

THE STAGE

SEASON 2023 | 2024

POWERFUL.
PROVOCATIVE.
PROFOUND.

WEST COAST PREMIERE

PEOPLE WHERE THEY ARE



WRITTEN BY
ANTHONY CLARVOE

DIRECTED BY
BENNY SATO AMBUSH

JAN 31 – FEB 25, 2024

FROM THE ARTISTIC DIRECTOR

Greetings, friends!

We're delighted to welcome you back to The Stage for this West Coast premiere of **People Where They Are** by Anthony Clarvoe. The play was commissioned and first performed by the Clarence Brown Theatre Company at the University of Tennessee with The Highlander Research and Educational Center of New Market providing research assistance. During this time, The Highlander Center was fire



bombed (March 29, 2019). "The arson attack on the Highlander Center, a longtime leader in racial and social-justice work, is not merely a hate crime – it's an act of war." (The Nation).

Clarvoe's writing consistently demonstrates a keen understanding of our collective social consciousness. In 1995, San Jose Stage Company presented the West Coast premiere of his enduringly relevant work, **The Living**, which garnered acclaim from both critics and audiences. It was cited as Standout Play of 1995 by the San Jose Mercury News and was named one of the top ten plays of 1995 by the San Francisco Chronicle and San Francisco Examiner.

The Stage is equally honored to welcome director Benny Sato Ambush back to the Bay Area to guide our exceptional cast of outstanding Bay Area artists – Cathleen Riddley, Terrance Austin Smith, Rebecca Pingree, Michael Champlin, and Jordan Covington – in this powerful and visceral production.

Brady Morales-Woolery, Estrella Esparza-Johnson, Rebecca Pingree, Michael Champlin, and Jordan Covington – in this powerful and visceral production.

Looking ahead, we are very excited to share the West Coast premiere of **Hangmen** with you. Written by British-Irish playwright Martin McDonagh, it is our sixth production of his work and it is sure to take a place of honor in the history of The Stage along with **The Beauty Queen of Leenane**, **A Skull in Connemara**, **The Lonesome West**, **The Pillowman**, and **The Lieutenant of Inishmore**. Described by The New York Times as "offering the last word in gallows humor," the West End and Broadway hit might just have the punch line for "Three executioners walk into a bar and..." while examining uncomfortable questions addressing justice and capital punishment.

Until the hangmen arrive in April, you might want to sample some of Academy Award winner McDonagh's acclaimed work as a writer-producer-director including **Three Billboards Outside Ebbing, Missouri**, **Seven Psychopaths**, and most recently, **The Banshees of Inisherin** with Colin Farrell, Brendan Gleeson, and Barry Keoghan.

As always, all of us at The Stage extend our deeply felt gratitude and appreciation for your attention and your support. Without those we could not continue to create the important work that has made San Jose Stage Company a beacon of artistic excellence for San Jose and Silicon Valley.

Thank you.

Randall King

Artistic Director

SAN JOSE STAGE COMPANY
presents the West Coast premiere of

PEOPLE WHERE THEY ARE

by Anthony Clarvoe

Cathleen Riddley* Terrance Austin Smith*
Brady Morales-Woolery* Estrella Esparza-Johnson*
Rebecca Pingree Michael Champlin
Jordan Covington

Scenic Designer Costume Designer Lighting Designer Sound Designer
Giulio Bethany Maurice Steve
Perrone Deal Vercoutere Schoenbeck

Properties Coordinator Dance Choreographer Dialect Coach
Jenn MaryBeth Kimberly
Trampenau Cavanaugh° Mohne Hill

Military Advisor Assistant to the Director Stage Manager
Capt. Ronald W. /Consulting Dramaturg Iliana
Johnson Sr. Awele Makeba Karbowski*

Directed by
Benny Sato
Ambush°

* Member of Actors' Equity Association. This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



° The artist is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



People Where They Are was originally commissioned, developed, and produced by Clarence Brown Theatre, Knoxville, TN.
Calvin MacLean, Producing Artistic Director | Tom Cervone, Managing Director

People Where They Are is produced by arrangement with Broadway Play Publishing, Inc., NYC • www.broadwayplaypub.com

SETTING: Highlander Folk School, Monteagle, Tennessee. Spring, 1955
The performance lasts two hours. There is one intermission.

THE STAGE

SAN JOSE STAGE COMPANY, 490 South 1st Street, San Jose, CA, 95113
www.thestage.org • 408.283.7142 • boxoffice@thestage.org

Please note the location of all exits.

Please check to see that all electronic and mobile devices are turned off during the performance. The use of cameras or any recording equipment in the theater is strictly forbidden. For your safety and the safety of our performers, do not step onto the set or stage nor touch any props or set pieces.

