



# TWILIGHT:

LOS ANGELES, 1992

CECILY STRONG IN  
**THE SEARCH FOR SIGNS OF INTELLIGENT LIFE  
IN THE UNIVERSE**

By Jane Wagner

Directed by Leigh Silverman

**SEPTEMBER 21 – OCTOBER 23, 2022**

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**CLYDE'S**

By Lynn Nottage

Directed by Kate Whoriskey

A co-production with Goodman Theatre

**NOVEMBER 15 – DECEMBER 18, 2022**

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**TWILIGHT: LOS ANGELES, 1992**

Conceived, Written and Revised by

Anna Deavere Smith

Directed by Gregg T. Daniel

**MARCH 8 – APRIL 9, 2023**

World Premiere

**A TRANSPARENT MUSICAL**

Based on the Amazon series *Transparent*

Book by MJ Kaufman and Joey Soloway

Music and Lyrics by Faith Soloway

Choreographed by James Alsop

Directed by Tina Landau

**MAY 20 – JUNE 25, 2023**

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World Premiere

**FAKE IT UNTIL YOU MAKE IT**

By Larissa FastHorse

Directed by Michael John Garcés

**AUGUST 2 – SEPTEMBER 3, 2023**



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insider.  
visionary.

you!

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CENTER  
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Center Theatre Group  
Presents

# TWILIGHT

## LOS ANGELES, 1992

Conceived, Written and Revised by  
**Anna Deavere Smith**

With

**Hugo Armstrong   Lovensky Jean-Baptiste   Lisa Reneé Pitts   Jeanne Sakata   Sabina Zúñiga Varela**

Scenic Design  
**Efren Delgadillo Jr.**

Costume Design  
**Samantha C. Jones**

Lighting Design  
**Brandon Baruch**

Sound Design  
**Jeff Gardner**

Projection Design  
**Yee Eun Nam**

Original Music  
**Tru**

Movement  
**Stephen Buescher**

Casting  
**Nicole Arbusto, CSA**

Dramaturgy  
**Dorinne Kondo  
Marcos Nájera**

Associate Artistic Directors  
**Tyrone Davis  
Neel Keller**

Production Stage Manager  
**Shawna Voragen**

Directed by  
**Gregg T. Daniel**

This version of *Twilight: Los Angeles, 1992* was first presented at Signature Theatre,  
Paige Evans, Artistic Director; Harold Wolpert Executive Director.

A version of *Twilight: Los Angeles, 1992* was created for a touring production of the play at the  
Berkeley Repertory Theatre, Sharon Ott, Artistic Director; Susan Medak, Managing Director.

In its original form *Twilight: Los Angeles, 1992* was commissioned and originally produced by  
Center Theatre Group/Mark Taper Forum in Los Angeles, Gordon Davidson, Artistic Director/Producer,  
directed by Emily Mann. It premiered on May 23, 1993, and closed on July 18, 1993.

It was subsequently produced as a work-in-progress at The McCarter Theatre in Princeton, New Jersey.

The original New York production of *Twilight: Los Angeles, 1992*,

opened at the Public Theater in March 1994, directed and produced by George C. Wolfe.

It opened on Broadway at the Cort Theatre on April 17, 1994. The producers were: Benjamin Mordecai,

Laura Rafary, Ric Wanetik, the Public Theater (George C. Wolfe, Producer) and the

Mark Taper Forum (Gordon Davidson, Artistic Director), in association with Harrier Newman Leve,  
Jeanne Rizzo, James D. Stern, Daryl Roth, Jo-Lynne Worley, Ronald A. Pizzuti, The Booking Office, Inc. and Freddy Bienstock

**TWILIGHT: LOS ANGELES, 1992** is presented by special arrangement with Dramatists Play Service, Inc., New York.

**MARCH 8 – APRIL 9, 2023 MARK TAPER FORUM**

# CAST

Hall.....Hugo Armstrong  
Mapinduzi.....Lovensky Jean-Baptiste  
Charlene/JL .....Lisa Reneé Pitts  
Yong Hee.....Jeanne Sakata  
Adelita/Ascención.....Sabina Zúñiga Varela

## Understudies

Yong Hee .....Julia Cho  
Charlene/JL, Mapinduzi ..... Matthew Hancock  
Hall, Adelita/Ascención ..... Marcos Nájera

Understudies never substitute for the listed performer unless a specific announcement is made at the time of the performance.

Stage Manager.....Jihee Jenny Park

*Twilight: Los Angeles, 1992* will be performed with a 15-minute intermission

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FROM THE PLAYWRIGHT

## What Happened?

By Anna Deavere Smith

The first performance of my play *Fires in the Mirror* at the Public Theater in New York about a 1991 race riot in Brooklyn was cancelled because the Los Angeles riots/social explosion/uprising/revolution, as it was variously called, had rocked the nation the night before. I actually think *Fires...* was a hit in part because of what happened in L.A. Americans pay little attention to race unless there's a catastrophic event that brings it into consciousness.

Gordon Davidson came to see *Fires*. The experience of seeing the play evoked memories for him of *The Trial of the Catonsville Nine*, which he had directed in the 1970s at the Taper and on Broadway. He invited me to have breakfast, and, at a restaurant in the Algonquin Hotel of all places, we decided I should come to Los Angeles to apply my process of making plays out of interviews, exploring sometimes opposing points of view.

When I arrived in L.A., at the first planning meeting, Gordon reached his hand inside his breast pocket, as gentlemen did in those days, and took out a "buck slip" (before cellphones, folks who could make things happen carried stationery the size of a dollar in the breast pockets of their suits to make notes). "What do you need?" He asked, as he poised his pen. Until then, conversations about my work in theatre and academia were limited to "Here's what you get."

The list Gordon jotted on his buck slip became the blueprint for how I create cultures of work to this very day. He and a large team at the Taper pushed an extraordinary number of logistics forward, even as the city was still unsettled. Many of you reading this program note may have forgotten (or are too young to know or were not even born at the time) that, for example, there were actually *two* trials. President Bush Sr. ordered a second trial. The city was on pins and needles that if that jury still came back with all not guilty verdicts that there would be another riot.

The city was full of factions. In fact, I had to begin every interview by asking, "What do you call what happened here?" If I called it a riot, and the interviewee considered it a revolution, my misnaming it could cost me the interview. People were on edge. So, foremost in my mind was the need for a multicultural brain trust. In the early '90s, the limits within which we discussed race were confined to a Black-white paradigm. Dramatization of the social explosion in Los Angeles called for more than that. First on my list of needs was to put together a circle of individuals from different communities who listened well, read deeply, and analyzed the world in front of us with a mixture of keen scrutiny and hope. What we now call EDI is not enough if there's no support for a space in which we reckon with the failure of and betrayals of language. As I held my breath, I was relieved that Gordon gave no push back to funding this brain trust and immediately started jotting names.

Number one on the list was Dorinne Kondo, an anthropologist, an Americanist, and scholar of Asian American studies (heavy on the scrutiny). I also needed someone to take me around the Latino community. Enter Héctor Tobar, a young, energetic, Pulitzer Prize-winning reporter from the *Los Angeles Times*, who is now a novelist (heavy on the hope). I also asked Gordon to include

Elizabeth Alexander, an African American poet and scholar, now President of the Mellon Foundation. The dynamic conversations between these three individuals, two of whom were relatively new to the theatre, should have been filmed. The conversations were often explosively emotional, but guess what? Everyone came to the work with good intentions and a common purpose: to tell the complicated story of what happened in Los Angeles in the aftermath of the shocking not guilty verdicts delivered in the trial of four police officers who beat motorist Rodney King. The beating had been captured on videotape, and the world saw one of the first visual evidences of police brutality. Everyone who watched the riot burst before them or who were directly affected by the riot had a story. No one had *the* story. No one person has *the* story of race in America. There is no *one* American story.

