FETCH CLAY, MAKE MAN

KRISTINA WONG, SWEATSHOP OVERLORD
Written & Performed by Kristina Wong
Directed by Chay Yew
A Co-Production with East West Players
FEBRUARY 12 – MARCH 12, 2023

FETCH CLAY, MAKE MAN
By Will Power
Directed by Debbie Allen
Produced in Association with The SpringHill Company
JUNE 18 – JULY 16, 2023

OUR DEAR DEAD DRUG LORD
By Alexis Scheer
Directed by Lindsay Allbaugh
Produced in Association with IAMA Theatre Company
West Coast premiere
AUGUST 20 – SEPTEMBER 17, 2023
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Center Theatre Group
in association with

Presents

FETCH CLAY, MAKE MAN

By
Will Power

With
Ray Fisher
Wilkie Ferguson III   Freddie L. Fleming   Alexis Floyd   Bruce Nozick

And
Edwin Lee Gibson

Scenic Design
Sibyl Wickersheimer

Costume Design
Sara Ryung Clement

Lighting Design
Tom Ontiveros

Sound Design and Composition
Lindsay Jones

Projection Design
Pablo N. Molina

Casting
Kim Taylor-Coleman, CSA

Associate Artistic Directors
Tyrone Davis   Neel Keller

Production Stage Manager
Ed De Shae

Directed by
Debbie Allen

The New York Premiere of FETCH CLAY, MAKE MAN was produced by New York Theater Workshop
James C. Nicola, Artistic Director, William Russo, Managing Director

FETCH CLAY, MAKE MAN was originally commissioned and produced by McCarter Theatre Center
with support from the NEA/TCG Residency Program for Playwrights.

FETCH CLAY, MAKE MAN will be performed with a 15-minute intermission

JUNE 18 – JULY 16, 2023   KIRK DOUGLAS THEATRE

Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device,
either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

For more information about the show, scan the QR code.
CAST
(In order of appearance)

Stepin Fetchit .................................................. Edwin Lee Gibson
Muhammad Ali .................................................... Ray Fisher
Brother Rashid...................................................... Wilkie Ferguson III
Sonji Clay............................................................. Alexis Floyd
William Fox........................................................ Bruce Nozick
Muhammad Ali Understudy ................. Freddie L. Fleming
Assistant Stage Manager ....................... Brandon Hong Cheng
WHO'S WHO

RAY FISHER (Muhammad Ali, he/him), With a career spanning both stage and screen, Ray is best known for his breakout role as Victor Stone (aka Cyborg) in Zack Snyder’s Justice League (HBO Max). Other screen credits include Batman v. Superman: Dawn of Justice (WB), True Detective season 3 (HBO), and Women Of The Movement (ABC). Ray made his Broadway debut last year in the critically-acclaimed revival of August Wilson’s The Piano Lesson, for which he received a Drama Desk nomination. Ray’s upcoming projects include the highly anticipated sci-fi epic Rebel Moon as well as a film adaptation of August Wilson’s The Piano Lesson (Netflix).

EDWIN LEE GIBSON (Stepin Fetchit, he/him), OBIE Award-Winning actor and writer Edwin Lee Gibson has a storied theatrical career that spans 40 years and 100 U.S. and international theatre productions. Gibson was heralded in the New York Times and The Village Voice for his role as “Oedipus” which won him an OBIE Award for Outstanding Performance in Will Power’s The Sever at New York Theatre Workshop. He also played famed comedian and activist Dick Gregory at Arena Stage’s Turn Me Loose in 2018. Additionally, Gibson spent two years performing with famed director Peter Brook in Battlefields, produced by the Theatre des Bouffes du Nord in Paris. Gibson currently appears on the hit series The Bear and in a recurring role on UnPrisoned. Additional television credits include Winning Time: The Rise of the Lakers Dynasty; Fargo, Law and Order: SVU; and Marshall; Mom and Dad; Blood First; and Paul Hunter’s The Visitor. He is a 2022-2023 fellow of Sony Pictures Television’s Diverse Writers Program.