CAST (IN ORDER OF APPEARANCE)

Mrs. Clark.....	Cathleen Riddley*
Mr. Carawan.....	Brady Morales-Woolery*
May.....	Rebecca Pingree
Emma.....	Estrella Esparza-Johnson*
Ned.....	Michael Champlin
John.....	Terrance Austin Smith*
John (Understudy).....	Jordan Covington

CREATIVE TEAM

Director.....	Benny Sato Ambush°
Scenic Designer.....	Giulio Perrone
Costume Designer.....	Bethany Deal
Lighting Designer.....	Maurice Vercoutere
Sound Designer.....	Steve Schoenbeck
Properties Coordinator.....	Jenn Trampenau
Dance Choreography.....	MaryBeth Cavanaugh°
Stage Manager.....	Iliana Karbowski*
Dialect Coach.....	Kimberly Mohne Hill
Assistant Dialect Coach.....	Kristin Hill
Military Advisor.....	Capt. Ronald W. Johnson Sr.
Assistant to the Director/Consulting Dramaturg.....	Awele Makeba

PRODUCTION TEAM

Set Construction.....	Jonathan Rhys Williams
Master Electrician.....	Aaron Gin
Electricians.....	David Jeffries Steph Puentes
Production Assistants.....	Cheyenne Bacon Steph Puentes Haley Baugher
Special Thanks.....	Tabard Theatre City Lights Theater Company SJSU Film and Theatre Department

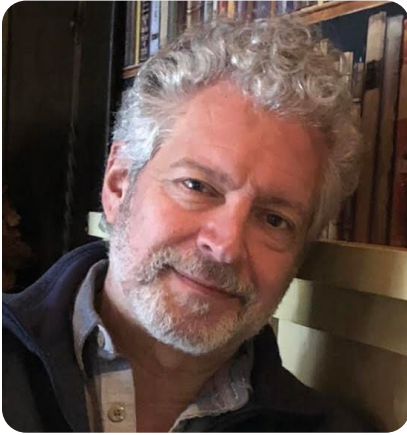
COMMUNITY PARTNERS

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FROM THE PLAYWRIGHT

In the depths of the Great Depression, high in Appalachia, a group of young idealists founded a school for people who wanted to help workers and their families improve their lives. The Highlander Folk School quickly became an international center for training, first, union organizers, later, civil rights movement leaders, and, to this day, social justice warriors. Subject to persecution and harassment throughout its history, Highlander is both a vital part of the global network of peaceful work for change, and an almost invisible presence in its own, generally conservative region.



In 2017, the Clarence Brown Theatre in Knoxville, Tennessee asked me to write a play, set in their neighborhood, for their diverse young ensemble. Having spent twenty years living part-time ten miles west of Appalachia, and coming from a union family, I knew something of the area and its troubled labor history. The writers in my play writing classes in Oakland have been generous and eloquent for years in bearing witness to this country's long and various dreams of greater racial justice. Here and there, my joyous task has been to be less a writer than a listener.

Setting the play at Highlander was an opportunity to pass along many inspiring voices and stories, to speak head-on about many of the conflicts tearing at our nation, and to lift up the flawed yet heroic people trying at great risk to reach each other across those divides. Highlander's training methods are thoroughly based in the disciplines of the performing arts – improvisation, role playing, music, dance – and that clinched the idea that this was a story that we in the theater could and should tell.

The result is a play about where we are, set in a time where we've been. If it feels like the present day keeps speaking up, we hope you will let it.

All the actions you'll see here actually happened. All the characters are inspired by actual people. The timeline of events has been slightly rearranged and telescoped and characters are amalgams of several different historical figures. Each of our beautiful actors must create a living individual, but one who stands for many. As Highlander co-founder Myles Horton often said, Highlander is an idea.

An idea that always lives under threat. In the midst of the creation of People Where They Are, Highlander, in its current existence as the Highlander Research and Education Center, was firebombed on March 29, 2018. There were no injuries; a main building was burned to the ground. White supremacists claimed responsibility. We were making a play mirroring a history that all but literally repeated itself at the moment we were working.

All of which is a long way of saying: Inspired by True Events.

As a native San Franciscan, I am deeply grateful to The Stage for bringing People Where They Are to the Bay Area. We hope that these loving, fighting people and their struggles can be part of your share of a national conversation. Though you may be far from Appalachia, we hope that you can hear them, where you are.

Anthony Clarvoe

REHEARSING PEOPLE WHERE THEY ARE



Images by Daniel Zapfen. Clockwise from top left: (1) Benny Sato Ambush - Anthony Clarvoe (2) Cathleen Riddley* - Michael Champlin (3) The Company (4) Michael Champlin - Jordan Covington - Cathleen Riddley* - Rebecca Pingree (5) Michael Champlin - Cathleen Riddley* - Rebecca Pingree [* Member of Actors' Equity Association.]

ON A KNIFE'S EDGE

For many, the American Experiment has been and is more aspirational than an achieved dream, a promised vision sporadically and inconsistently realized in practice, if at all. American exceptionalism rings hollow for the “othered”, the marginalized, the erased, the invisible, the dispossessed, the overlooked, and the sacrificed, who live materially different, compromised realities. Patriotic flag-waving does not close the gap.

Our nation-of-nations, a work-in-progress, faces a severe inflection point right now: what kind of country do we want to become? Who gets to sit at the table of America's bounty and on what terms? How do we wish to order our society? To be governed? By what rules and values? Who is included in the “we” of “We The People”?

We are having public, violent fights about this. Democracy in action? Perhaps...if we can keep it. Will mindful reinvention win the day or will we retreat to another Lost Cause with spiraling cycles of collisions, chaos, and retribution? Our pandemic of anxieties is a collective choice. What are we made of in this moment?

Anthony Clarvoe's insightful, penetrating play calls the question. All hands are needed on deck to forge a way through. It's the only way out.

We proudly offer you this food for the soul.