Though I am not involved in this production, other than to make a few adjustments to the text (I revised it so that the play could be performed by five actors after the murder of George Floyd), I was invited to the first rehearsal here in L.A. Kishisa Jefferson Ross—my assistant, driver, Sancho Panza of thirty years ago—showed up holding a thick black binder. With no Google Maps, just a Thomas Guide and a daily expanding list of interviewees secured under the leadership of producer Corey Madden, Kishisa and I travelled the massive landscape of Los Angeles and its surrounding areas. In looking at our schedule in the binder, I noted that we never stopped for lunch. Kishisa had the sense to bring food for herself. I survived on 10oz bottles of Martinelli's apple juice when we could find cold ones.

With braces on her teeth and an angelic smile, Kishisa looked like the picture of innocence. I suspect that Kishisa, having grown up in South Central, had a lot to say, but she kept most of it to herself. She even kept quiet when she accompanied me to an interview with Daryl Gates, recently deposed from his throne as treacherous Police Chief. We met him at a radio station, and I interviewed him as he stood at a Xerox machine. Feral in his attitude, he did not sit down. Years later, Gates came over to me in a restaurant and told me his decision to hold the police during the riots was the biggest mistake of his life—it cost him his marriage, his career, his legacy. Kishisa's professional silence was of particular value to the project. After all, my goal was to *hear*. From everyone.

Etched in my mind is the time that Kishisa and I got out of the car at Nickerson Gardens and proceeded to trek towards an interview. A fantastic-looking brother approached us. Even if Kishisa looked like she knew her way around, I did not, in my uniform: a Brooks Brothers skirt, linen jacket, and respectable flats. "What are *y'all* doing here?" he asked. I explained that we had an appointment at Nickerson Gardens. He said something to the effect of "Let me walk *y'all* over there. *Y'all don't belong walkin' around here alone.*"

One day, most likely on Kishisa's brick-sized mobile phone (mobile phones were not common), we got a call from two Korean American UCLA graduate students, Kathryn Cho and Nancy Yoo. I recall them introducing themselves over the phone, saying that they heard what I was doing, and they were sure I was going "to get it wrong." Immediately, I felt as if they were going to run me out of town—their town. What followed was the opposite. Kathryn and Nancy offered to help me. They escorted me around "their" world, introducing me to Korean Americans affected by the uprising, translating for me, getting doors to open that never would have opened without their help. Kathryn and her father invited me to worship with them one Sunday morning at their church in Koreatown. I will never forget its huge orchestra with a large string section. The contrast with music at First African American Methodist Episcopal—rousing gospel music but actually praising the same spirit—was powerful. I contacted Kathryn (now Yoon) recently, thanks to Facebook. She asked me during our phone call if I remembered that she and her father came to see *Twilight: Los Angeles, 1992* and that her father brought flowers to me backstage. It was a gesture of grace—one that was natural, I am sure, for Dr. Cho (a dentist). I certainly do remember it.

The photographer Mary Ellen Mark wrote in the preface to the catalogue for her *An American Odyssey* that the camera provided her with the "necessary distance for getting close to strangers." That's what the tape recorder has provided for me. My journey is an existential one, as well as an artistic project. I have been trying to get close to America in spite of its many forms of segregation and its systems of dehumanization that line its history and its present, sometimes in the name of justice. The not guilty verdicts had been—even for Angelenos who'd thought of the police as protectors of their property—eye-opening. *How could this happen in our country?* As Bryan Stevenson has explained, and exemplified with his monumental lynching memorial, we are a post-genocidal society. The rampage against Native Americans was a bloody birth to our nation. And so, the *bettement* of society project has actually accompanied the darker moments in our history. We are not unique, and our times are not unprecedented. Our history is lined with that which was wrong, but it's also lined with those who applied active vigilance and commitment to righting wrongs. Even the *prosecutor* in the Simi Valley trial could not have imagined that Officers Koon, Powell, Briseno, and Wind would actually walk. Acknowledging his underestimation of the multiple realities in our midst, he told me that he'd thought the guilty verdict was going to be a "slam dunk."

Gordon and the staff at the Taper put an extraordinary amount of institutional commitment and muscle behind the project. Police Commissioner Stanley Sheinbaum, a friend of Gordon's, so believed in the project that he met with me in London in the early days of putting it together and told me he was personally writing a check for \$10,000—the first donation. The Taper and their friends gave me the opportunity to hear the shouts and whispers of this city. The people of Los Angeles were tangled in a crisis, but their beautiful and mesmerizing words flowed forward every single time I pushed the button on my Sony cassette recorder and asked one simple, but always provocative, question: "What happened?"

# Timeline: March 3rd, 1991—April 17th, 1993

*Twilight: Los Angeles, 1992* follows the stories of many real-life Los Angeles residents during the L.A. Uprising in 1992. While there were many underlying and systemic socio-economic issues that contributed to the uprising, the event began as a direct response to the acquittal of four police officers that beat Rodney G. King, a Black man, the year prior. This is a timeline of the events surrounding the King case and the uprising that followed.

**MARCH 3rd, 1991:** Los Angeles Police Officers beat, subdue, and arrest Rodney G. King. George Holliday captures the beating on videotape.

**MARCH 4th, 1991:** Holliday sells video of King beating to KTLA. Video is distributed to CNN and other stations. Viewers around the globe witness the beating.

**MARCH 7th, 1991:** King is released after the district attorney's office announces there is not enough evidence to file criminal charges.

**MARCH 16th, 1991:** A store security camera records the fatal shooting of 15-year-old Latasha Harlins, an African American girl, by Korean American grocer Soon Ja Du in a South Los Angeles grocery.

**MARCH 26th, 1991:** The four police officers charged in the King beating plead not guilty and Du is arraigned on one count of murder.

**MARCH 28th, 1991:** Records show that \$11.3 million was paid by the city of Los Angeles in 1990 to resolve police abuse cases. This, combined with Police Chief Daryl F. Gates calling the King beating an “aberration,” starts calls for his resignation.

**MAY 7th, 1991:** Gates takes disciplinary action against the four criminally charged officers, firing probationary officer Timothy Wind and suspends the other three without pay.

**MAY 10th, 1991:** A Grand Jury decides not to indict any of the 17 officers who were present at the King beating but did not participate.

**JULY 23rd, 1991:** State appeals court orders the trial of the four LAPD officers to be moved out of L.A. County due to publicity and political fallout.

**AUGUST 3rd, 1991:** A sheriff's deputy fatally shoots 19-year-old Latino Arturo (Smokey) Jimenez in Ramona Gardens housing project in East L.A., touching off civil disturbance involving 300 residents.

**OCTOBER 11th, 1991:** Du is found guilty of voluntary manslaughter, and is later sentenced to five years probation, 400 hours of community service, and a \$500 fine.

**NOVEMBER 29th, 1991:** LAPD officers fatally shoot Henry Peco, a 28-year-old Black man, starting a standoff with over 100 residents of the Imperial Court housing project in Watts.



**MARCH 3rd, 1992:** Twelve jurors are selected for the trial of the four LAPD officers involved in the King beating. None are African American.

**APRIL 3rd, 1992:** Officer Briseno testifies that King never posed a threat to LAPD officers.

**APRIL 16th, 1992:** Willie L. Williams is named to succeed Gates.

**APRIL 29th, 1992:** Jury returns “not guilty” verdicts on all charges of the LAPD officers in the King beating except one count of excessive force from Officer Powell. A mistrial is declared on that count alone.

Over 2,000 people gather for a peaceful protest at First AME Church in South Los Angeles.

Violence begins to spread. Police dispatchers begin to relay reports of head wounds, vandalism, and burglary in an ever-widening radius.

Reginald Denny is yanked from his truck cab and beaten unconscious at Florence and Normandie.

Mayor Tom Bradley declares a local emergency; Governor Pete Wilson calls out the National Guard.

