Herrea
Light Board Operator	Hannah Gates-Ferla
Sound Board Operator	Nickolas Haddajian
Deck Crew	Amanda Picard, Mason Irwin
Wardrobe Supervisor	Jillian Pricco
Dresser	Keiv Lam
Wig and Makeup Technician	Alex Guerra

*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.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Photos may be taken before and after the show, but not during the performance itself.
Smoking, including the use of vapes, is not permitted anywhere in the theatre.*





Playwright Reggie D. White on Creation and Community

Fremont Ave. playwright Reggie D. White is an in-demand theatre artist. An actor, director and playwright, White was also recently named Artistic Director of Washington D.C.'s Woolly Mammoth Theatre Company—the third artistic leader in the theatre's nearly 50-year history. Prior to the start of rehearsals for *Fremont Ave.* at SCR, Director of The Lab@SCR Andy Knight chatted with the busy White about how he found his way to playwriting, what inspired his play and the power of theatre during uncertain times.

Andy Knight: As the consummate multihyphenate theatre artist—actor, director and now artistic director (in addition to playwright)—when did you start writing plays? And what drew you to the form?

Reggie D. White: I started my work in theatre as an actor and very quickly discovered the loving and unrelenting embrace of new plays. Working on plays with two people in particular, [playwright] Lauren Gunderson and [actor/director/playwright] Colman Domingo, really affirmed for me that I was also a playwright. I think impostor syndrome is a real thing and that a lot of multihyphenates struggle with the concept of “Jack of all trades, master of none.” But the thing about being called to an artistic practice is that the calling is very persistent. The echo that began with Lauren and Colman back in 2012 got louder and louder when I met [playwright] korde arrington tuttle a few years later.

AK: When did you start writing *Fremont Ave.*?

RW: The early idea came back in 2015 when I was working on a play that korde wrote called

Clarity for the Concord Theatricals/Samuel French Off Broadway Festival. We started talking about family, legacy and love and how that intersects with queerness. And how Blackness in America has always been a dance of seemingly disparate contradictions and how those contradictions live in our bodies, in our families, in our relationships and in our souls.

There’s a very elementary Google Doc where I started sketching out an imaginary conversation between me and a younger version of my Grandma. I was curious about who she was when she was my age, which is kind of where the idea for act three of the play began. I kept getting pulled away and distracted and talking myself out of



working on it, but then when my grandmother passed away in 2019, it created a big hole. She and I loved each other very, very deeply. I think because of the way that she was raised, she could never really square her faith with my queerness. Even though she understood—she knew that I was queer—I think it was really hard for her to square.

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Then, over the pandemic, I was doing a piece with this theatre collective, in residence at the Vineyard Theatre, where we started doing found theatre pieces from civil rights leaders and thinkers of the ’60s and ’70s. After phase one, we got curious about our own family members who were alive during those times. So, in March of 2021, I sat

down in my grandparents' house with my grandfather and my uncle. I took out my phone and asked my uncle one question, "What was it like?" That question sparked a bunch of memories. We wound up talking for over three hours.

AK: When you were doing that initial recording with your grandfather and uncle, did you know that you were going to connect those stories with the early writing you'd done on [what would eventually become] the third act?

RW: No way. When I was talking to them, I thought we were going to do a digital

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theatre piece at the Vineyard. I had no idea that this was going to be a play.

I found myself on a cross-country flight from JFK to Honolulu—and there was no Wi-Fi and the screens were down. I had that three-hour conversation bouncing

around in my head and was thinking, "Okay, I need to do something with my brain. Maybe I'm going to write a play." I knew what the ending was. I wanted to put these three generations of men in proximity to each other, grappling with grief. But I also wanted to start with the two people who were the

original love blossom of this family. By the time we got to Honolulu from JFK, I had a really sloppy outline sketch of the play.

In some ways, though, the inspiration for *Fremont Ave.* is still very much the initial prompt of 2015, where I was



Jeffrey Rashad and Wildlin Pierrevil in *Fremont Ave.*
Photo by Marc J. Franklin.

sitting in a bar in the Lower East Side with korde tuttle. We were just talking about what does it mean to love people who don't have the capacity to love you as your whole self. I think that unanswerable question has been rattling around in my soul for the last 11 years.

AK: Yes, I think that there's something really powerful in *Fremont Ave.* that speaks to the idea that our loved ones can't always be everything you need them to be.

RW: For me, the thing I learned really digging into this is that the people in your family really can't be everything to you because they very often can't even be everything to themselves. The ways that we are socialized to be in relationship with the people in our family is primarily based on the societal roles we're prescribed.

AK: When did you decide to turn *Fremont Ave.* into a three-act play?

RW: I didn't intend for it to be a three-act play. I initially thought, "Oh, this is going to be a cute little 90-minute experience." I had been really attached to this romantic idea of spending an uninterrupted

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evening with this family.