Benny Sato Ambush

Director

Photo by Barbara Banks



THE HIGHLANDER RESEARCH AND EDUCATION CENTER

Since 1932, Highlander has centered the experiences of directly-impacted people in our region, knowing that together, we have the solutions to address the challenges we face in our communities and to build more just, equitable, and sustainable systems and structures. Our workshops and programming bring people together across issues, identity, and geography to share and build skills, knowledge, and strategies for transformative social change.

This work has created strong movement infrastructure in the South and Appalachia, building networks and organizing efforts that advanced the labor movements of the 1930s and '40s, the Civil Rights Movement of the 1950s and '60s, and environmental, economic, and racial justice organizing across decades.

Today, this work is fortifying movement in the 21st Century by building the leadership of youth, LGBTQ+, and Black and Brown organizers; advancing solidarity economies to dismantle capitalism and extractive industries in our region; creating capacity for movement organizations through fiscal sponsorships and hands-on network support to groups like the Movement for Black Lives and the Southern Movement Assembly; shifting resources to build power within our region; and making sure Southern freedom fighters not only have a seat at decision-making tables, but are leading national and global efforts to shift systems and structures that all too often have incubated oppression and exploitation in our home communities.

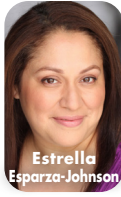
Please visit www.highlandercenter.org for more information on current programs and activities.



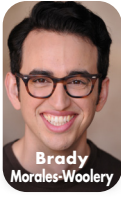
Michael Champlin



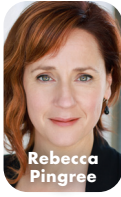
Jordan Covington



Estrella Esparza-Johnson



Brady Morales-Woolery



Rebecca Pingree



Cathleen Riddley



Terrance Austin Smith

ARTIST BIOGRAPHIES

CAST

Michael Champlin

Ned

Michael is thrilled to make his San Jose Stage Company debut and to do so in another Anthony Clarvoe play, after performing in **Pick Up Ax** at the Pear Theatre in 2009. Theatre credits include **In Every Generation** (TheatreWorks Silicon Valley), the one-man production of **Thom Pain (based on nothing)** (Los Altos Stage Company), and **A Doll's House, Part 2** (Palo Alto Players), for which he received a San Francisco Bay Area Theatre Critics Circle award. Most recently, Michael played Dr. Watson in **Baskerville: A Sherlock Holmes Mystery** by Ken Ludwig at Hillbarn Theatre. "Much love and thanks to Katie, Jack, Henry, and Cain!"

Jordan Covington

U/S: John

Jordan is thrilled for his San Jose Stage Company debut. Some favorite roles include Benny in **In The Heights** (Berkeley Playhouse), Chase in **Finding Chase** (New Canon Theatre Co.), Richie in **A Chorus Line** (I Can Do That! Performing Arts Center), Wale in **Nollywood Dreams** (San Francisco Playhouse), and Teddy and Nicholas in **A Guide for the Homesick** (Theatre Rhinoceros). Other local credits include **In the Heights** (Center REPeratory Company), **Pippin** and **West Side Story** (Berkeley Playhouse), **Perfect** (PlayGround), and **Spell #7** (Lower Bottom Playaz). Jordan thanks his family and friends for their constant support. @jawdincov

Estrella Esparza-Johnson*

Emma

Estrella debuted at The Stage in **Adiós Mamá Carlota** by Luis Valdez. She has performed at Magic Theatre, the Bay Area Playwrights Festival, L.A. Theatre Works, Towne Street Theatre, and El Teatro Campesino. A graduate of the Ruth Asawa San Francisco School of the Arts, Estrella trained at El Teatro

Campesino, American Conservatory Theater, California State Summer School for the Arts, Mills College at Northeastern University, Gavilan College, and The Theatre School at DePaul University. Most recently, she directed **The Thanksgiving Play** by Larissa FastHorse at The Western Stage. This season, Estrella is directing **In the Heights** by Quiara Alegria Hudes and Lin-Manuel Miranda for Cabrillo Stage. She is a producing partner in Estronemicas DMR, the production company founded by her husband Ron Johnson Jr.

Brady Morales-Woolery*

Mr. Carawan

Brady most recently performed in **1984** and **Born With Teeth** at Aurora Theatre Company. He trained at the University of California, Berkeley. Selected theatre credits include the roles of Victor Prynne in **Private Lives** (Arizona Theatre Company), Wadsworth in **Clue** (Center REPeratory Company), Benvolio in **Romeo y Juliet** and **Twelfth Night** (California Shakespeare Theater), Watson in **The (curious case of the) Watson Intelligence** (Shotgun Players), Paul in **Barefoot in the Park** and Patrick in **The Kentucky Cycle** (Willows Theatre Company), Mario Savio in **FSM** (Stagebridge), and **Once** (42nd Street Moon) and **Retablos** (Word for Word Performing Arts Company). Feature film credits include **Quitters**, **Pushing Dead**, **The Internship**, and **Avenue of the Giants**. Brady sends love to his family and friends for their continued support.

