

A movie poster for 'The Graduate'. The background is a warm, yellow-orange photograph. In the foreground, the back of a woman with long, wavy blonde hair is visible. She is looking towards a doorway in the distance. In the doorway, a man's silhouette is visible, standing with his hands on his hips. The title 'THE GRADUATE' is overlaid in large, bold, white capital letters. The word 'THE' is smaller and positioned above 'GRADUATE'.

THE GRADUATE

LAGUNA **PLAYHOUSE**

MUSIC COMES TO LIFE

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APRIL 4 - 22

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LAGUNA 
PLAYHOUSE
What's Going On.

PHONE: 949.497.2787 x1 WEB: www.lagunaplayhouse.com



Dear Friends,

As part of our annual core-curriculum tour to schools this spring, we are pleased to be bringing *Stuart Little* and *By The Great Horn Spoon* to 56 schools across Orange County, most of which are Title One. Our award-winning program,

TheatreReach – Bringing Books to Life is designed to deepen and strengthen scholastic engagement with literature and in-school workshops. Over 7,000 lives will be touched with this incredible gift that was underwritten by Jamie Walters El-Erian and Mohamed El-Erian. I also want to thank Bobbi Cox and Terry and Toni McDonald for supporting this program for many years.

Last year, Jim and Suzanne Mellor created a program designed to develop future audiences. The Mellor Ticket program offers those 21 and under the opportunity to enjoy live theatre for free. So far, more than 2,300 young people have taken advantage of our Mellor Ticket program during this season.

This year, we created a new program titled THEATRE HOPE. We thank the Gimbel Foundation, O.L. Hasell, and The Ueberroth Foundation for funding this new gift to support audiences that would not otherwise be able to attend the theatre. THEATRE HOPE provides tickets, buses, workshops and meals to children at risk, disabled adults and people in recovery.

Our Conservatory youth program provides theatre training to dozens of young people. In addition to training, students participate either on-stage or in the wings for three mainstage youth productions. Upcoming is *A Little Princess*. Our Playhouse Parents continue to provide tremendous support to insure that we can sustain this training program led by Donna Inglima. We are also extremely grateful for the Jessica Herron Memorial Scholarship Fund, created by her parents, that supports students to study in our youth programs.

Thank you to all of our supporters who allow us to provide these programs for the youth, the disabled and the underserved. With more underwriting we could do more as the needs are huge. Enjoy this wonderful production of *The Graduate* - if you are new here, welcome to the Laguna Playhouse family!

A handwritten signature in black ink, appearing to read 'E. Richard'.

Ellen Richard

2017/2018 SEASON SPONSORS



From the Artistic Director **ANN E. WAREHAM**

Where were you in 1964? If you weren't born yet, I don't want to hear about it. I was a kid who was firmly planted in the societal world that was Pasadena, California in the mid-1960s – the world of *The Graduate*. Even at my young age, I was aware of the book by Charles Webb and the rather scandalous way it portrayed what, on the surface, seemed to be a typical Pasadena family of the time. It was the talk of the town. I loved the movie – I still do – and the vision of the late, great director Mike Nichols.



We have another “Mike” in our midst for our production of *The Graduate*, Michael Matthews. He gave us the wonderful world of *Billy & Ray* and the amazing tour-de-force production of *12 Angry Men* last fall. I can't wait to share his production of *The Graduate* with you, with another fine and fabulous ensemble of actors, lead by the incomparable Melanie Griffith. Melanie and I have been plotting her Laguna Playhouse stage debut for more than a couple of years now. I couldn't be happier that this is it, and that she is calling Laguna Beach “home” for a time. Michael's vision will plant you firmly in the world of the mid-1960s. The music, the fashion – everything made a statement about the times. Women were looking outside of their “place in the home” to seek equal rights and opportunities in their economic and workplace activities, their personal lives, and politics. Mrs. Robinson, Benjamin and this entire cast of characters bring us a fantastic interpretation of what it meant to be living, loving, and working in The 60's.

I am so very proud of this production. I know you will be, too – this is your theatre, after all, we cannot do any of this without you.

A handwritten signature in black ink that reads "Ann E. Wareham".

Ann E. Wareham

AT THE THEATRE

BOX OFFICE HOURS

The box office is open Monday - Saturday from 11am-5pm and Sunday 11am-4p (or until showtime) for all your ticketing needs.

Please be sure to check the website for any updates to our new hours, holiday hours, or closures.

GO AS A GROUP

Groups of 10 or more enjoy discounts on tickets. To find out more, call our group sales line at 949.497.2787 x229, email groups@lagunaplayhouse.com, or just add 10 or more tickets on-line and your order will automatically be updated!

STAGE TALKS

We offer free post-show stage talks for each of our subscription series shows. Join the artists and a member of the Artistic team for a lively discussion and Q&A. Anyone with a ticket is welcome to attend. Please visit the website for specific dates.