I remember it was after the [2024] Pacific Playwrights Festival reading at South Coast Repertory that I thought, "I could cut 20 minutes out of the play, or I could just commit to making an intermission and really allowing people to dig deeply into these relationships."

AK: I'm curious how you approach turning personal aspects from your family's history into fiction?

RW: The dance of what is a documentary and what is fiction was something that I was really, really navigating while writing. It was challenging because the writing initially came from such a visceral place of grief. Then, as I started to hear it aloud and started to engage with it, I had to ask myself, "Do I want to be a doc-

umentarian, or do I want to be a dramatist?"

It's not an autobiography, but it's definitely an homage. I think the journey of the last five years with this play has been about liberating myself from needing to write a documentary. Thinking less about it being accurate and more about it looking at the core of what is true for

these humans that are an echo of my family. I get to allow these people to be as wild and impulsive as compels me, and to worry less that my grandmother wouldn't say that, or that my grandfather wouldn't do that, or my uncle would definitely never wear that. It's made the process more fun.

For me, there's something very beautiful about telling the stories of people who went about living their lives quietly and nobly with integrity and honesty. Who made mistakes and had big wins or small wins—but didn't shake the world. Their lives are still worthy of memorialization, I think. I wanted to make something that was a love letter to my family, to my grandparents, to the men in my life.

AK: I find there's a beautiful spirit of tenacity in the characters of *Fremont Ave.* and



Bradley Gibson, Doug Brown, Kevin Mambo, and Galen J. Williams in *Fremont Ave.* Photo by Marc J. Franklin.

a significant undercurrent of hope that runs through the writing. As an artist and an artistic leader, what makes you feel hopeful about the future of American theatre?

RW: There's an expression my grandmother used to say: "There's nothing new under the sun." There's something about the power of collaboration, the power of community, the power of gathering and the way that theatre is a magnet for all of that that gives me hope. I'm really drawn to work that elicits curiosity as opposed to just being a container for rage. I do

think that we all need levers and ways to exercise that rage. It will tear us up from the inside if we don't. But theatre is a place for investigation.

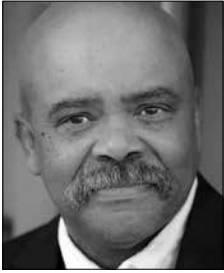
As an Artistic Director, I'm excited about the opportunity to maintain Woolly Mam-

moth Theatre Company's role as an unwavering haven for community and for creation. I think it's a really scary time in the American theatre, but people want to deal with their feelings in community.

I think that there are lessons to learn from nature about the undefeated, unassailable power of community and creation. Flowers grow in the most hostile conditions with no maintenance or tending. Nature is persistent. No matter what's going on in our world, as long as we have the power to gather and to create, that gives me hope.

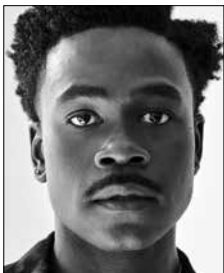
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Artist Biographies



DOUG BROWN
Older George

is making his SCR debut. His other credits include *Nine Night, Two Trains Running, Trip to Bountiful, One Few Over the Cuckoo's Nest, A Lesson Before Dying, Crumbs from the Table of Joy, Pantomime, An Asian Jockey in Our Midst* and *The Petrified Forest* at Round House Theatre; *Something Moving, Fences, Jitney* and *Member of the Wedding* at Ford's Theatre; *Our Lady of 121 Street, Fuddy Meers, Last Orbit of Billy Mars, Homebody/Kabul, Day Room, Measure for Pleasure* at Woolly Mammoth Theatre Company; *Painted Rocks at Revolver Creek, The Gin Game, The Island* and *Mooi Street Moves* at MetroStage; *Ma Rainey's Black Bottom, Hambone, The Colored Museum, Spit Second* and *Spunk* at Studio Theatre; *Much Ado About Nothing* at Folger Theatre; *Otabenga* at Signature Theatre; *Jitney* and *The Piano Lesson* at Actor's Theatre of Louisville; *Radio Golf* and *Gem of the Ocean* at Milwaukee Repertory Theater; and *Two Trains Running, Jitney* and *Trip to Bountiful* at Cincinnati Playhouse in the Park.