Rebecca Pingree

May

Rebecca (she, her) most recently played Sullá and Alquist in the Chris Steele adaptation of **Rossum's Universal Robots** (Cutting Ball Theater), shortly after playing Judith in **The Dignity Circle** (Central Works Theater Company). Other recent credits include Bridget Potter in the original cast of **The Code** by The Kilbanes (ACT Young Conservatory), the Baker's Wife in **Into**

the Woods (Berkeley Playhouse), Adira in *Exodus to Eden* (Oakland Theater Project), and many characters throughout the last season of PlayGround Playlabs. Rebecca is also a regular deviser and performer for the Analog Theatre Mask Monday series at Standard Deviant Brewing in San Francisco. analogtheatre.org

Cathleen Riddley*

Mrs. Clark

Cathleen began her career playing Jiminy Cricket in *Pinocchio* at the ripe old age of eight at the Des Moines Community Playhouse in Iowa, where she discovered that a life in the arts was what her heart wanted. Since then, Cathleen has become a multiple award-winning Bay Area (and beyond) actor. She has performed at most local theatres, including American Conservatory Theater, California Shakespear Theater, Aurora Theatre Company, Center REPeritory Company, and Marin Theatre Company. Cathleen is an artistic associate at Marin Shakespeare Company and a company member with Shotgun Players and PlayGround. She is a certified ASL Interpreter, earned an MA in sociology from the University of Pennsylvania, and is passionate about social, language, and disability justice.

Terrance Austin Smith*

John

Terrance is ecstatic to return to San Jose Stage Company. He most recently performed here in the acclaimed production of **August: Osage County**. Terrance has worked with many theatre companies across the Bay Area, including San Francisco Playhouse, Marin Shakespeare Company, Town Hall Theatre Company, African-American Shakespeare Company, Contra Costa Civic Theatre, 6th Street Playhouse, SPARC Theater, and Lorraine Hansberry Theatre. He has toured nationally with the End of Isolation Tour and performed overseas at the Eugene O'Neill International Festival of Theatre in New Ross, Ireland. Terrance also voices DJ Train Trax on the hit cartoon series **Go! Go! Cory Carson** on Netflix. [@yountsmith23](https://twitter.com/yountsmith23) | terranceaustinsmith.com

CREATIVE TEAM

Anthony Clarvoe **Playwright**

Anthony Clarvoe is known for his plays *Pick Up Ax*, *Show and Tell*, *The Living*,

Let's Play Two, *The Brothers Karamazov*, *Ambition Facing West*, *Walking Off the Roof*, *Ctrl+Alt+Delete*, *The Art of Sacrifice*, *Gunpowder Joe*, and *People Where They Are*, and his translations of *Ghosts* and *The Wild Duck* by Henrik Ibsen. He has received awards from the American Theatre Critics Association, Will Glickman Award, San Francisco Bay Area Theatre Critics Circle, Los Angeles Drama Critics Circle Award, Back Stage Garland Awards, Elliot Norton Awards, and Edgerton New Play Awards, fellowships from the Guggenheim Memorial Foundation, James Irvine Foundation, Jerome Foundation, McKnight Foundation, the National Endowment for the Arts, Theatre Communications Group/Pew Charitable Trusts, and the Kennedy Center, commissions from South Coast Repertory, Mark Taper Forum, and Playwrights Horizons, and the Berrilla Kerr Award for his contributions to American theatre. Anthony teaches dramatic literature at the Osher Lifelong Learning Institute at the University of California, Berkeley and playwriting in Oakland. A native of San Francisco and long-time resident of New York City and the Midwest, he lives with his family in Berkeley.

Benny Sato Ambush*

Director

Benny is the artistic director of the Venice Theatre in Florida, the second largest community theatre in America. He is a veteran professional Stage Directors and Choreographers Society stage director, educator, published commentator, and consultant. Benny has artistically helmed Theatre Virginia (League of Resident Theatres - C) in Richmond, Oakland Ensemble Theatre (Small Professional Theatre) in Oakland, and Rites and Reason Theatre (academic) in Providence. Benny previously served as associate artistic director for American Conservatory Theater and the Institute on the Arts and Civic Dialogue founded by Anna Deavere Smith at Harvard University, director of the Institute for Teledramatic Arts and Technology at California State University, Monterey Bay, senior distinguished producing director in residence at Emerson Stage at Emerson College in Boston, and co-artistic director of the Bay Area Playwrights Festival. He has numerous professional regional directing credits nationally and has taught acting and directing nationwide in MFA, BFA, and BA training programs. Benny earned an AB from Brown University, and an MFA from

the University of California, San Diego. Board memberships include the College of Fellows of the American Theatre, Seven Devils New Play Foundry, National Theatre Conference, and founding steering committee member for the National Alliance of Acting Teachers.

MaryBeth Cavanaugh^o **Dance Choreographer**

MaryBeth served as the resident choreographer at California Shakespeare Theater for twenty seasons, where she also served as associate artist. She choreographed for the Oregon Shakespeare Festival for five seasons, Santa Cruz Shakespeare for nine seasons, Berkeley Repertory Theatre, The New Victory Theater, Yale Repertory Theatre, Brisbane Powerhouse, Black Swan Theatre Company, Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Mills College Repertory, and Summerfest Dance. Directing credits include **Following the Wrong God Home** (Theatre 212), **Possession** (United Solo Theatre Festival), **Rosencrantz and Guildenstern Are Dead** (TheatreFIRST), **Twelfth Night** (North Bay Shakespeare Company), **Measure for Measure** (Shakespeare at Stinson), and the award-winning production of **The Threepenny Opera** (San Jose Stage Company). MaryBeth received her continuing appointment in the Department of Theatre and Dance at the University of California, Davis, where she has taught for eighteen years. She is a member of the Stage Directors and Choreographers Society.