This story begins with Jesse Johnson, an acclaimed actor who also happens to be Melanie Griffith's son. We met Jesse when he first appeared in the Laguna Playhouse production of *I'm Still Getting My Act Together* in October 2015. It was apparent that he had star quality, and he subsequently played the lead role in *King of the Road: The Roger Miller Story*. Seeing her son on the stage piqued Melanie's

interest in the Playhouse – lucky us! The Playhouse is blessed with a fantastic Artistic Director, Ann E. Wareham, who has developed a special relationship with both Jesse and Melanie. When at dinner one night with Jesse, Melanie, and Ann Wareham, it became apparent that Melanie might be interested in following Jesse's lead, and herself star in a Playhouse production. Heather and I saw the enormous potential of all this – Jesse as a star lead, then hopefully the iconic Melanie also on our stage, and we resolved to produce Melanie's show at that moment.

The Graduate serves as a centerpiece in bringing excitement and prominence to our cherished Laguna Playhouse. Led by Tony Award-winning Executive Director Ellen Richard and renowned Ann E. Wareham, we are proud to support this dynamic team that is bringing to our stage the most thought-provoking and entertaining performances. We also would like to thank Lisa Hale for her enormous generosity in underwriting the entire 2017-2018 season, and also Laura and Louis Rohl for producing *12 Angry Men*. The strong commitment from these philanthropists enables the Playhouse to elevate the audience's experiences, and is essential revenue to fill the gap between ticket sales and the true costs of top-flight theatre.

As you enjoy tonight's performance, we hope you will consider joining us and many other patrons in making a pledge to keep the magic of theatre alive in our community and on our Laguna Playhouse stage!

Paul & Heather Singarella

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What's Going On.

ELLEN RICHARD
Executive Director

ANN E. WAREHAM
Artistic Director

MELANIE GRIFFITH IN

**THE
GRADUATE**

Adapted by
TERRY JOHNSON

Based on the novel by
CHARLES WEBB

and the motion picture
screenplay by
CALDER WILLINGHAM
and **BUCK HENRY**

Special Arrangement with
STUDIO CANAL

with

**RICHARD BURGI, GREGORY BUTLER, JOEY FABRIZI,
TAYLOR RENE LABARBERA, GEOFFREY LOWER, MARTHA MAGRUDER,
JOHN MASSEY, VALERIE PERRI, and NICK TAG**

Scenic Design
STEPHEN GIFFORD

Costume Design
KATE BERGH

Lighting Design
TIM SWISS

Sound Design
MIKE RITCHEY

Production Stage Manager
VERNON WILLET

Directed by

MICHAEL MATTHEWS

Producers

HEATHER & PAUL SINGARELLA

2017/2018 Season Producer

THE HALE FAMILY

FEBRUARY 21 - MARCH 25, 2018 • MOULTON THEATRE, LAGUNA BEACH

The Graduate is presented by special arrangement with SAMUEL FRENCH, INC.

WHO'S WHO



Melanie
Griffith



Richard
Burgi



Gregory
Butler



Joey
Fabrizi



Taylor Rene
LaBarbera



Geoffrey
Lower



Martha
Magruder



John
Massey



Valerie
Perri



Nick
Tag



Jordan
Barrie



Maggie
Dorfman



Blake
Jensen



Ryann
Kristensen



Madi
Lang-Ree



Lizzy
Mosher

WHO'S WHO

Melanie Griffith*	Mrs. Robinson
Richard Burgi *	Mr. Braddock
Gregory Butler*	Psychiatrist / Ensemble
Joey Fabrizi	Hotel Clerk / Ensemble
Taylor Rene Labarbera	Stripper / Ensemble
Geoffrey Lower*	Mr. Robinson
Martha Magruder	Elaine Robinson
John Massey*	Priest / Ensemble
Valerie Perri*	Mrs. Braddock
Nick Tag	Benjamin Braddock

Ensemble

Jordan Barrie, Maggie Dorfman, Blake Jensen, Ryann Kristensen,
Madi Lang-Ree, Lizzy Mosher.

** Denotes members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

MELANIE GRIFFITH (Mrs. Robinson) received an Academy Award nomination, a BAFTA nomination and won a Golden Globe award for her memorable role as Tess McGill in Mike Nichol's smash hit "Working Girl." In 2003, she made her Broadway musical debut in *Chicago* as the fame-hungry Roxie Hart, impressing critics and audiences alike. Griffith's performance opposite Liev Schreiber, John Malkovich and James Cromwell in the HBO movie "RKO 281" earned her both an Emmy and Golden Globe nomination. She received rave reviews for her performances in the following films – "Crazy in Alabama" directed by Antonio Banderas, Larry Clark's "Another Day in Paradise," and Woody Allen's "Celebrity," opposite Kenneth Branagh. She also provided the voice of 'Margalo' in Sony's family hit, "Stuart Little 2." Griffith has collaborated with some of the film industry's most important directors. Her career began at age sixteen in Arthur Penn's "Night Moves." She then appeared in the murder mystery "The Drowning Pool" starring Paul Newman, gained attention as a starlet who holds the missing piece to the murder puzzle in Brian de Palma's "Body Double," and then co-starred in Jonathan Demme's off-beat comedy-drama "Something Wild." She received Golden Globe nominations for her roles in both "Body Double" and "Something Wild." She went on to star in Mike Figgis' stylish film noir "Stormy Monday" with Tommy Lee Jones and Sting, Robert Redford's "The Milagro Beanfield War," and John Schlesinger's psychological thriller "Pacific Heights" opposite Michael Keaton and Matthew Modine. Reteaming with director Brian de Palma, she starred with Tom Hanks and Bruce Willis in "Bonfire of the Vanities," before joining Michael Douglas and Liam Neeson in the World War II espionage romance "Shining Through." After starring in "Paradise" with Don Johnson, Griffith followed with Sidney Lumet's police drama "A Stranger Among Us," a remake of Garson Kanin's "Born Yesterday", and Robert Benton's "Nobody's Fool" opposite Paul Newman. Her other film credits include Richard Benjamin's charming comedy "Milk Money" opposite Ed Harris, a cameo role in "Now and Then," Fernando Trueba's "Two Much," starring Antonio Banderas and Daryl Hannah, Lee Tamahori's "Mulholland Falls" with Nick Nolte, Adrian Lyne's controversial film "Lolita," John Waters' "Cecil B. Demented," the crime thriller "Tempo, Shade" opposite Sylvester Stallone and Gabriel Byrne, Suri Krishnamma's "Dark Tourist," and "Automata."