WILKIE FERGUSON III (Brother Rashid, he/him) is thrilled to return to the Kirk Douglas Theatre after performing in Recorded in Hollywood (Ovation Award nom), and Spamilton. Broadway: Porgy and Bess (Original Broadway Cast), Motown (Original Broadway Cast), Wonderland (Original Broadway Cast). 1st National Tours: In The Heights, Hairspray. Wilkie is a native of Miami, Florida and a graduate of New World School of the Arts. He studied music and mathematics at Morehouse College, majored in classical piano performance at Eastman School of Music, and is a former faculty member of the Boys’ Choir of Harlem as assistant director, piano accompanist, and music theory instructor.As a composer/arranger, some of his work can be heard in Show Way (Kennedy Center), Parrotheads (Netflix Jimmy Buffet documentary), and his original musical, Take On Me. As a musical director/conductor, Wilkie’s recent productions include Kinky Boots (Moonlight Stages), 9 to 5 (Musical Theatre West), and Newsies (5 Star Theatricals). In addition to musical directing/conducting, producing, arranging, and composing, Wilkie continues to teach piano and voice, with students performing on Broadway and in television/film. Instagram: @wilkieferguson, @takeonmusical

ALEXIS FLOYD (Sonji Clay, she/her). Film/TV: Grey’s Anatomy (ABC/Hulu), Inventing Anna (Shonda Rhimes/Netflix), The Good Fight (CBS), The Bold Type (Freeform), Life’s Poison (dir. Malcolm D. Lee). Off-Broadway: PS (Ars Nova, dir. Teddy Bergman), If Sand Were Stone (Theatre Row, dir. Tyler Thomas); Mitad Del Mundo (LaMama Theatre, dir. Danya Taymor). BFA in Musical Theatre from Carnegie Mellon University; Cleveland Institute of Music; Cleveland School of Ballet. Original music available on all streaming platforms. Say Her Name. @alexisfloyd

BRUCE NOZICK (William Fox, he/him) is elated to be appearing at the Kirk Douglas Theatre. He and his wife Terry live in Culver City and have been subscribers to the theatre since its opening. This is a dream come true! He recently appeared in the world premiere of the musical Come Get Maggie at The Met Theatre with Rogue Machine. Previously with Rogue, he appeared in Finks and Honky (nominated as Best Male Comedy Performance from the Stage Raw Awards). He began his career in New York after graduating from NYU, appearing at multiple regional theatres—including Actors Theatre of Louisville, The Old Globe Theatre, and The Alley Theatre—in the Off-Broadway hit A Shayna Maidel and with the first national tour of Neil Simon’s Lost in Yonkers. Theatre has always been Bruce’s first love and he actively works with several L.A.-based theatre companies. He has appeared in over 100 TV shows and films, including multiple seasons on Weeds and The Last Ship. Most recently, he can be seen on this season’s finale of Chicago Med, The Rookie: Feds and in the Hulu Hanukkah movie Menorah in the Middle. brucenozick.com

FREDDIE L. FLEMING (Muhammad Ali Understudy, he/him). Freddie L. Fleming is an American actor, who made his on-screen debut guest starring in the hit NBC series Chicago Med. Fleming was a recognizable student athlete who excelled in men’s basketball, earning a position in the Euro-Leagues where he competed professionally in Brussels, Belgium. In 2015, Fleming returned to the U.S. for a tryout with the Golden State Warriors G-League organization in Oakland, CA where he suffered a career-ending knee injury. He then relocated to Los Angeles, CA in 2017 where he was discovered in Hollywood to be an actor. His inherent artistry re-emerged when he seamlessly transitioned into entertainment. He quickly began working in commercial acting and print modeling. Fleming can be seen as Mike on FOX’s primetime drama series 9-1-1 Lone Star and continues to add to his list of accolades. Fleming currently resides in Los Angeles where he is building his on-stage repertoire and is actively procuring TV and film credits.

WILL POWER (Playwright, he/him). Will Power is an internationally renowned playwright, performer, lyricist, and educator. Power’s major works include The Gathering (Battensara Arts Centre UK, P.S. 122 NYC, plus 35 cities); Flow (Sydney Opera House, Bonn Festival Germany, New York Theater Workshop, plus 40 cities); Fetch Clay, Make Man (McCarter Theater, New York Theater Workshop, the Round House Theater, True Colors Theater Company, The Ensemble Theater); The Seven (La Jolla Playhouse, New York Theater Workshop, Ten Thousand Things Theater Company); Seize the King (La Jolla Playhouse, The Alliance Theater, Classical Theatre of Harlem); and Detroit Red (Arts Emerson). Power’s collaboration with Anne Bogart’s SITI Company and composer Julia Wolfe resulted in the performance piece Steel Hammer (Humana Festival, UCLA Live, Brooklyn Academy of Music, plus World Tour). Power has received numerous awards for his work as a writer and performer in the field including The Doris Duke Artist Award, an Andrew W. Mellon Playwright in Residence Grant, a Lucille Lortel Award, a United States Artist Prudential Fellowship, and the 2020 Elliot Norton Award (Outstanding New Script, Detroit Red). Power is also a passionate teacher of writing and performance. He has mentored students at the City College of New York, Princeton University, The University of Michigan at Flint, and Spelman College. Currently, Will Power is a professor of theatre at Occidental College in Los Angeles.