Bethany Deal **Costume Designer**

Bethany is a local costume designer, maker, coordinator, hair stylist, and makeup artist with her company Designs by Deal LLC. She earned an MFA in costume design and hair and makeup design. Bethany currently serves as costume production supervisor for California State University, East Bay and Oakland Ballet. She is a licensed cosmetologist. Recent costume designs in the greater Bay Area include **Twelfth Night** (Marin Shakespeare Company), **San Francisco Chronicle** (Leaping Man), **Es Una Vida Maravillosa** (Shakespeare Napa Valley), **Perfect Arrangement** (Hillbarn Theatre), and the world premiere of **A Marriage** (TheatreFIRST). Past productions include **A Christmas Carol** (Center REPeratory Company), the national tour of **Llama Llama Live!** (Bay Area Children's Theatre),

Caroline, or Change (Ray of Light Theatre), **Ain't Misbehavin'** (San Francisco Bay Area Theatre Critics Circle award nomination for production), **110 in the Shade**, **Saturday Night**, and **New Girl in Town** (42nd Street Moon), **Joseph and the Amazing Technicolor Dreamcoat** and **Sister Act** (Broadway by the Bay), **Dream Girls**, **Sister Act**, and **Annie** (Berkeley Playhouse), and **Cymbeline** (Theater of Others). Credits beyond the Bay Area include **Mr. Marmalade** (Garage Theatre), **Legally Blonde** (Utah State University, Stockton Civic Theatre), **The Fantasticks** (OMG, I Love That Show! Productions), **Shrek The Musical** (BroadwayWorld Sacramento Award for Best Costume Design), **Beehive**, and **The Great American Trailer Park Musical** (Sierra Repertory Theatre). Her hair and make-up designs include **Vanya and Sonia and Masha and Spike**, **Rock of Ages**, and **Freaky Friday** (Center REPeratory Company) and **Beehive** (Sierra Repertory Theatre). Other collaborations include California's Great America, Music Circus for CMT San Jose, and Town Hall Theatre Company. Film and television credits include costume designer for **Not Your Year** and **North Beach**, both from the festival circuit. Bethany also created costumes for winners of the 48 Hour Film Project Salt Lake City in 2013. [@costumegirl_deal](#)

Kimberly Mohne Hill **Dialect Coach**

Kimberly is the current chair of the Department of Theatre and Dance at Santa Clara University and a full professor of voice and speech and acting. She received the 2018 SVCCreates Artist Laureate Award in the offstage category for her work as a director and is known throughout the Bay Area as a dialect coach. Kimberly has coached numerous productions for San Jose Stage Company, including **The Play That Goes Wrong**, **The Lieutenant of Inishmore**, **Sweeney Todd**, **The Rainmaker**, **Persuasion**, **The Threepenny Opera**, **Cabaret**, **On the Waterfront**, **Rock 'n' Roll**, **I Am My Own Wife**, **The Turn of the Screw**, **A Tuna Christmas**, **Greater Tuna**, **I Hate Hamlet**, and the critically acclaimed production of **The Seafarer**, which she also directed. She has coached over 200 productions for such companies as American Conservatory Theater, TheatreWorks Silicon Valley, Berkeley Repertory Theatre, San Jose Repertory Theatre, Arizona Theatre Company, Center REPeratory Company, Aurora Theatre

Company, and Hillbarn Theatre. Most recently, Kimberly completed training with acclaimed voice, text, and presence teacher, Patsy Rodenburg™ and has been designated as a certified Patsy Rodenburg Associate.

Kristin Hill

Assistant Dialect Coach

Kristin is a junior at Santa Clara University with a double major in theatre arts (dance emphasis) and communication (leadership communication emphasis). She is currently coaching **By the Way, Meet Vera Stark** at Santa Clara University. Previous dialect coaching credits include **The Game's Afoot** (Santa Clara University), **Matilda The Musical** (Notre Dame High School) and **Mary Poppins** (Dartmouth Middle School). Kristin is thrilled to be working with her mother, Kimberly Mohne Hill, on her first professional production as an assistant dialect coach!

Iliana Karbowski*

Stage Manager

Iliana is excited to be back at The Stage. She is a recent graduate of the film and theatre program at San José State University where she earned a BA in theatre arts with a minor in radio, television, and film. Previous credits include stage manager for **Bald Sisters** and **The Play That Goes Wrong** (San Jose Stage Company) and **The Hunchback of Seville** and **Marisol** (San José State University), wardrobe supervisor for **Mrs. Christie** (TheatreWorks Silicon Valley), and assistant director and the role of The Narrator for **Into the Woods** (San José State University).
@ilianakarbo

Awele Makeba

Assistant to the Director, Consulting Dramaturg

Awele (ah-VWAY-lay) is a storyteller, actor, recording artist, drama teacher, and audience development and dramaturgical research consultant. Passion projects include executive producer of the annual Oakland Unified School District Dr. Martin Luther King, Jr. Oratorical Festival featured in the HBO Emmy-winning documentary **We Are the Dream: The Kids of the Oakland MLK Oratorical Fest** (2020 Primetime Emmy Award for Outstanding Children's Program), cultural organizing, Bring Me A Book Literacy Champion, genealogy research, and storytelling. She has mesmerized audiences around the world from the Kennedy Center for the Performing Arts in Washington, DC to