On television, Griffith starred in the comedy "Twins," opposite Sara Gilbert. She also starred in the mini-series "Buffalo Girls," which earned her a Golden Globe nomination, and starred with James Woods in the HBO film "Women & Men: Hills Like White Elephants." She also appeared

WHO'S WHO

in the casino drama "Viva Laughlin." Griffith's other TV credits include a guest star on the TV comedy series "Raising Hope," USA network's TV movie "Call Me Crazy," CBS' "Hawaii 5-0," and Hulu's "The Path."

In 2001, Griffith was honored with a Special Festival Award for her body of work at the Cannes Film Festival. In 2014, Melanie was honored with the Taormina Arte Award in Taormina, Italy. Her most recent on-screen credits include the independent feature "Day Out of Days," for writer/director Zoe Cassavetes, as well as the Hallmark feature "JL Ranch" with Jon Voight. She can currently be seen in "The Pirates of Somalia" with Evan Peters and Al Pacino and "The Disaster Artist" with James Franco and Seth Rogen.

JORDAN BARRIE (*Ensemble*) is a senior theatre performance major at Chapman University where she played Fritzie in *Cabaret* and Mark's Mom in *Rent*. She also was a featured soloist for Chapman Celebrates in 2017. For more about Jordan, visit www.jordanbarrie.com.

RICHARD BURG (*Mr. Braddock*) is grateful to be celebrating his 30th year making a living as an actor. He studied in New York and began working in theatre and television before moving west. He has appeared in numerous drama, comedy and horror movies, TV and theatre productions, most recently at Laguna Playhouse in *12 Angry Men*. He is active in several charitable organizations including Laguna's own Pacific Marine Mammal Center and The National Center for Missing and Exploited Children. He is on the board of a few, most notably, The Center for Natural Lands Management, an environmental and endangered species protection entity. Richard is stoked to be working in his beloved Laguna Beach and its breathtaking Playhouse! He dedicates this show to his sister Susan.

GREGORY BUTLER (*Psychiatrist/Ensemble*) Broadway: *Chicago The Musical*, *Raggedy Ann*, *All About Me*. Off-Broadway: *Here Lies Jenny* (Original Cast), National Tours: *Chicago* (1st/Original Cast & 2nd Companies), *Martin Guerre*, *Evita*, Applause plus stock/regional, TV and film. Gregory is also associate choreographer for the 6-time Tony Award Winning Broadway musical *Chicago* and has choreographed the musical throughout Europe, Northeast Asia and the U.S. including the world famous Hollywood Bowl. Gregory starred as Fred Casely opposite Melanie Griffith in her Broadway debut as Roxie Hart in *Chicago The Musical*. Twitter-@GregKButler, Insta-@gkbut

MAGGIE DORFMAN (*Ensemble*) is a senior theatre performance major at Chapman University where some of her theatrical credits include Rachel in *Appropriate*, Vann's Sister in *Dog Sees God*, and Cel in *The Most Massive Woman Wins*, in addition to several student films. She also works as a social media consultant for Drops, an L.A. based startup.

JOEY FABRIZI (*Hotel Clerk/Ensemble*) is delighted to be making his debut with the Laguna Playhouse! Originally from Queens, New York, Joey graduated this past spring from UCLA's school of Theatre, Film & Television with a BA in Theatre. Prior to this, he graduated with an arts-endorsed diploma from Fiorello H. LaGuardia's School of Performing Arts. Some of his favorite roles have included Betty/Edward in *Cloud 9* (UCLA), Brian in *The Breakfast Club* and Bobby in *Cabaret* (LaGuardia Arts). He would like to thank his stellar family for their support, as well as VCA & LA Talent. Special thanks to Judith Moreland, April Shawhan, Michael Donovan, Richie Ferris, and DaVida Chanel Smith. @princejoeybreeze

BLAKE JENSEN (*Ensemble*) is a junior theatre performance major at Chapman University where he played the role of Baptiste in *A Flea In Her Ear* and performed in the ensembles of *Cabaret* and *The Who's Tommy*.

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RYANN KRISTENSEN (*Ensemble*) is a sophomore theatre performance major at Chapman University where she has performed for two years with Guerrilla Shakespeare as well as writing and performing in the 24 hour play festival.