BRADLEY GIBSON
George/Robert/Joseph

is known for starring on screen in "Partner Track" and "Power Book II: Ghost." On Broadway, he starred as Simba in Disney's *The Lion King*, with additional credits including *A Bronx Tale* and *Rocky*. He originated the title role in Disney Theatrical's premiere production of *Hercules* at Paper Mill Playhouse. Most recently, he appeared in *Fremont Ave.* at Arena Stage, earning a Helen Hayes Award nomination. Off-Broadway credits include *Love's Labour's Lost* with The Public Theater and *The School for Scandal* with Red Bull Theater. As a recording artist and concert soloist, he has re-

leased singles including "No Ilys" and "Ain't That Easy," and performed at venues from London's Royal Albert Hall to the Hollywood Bowl. Instagram: @bradgibson13



JERRIKA HINTON
Audrey/Voice of Hazel

(she/her/they) is thrilled to be making her South Coast Repertory debut after many years in front of the camera. Her recent and favorite credits include, in theatre, *Fremont Ave.* (Arena Stage); in film, *The Piano Lesson* (Netflix) and *Mr. Crocket* (Hulu); in television, "A Man in Full" (Netflix), "Hunters" (Amazon Prime), "Here and Now" (HBO) and "Grey's Anatomy" (ABC). She is a proud graduate of Southern Methodist University and a member of both AEA and SAG-AFTRA unions. She is a certified facilitator of The Resilience Toolkit via Lumos Transforms, as well as Mental Health First Aid for the Entertainment Industry through AMHC. More information at: jerrickahinton.com and tamhi.co.



STANLEY ANDREW JACKSON
Walter

is excited to make his debut at South Coast Repertory. He appeared Off-Broadway in *The Refuge Plays* at Roundabout Theatre Company and regionally in *The Three Musketeers, Primary Trust* at Alley Theatre; *Book of Will, Much Ado About Nothing* and *Animal Farm* at A Noise Within; *King Lear* at Wallis Annenberg Center for the Performing Arts; *A Wonder in My Soul* at Baltimore Center Stage; *NSFW* and *Swimming While Drowning* at Stages Theatre Company; *And in This Corner: Cassius Clay* at The Ensemble Theatre; and *Dontrell, Who Kissed the Sea* at Source Theatre Company. Internationally, he ap-

peared in *Romeo and Juliet*, *Twelfth Night*, *Henry V* and *As You Like It* with Pop-up Globe in New Zealand and Australia. Television: "Power Rangers Ninja Steel." Training: Howard University and Royal Central School of Speech and Drama. stanleyandrewjackson.com Instagram:@stanleyaj3



RAVEN LORRAINE

Audrey/Voice of Hazel Understudy

(she/her) is thrilled to make her South Coast Rep debut! Select regional credits include *Fremont Ave.* (Arena Stage, world premiere); *As You Like It* (Folger Theatre); *Covenant* (Theater Alliance, Helen Hayes nomination for Outstanding Supporting Actor); *FELA!* (Olney Theatre Center and Round House Theatre, Helen Hayes Award for Outstanding Ensemble); *King Lear*, *Much Ado About Nothing* (Shakespeare Theatre Company); *Little Women*, *King Lear*, *Comedy of Errors*, *The Winter's Tale*, *Sense & Sensibility* (American Shakespeare Center); *How to Catch a Star* (John F. Kennedy Center); *The Curious Incident of the Dog in the Night-Time* (Virginia Repertory Theatre); *Treasure Island*, *Hansel & Gretel*, *Hunchback of Notre Dame* (Synetic Theater); *When Last We Flew* (TheatreLAB); *A Midsummer Night's Dream* (Richmond Shakespeare); and she is a company member of Only Make Believe. For God, Karen, Mama & Onyx, always. @ravenlorraine



KEVIN MAMBO

Older Robert

is making his SCR debut. His Broadway, Off-Broadway and tour credits include *FELA!* (lead), *The Color Purple* (Mister), and *Book of Mormon* (1st national tour, Hayes nom.). Other theatre credits include *The History of Empires* (La MaMa), *Fortress of Solitude* (Dallas Theater Center, The Public Theater, Lortel nom.), *Mlima's Tale* (The Public Theater), *Ruined* (Goodman Theatre, Manhattan Theatre Club), *The Convert* (Kirk Douglas Theatre, Goodman Theatre, McCarter Theatre),

Venus and Painted Rocks at Revolver Creek (Signature Theatre), *Seven Guitars* and *Pericles* (Two River Theater), *The Last Detail* (Lucille Lortel Theatre) and *Once Around the Sun* (Zipper Factory Theater). Film: *Rustin*, *Nina*, *Cadillac Records*, *Rebel in the Rye*, *Payback*, *One of Us Tripped*, *Firing Squad*, *Selah and the Spades*, *The Southside*, *Henchman of Notre Dame* (best actor), *Trooper* and *Man in the Mirror*. Television: "Guiding Light" (two Emmys and three noms.); lead roles on "Hit & Run," "Saint X," "Luke Cage" and "Freshman Dorm;" recurring roles on "High Maintenance," "Happyish," "Soul Food" and "One Life To Live;" and appearances on "The Good Doctor," "Blacklist," "Law & Order" (Original/Deadline/SVU/Trial by Jury/Criminal Intent/Reboot), "Spin City," "Elementary," "Any Day Now," "Mistresses," "Family Matters" and "Great Performances." Insta: @iammambo



WILDLIN PIERREVIL

*Frank
George/Robert/Joseph
Understudy*

is an actor, writer, and content creator with more than 1 million followers across platforms. Florida-raised and New York-based, he has previously played in *Sweeney Todd* at Portland Center Stage, *Dreamgirls* at the Paramount Theatre, *Choir Boy* at Yale Repertory Theatre and *A Midsummer Night's Dream* at Orlando Shakes. He also starred as Ike Turner in the national tour of *Tina: The Tina Turner Musical*. Find him as @NotWildlin wherever you scroll.