Suriname with a US Department of State tour. Next up in March 2024, Awele will play Lydia in **Unpacking in P'Town** by Jewelle Gomez at New Conservatory Theatre Center.
awele.com

Giulio Cesare Perrone

Scenic Design

Giulio returns to San Jose Stage Company, having designed sets here for **The Humans**, **Cat on a Hot Tin Roof**, **The Postman Always Rings Twice**, **Disgraced**, **The Night Alive**, **Boeing-Boeing**, and **Death of a Salesman**. He has designed for many companies, including Opera San Jose, TheatreWorks Silicon Valley, California Shakespeare Theater, Magic Theatre, San Diego Repertory Theatre, Inferno Theatre Company, Laguna Playhouse, Festival Opera, Dell'Arte International, A Travelling Jewish Theatre, Marin Theatre Company, Denver Center for the Performing Arts Theatre Company, Arizona Theatre Company, and Alley Theatre. Giulio has worked in Italy, Croatia, Egypt, Hungary, and Denmark. In 2000, he received the Pew National Artists Residency grant with Dell'Arte International for his adaptation of Milton's **Paradise Lost** and in 2002 the Pew Charitable Trusts Theatre Communications Group grant for his adaptation of **The Memoirs of Jacques Casanova**. Giulio graduated from the Accademia di Belle Arti di Brera in Milan. He is the artistic director of Inferno Theatre in Berkeley. **infernotheatre.org**

Steve Schoenbeck

Sound Design

Steve is the resident sound designer and sound supervisor for San Jose Stage Company. He designed sound for **The Play That Goes Wrong**, **Bald Sisters**, **Othello**, **Grand Horizons**, **Satchmo at the Waldorf**, **Sex with Strangers**, **August: Osage County**, **Great Expectations**, **Chicago**, **The Rocky Horror Show**, **Adiós Mamá Carlota**, **Cat on a Hot Tin Roof**, **Between Riverside and Crazy**, **The Lieutenant of Inishmore**, **Hedwig and the Angry Inch**, **Sweeney Todd**, **Fool for Love**, **Hand to God**, **The Memory Stick**, **Disgraced**, **Rock 'n' Roll**, **Buffalo'ed**, and **Mamma Mia!** You may have also heard his work at San Jose Repertory Theatre (resident sound designer), TheatreWorks Silicon Valley, American Conservatory Theater, Pear Theatre, San Francisco Playhouse, Marin Theatre Company, Teatro Vision, Arizona Theatre Company, Portland Center Stage,

and the Edinburgh Festival Fringe Assembly Theatre. His designs have been honored with a Dean Goodman Choice Award, several San Francisco Bay Area Theatre Critics Circle nominations and a SFBATCC award for **Great Expectations** at The Stage.

Jenn Trampenau **Props Coordinator**

Jenn is happy to return to The Stage where she previously served the props coordinator for **The Play That Goes Wrong**, **Bald Sisters**, **Othello**, **Grand Horizons**, **Meet John Doe**, **Sex with Strangers**, **August: Osage County**, and **Great Expectations**. She previously worked as a production assistant on **Adiós Mamá Carlota**, **The Rocky Horror Show**, **Chicago**, **The Great Leap**, and **August: Osage County**. Jenn was the light and sound board operator on **Great Expectations** and a set constructor on **The Humans**.

Maurice Vercoutere **Lighting Designer**

Maurice returns to The Stage, where he designed the lights for the critically acclaimed **The Play That Goes Wrong**, **Bald Sisters**, **Othello**, **Grand Horizons**, **Satchmo at the Waldorf**, **Meet John Doe**, **Sex with Strangers**, **August: Osage County**, **Great Expectations**, **Death of a Salesman**, **Disgraced**, and **Venus in Fur**, as well as the world premieres of **Buffalo'ed**, **Lolita Roadtrip**, and **Tenders in the Fog**, for which he received the Dean Goodman Choice Award for lighting. His other designs for the stage include **The Threepenny Opera**, **The Glass Menagerie**, and **Boeing-Boeing**. Maurice has designed for many theatres in the Bay Area and beyond, including Sacramento Theatre Company, The Western Stage (resident designer), TheatreWorks Silicon Valley, Marin Theatre Company, Pacific Repertory Theatre, and Magic Theatre.

LEADERSHIP

Cathleen King **Executive Director**

Cathleen is the executive director of The Stage and where she has produced over 180 productions and twenty world premieres. She initiated and developed commissions, international partnerships, and co-productions including with Electric Company Theatre in Canada, Irish Theatre Institute in Ireland, El Teatro Campesino, African-American Shakespeare Company, Capital Stage,

Ice Nine (The Grateful Dead), and Roshi Productions. Cathleen secured the acquisition of our property at 490 South First Street and is helping the planning and development of a new theatre facility and company home. She was a founding member of the Coalition of Bay Area Theaters, responsible for negotiating the establishment of a collective bargaining agreement with Actors' Equity Association for mid-size theatre companies in the Bay Area region. Cathleen produced the Downtown Arts Series in partnership with the City of San Jose, serving a diverse community of artists and emerging arts organizations for over ten years. She has served on the Theatre Service Committee for Theatre Bay Area, the SoFA Leadership Committee, and recently participated as a member of the Greater Downtown San Jose Economic Recovery Task Force which leveraged additional funding for the arts in San Jose. In addition, she has served on grant panels for the City of San Jose and SVCcreates, among others, and also served as an Arts Advisory Council member for the performance venue design process for Evergreen Valley College. Cathleen established a three-year educational outreach partnership with Notre Dame High School in San Jose and has adjudicated for many local high school and college theatre programs. She is the recipient of several awards including the 2018 Cornerstone of the Arts Award from the San José Arts Commission, and the 2018 Paine Knickerbocker Award for Continuing Contributions to Bay Area Theatre from the San Francisco Bay Area Theatre Critics Circle.