TAYLOR RENE LABARBERA (*Stripper/Ensemble*) is happy to be back at Laguna Playhouse. Her career has come full circle, having taken her first acting class as a 3 year old in this very theater. She is an alumni of the Stella Adler Acting Studio in NYC. For the past five years Taylor has brought to life many original roles in Off Broadway productions including *Life in Slow Motion*, *David and Wendy*, and *Dinner and Sex Upstairs*. She has been featured in theatrical productions in Berlin, Germany, starred in various commercials, and has taught theater to inner city children through the Stella Adler Acting Studio's Outreach Program in New York City. She is ecstatic for the opportunity to be working back in her home town!

MADI LANG-REE (*Ensemble*) is a junior theatre studies major at Chapman University, where she has appeared as Mrs. Hale in *Trifles* and Life in *The Game*, dramaturged *Cabaret* on the mainstage, and is currently directing short plays in Chapman's advanced directing course. She has performed in Northern and Southern California, as well as at the Edinburgh Festival Fringe.

GEOFFREY LOWER (*Mr. Robinson*) Theatre: Laguna Playhouse- *Chapter Two*; Mark Taper Forum- *November*; Kirk Douglas Theatre- *Much Ado About Nothing*; South Coast Rep- *The Few, The Happy Ones*; The Odyssey- *Farragut North*; Ensemble Theatre Co. Santa Barbara- *Good People*, *Buried Child*, *Betrayal*; Shakespeare Center LA- *Romeo and Juliet*, *The Taming of The Shrew*, *Much Ado About Nothing*, *Twelfth Night*, *Merry Wives of Windsor*. The Canon Theatre- *Orgasms*; National Tour with LA Theatre Works- *The Great Tennessee Monkey Trial*; Film: "Weeping Shriner", "Avalanche", "Hook", "Johnny Skidmarks", "And The Band Played On", "Disrupted" Television: "N.C.I.S", "JAG", "Friends", six seasons on "Dr. Quinn, Medicine Woman".

MARTHA MAGRUDER (*Elaine Robinson*) is a California native who began her career in community theatre in Ukiah, California before earning her BFA in Theater Performance at Chapman University. Roles there include Diana in *Lend Me a Tenor*, Nelly Windrod in the *Rimers of Eldritch*, Beatrice in *Servant of Two Masters* and the original cast in Andrew Carroll's, *If All the Sky Were Paper*. After graduation Ms. Magruder joined Stephanie Feury's Acting Studio creating experimental and interactive plays and workshops. She has starred in and produced several independent features and recently guest starred in Amazon's "Goliath" starring Billy Bob Thornton. She is thrilled to be here in Laguna for this production of *The Graduate*.

JOHN MASSEY (*Priest/Ensemble*) Laguna Playhouse: *12 Angry Men* (Juror 7), *The Odd Couple* (Roy); National Tours: *Happy Days* (Howard Cunningham); Regional: *The Producers* (Max Bialystock); *Mary Poppins* (George Banks); *The Full Monty* (Dave), *Guys & Dolls* (Nicely), *Gunmetal Blues* (The Piano Player), *The Wizard Of Oz* (Lion); Forum (Pseudolus); *Fiddler on the Roof* (Tevye); Cruise Ships: *Disney's Believe* (Genie), *Villains Tonight* (Hades), *Legally Blonde* (Callahan). Also, an accomplished pianist, music director, and stage director. And he's also a whole lot of fun at parties with just a piano, and a microphone! Love to Mary, Sharon, Katy, Scott, and Charlie. Proud member of Actors Equity. For Mom & Dad.

LIZZY MOSHER (*Ensemble*) a Colorado native, is a junior theater performance major at Chapman University where she has played Gail in *Spotlight* and Mark Antony in *Julius Caesar*. She has also performed as a vocalist in Chapman Celebrates for two years.

VALERIE PERRI (*Mrs. Braddock*) recently starred as Norma Desmond in the hit musical *Sunset Blvd.* for Moonlight Stage Productions. *The San Diego Times* critic said, "Perri conquers the stage

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with her captivating stage presence. Her voice is powerful and resonant." *StageSceneLA* referred to her as a "Southland treasure" and *Broadway World* reported "From her very first entrance, she captivates our attention." She's also starred as Dolly Levi in 3D-Theatricals *Hello Dolly*. Eric Marchese of the *Orange County Register* said, "Valerie Perri delivers a knockout performance as Dolly. Proving a worthy successor to past stars, she's part Channing, part Streisand, part Fanny Brice and 100 percent Dolly." Valerie's career began under the direction of legendary Director/Producer Harold Prince when he chose her to play Eva Peron in the Broadway National Tour of *Evita*. She's also had the honor of working with esteemed Director/Choreographer Jerome Robbins in the Broadway National Tour of *Jerome Robbins' Broadway*. She's a recipient of the John Raitt Award for best Cabaret Performance 2014. She's sung for concert hall audiences worldwide, from Disney Hall to Carnegie Hall and internationally at the Opera House in Frankfurt and the London Palladium. Her television and film credits include "Criminal Minds", "ER", "Another World", "The Out of Towners", "George of the Jungle", "Grease", and "Dickie Roberts." Valerie's compact disc, "Sweet Conversation" is available on iTunes.