SHAYNE POWELL

*Frank/Tony/Walter/Damon
Understudy*

is a Jamaican born immigrant to the US. He studied acting at the Edna Manley College School of Drama in Kingston, Jamaica before moving to New York City where he then continued his acting training at the Stella Adler Studio of Acting. From his days in Jamaica to

present, theatre has remained his first love. His stage credits include *Lift Up Jamaica* (Kingston), *Mountaintop* (Kingston), *Flambeaux* (NYC) and *Marley* (Baltimore). Powell also played a lead role in the feature film *Respect the Jux* (2022). He is a 2025 graduate of the Los Angeles Film School where he completed his Associate Degree in Film (Summa Cum Laude). In 2025 he traveled to Guadeloupe where he was Shadow Director on the BBC TV Series “Death in Paradise.” He has written and directed his own television drama-comedy series “Fellaz.”



JEFFREY RASHAD

Tony

is a proud graduate of Howard University (BFA) and The Old Globe/University of San Diego Shiley Graduate Acting Program (MFA). His recent credits include *The Comedy of Errors/Two Trains Running* (The Acting Company national tour); *A Christmas Carol in Harlem* (Classical Theatre of Harlem); *Pass Over* (Resident Ensemble Players); and multiple productions with The Old Globe, including *A Midsummer Night’s Dream*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *Twelfth Night*, *The Nineteenth* and *Trouble in Mind*. Rashad is thrilled to embark on this new chapter with South Coast Repertory. jeffreyrashad.com Instagram: @jeffryjeff_



MICHAEL A. SHEPPERD

Older George/Older Robert Understudy

was last seen at SCR as the Voice of Audrey II in *Little Shop of Horrors*. This is his second outing with director Lili-Anne Brown, having played Memphis for the National Tour of *Two Trains Running* (The Acting Company). Directing credits include *Blood at the Root* (Open Fist Theatre Company, Los Angeles Drama Critics Circle nomination for Best Director), *The Boy From Oz* (Ovation Award, LADCC Award for Best Director), *Rotterdam* (Kirk Douglas Theatre, LADCC Best Production, director nomination), *West Add-*

ams (Skylight Theatre, *LA Times* Critics Choice), *Laughter on the 23rd Floor* (Garry Marshall Theatre, Scenic Award for Director of the Year), *Too Heavy for Your Pocket* (Sacred Fools Theater Company, *LA Times* Critics Choice). Acting credits include *Matilda* (Miss Trunchbull), *The Producers* (Roger; Ovation Award nomination), *Fences* (Troy; Ovation, LADCC nominations), *Bootycandy* (LADCC nomination, Ovation, Stage Raw Win), *The Color Purple* (Mister; Ovation award), *Steel* (Ovation Award), *Master Harold and the Boys* (NAACP Theatre Award nomination), *Intimate Apparel* (NAACP Theatre Award) and *Choir Boy* (NAACP nomination). Broadway and regional credits include *Cathy Rigby is Peter Pan*, *Little Shop of Horrors*, *Caroline, or Change* and *The Whipping Man*. Television credits include “NCIS: Origins,” “Bosch,” “Why Women Kill,” “Curb Your Enthusiasm,” “Hot in Cleveland,” “Wizards of Waverly Place,” “Monk” and “Criminal Minds.”



GALEN J. WILLIAMS

Damon

is thrilled to make his South Coast Repertory debut! Other credits include *Fremont Ave.* (Arena Stage), *The Brothers Size* (Geffen Playhouse), *FELA!* (Olney Theatre Center), *Once on This Island* (Oregon Shakespeare Festival), *Slave Play* (August Wilson Theatre on Broadway and Mark Taper Forum) and *Motown the Musical* (Nederlander Theatre on Broadway and 1st national tour). On film he appeared in *Terry McMillan Presents Preach, Pray, Love* (Lifetime) and *One Of Them Days* (Sony/TriStar Pictures) and television credits include “Pose” on FX, Tyler Perry’s “The Oval” and “Assisted Living” (BET+). He earned his BFA from Howard University and his MFA from University of Southern California. Follow for more announcements and laughs. Instagram/Tiktok/Facebook: @theegalenjwilliams galenjwilliams.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