Randall King **Artistic Director**

Randall is the artistic director and co-founder of San Jose Stage Company. Under his leadership, The Stage has produced over 160 plays and musicals and premiered over fifty new works, including eighteen world premieres. Randall is the recipient of the 2018 City of San José Cornerstone of the Arts Award for providing enduring and effective leadership that contributes to the betterment of the San José arts community. Acting credits at The Stage include Beverly Weston in **August: Osage County** (San Francisco Bay Area Theatre Critics Circle award for Entire Production, 2022), Big Daddy in **Cat on a Hot Tin Roof**, Willy Loman in the critically acclaimed **Death of a Salesman** (SFBATCC award, 2015), H. C. Curry in **The Rainmaker**, Texas Ranger Frank Hamer

in **Bonnie & Clyde** (TBA Award finalist), EKO in **The Elaborate Entrance of Chad Deity**, Mark Rothko in **Red**, Jack Lawson in **Race** (2013 Standout Contemporary Production, Silicon Valley Awards), Dodge in **Buried Child** (2012 Standout Drama Production, Silicon Valley Small Venue Theatre Awards), Johnny Friendly in **On the Waterfront**, Milan and the Waiter in **Rock 'n' Roll**, Sharky in **The Seafarer** (Top Ten in Theatre in 2009, Bay Area News Group), Ariel in **The Pillowman** (2010 Standout Dramatic Production Award by Wave magazine and Artsopolis-sponsored Silicon Valley Small Theatre Awards), and Richard Roma in **Glengarry Glen Ross**. Directing credits include a three-month extended run of **Picasso at the Lapin Agile** by Steve Martin, the world premiere of **Cumberland Blues**, the Grateful Dead musical featuring music and lyrics by Jerry Garcia and Robert Hunter that transferred to San Francisco, the Tuna trilogy (**Greater Tuna**, **A Tuna Christmas**, and **Red, White and Tuna**), **R.F.K.** (SFBATCC award), **Hand to God**, and most recently, the critically acclaimed production of **Chicago**. He has performed in leading roles at many other theatre companies, including San Jose Repertory Theatre, Berkeley Repertory Theatre, Sacramento Theatre Company, and the Alaska Theatre Festival. On screen, Randall has acted in **The Rainmaker** (directed by Francis Ford Coppola), **Mumford** (directed by Lawrence Kasdan), and **The Rock** (directed by Michael Bay). He has also performed in numerous television productions. He received the Paine Knickerbocker Award for Continuing Contributions to Bay Area Theatre from the San Francisco Bay Area Theatre Critics Circle in 2018 and the Distinguished Alumnus Award from the Honor Society of Phi Kappa Phi at San Jose State University in 2016.

PRODUCTION AFFILIATIONS

Actors' Equity Association*

Actors' Equity Association (AEA) was founded in 1913 and is the US labor union that represents more than 50,000 actors and stage managers. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its

members by negotiating wages, working conditions, and providing a wide range of benefits, including health and pension plans. Equity is a member of the AFLCIO and is affiliated with FIA, an international organization of performing arts unions.
www.actorsequity.org

Stage Directors and Choreographers Society^o

The Stage Directors and Choreographers Society (SDC) is the theatrical union that unites, empowers, and protects professional stage directors and choreographers throughout the United States. Its mission is to foster a national community of professional stage directors and choreographers by protecting the rights, health, and livelihoods of all our members by negotiating and enforcing employment agreements across a range of jurisdictions, facilitating the exchange of ideas, information and opportunities, and educating current and future generations about the critical role of directors and choreographers in leading the field.
www.sdcweb.org

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

^o The artist is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

SAN JOSE STAGE COMPANY

STAFF

Artistic Director..... Randall King
Executive Director..... Cathleen King
Associate Artistic Director..... Allison F. Rich
Production Manager.....Matt Casey
Technical Advisor.....Robert Pickering
Master Electrician..... Aaron Gin
PR Manager.....Jonathan White
Digital Media..... Caitlin Elizabeth
Daniel Zapien
Development Consultant.....Amy Winkleblack
Business & Operations
Associate..... Tor-Elias Johnson
Box Office & Patron
Services Manager..... Mac Williams
Patron Services Associate.....Patrick Rivera
Photographer..... Dave Lepori
Graphics..... Stephanie Whigham
Playbill Production..... Third Act Services
Associate Artists.....Ashley Garlick
Kenneth Kelleher
Johnny Moreno
Giulio Cesare Perrone
Steve Schoenbeck
Will Springhorn Jr.
Halsey Varady
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MISSION

Through powerful, provocative, and profound theatre, San Jose Stage Company (The Stage) seeks to expand community, forge creative partnerships, and challenge individuals in order to illuminate the human condition.