PERFORMANCES MAGAZINE P5
DEBBIE ALLEN (Director, she/her) a BFA graduate of Howard University in Theater and Classical Greek studies, holds four honorary doctorate degrees, has a star on the Hollywood Walk of Fame, a Kennedy Center Honor, received the Governors Award at the 73rd Emmy Awards, was inducted into the 2022 Television Academy Hall of Fame, and is an award-winning director/choreographer who has choreographed the Academy Awards a record 10 times. Ms. Allen started her choreography and directing career in the theatre with The Public Theater and Woodie King’s New Federal Theater. On Broadway, she has choreographed the legendary Carrie and directed Tennessee William’s Cat on a Hot Tin Roof, starring James Earl Jones, Phyllicia Rashad, and Giancarlo Esposito. She won a Drama Desk Award for her portrayal of Anita in West Side Story; was Tony Award-nominated for Anita as well as the title role in Bob Fosse’s definitive revival of Sweet Charity. She has written and directed 5 SRO shows as artist in residence at The Kennedy Center including Brothers of the Knight; Oman, Oman; FREEZE FRAME…Stop the Madness; and Soul Possessed. Currently, Ms. Allen is executive producer of Grey’s Anatomy, where she recurs as Dr. Catherine Fox. She is the daughter of poet Vivial Ayers and Dr. Andrew Allen, wife to NBA All-Star Norman Nixon, mother of Vivian and Thump and grandmother of Shiloh and Aviah.

SIBYL WICKERSHEIMER (Scenic Design, she/her) Sibyl’s interests span design for live performance, installations, exhibitions and design for mental health care initiatives. Her foundation as a theatrical set designer led Sibyl to co-author the book Scene Shift: U.S. Set Designers in Conversation with scenographer Maureen Weiss, published in August of 2022. The book has been shortlisted for the Prague Quadrennial 2023 book award and has inspired a Scene Shift exhibition at the Fisher Museum of Art opening in January 2024. Sibyl has designed for theatrical stages across the country, including ACT, Theatre for a New Audience, Steppenwolf Theatre Company, Oregon Shakespeare Festival, Lookingglass Theatre Company, Seattle Repertory, Portland Center Stage, and Woolly Mammoth Theatre Company. In the L.A. area, she has designed at the Geffen Playhouse, South Coast Repertory, The Industry LA, Circle X, A Noise Within, The Actors’ Gang and many more. Unique projects have included art installations in several SoCal art galleries, designing Eric Idle’s What About Dick? (Orpheum/Netflix) and the stage set for the giant dinosaur puppet performances at the Natural History Museum of Los Angeles. Sibyl is also an Associate Professor at USC in the School of Dramatic Arts. Visit sawgirl.com and scene-shift.com to learn more about her work.

SARA RYUNG CLEMENT (Costume Design, she/her) Off-Broadway (costumes): Golden Shield (Manhattan Theatre Club), Somebody’s Daughter (Second Stage Uptown), Fruiting Bodies (Ma-Yi), Regional (costumes): World premieres of Lucas Hnath’s A Doll’s House Part 2 and Lauren Yee’s Cambodian Rock Band (South Coast Repertory). Other regional set and costume credits include the Guthrie Theater, Oregon Shakespeare Festival, Alley Theatre, Denver Center, Geffen Playhouse, Asolo Repertory, Folger Theatre, Pasadena Playhouse, Seattle Rep, Dallas Theater Center, and others. Upcoming projects include a reimagined Madama Butterfly at Boston Lyric Opera and True West at People’s Light. Set design faculty at UCLA School of Theater, Film and Television. MFA, Yale School of Drama; AB Princeton University. Instagram @sararyung sararyungclement.com