REGGIE D. WHITE (*Playwright*), recently appointed as Woolly Mammoth Theatre Company’s third Artistic Director, is an award-winning artist

and educator whose international career spans over two decades. His acting credits include Matthew López's Tony-winning epic *The Inheritance, Goddess* (The Public Theater), *Bayard Rustin: Inside Ashland* (People's Light), *I and You* (59E59), *Hundred Days* (New York Theatre Workshop), *The Luckiest* (La Jolla Playhouse) and *Macbeth In Stride* (American Repertory Theater). His directing credits include Arena Stage, Atlantic Theater Company, The Public Theater, Repertory Theatre of St. Louis and Indiana Repertory Theatre. White co-conceived *Lessons in Survival: 1971*, based on the iconic conversation between Nikki Giovanni and James Baldwin, at Vineyard Theatre (*New York Times* Critic's Pick). He also co-conceived and appeared in the digital anthology series of the same title (*New York Times* Best of 2020). His play *In Case You Haven't Heard* premiered at Bay Street Theater. He is a Vineyard Theatre resident artist, a founding member of the multi-generational theatre collective The Commissary and a founding company member with The Feast, a living-wage theatre company. White is a recipient of the Colman Domingo Award, the TCG Fox Fellowship, the TBA Titan Award and the RHE Artistic Fellowship, and an NAACP Theatre Award nominee. reggiwhite.com

LILI-ANNE BROWN (*Director*), a Chicago South Side native, works as a director, actor and educator, and has performed in, directed and produced many award-winning shows in Chicago and nationally. Recent directing credits include *The Wild Party* (New York City Center Encores!); *Eureka Day* (TimeLine Theatre); *Play On!* (Signature Theatre); *The Color Purple*, *The Nacirema Society...*, *School Girls* and the world premieres of Ike Holter's *I Hate It Here* and *Lottery Day* (Goodman Theatre); *Two Trains Running* (The Acting Company, national tour); *Dreamgirls* (McCarter Theatre and Goodspeed Musicals); *FELA!* (Olney Theatre); *Joe Turner's Come and Gone* (Huntington Theatre); *Ain't No Mo'* (Woolly Mammoth Theatre Company and Baltimore Center Stage); *Waitress*, *Rent* and *The Color Purple* (The Muny); *Once on This Island* (Oregon Shakespeare Festival); *Acoustic Rooster...* (Kennedy Center and national tour); and *Put Your House in Order* (La Jolla Playhouse). She is the former Artistic Director of Bailiwick Chicago, where she focused programming on new play development with resident playwrights and Chicago-premiere musicals.

TIM MACKABEE (*Scenic Design*) returns to SCR where he previously designed *Vietgone*. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: MCC Theater: *Seared* (Outer Critics Circle Award); Atlantic Theater Company: *Guards at the Taj* (Lortel Award), *Describe The Night*, *The Penitent*, *Our New Girl*; Roundabout Theatre: *Darling Grenadine*, *The Last Match*; Manhattan Theatre Club: *Poor Yella Rednecks*, *Vietgone*, *Important Hats of the Twentieth Century*; Lincoln Center Theater: *Luce*; and Vineyard Theatre: *Gigantic*, *Heathers: The Musical*. Music Video: Carly Ray Jepsen's, "Surrender My Heart." TV: *Amy Schumer: Live at the Apollo* (HBO), "Gotham," "Smash," "The Today Show" and "Football Night in America." Education: North Carolina School of the Arts, Yale School of Drama. @tim-mackabeedesign, timothymackabeedesign.com

JOS N. BANKS (*Costume Design*) (he/they) is a multi-award-winning Visual/Performing Arts Artist, Costume Designer, Teaching Artist and LGBTQ+ trailblazer. He's thrilled to return to Orange County after starring as Lola in the National Tour of *Kinky Boots* in 2018 at the Segerstrom Center for the Arts! In addition to *Kinky Boots*, he appeared in the tours of *Hair* and *The Color Purple*. Select regional credits include productions at Steppenwolf Theatre Company, Goodman Theatre, Yale Repertory Theatre, Chicago Shakespeare Theater, Arena Stage, The MUNY, McCarter Theatre, Goodspeed Musicals, Orlando Shakes, Paramount Theatre, The Second City, Porchlight Music Theatre, Writers Theatre, Congo Square, Definition Theatre, Black Ensemble Theater and many more. On film, he appeared in Showtime's "The Chi" and "Work in Progress" and Rise Against's music video "Make It Stop." He is a 4-time nominee for the BTAA (Black Theatre Alliance Awards) Best Costume Designer award. Curator of his Master Class, "#BeFEARLESS w/ Jos N. Banks," which he has instructed young theatre artisans from grade school to collegiate. Banks also serves as Artistic Associate with About Face Theatre in Chicago, IL and was afforded the company's first-ever costume designer residency. FearlessJos.com // @JosNBanks