NICK TAG (*Benjamin Braddock*) is delighted to be reappearing at Laguna Playhouse after making his professional debut here in 2016 in *Sex and Education*. He started his training at A.C.T. (American Conservatory Theatre) in San Francisco before heading to USC where he earned his BFA in acting. He has since studied under such teachers as Larry Moss, Stephanie Feury and Cameron Watson. Recent credits include *My Crazy Ex*, *Blood Relatives*, independent films "Brothers in Arms" and upcoming "The Remarkable Life of John Weld". As a budding writer and filmmaker he is excited to premier his first short film, "The Other Side of the Box" later this year. He is honored to be returning to the wonderful family of people who make Laguna Playhouse possible.

STEPHEN GIFFORD (*Scenic Designer*) previously designed *12 Angry Men*, *Having It All*, and *Billy & Ray* for Laguna Playhouse. He is happy to be a part of *The Graduate*. Stephen's design work has been featured at numerous theatres in the LA area including: Ensemble Theatre Company Santa Barbara, La Mirada Performing Arts Center/McCoy Rigby, 3D Theatricals, The Garry Marshall Theatre, A Noise Within, The Theatre at Boston Court, The Antaeus Company, International City Theatre, and many more. He has garnered many awards and nominations for his work including five Ovation Award nominations and was awarded The Bob Z Award for career achievement in set design by the Los Angeles Drama Critic Circle.

KATE BERGH (*Costume Designer*) is happy to be back at work at Laguna Playhouse where she recently designed *King of the Road*, *Six Dances Lessons ...* with Leslie Caron and *I'm Still Getting My Act Together....* Recent: *For Piano and Harpo* (Falcon Theatre), *Hopscotch*, *The Mobile Opera* (The Industry), *Super Variety Match Bonus Round*, *Daytona*, *The Cock Fighting Play* (Rogue Machine), *Please Excuse My Dear Aunt Sally*, *Translations* (Lounge Theatre), *Broadway Bound* (Odyssey), *The Fantasticks*, *Gigi*, *Cabaret* (Backstage Garland Award), *How to Succeed...(Reprise)*, *Next Fall*, *Yes*, *Prime Minister* (Geffen), *Prisoner of Second Avenue* (El Portal), *Side Show*, *Shrek, the Musical* (3D Theatricals – Ovation Nomination), *Metamorphoses*, *A Little Night Music* (Ensemble Theatre, Santa Barbara), *The House in Scarsdale*, (Theatre at Boston Court), *Amahl and the Night Visitors*, *Art*, *Cinderella Panto*, *Sleepless in Seattle*, *Casa Valentina* (Ovation Nomination, LADCC Award) (Pasadena Playhouse). She has worked on *Hilarity for Charity* and *A Night at Sardi's* Alzheimer's Benefit for the past five years.

TIM SWISS (*Lighting Designer*) is happy to be designing his 2nd production for Laguna Playhouse. Tim designed the lighting for *12 Angry Men* earlier this season. He has designed lights in Southern California for the past thirteen years. Some of his shows include, *Dreamboy*, *Assassins*, *The Color Purple*, *Very Still* and *Hard to See* and *Psyche*. Tim is the Lighting & Sound Designer for

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Saddleback College where he has taught and designed for the Theater Department over the past 10 years. He is extremely grateful to the artistic team for their fantastic collaboration.

MIKE RITCHEY (*Sound Designer*) has been working in the Los Angeles and Orange County areas for many years as a Sound Designer and Engineer. Recently he designed *Aladdin and His Winter Wish*, *12 Angry Men*, *Hairspray*, *Oliver* and *The Secret Life of Girls* at Laguna Playhouse, and is looking forward to a great season!

VERNON WILLET (*Production Stage Manager*) is proud to be a part of the Laguna Playhouse family and *The Graduate*, his 23rd show here at Laguna Playhouse! Vernon has had the privilege of working with Theatre Aspen, McCoy Rigby Entertainment, Musical Theatre West, 3-D Theatricals, the Maltz Jupiter Theatre and many other Southern California theatres. For 30 years, Vernon has volunteered his time working with Actors' Equity Association, creating a working environment that is fair, plentiful and profitable for Actors, Stage Managers and Producing Entities across the United States. Vernon shares his life with director/choreographer/champion ballroom dancer Cate Caplin and wants to THANK YOU for supporting live theatre!