**APRIL 30th, 1992:** Three new fires per minute are reported.

Bradley imposed a curfew for the entire city, restricting the sale of gasoline and banning the sale of ammunition.

The Justice Department announced it will resume investigation into possible civil rights violations in the King beating.

**MAY 2nd, 1992:** 30,000 people march through Koreatown in support of beleaguered merchants, calling for peace between the Korean American and Black communities.

President George Bush Sr. declares Los Angeles a disaster area.

**MAY 3rd, 1992:** *L.A. Times* reports 58 deaths; 2,383 injuries; over 7,000 fire responses; 12,111 arrests; and 3,100 damaged businesses.

**APRIL 17th, 1993:** Officers Briseno and Wind are acquitted. Officer Powell and Sgt. Stacey Koon are found guilty of violating King’s civil rights.

*A portion of this timeline was printed in the original program from Twilight: Los Angeles, 1992, compiled by Mara Isaacs, and has been edited for length and clarity.*



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Scan the QR code to learn more about the monumental moments in Los Angeles history from 1992 to 2023.



FROM THE DIRECTOR

## Reexamine, Reason, Reflect

By Gregg T. Daniel

I recall standing on a rooftop in April 1992 where I was privy to a 360-degree view of Los Angeles. In any direction I turned, I witnessed black smoke rising up from a multitude of locations. The catalyst for the civic unrest was the announcement of the acquittal of four Police Officers by a Simi Valley Jury in the 1992 beating of an African American man, Rodney King. The verdict plunged Los Angeles into approximately six days of social conflict.

Anna Deavere Smith chose to listen to the voices of those Los Angeles denizens and create an unusual, uniquely compelling, work of theatre. In reexamining the play, I knew I wanted to align my vision with Smith's undaunted gaze in interviewing her subjects. Let them tell their own story, offer them the space to speak their own truths, if one listens closely, their words have the ability to uplift, confuse, proclaim, challenge, and paint a portrait of who they are in relation to a city they often find themselves at odds with.

What does *Twilight: Los Angeles, 1992* reveal about who we were as a nation during the unrest of 1992 and where we currently are as a society? Clearly, the work can be viewed through a historical lens; however, it is a history which continues to doggedly repeat itself as we continue to bear witness to acts of horrifying brutality and violence perpetrated on Black and Brown bodies.

In opening up the play to a team of five diverse actors, issues and themes of portraying race, gender, class, and ethnicity collide. In keeping with the integrity of Smith's chameleon-like approach seen thirty years earlier inhabiting the play's multitude of characters, I reasoned it was the company's obligation to be respectful of the various individuals and communities presented here while acknowledging the inadequacy of representing "everyone." Representation matters. One of the challenges of directing this new version of *Twilight: Los Angeles, 1992*, is choosing five actors to represent our city. My goal in the casting process was to build an ensemble of excellent local actors who could bring the people, stories, and cultures represented in *Twilight: Los Angeles, 1992* to vivid life, using both their lived experience and artistic skill. I am aware that the actors will be representing genders, ages, abilities, perspectives, and cultures other than their own. I believe the actors I have chosen are capable of doing this with humility, respect, artistry, and empathy. Our shared purpose is in telling this vital story with boldness, attentiveness and care.

Los Angeles continues to be a city which holds immense contradictions, poverty, pain, and suffering, boundless creativity, affluence, and reward.

Smith offers no easy solutions, no epiphanic moments in the work, just a fair, stark representation of individuals caught in a historic moment in our city. I hope you consider where you stand in relation to these events, look back but also look forward as a member of a community of people who must continue to find a way to share our city together.

## WHO'S WHO



**HUGO ARMSTRONG** (*Hall, he/him*) was seen most recently at the Pasadena Playhouse in *Uncle Vanya*, the Geffen Playhouse in *Power of Sail*, and CBS's *True Lies*. He has been seen here at the Taper in *Bent* and *Waiting for Godot*, *Apollo* at the Kirk Douglas, as well as shows with Sacred Fools, Theatre of Note,

The Kennedy Center, LATW, The Echo, RedCat, Walt Disney Concert Hall, Boston Court Pasadena, and South Coast Rep. Other Television includes *Bosch: Legacy*, *Cinema Toast*, *Blacklist*, *Room 104*, *For the People*, *Into the Dark*, *Fear The Walking Dead*, and *NCIS*. Movies include *Lucky*; *Coherence*; *Roman J. Israel, Esq.*; *Daniel Martinico's OK*; *Good and Excursions*; *Love in the Time of Monsters*; *Drib*, *No Man of God*; *The Only One*; and *Rachel* by Victor Nunez. He is a CalArts grad. Special thanks to MTA and Wonder Street. Love and respect to our Assistant Director Derek Jackson and PA extraordinaire Lexie Secrist as well as beautiful Lady Mel and Bats for all the truest nourishments.



**LOVENSKY JEAN-BAPTISTE** (*Mapinduzi, he/him*) is thrilled to be making his debut appearance at The Mark Taper Forum. MFA alumni of UCLA's Professional School of Theater, Film, and Television, Lovensky is a dynamic character actor mostly known as Udo on FOX's *24*, a regular as

Jey-Jey in Netflix's *Startup*, and for voicing Placide in CD Projekt Red's *Cyberpunk 2077*. Additional credits include recurring guest-star roles in NBC's *Young Rock*, MGM's *Mr. Mom*, TNT's *Animal Kingdom*, Paramount+'s *Mayor of Kingstown*, Netflix's *The Upshaws*, TNT's *The Closer*, David E. Kelley's *Boston Legal*, Amazon's *Mad Dogs*, and CBS dramas *Scorpion*, *NCIS: Los Angeles*, and *S.W.A.T.* Film credits include a leading role in Prime Video's *Spiked*. His numerous stage appearances include the lead role in the US premiere tour of Athol Fugard's *Victory*, *Icebergs* (u/s) at the Geffen Playhouse, and a duo opposite Tony Todd in Athol Fugard's *The Island* at The Lucy Florence African American Cultural Center.



**LISA RENÉE PITTS** (*Charlene/JL, she/her*). Lisa is ecstatic to be making her Mark Taper debut with *Twilight: Los Angeles, 1992!* She was most recently seen in *The Father* (Pasadena Playhouse/Critics Circle Award) opposite Alfred Molina. Broadway (u/s): *Sweat* by Lynn Nottage. Selected Off-Broadway and

Regional Credits: *The Old Settler* (Primary Stages), *Valley Song* (MTC), *Funnyhouse of a Negro* and world premiere *June and Jean in Concert* (Signature Theater Company), *Tiny Beautiful Things* and *Doubt* (Portland Center Stage/Critics Circle Award), *La Ronde* (Williamstown Theater

Festival), *A Raisin in the Sun* (Virginia Stage Company), *Watching OJ* (EST/LA), *Wait Until Dark* (Actors Co-op), and *Intimate Apparel* (San Diego Repertory Theater/Critics Circle Award). Lisa's break out film role came as Dr. Dre's mother Verna in *Straight Outta Compton* (dir. F. Gary Gray). Recent Television and Film credits: Stephen King's *The Stand* (dir. Tucker Gates); *Baselines* (dir. Nate Parker); *XX* (dir. Karyn Kusama); and *True to the Game 1, 2 & 3* (Imani Media Group). Lisa is an award-winning voice over artist having narrated well over 100 titles spanning all genres. She holds a BFA degree from Rutgers University's Mason Gross School of the Arts. Performances dedicated to Anthony Boykins. [lisareneepitts.com](http://lisareneepitts.com)