KATHY A. PERKINS (*Lighting Design*) is making SCR debut. She has designed for Broadway, Off-Broadway, and regional theatres including American Conservatory Theater, Arena Stage,

Berkeley Repertory Theatre, Seattle Repertory Theatre, St. Louis Black Repertory, Goodman Theatre, Steppenwolf Theatre Company, Alabama Shakespeare Festival, Mark Taper Forum, Yale Repertory Theatre, Two River Theater and PlayMakers Repertory Company. Internationally, she has designed in South Africa, Switzerland, Cuba and Canada. In 1995, Perkins co-curated the exhibition *ON-STAGE: A Century of African American Stage* at Lincoln Center in New York. She is the editor of seven anthologies focusing on women. She is the recipient of numerous research and design awards, including Ford Foundation, Fulbright, NEA, the Henry Hewes Design Award, NAACP Image Award and the USITT Distinguished Achievement Award for both Education and Lighting Design. Perkins is a graduate of Howard University and the University of Michigan. She is faculty Emerita of the University of Illinois (Urbana-Champaign) and University of North Carolina at Chapel Hill. kathyaperkins.com

ANDRÉ PLUSS (*Original Music & Sound Design*). Broadway credits include *Good Night, Oscar* (The Belasco), *The Minutes* (Studio 54), *33 Variations* (Eugene O’Neil Theatre), *I Am My Own Wife* (Lyceum Theatre) and *Metamorphoses* (Circle in the Square Theatre) as well as the world premiere of *The Clean House* (Yale Repertory Theatre/Lincoln Center Theater). Based in Chicago, he’s worked frequently with Northlight Theatre, Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Chicago Shakespeare Theater, TimeLine Theatre and Lookingglass Theatre Company where he is an ensemble member. Regional credits include multiple productions with Arena Stage, Oregon Shakespeare Festival, Center Theatre Group, Yale Repertory Theatre, McCarter Theatre, Berkeley Repertory Theatre, Williamstown Theatre Festival, La Jolla Playhouse and the Huntington Theatre.

LASHAWN MELTON (*Hair & Wig Design*) is making her SCR design debut. Her D.C. area credits include Olney Theatre Center’s *Little Miss Perfect* (Wig Design), *Senior Class* (Wig Design), *Comedy of Tenors*; Folger Theatre’s *Julius X* (Wig Design), *The Winter’s Tale* (Wig Design); Woolly Mammoth Theatre Company’s *The Great Privation* (Wig Design), *The Sensational Sea Mink-ettes* (Wig Design); Signature Theatre’s *Play On!* (Wig Design); Studio Theatre’s *Mother Play* (Wig Design),

Paradise Blue (Wig Design); Arena Stage’s *Fremont Ave.* (Wig Design), *Death on the Nile* (Hair and Wig Design), *The Other Americans* (Hair Design), *Tempestuous Elements* (Wig Design); GALA Hispanic Theatre’s *On Your Feet!* (Wig Design); The Kennedy Center’s *The Watsons Go to Birmingham 1963* (Wig Design); and Round House Theatre’s *School Girls; Or, The African Mean Girls Play* (Wig Design). Her regional credits include wig design for Utah Shakespeare Festival (*Raisin in the Sun*, *Emma the Musical*, *The Play that Goes Wrong*). Her film and TV hairstyling has been seen on “Lioness,” “White House Plumbers,” “Rustin” and “Fellow Travelers.” She earned her BA in Art from The University of the District of Columbia.

GREG GEFFRARD (*Assistant Director & Intimacy Consultant*) (he/him). Previous credits include *Ma Rainey’s Black Bottom*, *The Brief Wondrous Life of Oscar Wao*, *Revolution(s)*, *The Color Purple*, *The Nacirema Society* (Goodman Theatre); *Sanctuary City*, *Choir Boy* (Steppenwolf Theatre Company); *Two Sisters and a Piano*, *Hot Wing King*, *The Band’s Visit* (Writer’s Theatre); *Eureka Day!* (TimeLine Theatre); *BOTH* (Teatro Vista); *Beneath The Willow Tree* (Pulse Theatre); *The Factotum* (Lyric Opera); *Comedy of Errors* (Chicago Shakespeare Theater); *Confederates* (Redtwist Theatre); *The Mountaintop* (Beverly Arts Center); and *Fen* (Court Theatre). Regional credits include *Fremont Avenue* (Arena Stage); *Strange Loop*, *K-I-S-S-I-N-G*, *Joe Turner’s Come and Gone* (Huntington Theatre); *Piano Lesson* (Milwaukee Repertory Theater); *Fairview* (Theatre Cedar Rapids); *A Third Way* (Actor’s Express) and *Fat Juliet* (Theatrical Outfit).