Pablo n. Molina (Projection Design, he/him) is a video, lighting, and sound artist whose work employs emerging technologies such as motion tracking, real-time video processing, and custom software development to generate immersive media environments. Pablo has created interactive exhibitions and designed theatrical and dance pieces for many of today's most dynamic emerging and established artists. While his practice is firmly rooted in the world of experimental performance, Pablo also designs large-scale rock concerts, commercial entertainment, and themed environments, such as the Marvel Universe Live arena tour, and the One World Trade Center Visitor Experience. He originated the video design for the musical adaptation of the movie Rocky in Hamburg Germany and collaborated with fellow video designer Dan Scully on the Tony Award-winning Broadway production. As a principal artist with the Los Angeles based Early Morning Opera company, Pablo has designed many of Lars Jan pieces, including Abacus, Takes, The Institute of Memory, Panaenomium, and Holoscenes. Pablo helped establish the MFA in Interactive Media for Performance at CalArts, where he

LINDSAY JONES (Original Music and Sound Design, he/him). Broadway: Slave Play (Tony nominations for Best Score and Best Sound Design of a Play), The Nap, Bronx Bombers, and A Time to Kill. Off-Broadway: Privacy (The Public Theater), Bootycandy (Playwrights Horizons), Feeding the Dragon (Primary Stages), Top Secret (New York Theatre Workshop) and many others. Regional: Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre and many others. International: Stratford Festival (Canada), Royal Shakespeare Company (England) and many others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning The Imagine Neighborhood. Lindsay has received two Tony Award nominations, seven Joseph Jefferson Awards (24 nominations), two Ovation Awards (three nominations), an L.A. Drama Critics Circle Award, and many others. Film/TV scoring: HBO Films’ A Note of Triumph—The Golden Age Of Norman Corwin (2006 Academy Award for Best Documentary, Short Subject), the newly released Dinosaur Discoveries (now playing the Houston Natural Sciences Museum) and over 30 other films. He is the co-chair of Theatrical Sound Designers and Composers Association (TSDCA), and teaches Composition For Theatre and Music History at the University Of North Carolina School Of The Arts. lindsayjones.com
served on the faculty for nine years. He frequently teaches workshops and master classes on emerging trends in video design and software development as a guest artist and sought after panelist.

**KIM TAYLOR-COLEMAN** (Casting, she/her), Kim Taylor-Coleman, CSA is a Los Angeles-based Casting Director known for her work in Film and Television. She has received two Emmy nominations for her casting work on the acclaimed television shows *Lovecraft Country* (HBO) and *American Crime* (ABC). She has received five Artios Awards from the Casting Society of America for excellence in casting for her work on Spike Lee’s Oscar-winning film *BlacKkKlansman*. HBO’s *Lovecraft Country*, and the feature films *Dope*, *Zola*, and *Netflix’s Dear White People*. She was nominated for Artios Awards 2022 for her work on *P-Valley* (Starz), Tyler Perry’s *Young Dylan* (*Nickelodeon*), and *Family Reunion* (*Netflix*). She also casts all television and feature films for the prolific writer, producer, director Tyler Perry. Kim is a CSA and AMPAS member and is a Governor for the Casting Director branches of the Academy of Motion Pictures Arts & Sciences and the Television Academy. She is on the Inclusion Advisory Committee (IAC) and Branch Executive Committee (BEC) for the Academy Museum. She was recently elected Vice President (Chair, Equity and Inclusion Committee) of the Academy of Motion Picture Arts and Sciences.

**ED DE SHAE** (Production Stage Manager, he/him) is pleased to be returning to Center Theatre Group with *Fetch Clay, Make Man*, directed by Debbie Allen. With CTG, Ed has also managed the Mark Taper’s original production of *Twilight: Los Angeles, 1992*, starring Anna Deavere Smith, and Ahmanson’s presentation of *Bring In ‘da Noise, Bring In ‘da Funk*, starring Savion Glover. With credits ranging from local to international, Mr. De Shae obtained his equity card with the DC Black Repertory Company’s *The Blacks* at The Kennedy Center, and ventured to Nigeria for the DC Rep’s participation in FESTAC (the 2nd World Festival of Black and African Arts and Culture), presenting *Among All This, You Stand Like A Fine Brownstone*. Broadway production credits include *Checkmates* starring Denzel Washington, Paul Winfield and Ruby Dee and *Having Our Say*, starring Gloria Foster and Mary Alice and traveled to The Market Theater in Johannesburg, South Africa, starring Miki Grant and Lianne Mitchell. Ed presented President Obama at the Opening Ceremonies of the *Organization of American States, 5th Summit of the Americas*, as well as Queen Elizabeth II, at the *Commonwealth Heads of Government Meeting*, both in Port of Spain Trinidad. With the Negro Ensemble Company, he managed the National Tour and Edinburgh Festival’s presentation of *A Soldier’s Play*. A highlight of Ed’s career was with Sydney, Harry and Ossie and the prolific writer, producer, director Tyler Perry. Kim is a CSA and AMPAS member and is a Governor for the Casting Director branches of the Academy of Motion Pictures Arts & Sciences and the Television Academy. She is on the Inclusion Advisory Committee (IAC) and Branch Executive Committee (BEC) for the Academy Museum. She was recently elected Vice President (Chair, Equity and Inclusion Committee) of the Academy of Motion Picture Arts and Sciences.