**JEANNE SAKATA** (*Yong Hee, she/her*). Recent TV: Guest star/recurring roles on ABC-Shondaland's *Station 19*, CBS' *Magnum P.I.*, *NCIS: Hawai'i*, *NCIS: Los Angeles*, Disney+'s *High School Musical: The Musical: The Series*, Marvel/Hulu's *Hit Monkey*, Apple TV+ *Stillwater*, Disney's *Big Hero 6*. Recent Theatre: 2022 world

premieres of Moisés Kaufman and Amanda Groenich's *Here There Are Blueberries*, La Jolla Playhouse/Tectonic Theatre Project, and Carla Ching's *Revenge Porn*, Ammunition Theatre; Additional: Vineyard Theatre, People's Light, TheatreWorks Silicon Valley, The Public Theater, Lincoln Center Theater, Kennedy Center, Mark Taper Forum, South Coast Rep, La Jolla Playhouse, American Conservatory Theater, Northlight Theatre, Intiman Theatre, Berkeley Rep, A Contemporary Theatre, Portland Center Stage. Playwright: *For Us All*, commissioned and produced in 2021, L.A. TheatreWorks; *Hold These Truths* (Drama Desk Nomination, Outstanding Solo Performance; San Diego and Bay Area Critics' Circle Awards, Outstanding Solo Performance; Theatre Bay Area Awards, Outstanding Production, Direction, and Lead Performance); commissioned by CTG's Asian Theatre Workshop; productions include Arena Stage, Barrington Stage Company, the Guthrie Theatre, Pasadena Playhouse, TheatreWorks Silicon Valley, ACT Seattle, Epic Theatre Ensemble, East West Players (world premiere). Special Honors: Theatre L.A. Ovation Award, Outstanding Lead Actress, Chay Yew's *Red*, East West Players; 2019 Trailblazer Award, Outstanding Artistic Achievement, East West Players; 2016 Lee Melville Award, Outstanding Contribution to the L.A. Theatre Community, Playwrights' Arena. [jeannesakata.com](http://jeannesakata.com); [holdthesetruths.com](http://holdthesetruths.com).



**SABINA ZÚÑIGA VARELA** (*Adelita/ Ascención, she/her*) is honored to be making her Mark Taper debut with this poignant work of art. Originally from New Mexico, she holds an MFA in Acting from The University of Southern California where she currently teaches for the USC School for Dramatic Arts.

Regional Theatre credits include: *Uncle Vanya* Pasadena

Playhouse; *Mojada* The Public Theater; *Mojada: A Medea in Los Angeles*; Portland Center Stage, OSF & The Getty Villa; Bruja Magic Theatre; *Oedipus El Rey*, The Dallas Theater Center; *Electricidad* The National Hispanic Cultural Center; Culture Clash's *Bordertown Now* Pasadena Playhouse, *You Never Can Tell* CalShakes; *Native Gardens* Cincinnati Playhouse; Culture Clash's *Chavez Ravine* Kirk Douglas Theatre; *A Christmas Carol* Dallas Theater Center; *Water By The Spoonful* TheatreWorks; *The Tenth Muse & The Heart of Robin Hood*, OSF; *El Nogalar* The Fountain Theatre, *Sill Life* NHCC. TV credits: *Madame Secretary*, *Snowfall*, and *American Crime*. Sabina began her journey in theatre as a director, her credits include: *Conduct of Life* By Maria Irene Fornes, *Rio De Lagrimas* by Las Meganenas, *Bernabé* by Luis Valdez, *Gas* by Elizabeth Otero, and *Kino and Teresa* by James Lujan. She also holds an MA in Special Education with a concentration in Twice-Exceptional and Gifted Learners.



**JULIA CHO** (*Understudy for Yong Hee, she/her*) was born in Los Angeles and raised in Koreatown. She is one of the founding members and current producing artistic leaders of L.A.-based Asian American theatre collective Artists at Play. Through her work with AAP—which encompasses producing, acting, and casting—she has helped develop and present numerous works created by and featuring theatre artists of color. Upon graduating from UC Berkeley, Julia starred in the award-winning Word for Word production of Amy Tan's *Immortal Heart* at the Magic Theatre, which later toured domestically and in France. She has since performed/toured shows with AAP, East West Players, Will & Company, Lodestone Theatre Ensemble, hereandnow, as well as readings for Playwrights' Arena, Pasadena Playhouse, and Center Theatre Group. Julia has also directed new plays by Stephanie Kyung Sun Walters as part of LAUNCH PAD at UC Santa Barbara. Other acting credits include films like *Larry Crowne*; recurring roles on TV shows *This Is Us*, *Goliath*, *Scandal*, *I'm Sorry*; and Emmy Award-winning web series *The Lizzie Bennet Diaries*. You can hear Julia's voice English-dubbing lead roles in Korean content like *Seoul Vibe* (Netflix) and *The Grid* (Disney+). [artistsatplay.org](http://artistsatplay.org)

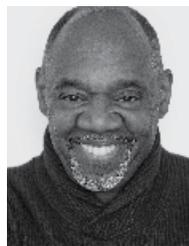


**MARCOS NÁJERA** (*Dramaturgy, Understudy for Adelita/Ascención, Hall, he/him*). Once upon a time, Marcos Nájera remembers hearing Anna Deavere Smith describe herself as an actor moving through the world as a journalist. Marcos is a journalist moving through the world as an actor. He's the Executive Editor for Arts & Culture at Oregon Public Broadcasting. He's also a former arts correspondent for the NPR/Los Angeles show *The Frame* and host of the PBS documentary film podcast *The Rise & Fall of the Brown Buffalo* recently profiled in

*The New Yorker*. He's currently working on Anna Deavere Smith's school-to-prison pipeline project. His solo show, *Neuroplasticity: The Brown Brain*, is a work in progress with USC's School of Medicine to explore mental health in BIPOC communities. Theatre credits include Berkeley Rep, East West Players, Highways Performance Space, Cornerstone Theater, Oregon Shakespeare Festival, and multiple live performance art installations with La Pocha Nostra/Guillermo Gomez Peña. TV/Film credits include PBS/*The Daily War*, FX/*American Crime Story*, CBS/*To Find My Son*, BRAVO/*Queer Eye for the Straight Girl*. He believes in glitter, confetti, and Groov3. He hopes someone invites him to join the cast of *Saturday Night Live*. With deep gratitude to my mom, friends, and my cuz, ADS. [@chicano\\_oprah](http://opb.org/author/marcos-najera)



**MATTHEW HANCOCK** (*Understudy for Charlene/JL, Mapinduzi*). Theatre Credits: *In The Upper Room* (DCPA), *An Octoroon* (Fountain Theatre); *Hit The Wall* (LA LGBT Center); *This Bitter Earth* (The Road Theatre); *Trans Scripts Part I* (American Repertory); *HONKY* (*Rogue Machine Theatre*); *The View Upstairs* (Celebration Theatre) *The Brothers Size*, *Between Riverside and Crazy*, *Hype Man: A Break Beat Play*, *I and You* (Fountain Theatre). TV: *Seal Team*, *NCIS*, *Kidding*, *Westworld*, *I'm Dying Up Here*, *Giants*, *Five Points*, and *Prince of Peoria*. Matthew enjoys musical endeavors as Michael Siren. He is a L.A. Drama Critics Circle, Stage Raw, and Henry Award Winner and an NAACP and Ovation Nominee. BFA from Adelphi University. Instagram: [@imatthewhancock](https://www.instagram.com/imatthewhancock)



**GREGG T. DANIEL** (*Director*). Denver Center Performing Art world premiere of Beaufield Berry's, *In The Upper Room*, August Wilson's, *Radio Golf*, *Seven Guitars*, *Gem of the Ocean*, and *A Raisin In The Sun* at A Noise Within (Ovation Nominee-Best Production of a Play), Lanie Robertson's, *Lady Day at Emerson's Bar & Grill* and Katori Hall's *The Mountaintop* at the Garry Marshall Theatre. West Coast premieres of Mfoniso Udofia's *Her Portmanteau* at Boston Court Theatre, Tarrance Arvelle Chisolm's *Br'er Cotton* for Lower Depth Theatre. With Rogue Machine Theatre, Lorraine Hansberry's *Les Blancs* (Ovation nominated, Best Director), the L.A. premiere of Greg Kalleres' *Honky* (nominated Best Director, Comedy), Lorraine Hansberry's *A Raisin in the Sun* at A Noise Within (Ovation nominated, Best Director) and a revival of Alice Childress' *Wedding Band: A Love/Hate Story in Black and White* for the Antaeus Company (Winner, Stage Raw Award—Best Revival, Best Ensemble). Regional work includes Samm-Art Williams' *Home* for the International City Theatre (ICT) and the New

Jersey premiere of Katori's Hall's *The Mountain Top*, and Matthew Lopez's *The Whipping Man* at Cape May Stage. He is a recipient of the NAACP Best Director award for the International City Theatre's production of August Wilson's *Fences* (nominated L.A. Drama Critics Circle, Ovation, and StageScene L.A. awards). Gregg is a proud member of SDC and a Founding Member/Artistic Director of Lower Depth Theatre. He is married to actress Verilyn Jones.