JAMIE BERRY (*Stage Manager*) (she/her) is thrilled and honored to be back with the team for this beautiful production! Recent credits include regional productions of *Fremont Ave.*, *We Are Gathered* and *Jaja’s African Hair Braiding* (Arena Stage), *Play On!* (Signature Theatre), *Dreamgirls* (McCarter Theatre Center and Goodspeed Musicals) and *FELA!* (Olney Theatre Center/Round House Theatre). She also toured with *Back to the Future*. Spreading joy, sunshine and melanin @ jamiedreamsbig

KATHRYN DAVIES (*Assistant Stage Manager*) previously stage-managed *Million Dollar Quartet*, *Little Shop of Horrors*, *The Old Man and The*

*Old Moon, You're a Good Man, Charlie Brown, The Velveteen Rabbit, Poor Yella Rednecks, Sugar Plum Fairy, Orange, The Roommate, All the Way, Red, Vietgone, The Whipping Man, Tartuffe, Reunion, Trudy and Max in Love, The Motherf**ker with the Hat, Sight Unseen, Topdog/Underdog, In the Next Room or the vibrator play, Doctor Cerberus, Ordinary Days* and *Our Mother's Brief Affair* and about thirty more shows all at SCR. Recent credits include *The Play That Goes Wrong* and *Fiddler on the Roof* for McCoy Rigby Entertainment, *La Bohème* and *The Barber of Seville* at LA Opera and *Don Giovanni* at San Diego Opera. She has also stage managed at Dallas Theater Center, The Old Globe, Tulsa Opera, Hawai'i Opera Theatre, Opera Santa Barbara, Laguna Playhouse and many theatres across Canada. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles film festivals.

MURNANE CASTING (*New York Casting*) casts for Broadway, tours and regional theatre. Current and recent projects include tours of *TINA*, *Dear Evan Hansen*, *Mrs. Doubtfire*, *The Sound of Music*, *Grinch* and *Kinky Boots*. Developmental work includes *Anne of Green Gables*, *The Boy Who Loved Batman* and *Fremont Ave*. We regularly collaborate with major theatres nationwide, including Arena Stage, Asolo Rep, Bay Street, Denver Center, Goodspeed and The Hollywood Bowl. Learn more at murnanecasting.com

RAIYON HUNTER, CSA (*Washington D.C. Casting*) is a casting director, producer and arts administrator from New Orleans, Louisiana. She currently works as the Casting Director/Line Producer of Arena Stage. Previously, she worked as the Casting Director of Children's Theatre Company and the Spelman Leadership Fellow at the Alliance Theatre, where she has contributed to a multitude of shows in varying capacities, ranging from casting associate to director on productions such as *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, *Confederates* and more. Additionally, she has been in residency at Oregon Shakespeare Festival under Nataki Garrett and The Repertory of Theatre of St. Louis under Hana S. Sharif.

JOANNE DENAUT, CSA (Casting) is Casting Director for The LAB@SCR and served as

SCR's full-time Casting Director for more than three decades, casting over 300 productions from classics to world premieres by the country's leading playwrights. In addition, she has cast numerous workshops and readings, including the Annual Pacific Playwrights Festival. She has also consulted and cast for other theatres, including Denver Center for the Performing Arts, Seattle Repertory, Center Theatre Group, and La Jolla Playhouse, as well as in collaborations with The Public Theater, Manhattan Theatre Club, Baltimore Center Stage, and Berkeley Repertory. Film credits include work with Octavio Solis, the American Film Institute and as a casting associate on various film and television projects. She also served as the Casting Director for USC's MFA New Works Festival as well as Ojai Playwrights Conference. DeNaut currently teaches the Audition class at Saddleback Community College and additional classes at UCI, Cal State Fullerton and USC. She is a member of CSA.

ARENA STAGE The first racially integrated theatre in our nation's capital and a pioneer of the regional theatre movement, Arena Stage was founded in 1950 in Washington, D.C. Today, under the leadership of Artistic Director Hana S. Sharif and Executive Producer Edgar Dobie, Arena Stage at the Mead Center for American Theater is a national center dedicated to American voices and artists. We produce plays of all that is passionate, profound, deep, and dangerous in the American spirit, and present diverse and groundbreaking work from some of the best artists around the country. Consistently contributing to the American theatrical lexicon by commissioning and developing new plays, Arena Stage impacts the lives of over 10,000 students annually through its work in community engagement and serves a diverse annual audience of more than 300,000. arenastage.org