MICHAEL MATTHEWS (*Director*) Los Angeles: *End of the Rainbow* (McCoy-Rigby/La Mirada), *12 Angry Men* (Laguna Playhouse), *Failure; a Love Story* (CTG/Kirk Douglas Theatre), *Billy and Ray* (Laguna Playhouse), *Dream Boy* (LA Premiere), *Boodycandy* (LA Premiere; LADCC Nomination, Production), *Failure; A Love Story* (Ovation Award Best Director) (LA Premiere), *Sons of the Prophet* (LA Premiere), *Psyche; A Modern Rock Opera* (World Premiere), *Rabbit Hole* (McCoy-Rigby/La Mirada), *Funny Girl* (3D Theatricals, Ovation Nomination Best Director), *Peter Pan*; *The Boy Who Hated Mothers* (LA Weekly Nominations Best Director and Best Production, Play; LA Premiere), *Very Still and Hard To See* (LA Weekly Nominations Best Director and Best Production, Play; World Premiere), *The Color Purple, The Musical* (Ovation and LA Weekly Awards Best Director and Best Production, Musical), *What's Wrong With Angry?* (Ovation Nominations Best Director and Best Production, Play), *Take Me Out!* (Ovation Nomination Best Director, NAACP Award Best Director) *The Women of Brewster Place, the Musical* (Ovation Nomination Best Director, NAACP Award Best Director, Ovation Award Best Production, Musical; West Coast Premiere), *Stupid Kids* (LA Premiere), *Beautiful Thing* (Ovation Nominations, Best Director and Best Production, Play), *The Bacchae* (Ovation Nominations, Best Director and Best Production, Play), Broadway: *Butley* (Assistant Director). Chicago: *What's Wrong With Angry?* (Jeff Nominations, Best Director and Best Production), *In The Blood* (Jeff Nominations, Best Director and Best Production), *Porcelain* (Jeff Nomination, Best Director), *The Judas Kiss* (Chicago Premiere), *Being 11* (World Premiere), and...*for colored girls who have considered suicide....* International: *The Bacchae* (Edinburgh Theatre Festival, 2010). Michael is the recipient of the 2015 LADCC Award for Career Achievement in Direction.

MICHAEL DONOVAN, CSA (*Casting Director*) Previous at Laguna Playhouse: *King of the Road*, *Billy & Ray*, *I'm Still Getting My Act Together*, *Sex & Education*, *The Odd Couple*, *Six Dance Lessons in Six Weeks*, *The Master of the House*, *The Verdi Girls*, *The Pursuit of Happiness* and *The Ice-Breaker*. Michael is a 6-time recipient of the Casting Society of America's Artios Award. His theatre credits include shows produced at the Hollywood Bowl, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Kirk Douglas Theatre, La Mirada Theatre, Reprise Theatre Company, Shakespeare Festival/LA, Falcon Theatre, Colony Theatre, San Francisco Symphony, Cleveland Playhouse, Intiman Theatre, Arizona Theatre Company, Alliance Theatre, Kentucky Shakespeare Festival and more. Michael has also cast numerous films including "The Purple Rose", over 1,200 commercials, and his many TV credits include the current series "Blood Relatives" and "Murder Among Friends."

NICK GABRIEL (*Producing Associate*) is a former company actor at A.C.T. in San Francisco where

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he played numerous principal roles in mainstage productions, including Clov in *Endgame* opposite Bill Irwin. He has also performed principal roles at The Guthrie, La Jolla Playhouse, Milwaukee Rep, Capital Rep, New York's Town Hall, the California Shakespeare Theatre, and South Coast Rep, where he just recently played Ned in *Shakespeare in Love*. He is an Assistant Professor at Chapman University, a graduate of the University of Michigan's musical theatre program, and a Lunt-Fontanne Fellow. More information about Nick is available at www.nickgabriel.net

JIM PRODGER (*Operations Manager*) joined Laguna Playhouse in 2010. Previously he served as the Production Manager for SCAD/Lucas Theatre for the Arts, Savannah GA. He's happy to be back in Southern CA after graduating in 1985 from USC in scenic and costume design MFA.

ANN E. WAREHAM (*Artistic Director*) This season marks Ann's 8th year with Laguna Playhouse. Ann joined Laguna Playhouse staff in 2010 as Associate Producer and officially assumed the role of Artistic Director in August 2011. Over the past 7 years, she has introduced Laguna audiences to playwrights, directors, actors and designers new to the Playhouse stage, and embraced returning favorites. She comes to the Playhouse after 27 years as a producing partner with Center Theatre Group in Los Angeles, and has produced such plays as *Ain't Misbehavin'*, *Pippin*, *Spring Awakening*, *No Child...*, *Sweeney Todd*, *Distracted*, *Sleeping Beauty Wakes*, *Edward Scissorhands*, *In the Continuum*, *Pyrenees*, *The Black Rider*, *Without Walls*, *Stuff Happens*, *Like Jazz*, *The Talking Cure*, *A Perfect Wedding* and *Putting It Together*. Recently, she was part of the producing team for the Deaf West Theatre production of *Spring Awakening* both at Inner City Arts and the Wallis Theatre in Los Angeles and for its critically acclaimed Broadway production. Ann served as Producing Associate to Gordon Davidson during his historic and award-winning leadership tenure as Artistic Director of Center Theatre Group. In 2010, Ann supported the Pasadena Playhouse as the Associate Producer for the West Coast premiere of *Dangerous Beauty*. Her early producing career included productions at the CAST Theatre, the Met and Theatre Rapport in Los Angeles, and The Victory Theatre where she served on the Board of Directors. Ann currently serves on the advisory board of Deaf West Theatre in Los Angeles.