**ANNA DEAVERE SMITH** (*Playwright*) is a playwright and actress. She's credited with having created a new form of theatre. Her plays, which focus on contemporary issues from multiple points of view, are composed of excerpts from hundreds of interviews. Plays and films based on them include *Fires in*

*the Mirror* and *Twilight: Los Angeles, 1992, Let Me Down Easy*, and *Notes from the Field* about the school-to-prison pipeline. Her work as an actress on television includes: *Inventing Anna*, *The West Wing*, *Nurse Jackie*, and *Black-ish*. Mainstream movies include *Philadelphia*, *The American President*, *Rachel Getting Married*, and Billy Crystal's new movie *Here Today*. President Obama awarded Smith the National Endowment for the Humanities Medal. She's the recipient of the MacArthur Fellowship, several Obie awards, a Drama Desk award, and the George Polk Career Award in Journalism and the Dean's Medal from Stanford University School of Medicine. She was a runner-up for the Pulitzer Prize and nominated for two Tony Awards. She's a professor at NYU's Tisch School of the Arts. She has several honorary doctorate degrees including those from Harvard, Yale, Dartmouth, Spelman College, Juilliard, and Oxford.



**EFREN DELGADILLO JR.** (*Scenic Designer, he/him*). First production with CTG. Recent projects: *I'm Not Your Perfect Mexican Daughter* (Seattle Rep), *In the Upper Room* (Denver Center), *Quixote Nuevo* (Denver Center), *Scene With Cranes* (Cal Arts Center for New Performance), and many more

notable regional works. Efren has received the Henry award, *LA Weekly* awards for both Production Design and Lighting design and has been nominated for Ovation and Barrymore Awards. Efren is an Assistant Professor of Scenic Design at UC Irvine. [efrendelgadojr.com](http://efrendelgadojr.com)

**SAMANTHA C. JONES** (*Costume Designer, she/her*) is overwhelmed to be telling this story with the company, in this city, at this time in history. She is a costume designer and educator with previous design credits at Center Theatre Group, Geffen Playhouse, Oregon Shakespeare Festival, Huntington Theatre Company, Goodman Theatre, Court Theatre, Paramount Theatre (Aurora), Steppenwolf Theatre, Northlight Theatre, Drury

Lane Theatre, Writers Theatre, Lookingglass Theatre Company, Chicago Children's Theatre, TimeLine Theatre, Porchlight Music Theatre, Jackalope Theatre, Cleveland Playhouse, Kansas City Repertory Theatre, Alley Theatre, Seattle Children's Theatre, First Stage Theatre, Skylight Music Theatre, Indiana Repertory Theatre, Peninsula Players Theater, and others. Upcoming productions include: *King James* (Manhattan Theatre Club), *Incendiary* (Woolly Mammoth Theatre Company). Her work can be viewed at [samanthacjones.com](http://samanthacjones.com)



**BRANDON BARUCH** (*Lighting Designer, he/him*) is an Ovation Award-winning lighting designer specializing in theatre, opera, dance, and immersive performance. Previously with CTG: *The Duat* and The Second City's *Twist Your Dickens* (Kirk Douglas Theater). Other design credits include *The Dry Years* (Ghost

Road Company); *Radio Golf* (A Noise Within); *Restless autumn, restless spring* (REDCAT); *Cruzar la Cara de la Luna* (Opera Santa Barbara); Four Larks' *Frankenstein* (The Wallis); *Katabasis* and *Homeric Hymns* (Getty Villa); *Love Actually: The Unauthorized Musical Parody* (Chicago and Off-Broadway); *Asterion* (The Grotowski Institute, Wrocław, Poland); Overland Industry's *Iceland* (Ford Amphitheatre); *Bataré* (West Coast Tour); Dana Foglia Dance *VATIC* (LA, Long Beach, and NYC); Duke Ellington's *Queenie Pie* (Long Beach Opera and Chicago Opera Theater); and *The Legend of Black Herman*, a live magic show commissioned as a companion piece for artist Derek Fordjour's solo exhibition at David Kordansky Gallery in Los Angeles. Brandon also creates solar powered designs for *Liquid Light Flight*, a yearly trapeze and aerial arts festival at Wild Arts Collective (New Paltz, NY), a community of makers devoted to igniting new ideas, living sustainably, and sharing access to artful spaces immersed in nature. [brandonbaruch.com](http://brandonbaruch.com)



**JEFF GARDNER** (*Sound Designer, he/him*). Jeff is an award-winning sound designer, foley artist, and actor. Credits include *Search for Signs of Intelligent Life in The Universe*, and *Blues for An Alabama Sky* at the Mark Taper Forum; *In the Upper Room* at Denver Center for the Performing Arts; *Paradise Blue*,

*The Cake* at Geffen Playhouse; *Native Son* at Kirk Douglas/Antaeus Theatre Company. Elsewhere: Williamstown Theatre Festival, Cleveland Playhouse, Baltimore Center Stage, Shakespeare Theatre Company (DC), Arena Stage, The Kennedy Center, Edinburgh Festival Fringe. Los Angeles: Pasadena Playhouse, The Wallis, A Noise Within, Circle X Theatre, Echo Theater Company, Rogue Machine Theatre, IAMA Theatre. Los Angeles Stage Alliance Ovation Award, Stage Raw and L.A. Drama Critics Circle Award

Winner. Jeff can be seen at L.A. Theatre Works where he regularly performs live sound effects. [jeffthomasgardner.net](http://jeffthomasgardner.net)



**YEE EUN NAM** (*Projection Designer, she/her*) is a visual artist and a media designer for live performances. Her works have been shown Off-Broadway and in regional theatre as well as major opera houses and symphonies across the United States. Recent collaboration for Opera/Music projects include:

Detroit Opera, Opera Omaha, LA Opera, Opera Saint Louis, Boston Lyric Opera, REDCAT, San Francisco Symphony, Los Angeles Chamber Orchestra, New World Center, The Soraya. Theatre projects include: Audible Theatre, Ma-Yi Theater Company, Center Theatre Group, South Coast Rep, Pasadena Playhouse, Geffen Playhouse, The Movement Theatre Company, Kansas City Rep, Wallis Annenberg Center for the Performing Arts, Getty Villa, Latino Theater Company, and many more. Yee Eun was nominated for The Lucille Lortel Awards for her work on *Long Day's Journey into The Night* in 2022 and is a winner of LADCC Theatrical Excellence for CGI/Video in 2020 for her work on *Mother of Henry* with LTC. Upcoming: *X: the Life and Times of Malcolm X* (Metropolitan Opera), *A Transparent Musical* (Mark Taper Forum). She is a member of United Scenic Artists, Local 829. MFA in Theater Design at UCLA. BFA in Design and Metal Craft at SNU in Seoul, Korea. Portfolio: [yeeeunnam.com](http://yeeeunnam.com)