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed for SCR and during that season, he directed *She Loves Me*. In addition, he directed the 2024 production of *Joan*—both the world premiere at SCR and the 2025 East Coast premiere at Barrington Stage Company—the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh and the 2022 reading of Spenser Davis' *A Million Tiny Pieces*. He spent August 2023 directing Guthrie Theater's production of *The Importance of Being Earnest*. He was

last seen onstage at SCR as John in Richard Greenberg's world premiere of *A Shot Rang Out* and as part of his SCR tenure, created the theatre's Outside SCR program in partnership with Mission San Juan Capistrano. Prior to his appointment as Artistic Director, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Before arriving to SCR in his current capacity, Ivers was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays, and has helmed productions at many of the nation's leading regional theatres, including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. Ivers' early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's most prestigious theatres, including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

SUZANNE APPEL (*Managing Director*). For more than two decades, Appel has pursued a personal mission to bring people together through transformative experiences led by form-challenging artists. Working in partnership with Artistic Director David Ivers and reporting to the Board of Trustees, Appel is responsible for providing strategic leadership for SCR's long-term sustainability and growth. She oversees SCR's business operations, including fund-raising, marketing and community relations. Her accomplishments as Managing Director of Off-Broadway's Vineyard Theatre (2017-2024) include expanding the revenue-generating capacity of the organization, bringing on seven new board members, negotiating a two-production, industry-first producing partnership with Audible (David Cale's *Harry Clarke* and Ngozi Anyanwu's *Good Grief*), and transferring four Tony-nominated productions to Broadway. She is perhaps most proud of working with Artistic Director Sarah Stern to keep all Vineyard Theatre full-time staff employed during the COVID pandemic and developing a 2022-26

plan raising all arts worker wages. Appel joined The Vineyard after serving as Director of External Affairs for Hubbard Street Dance Chicago. Prior to her role at Hubbard Street, she served as Managing Director at Cutting Ball Theater in San Francisco, where she nearly doubled the organization's operating budget and built a two-plus-month operating reserve in four years. She was awarded the Alfred Drake Award from Brooklyn College, an honor given to an accomplished theatre professional who has made significant contributions to the American theatre. Her previous positions include roles with Dance Theater Workshop, Yale Repertory Theatre, Berkeley Repertory Theatre and Wesleyan University. Her volunteer work includes serving on the Board for Arts Orange County and South Coast Metro Alliance. Previously, she served as Chair of the Wesleyan Fund (2020-24). She is a graduate of Wesleyan University, Yale School of Drama and Yale School of Management (MFA/MBA).

MARTIN BENSON (*Founding Artistic Director*), (Mar. 15, 1937-Nov. 30, 2024) co-founder of SCR, directed nearly one-fifth of SCR's productions, including the 2020 production of *Outside Mullingar*. 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 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 directed American classics such as *A Streetcar Named Desire*, and 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 re-

ceived 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 playwrighting. 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.

Honorary Producers

APIRIEM ADVISORS (*Season Producers*) is proud to champion bold and creative initiatives that exemplify the magic of theatre. Since 2016, Apriem has provided major support to SCR in numerous ways, including four consecutive years as Season Producers of Outside SCR and serving as Honorary Producers of productions such as *Little Shop of Horrors*, *The Staircase* and *Prelude to a Kiss*, *The Musical*. Apriem has also supported five Theatre for Young Audiences productions, most recently *The Incredible Book Eating Boy*. Co-Founder Harmon Kong and his wife, Lea—an SCR Board Trustee since 2019—are passionate advocates for the arts, and together they served as Chairs of this past fall's reimaged Gala, PEEK! Their generosity and leadership have helped SCR thrive both on its stages and throughout the community. Founded in 1998 in Irvine, California, Apriem Advisors is a wealth management firm serving multi-generational families worldwide by helping them achieve a life of significance beyond success. With a commitment to providing the highest degree of service, Apriem manages all facets of clients' finances to help them achieve financial security and peace of mind.

TALYA NEVO-HACOHEN & BILL SCHENKER (*Honorary Producers*) share a deep passion for live professional theatre and became subscribers at SCR more than 16 years ago. Talya, former Chief Investment Officer at Sabra Health Care REIT, Inc., serves as President of SCR's Board of Trustees, chairs the board of US Friends of Dror Israel and serves on the boards of Seritage Growth Properties (NYSE:SRG), Spike's K9 Fund and the Board of Advisors at Yale University's Jackson School of Global Affairs. Bill, a former Olympic ski racer who continues to compete, worked as an actor in New York and Los Angeles for nearly two decades and recently joined SCR's Audience Development Committee. Over the past decade, they have been leaders for SCR, chairing two Galas and providing generous underwriting support. This marks their fifth time serving as Honorary Producers on a production, including *Joan* and *Poor Yella Rednecks*, in addition to their role as Honorary Producers for the 2024 Pacific Playwrights Festival. Their major giving began as members of the Playwrights Circle, supporting the world premiere of *Future Thinking*.



This Theatre operates under an agreement between the League of Resident Theatres and 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 Stage Directors and Choreographers Society, a national theatrical labor union.



The theatre is a member of Arts Orange County, the official local arts agency.

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