ELLEN RICHARD (*Executive Director*) comes to Laguna after serving as Executive Director of the American Conservatory Theater (ACT) in San Francisco. There she oversaw the purchase, design and construction of the Strand Theatre, secured grants enabling ACT to offer no-cost rehearsal space to local artists and greatly expanded the company's education programming. Ellen, in partnership with the Wellesley Centers for Women, produced a comprehensive study on women's leadership in the American Theatre. Prior to that, she served as Executive Director of The Second Stage Theatre in New York City. There she oversaw the purchase of the historic Helen Hayes Theatre on Broadway. Ellen also enjoyed a 20 year career with Roundabout Theatre Company. When Ellen first joined the Roundabout, it was a small nonprofit theater company in bankruptcy. By the time she departed as Managing Director, Roundabout had become one of the country's largest and most successful theater companies in the country. Ellen produced more than 125 shows at Roundabout, and is the recipient of six Tony Awards as producer, for productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). She began her career working as a stagehand, sound designer, and scenic artist assistant. Ellen currently serves on the board of Theatre Communications Group.

Special Thanks

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THE WAY TO 406 CLYBOURNE STREET

by dan rubin

Lorraine Hansberry's 1959 drama *A Raisin in the Sun* follows the Younger family as they attempt to lift themselves out of Chicago's South Side ghetto, where the five family members—Mama (Lena) Younger; her progressive med-student daughter, Beneatha, and dissatisfied chauffeur son, Walter Lee; Walter Lee's wife, Ruth, who works as a maid, and their young son, Travis—share a small three-room apartment with a single window. When Mama receives a life insurance check for \$10,000 (the legacy of her hard-working husband), Walter Lee wants to invest it in a liquor store. She gives him some of the money, but uses the rest to make a down-payment on a sunny house with a garden in the safer, cleaner, all-white neighborhood of Clybourne Park. Walter Lee's investment goes sour when a business partner absconds with the money, so when Karl Lindner, the chairman of the Clybourne Park Welcoming Committee, arrives to persuade the Youngers not to move, Walter Lee is tempted to take Lindner up on his offer to buy them out. But, in a final heroic show of pride—for himself, his family, and his race—Walter Lee declines, and the family departs for their new home.

Bruce Norris's *Clybourne Park* picks up where Hansberry's play leaves off—across town at 406 Clybourne Street, the home the Youngers have just purchased. *A Raisin in the Sun* ends with the moving boxes of the Youngers, destined for Clybourne Park;

Clybourne Park begins with the moving boxes of the Stollers, destined for suburban Glen Meadow. In Norris's play, we see the flip side of the conversation Karl Lindner has just had with Walter Lee's family: he has come from that meeting, having failed to convince the Youngers not to buy the home, in hopes of convincing the Stollers not to sell. His argument

I was obsessed with that play when I was a kid. I especially liked the scene in which Lena slaps Beneatha. I liked anything with violence in it, particularly if it was violence around ideas. God. Religion. I first saw the play when I was 12, right around the time that I was starting to hate authority, so I loved that scene. Even though the scene is the imposition of authority onto Beneatha, still I really loved the play.

I was always regretful that I never got to play Karl Lindner, so I thought I'll just give him some more to do. That's a way of getting to play that part indirectly.

—Bruce Norris, on why
he chose to write a play
connected to
A Raisin in the Sun

The Connections between Clybourne Park and A Raisin in the Sun

in both plays is similar—it would be better for everyone if they all just stayed where they were supposed to. The following exchange is from *Raisin*:

lindner: I am sure you people must be aware of some of the incidents that have happened when colored people move into certain areas—Well—because we have what I think is going to be a unique type of organization in American community life—not only do we deplore that kind of thing—but we are trying to do something about it. We feel—We feel that most of the trouble in this world, when you come right down to it—Most of the trouble exists because people just don't sit down and talk to each other.

ruth: You can say that again, Mister.

lindner: That we don't try hard enough to understand the other fellow's problem. The other guy's point of view You see our community is made up of people who've worked hard as the dickens for years to build up that



The Younger family in the backyard of their new home in Clybourne Park as portrayed in the 1961 film adaption of *A Raisin in the Sun*: (L to R) Travis (Stephen Perry), Ruth (Ruby Dee), Lena/"Mama" (Claudia McNeil), Beneatha (Diana Sands), and Walter Lee (Sidney Poitier). ©Underwood&Underwood/CORBIS.

little community. We're not rich and fancy people; just hard-working honest people who don't really have much but those little homes and a dream of the kind of community we want to raise our children in. Now I don't say we are perfect and there is a lot wrong in some of the things we want. But you've got to admit that a man, right or wrong, has the right to want to have the neighborhood he lives in a certain kind of way. And at the moment the overwhelming majority of our people out there feel that people get along better; take more of a common interest in the life of the community when they share a common background. Now I want you to believe me when I tell you that race prejudice simply doesn't enter into it. It is a matter of the

THE WAY TO 406 CLYBOURNE STREET

people of Clybourne Park believing, rightly or wrongly, as I say, that for the happiness of all concerned that our Negro families are happier when they live in their own communities.

beneatha: This, friends, is the Welcoming Committee!

Clybourne Park, the neighborhood Hansberry created, is based on Woodlawn's Washington Park neighborhood, where she moved as an eight-year-old with her family in 1937, as her father, Carl, fought against Chicago real estate covenants restricting blacks to the ghetto. The Woodlawn community did not respond well to their arrival. Mobs demonstrated. They threw bricks and concrete slabs through the windows, nearly hitting Lorraine. Later in life, Hansberry wrote, "I have been personally the victim of physical attack which was the offspring of racial and political hysteria"; in addition to her own experiences, she was a witness to the many injustices inflicted upon blacks in Chicago and New York in the 1940s and '50s.