**TRU** (*Composer, he/him*) is a first-generation Belizean American fusion artist born, raised and currently based in Leimert Park. His process utilizes sound, visual and performance art to explore identity, belonging, and human nature. Tru's music can be heard on productions by FOX, ViacomCBS,

The CW Network, Dreamwork's Animation, Showtime, and more. More informations on recent and upcoming projects available at [truuu.world](http://truuu.world)



**STEPHEN BUESCHER** (*Movement Director, he/him*) is a director, choreographer, actor, and teaching artist. Choreography credits include the world premiere of Karen Zacarias' *The Copper Children* (Oregon Shakespeare Festival) and Virtual Reality film *Atomu* (Sundance Film Festival). He choreographed

numerous productions at the American Conservatory Theater including *A Thousand Splendid Suns* (Premiere), *Hamlet*, *Monstress* (Premiere), *Orphan of Zhao*, *Let There be Love*, *Stuck Elevator* (Premiere), and *Underneath the Lintel*. Additional Choreography credits include *Pericles* and *The Imaginary Invalid* (Fiasco Theater); *Blues for an Alabama Sky* (Lorraine Hansberry Theater); *Love's Labour's*

*Lost* (Shakespeare Santa Cruz); *A Midsummer Night's Dream* and *Private Lives* (Long Wharf Theater); *Stockholm* (Triptych Theater); and *A Christmas Carol* (Trinity Repertory Theater). Stephen recently directed a development workshop of York Walker's *Soul Records* at Manhattan Theater Club and was the dramaturg for *It's Christmas, Carol!* at the Oregon Shakespeare Festival (2022). Stephen also collaborated on a development workshop of Aleshea Harris' play *Feast of Rabbits* at Center Theatre Group. Stephen is a graduate of CalArts and the Dell' Arte International School of Physical Theater. He is a member of SDC and is a past TCG New Generations recipient.

**NICOLE ARBUSTO** (*Casting Director, she/her*) Film: Azazel Jacobs's *French Exit*, released by Sony Classics (Spirit Award nomination Best Supporting Actress 2021), (Spirit Award nomination Best Supporting Actress 2021), *The Lovers* produced by A24 (Best Original Screenplay nomination Spirit Awards 2018) and *Terri* (Sundance Film Festival 2011) and the TV series *Doll & Em* for SkyTV/HBO. Additional films include *Stephanie Daley*, *The Business of Strangers*, and *The Tao of Steve*. TV: Series Casting Director for *Somebody Somewhere*, all four seasons of the anthology series *Room 104*, and three seasons of the animated series *Animals*. All three shows are produced by Duplass Brothers Productions for HBO. L.A. Theatre: *Tiny Beautiful Things*, *King Charles III*, *The Father* (LA Drama Critics Circle Best Production), and *Uncle Vanya* at the Pasadena Playhouse. *The Golden Dragon*, and *The House in Scarsdale: A Memoir For The Stage* both at The Theatre at Boston Court and the Los Angeles casting for the Steppenwolf Theatre production of *Linda Vista* by Tracy Letts.



**DORINNE KONDO** (*Dramaturgy*) is Professor of American Studies and Anthropology and former Director of Asian American Studies at the University of Southern California. A cultural anthropologist, theatre and performance studies scholar, playwright, and dramaturg, Kondo has authored the prize-winning

books *Crafting Selves: Power, Gender and Discourses of Identity in a Japanese Workplace*, and *About Face: Performing Race in Fashion and Theater*. Her latest book, *Worldmaking: Race, Performance and the Work of Creativity*, analyzes race and power in the theatre industry, including chapters on Smith and the creative process during the world premiere of *Twilight...* in 1993. The book includes her play *Seamless*, about the emotional afterlives of Japanese American incarceration in generations born after the camps. Kondo's comedy *But Can He Dance?* was produced at Asian American Repertory Theater in San Diego. She has served as a dramaturg for three plays by Anna Deavere Smith: *Twilight...*, *House Arrest* (workshops, Arena Stage and Mark Taper Forum), and *Let Me Down Easy* (Long Wharf). For more on the volatile and inspiring creative process during the world premiere of *Twilight...*

and societal continuities/ changes since 1992, listen to Kondo's podcasts, supported by USC's Gender and Sexuality Consortium and the Mellon Foundation and by USC's Dornsife College: *The Arts of Racial Reckoning*, available on Spotify, Apple, Overcast and here: [linktr.ee/dorinnekonndo](http://linktr.ee/dorinnekonndo)

I'm deeply moved to be back at the Taper to revisit *Twilight...* thirty years later with this new version of the play. The show's themes remain all too urgent given the new/old iterations of settler colonialism, white supremacy, the structural inequalities of race/ class/ citizenship, and gendered/ racialized violence that still shape our historical moment. I hope that *Twilight...* can help us to face our power-laden histories, to unleash our imaginations to think beyond our world of punishment and structural violence—and to mobilize for social transformation.



**TYRONE DAVIS** (*Associate Artistic Director, he/him*) Previously served as CTG's Audience Engagement Director where he provided leadership and direction for audience engagement programming at the Ahmanson Theatre, the Mark Taper Forum, and the Kirk Douglas Theatre. He is the creative producer of CTG's *Not*

*a Moment, But a Movement* initiative which celebrates and amplifies the pipeline of Black artists and stories, presented in partnership with The Fire This Time Festival of NYC and Watts Village Theater Company. Selected producing credits include: *Crowndation, Black Nourishment, The Salvi Chronicles, The Duat, WET: A DACamented Journey, Blues for an Alabama Sky, Slave Play, and King James*. He is passionate about commissioning and developing new works with artists and audiences both locally and nationally. Tyrone is an L.A. native, a graduate of the California Institute of the Arts (CalArts) School of Theater MFA acting program and holds a BA in Theatre from California State University, Northridge.



**NEEL KELLER** (*Associate Artistic Director, he/him*). For Center Theatre Group, Neel has directed the world premieres of Eliza Clark's *Quack*, Lucy Alibar's *Throw Me On The Burnpile and Light Me Up*, Dael Orlandersmith's *Forever*, Kimber Lee's *different words for the same thing*, Jennifer Haley's *The Nether*,

and Jessica Goldberg's *Good Thing*, as well as productions of Sheila Callaghan's *Women Laughing Alone With Salad*, David Greig's *Pyrenees*, Dael Orlandersmith's *Until the Flood*, and Marie Jones' *Stones in His Pockets*. He has also directed for New York Theatre Workshop, The Public Theater, La Jolla Playhouse, South Coast Repertory, Long Wharf Theatre, Rattlestick Playwrights Theater, Goodman Theatre, Portland Center Stage, Williamstown Theatre Festival, and several hospitable theatres in the UK and

EU. As a producer at Center Theatre Group, Neel has worked closely with dozens of creative teams on the development and production of a wide range of plays and musicals. Neel is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.



**SHAWNA VORAGEN** (*Production Stage Manager, she/her*) is a Los Angeles native and is honored to be a part of the retelling of *Twilight: Los Angeles, 1992*. She is thrilled to be back at CTG after being on the SM teams for *2:22 – A Ghost Story* and *The Search for Signs of Intelligent Life in the Universe*. Select stage

management credits include: *King Lear, Witness Uganda, A Christmas Carol, UNMASKED: A Theatrical Celebration of Black Women's Liberation* (The Wallis); *Paradise Blue* (Geffen Playhouse); *Medusa: The Musical, The Window* [Staged Reading] (Deaf West Theatre); *If I Forget, Citizen: An American Lyric, In The Red And Brown Water, The Brothers Size, The Ballad of Emmett Till* [Digital Remount], *Reborning* (Fountain Theatre); *33 Variations, A Body of Water, Steel Magnolias* (Actors Co-Op); *Hocus Pocus: A Musical Cocktail Experience, A Christmas Carol Cocktail Spectacular* (After Hours Theatre Company); *Next to Normal* (Triage Productions); and the acclaimed remount of *Citizen: An American Lyric* as part of CTG's inaugural Block Party. Much love and thanks to Marianne and Katie. Thank you for supporting live theatre!