ABOUT THE STAGE

Now in its 41st season, San Jose Stage Company is recognized as the South Bay's leading professional theatre company, having earned a reputation for artistic excellence through powerful, provocative, and profound work that illuminates the human condition. The Stage is devoted to new, cutting-edge work and reinterpreting American literature and world classics using innovative stagecraft, multi-media that propels the narrative, and accomplished, local actors in true repertory style. With the farthest seat in the house no more than fifteen feet from the three-quarter thrust stage, the connection between actor and audience is profoundly visceral. Attracting more than 30,000 patrons to downtown and employing more than 150 local artists annually, San Jose Stage Company continues to be a vital force in the region's economic and creative landscape. As a strong community partner, The Stage has been the creative home for more than 500 performance groups including San Jose Jazz and Notre Dame High School, working together to engage, provoke, and inspire current and future theatre participants and arts advocates. The Stage has produced over 200 productions, including twenty world premieres and fifty new works and is ranked as the second largest professional theatre and eighth largest performance arts organization in Silicon Valley by the *Silicon Valley/San Jose Business Journal*. www.thestage.org

LAND ACKNOWLEDGMENT

The Stage respectfully acknowledges the benefits and origins of its venue. We present our productions on land stolen from the Indigenous peoples in the region of the Ohlone Tribe. Over the years we have brought Indigenous shamans from the Ohlone Tribe into the space to bless the building and ask permission to continue the "oral tradition" of storytelling. We honor and recognize that the Ohlone people are a vital part of our community today. We are grateful to live, learn, and work on their ancestral lands, and continue the tradition of oral storytelling. The Stage is always seeking to deepen our connections with the Indigenous community. Please contact us with suggestions for ways we can continue to support Indigenous people.

BOX OFFICE INFORMATION

The box office is open one hour prior to curtain for will call and walk-up ticket purchases on performance days.

Subscribers may exchange their tickets up to one business day in advance of their scheduled performance. Exchanges are made on a seat availability basis and we cannot guarantee the same assigned seats.

Special discounts are available to students, seniors over sixty, and groups of ten or more.

You can also contact boxoffice@thestage.org for subscription questions, ticketing policies, or other information about The Stage.

408.283.7142
boxoffice@thestage.org

PERFORMANCE SCHEDULE

Wednesday	7:30 PM
Thursday	7:30 PM
Friday	8:00 PM
Saturday	2:00 PM
Saturday	8:00 PM
Sunday	2:00 PM

TICKET PRICES

	CTR	LR	LR
	CTR	CTR	SIDE
Previews (Wed-Thu):	\$40	\$37	\$34
Previews (Friday):	\$43	\$40	\$37
Opening Gala (Sat):	\$74	\$69	\$64
Wednesday Evenings:	\$50	\$47	\$43
Thursday Evenings:	\$52	\$49	\$45
Friday Evenings:	\$56	\$52	\$47
Saturday Matinees:	\$56	\$52	\$47
Saturday Evenings:	\$62	\$58	\$54
Sunday Matinees:	\$56	\$52	\$47

Tickets subject to additional fees.

COVID-19 SAFETY PROTOCOLS FOR IN-PERSON PERFORMANCES

The health and safety of our artists, patrons, and staff are top priority. To continue our safe return to in-person performances at The Stage, we have updated our Covid-19 Safety Policies in accordance with guidelines provided by the State of California and Santa Clara County:

- Vaccination checks will no longer be required of patrons before entering the theater.
- Masking is strongly encouraged but no longer required for all patrons and staff while inside the theater and lobby area.
- San Jose Stage Company remains a fully vaccinated company, i.e., artists, staff, and crew are vaccinated.
- Concessions will be permitted in the theater or lobby area.
- We have upgraded our air filters and increased air flow in the theater.
- Hand sanitizer stations will be provided throughout the theater and lobby area.
- Performers will not be masked.
- Tickets will be e-tickets for touchless check-in.
- Digital playbills will be available by QR code and website link. Physical playbills can be provided upon request.
- Patrons will not be allowed to wait for performers in the lobby after the show.
- The theater, backstage, and lobby areas will be sanitized after each performance.

We are constantly monitoring State and County guidelines and these policies may change and evolve over time. We appreciate your cooperation in maintaining safety at The Stage. These policies and procedures are in place to keep our doors open for live performances. Please contact us via email at boxoffice@thestage.org if you have any questions or concerns regarding our policies.

INSTITUTIONAL SUPPORT

San Jose Stage Company gratefully acknowledges our government, foundation, and corporate partners whose support allows The Stage to present bold, diverse, and innovative new work.

GOVERNMENT PARTNERS CIRCLE

California Nonprofit Performing Arts Grant
California Venues Grant
The County of Santa Clara
City of San Jose Office of Cultural Affairs

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\$25,000+

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Urban Catalyst

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LPMD Architects

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San Jose Water Company
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*Reflects contributions received
through January 20, 2024.

LEGACY GIFTS

We express gratitude to the following individuals and organizations for their generous legacy gifts:

Jeffra & Michael Cook whose legacy gift will support actors and designers initiatives.

Jane & Ed Seaman | Marilyn Taghon | Ronald & Ann Whyte

For more information about Legacy Gifts please email development@thestage.org

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