So it is no surprise that *A Raisin in the Sun* did not always end with the hopeful new beginning of the Youngers confidently moving on to greener pastures. The first draft of *A Raisin in the Sun* concluded with the family sitting in the dark of their new home, armed, awaiting an attack by hostile whites. Later drafts were equally explicit about the threat. One early draft includes the following dialogue between Walter and Mama just after Walter has rejected Lindner's offer to buy the house:

mama: You understand what this new house done become, don't you?

walter: Yes—I think so.

mama: We didn't make it that—but that's what it done become.

walter: Yes....

mama: (*Not looking at him*) I'm proud of you my boy. (*Walter is silent*) 'Cause you got to get up ... and you got to try again. You understand. You got to have more sense with it—and I got to be more with you—but you got to try again. You understand?

walter: Yes, Mama. We going to be all right, Mama. You and me, I mean.

mama: (*Grinning at him*) Yeah—if the crackers don't kill us all.

We do not know what happens to the Youngers after they move into 406 Clybourne Street. History and Hansberry's drafts suggest it was unlikely to have been an easy, or peaceful, transition. We learn in *Clybourne Park* that Lindner did not stick around to find out: his daughter, Kathy, explains in Act ii that her parents moved out of the neighborhood just a couple of months after the Youngers moved in. We also learn from Mama's great-

The Connections between Clybourne Park and A Raisin in the Sun

niece, Lena, that the neighborhood suffered, and that African Americans struggled in Clybourne Park much as they had in the Chicago neighborhoods from which they came.

Courtesy of A.C.T. American Conservatory Theatre. The following articles first appeared in American Conservatory Theater's performance guide series, Words on Plays, in 2017. For more information about Words on Plays, visit www.act-sf.org/wordsonplays.

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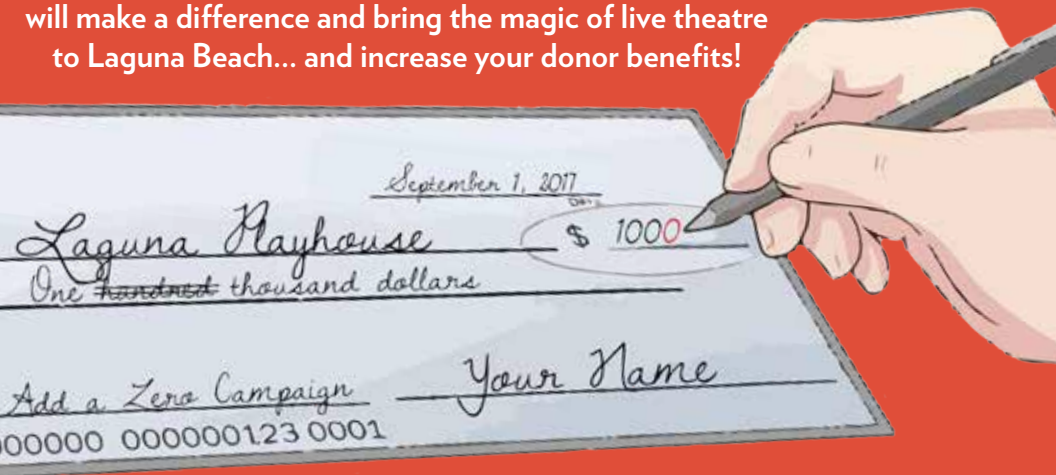
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24442 Moulton Pkwy*
(Church parking lot)

La Habra

2050 W. La Habra Blvd

Lake Forest

22351 El Toro Rd*
23740 El Toro Rd
(OC Goodwill Boutique)

Los Alamitos

10650 Walker St*

Mission Viejo

27142 La Paz Rd*
23871 Via Fabricante*
28000 Marguerite Pkwy*
(Saddleback College Lot 1A)

Newport Beach

798 Dover Dr*
(Church parking lot)

Orange

849 S. Tustin Ave

Placentia

1101 E. Imperial Hwy

Rancho Santa Margarita

30605 Avenida
De Las Flores*

San Clemente

2001 Calle Frontera*
(Church parking lot)

San Juan Capistrano

OC Boutique
31892 Plaza Drive
Suite A-1
32202 Del Obispo St*
(Church parking lot)

Santa Ana

2702 W. Fifth St
1800 N. Grand Ave
2118 S. Bristol
412 N. Fairview St
(Goodwill Computer Works)

Tustin

502 E First St
(OC Goodwill Boutique)

Westminster

5948 Westminster Blvd
6741-B Westminster Blvd



*Donation Center Only

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Proud Supporters *of the* Laguna Playhouse



Created in 1983

*Both of these fine
spirits are inspired
by 325 years
of family distilling
tradition and
expertise of the
Nolet family*



Created in 2010



PLEASE DRINK RESPONSIBLY
NOLET'S Silver 47.6% Alc./Vol. (95.2 Proof)
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**Cigar & Spirits Magazine Rating, October 2014*

NATURAL WONDERS



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