**JIHEE JENNY PARK** (*Stage Manager, she/her*). Jihee (Jenny) Park is a Korean American Stage Manager based in Los Angeles. She is very thrilled to be joining the SM team at CTG. Select stage management credits include *Knight of the Burning Pestle, The Tempest, Twelfth Night, Measure for Measure, A Midsummer*

*Night's Dream* with the Independent Shakespeare Company's Griffith Park Free Shakespeare Festival; *Polymnia, Anita Berber is Dead!, Letters from Home, Happy Days*; world premiere of *Revenge Porn or The Story of a Body, King Lear, Gunshot Medley, Part 1* and *The Giant Void in My Soul*.

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## STAFF FOR *TWILIGHT: LOS ANGELES, 1992*

Assistant Director ..... Derek Dubrae Jackson  
Assistant Dramaturg ..... Lindsay Jenkins  
Production Assistant ..... Lexie Secrist  
Dialect Coach ..... Erin Nicole Washington  
Dialect Consultant ..... Jason Her  
EDI Consultant ..... Sharifa Johka  
Assistant Scenic Designer ..... Andrea Corona  
Assistant Scenic Designer ..... Jacquelyne Estrada  
Assistant Lighting Designer ..... Katelan Braymer  
Associate Sound Designer ..... Maddi Deckard  
Assistant Projection Designer ..... Merle DeWitt III  
Projection Studio Assistant ..... Elizabeth Barrett  
Production Photography ..... Craig Schwartz  
Hair and Makeup Supervisor ..... Marylou Hernandez



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. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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



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



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

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).

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## ORIGINAL INTERVIEWEES

Jaime Aguilar; Theresa Allison; Fernando Arizti; Larry Aubrey; Danny J. Bakewel, Sr.; Jody Baskerville; Sheila Baskin; Sophia Benton; Jaime Betancourt; Twilight Bey; Homi Bhabha; Mecah L. Blankenship; Ann Oliver Block; David C. Boyd; Mayor Tom Bradey; Senator Bill Bradley; Naomi Bradley; Harland W. Braun; Jorge Bravo; Cesar Bravo; Kambiz Broukhim; Jim Brown; Elaine Brown; Otis Chander; Carlos A. Chavez; Josh Chitica; Rev. Tom Choi; Chungmoo Choi; Marcia Choo; Johnnie L. Cochran, Jr.; Lt. Dan Cooke; Allen Cooper; Mike Davis; Suzanne de Passe; Yakini M. DeClouet; Jose Manuel Diaz; Mike Diaz; Sgt. Charles Duke; Roger Dunning; Conrado and Jesusita Espino; Marlene Estrada; Elvira Evers; Hal Fishman; Rachel Beth Fogelhut; Damien Foster; Hector Galvez; Gil Garcetti; Daryl F. Gates; Kilolo Goodman; Kee Whan Ha; Rajsheda Hamilton; Thomas G. Hamlet; Young Soon Han; Denise Harlins; Pat Harvey; Lane Haywood; Debbie Held; Xavier Hermosillo; Charlton Heston; Jim Holmes; Jo-Ellan Huebner-Dimitrius; Anjelica Huston; Charlayne Hunter-Gault; Rev. Jesse Jackson; Michael Jackson; Judith James; Jackson James; Ruby Michelle Johnson; Heidi Johnson; Greg Jones; Matthew N. Jones; Hal Kanter; Dr. Tom Kennon; John Kim; Richard W. Kim; George Kim, Leo Kim; Lt. Paul M. Kim; Elaine H. Kim; Angela King; Bernard W. Kinsey; Jeff Kramer; Joseph Kung; Dan Kuramoto; Chung Lee; Jin Ho Lee; Steven A. Lerman; Charlotte Lev-itow; Alfred M. and Bernice Ligon; Nancy Litwak; Charles

Lloyd; Catherine Lum; Kerman Maddox; Emerson Mancia; Judd Marmor, M.D.; Ruben Martinez; Matthew McDaniel; Shapour Meghooai; Emilio Mendez; Julio Mengivar; Harold Meyerson; Katie Miler; Sandi Mils; Kathe Moore; Josie Morales; Rev. Cecil L. "Chip" Murray; Katheryn M. Nelson; Angela E. Oh; Suzie K. Oh; Christopher C. Oh; Edward James Olmos; Dr. Anyim Palmer; Kyeyoung Park; Walter and June Park; Guillermo Gomez Peña; Tony Perone; Bao Cuong Pham; Victor Ponce; Tamara Price; Gina Rae, a.k.a. Queen Malkah; Lydia L. Ramos; Rico Reed; Dale H. Rice, M.D.; Betye Saar; Rudy Salas, Sr. & Margaret Salas; Octavio R. Sandoval; Federico Sandoval; Jason Sanford; Janette Schatteles; Tina Scott; Peter Sellars; Sepa P. Sete; Stanley K. Sheinbaum; Gladis Sbrian; John Singleton; Lt. Owen Smet; Gerry Sola; Samantha Sommatino; Stanley Stain; Susan Steinhauser; Dale Stewart; David Sullivan; Brenda Paik Sunoo; Elia K. Taase; Renee Tajma; Michael T-Top Tanner; Ken Thomas; Héctor Tobar; Bob Tur; Judith Tur; Rainbow Valenzuela; Diane Van Iden; Julia Vest; Joe Viola; Bree Walker; Eric Walker; Tom Warrick; Rev. Carl Washington; Congresswoman Maxine Waters; Ted Watkins; Paula Weinstein; Ken Werther; Cornel West; Terry L. White; Mark Whittlock; Michelle Williams; Police Chief Wille L. Willams; Jae Lee Wong; Webster Wong; Councilman Michael Woo; Tim Wyatt; Akira Yamamoto; Elaine Young; Jerry Yu; Helen Zia; Michael Zinzun, and those who chose to remain anonymous.

Interviewees as of 5/24/1993.

## RISING FROM THE ASHES

# First rehearsals of *Twilight: Los Angeles, 1992* at the Watts Labor Community Action Committee



(L-R) Tyrone Davis, Associate Artistic Director; Anna Deavere Smith, Playwright; and Neel Keller, Associate Artistic Director at WLCAC. Photo by Ryan Miller/Capture Imaging

*Twilight: Los Angeles, 1992* spent the first week of rehearsal at the historic headquarters of the Watts Labor Community Action Committee (WLCAC). The city of Watts is both directly tied to the L.A. Uprising and a hub of community action, protest, and advocacy since the 1960s.

WLCAC was founded in 1965 by Ted Watkins, who fled from a lynch mob in Mississippi to Los Angeles as a teenager in the 1920s. Early activities included neighborhood cleanups, youth jobs, senior meals, agriculture, housing, and multiple local businesses. In 1971, WLCAC purchased a seven-acre tire retreading factory, converting it from a polluting industrial site into a community and shopping center, with headquarters for programs that served thousands and housed hundreds of Watts residents. It featured a home improvement store and the area's only toy store. In 1992, during the L.A. Uprising, Ted's life work was burned to the ground. The organization rebuilt the physical structure of the center, adding spaces for community gatherings, theatre, and an immersive educational tour about the history of racism and the Civil Rights movement with replicas of a slave hold and Reconstruction Era dwelling.

"I look around and it's entrenched with beautiful, Black history," *Twilight...* actor Lovensky Jean-Baptiste said of the WLCAC and the murals of influential Black artists, activist, politicians and more on the walls.