**NEEL KELLER** (Managing Director/CEO, she/her) joined Center Theatre Group in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep. She is a graduate of Yale School of Drama/
Yale School of Management and serves as a mentor in the Theater Management program. Meghan has served as the Vice-Chair for the Theatre Communications Group Board of Directors and is a member of the Broadway League.

**DOUGLAS C. BAKER** (Producing Director, he/him) joined Center Theatre Group in 1990. Doug is an active member of the Broadway League, the Independent Presenters Network (IPN), and is a proud member of the Association of Theatrical Press Agents and Managers (ATPAM). In 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

**NAUSICIA STERGIOU** (General Manager) has worked supporting artists in theatres of all shapes, sizes, and locales including Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught Marketing and Management at USC’s School of Dramatic Arts and works with local nonprofits including Hollywood Orchard. BA, Cornell University. MFA, Yale School of Drama.

**GORDON DAVIDSON** (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

**ADDITIONAL STAFF FOR FETCH CLAY MAKE MAN**

- Production Assistant: Guadalupe Garcia
- Assistant Scenic Designer: Lily Lundine
- Assistant Lighting Designer: Jennifer Gonzalez
- Associate Sound Designer: Stephanie Yackovetsky
- Associate Projection Designer: Nat Nicholas
- Boxing Consultant: Darrell Foster
- Trainer and Nutritionist for Ray Fisher: Alessandro Komadina
- Prop Artisan: Catherine Chapman
- Costume Shop Manager: B. Angel Drake
- Draper: Shanta Faria De Sa
- Lead Craft Artisan: Lorraine Calzada
- First Hand: Taylor Decker
- Stitchers: Peggy Stevenson, Liza Dally
- Hair Artist: Tecumsah Shackelford
- Barber: Benny Blades

**FOR THE SPRINGHILL COMPANY**

- Producers: LeBron James, Maverick Carter & Jamal Henderson
- Lead Producer: Philip Byron
- General Managers: Wagner Johnson Productions
- Legal: Endi Piper, Josh Tarnow, Jonathan Bonner, Gil Karson & Lawrence Shire
- Associate Producer: Morgan Jefferson
- Communications: Maxine Dior Chapman
- Coordinator: Alex Van Dyke
- Key Art Designer: Alaia Manley
- Lead Designer: Alex Modina
- Project Manager: Rikkia White

**MUSIC CREDITS**

- **SO WHAT**
  - Written by Gil Evans
  - Published by Jazz Horn Music Corp/Downtown
- **OOH BABY BABY**
  - Written by Smokey Robinson, Pete Moore
  - Published by Jobete Music Co.
- **UPTIGHT (EVERYTHING’S ALRIGHT)**
  - Written by Stevie Wonder, Henry Cosby and Sylvia Rose Moy
  - Published by Stone Age Music, Swandi Music, Jobete Music, and Black Bull Music
- **SHOTGUN**
  - Written by Autry DeWalt
  - Published by EMI Blackwood Music
- **MAKIN WHOOPEE**
  - Written by Gus Kahn, Walter Donaldson
  - Published by Donaldson Publishing Company and Gilbert Keyes Music Company
- **BLACK BOTTOM**
  - Written by Buddy De Sylva, Lew Brown, Ray Henderson
  - Published by Warner Brothers Music
- **LAZY RICHARD**
  - Written by Lincoln Perry, Stepin Fetchit

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.

United Scenic Artists represents designers and scenic artists for the American Theatre.

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), and the Theatre Communications Group (TCG).