"I get to walk into a space where Black people are celebrated and that's beautiful to me...it just makes me proud and happy about coming to work." In rebuilding the organization's physical home, the organization restructured its focus and mission as well. The WLCAC now focuses on recreation, healing, and housing programs—both on the property and off. It is still run by the founder's family—President/CEO Timothy Watkins—who was interviewed for the original production of *Twilight...* thirty years ago. His daughter, Tina Watkins Quaye, leads the grant writing department, but is also a historian of the space and organization. Quaye led the cast and creatives on a tour through the WLCAC on the first day of rehearsal.

"There's something sacred about being connected as human beings and knowing that...in some way we are all affected [by the L.A. Uprising] because the remnants of disinvestment in Watts are still here. So, bringing [*Twilight...*] to a building that was resurrected after that ruin and having a platform to tell the stories of people who were directly impacted is so special," Quaye said.

Rehearsals took place in the Phoenix Hall theatre. The symbolism was not lost on *Twilight...* Actor Hugo Armstrong. "This is a place that literally burned to the ground and the Phoenix rises and continues to rise," he said. He felt it was a testament to the resilience of humans and the ways they can become better over time.

**"The fact that [WLCAC] welcomes us is a form of radical hospitality I wish more places had. That's what I feel in the spirit of this place."**

-*Twilight: Los Angeles, 1992* Playwright Anna Deavere Smith



Tina Watkins Quaye at WLCAC.  
Photo by Ryan Miller/Capture Imaging

# CENTER THEATRE GROUP

\*On staff for 10+ years.

**MEGHAN PRESSMAN** Managing Director/CEO | **DOUGLAS C. BAKER\*** Producing Director

**GORDON DAVIDSON** Founding Artistic Director

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

## ARTISTIC

LINDSAY ALLBAUGH\* TYRONE DAVIS,  
NEEL KELLER\*, KELLEY KIRKPATRICK\* Associate Artistic Directors  
TIFFANY SLAGLE Artistic & Literary Administrative Assistant  
CASEY NICHOLAW, PHYLCIA RASHAD,  
PAULA VOGEL Associate Artists

## EXECUTIVE

CAMILLE SCHENKMAN\* Deputy Managing Director  
A'RAELLE FLYNN-BOLDEN Staff Programs Manager  
ERIC SEPPALA\* Executive Assistant to the Managing Director/CEO  
ANNABEL GUEVARA Executive Office Fellow  
LYNNE GUGENHEIM Advancement Strategy, Special Events  
& Leadership Consulting

## MANAGEMENT

NAUSICA STERGIUO\* General Manager  
ERIC SIMS\* Ahmanson Theatre Presentations Manager  
KATIE SOFF\* Associate General Manager  
JEFFREY UPAH\* General Management Associate  
KIARA BRYANT Company Manager  
ADRIENNE KNIGHT Assistant Company Manager

## EDUCATION AND COMMUNITY PARTNERSHIPS

TRACI KWON\* Arts Education Initiatives Director  
JESUS REYES\* Community Partnerships Director  
NICO ROSARIO Creative Workforce Initiatives Director  
AURORA ILOG Program Manager  
COURTNEY CLARK Digital Learning Manager  
MEIGHAN LA ROCCA Education & Community  
Partnerships Coordinator  
ESTELA GARCIA, DEBRA PIVER\* Resident Teaching Artists  
CHRISTINE BREIHAN, ZACHARY BROWN,  
RAMY EL-ETREBY, AJA HOUSTON,  
JOHNATHON L. JACKSON, CARENE ROSE MEKERTICHYAN,  
MARA PALMA, TARA RICASA, JESSICA VOLPI Teaching Artists

## PRODUCTION

JOE HAMLIN\* Director of Production  
SHANNON G. BICKNELL Production Manager  
KATIE CHEN Associate Production Manager  
BEONICA BULLARD Assistant Production Manager  
CAMBRIA CHICHI Production Coordinator  
SHAWN ANDERSON\* Head Carpenter (Ahmanson Theatre)  
SCOTT LUCAS Head Properties (Ahmanson Theatre)  
JARED BATTY Head Electrician (Ahmanson Theatre)  
ROBERT SMITH\* Head Sound (Ahmanson Theatre)  
SHANE ANDERSON Head Flyrail (Ahmanson Theatre)  
MICHAEL GARDNER\* Wardrobe Supervisor (Ahmanson Theatre)  
MARY BORGIA Hair & Make-up Supervisor (Ahmanson Theatre)  
CHRISTINE L. COX\* House Manager (Ahmanson Theatre)  
EMMET KAISER\* Head Carpenter (Mark Taper Forum)  
MARY ROMERO Head Properties (Mark Taper Forum)  
AARON STAUBACH\* Head Electrician (Mark Taper Forum)  
CHRISTIAN LEE Head Sound (Mark Taper Forum)  
LORETTA BUSSEN Wardrobe Supervisor (Mark Taper Forum)  
LINDA WALKER\* House Manager (Mark Taper Forum)  
ZANE WAYNERIGHT Stage Supervisor (Kirk Douglas Theatre)  
CESAR VARGAS Head Electrician (Kirk Douglas Theatre)  
MATTHEW COLLERAN Head Audio and Video (Kirk Douglas Theatre)  
MADELINE SCHUMACHER Wardrobe Supervisor  
(Kirk Douglas Theatre)  
CHAD SMITH\* Technical Director  
CHLOE JOY Assistant Technical Director  
BRADLEY WEHRLÉ Assistant Technical Director  
EDUARDO FERNANDEZ-BAUMANN Shop Coordinator  
MERRIANNE NEDREBERG\* Prop Director  
KATE REINLIB Associate Prop Director  
ERIC BABB Assistant Prop Director

ANGELINE STOREY Prop Coordinator  
RAUL VEGA MARTINEZ Prop Carpenter  
RASHON WILSON Costume Director  
WHITNEY OPPENHEIMER Costume Shop Manager  
CAYLYN DABNEY Resident Assistant Costume Designer  
ASHPHORD JACOWAY Resident Assistant Costume Designer

## OPERATIONS

PETER WYLIE Operations & Facilities Director  
CHASE ANDERSON-SHAW Kirk Douglas Theatre Manager  
CHRISTIAN TAYLOR Facilities Manager  
NIKI ARMATO Facilities Associate  
JULIO A. CUELLAR\* Facilities Assistant  
VANESSA DE LOERA Facilities Coordinator  
JASMINE BRAFF Operations Supervisor  
CURT GAVIN Operations Assistant  
NAT PERRY, D'ANGELO ANDERSON, REGINA NILES Drivers  
VANESSA BRADCHULIS, LILY BROWN,  
OLIVIA CHOATE, PRESSLY COKER, MONICA GREENE,  
TWN POPE, SAM UDERO Stage Door  
LIV SCOTT Lead CCO and Testing Coordinator  
SEBASTIAN DE LA PAZ, GUADALUPE GARCIA, DENISE KHA,  
CRAIG LAWRENCE, PAT LOEB, SIMON MARTIN, SATI THYME  
COVID Compliance Officers & Operational Support Staff

## FINANCE, INFORMATION TECHNOLOGY, AND HUMAN RESOURCES

CHERYL SHEPHERD Chief Financial Officer  
SARAH STURDIVANT Director of Finance & Technology  
SUZANNE BROWN Controller  
DENISE BEHDAD Assistant Controller  
ANAHITA ASHRAFIPOUR Temporary Senior Accountant  
NAKISA ASCHTIAN Senior Staff Accountant  
XOCHITL ORTEGA Accounts Payable Supervisor  
KERRY LARICK Accounting Assistant  
JESSICA HERNANDEZ Payroll Manager  
JUAN MARTINEZ Payroll Specialist  
AMBER JACKSON Temporary Payroll Assistant  
TOM MEGALE Director of Business Applications  
JANELLE CABRERA TORRES Tessitura &  
Web Administration Director  
JOEY SOLANO Digital Product Manager  
CHIMA OMEAKU Help Desk Support  
CRIS SPACCA\* Tessitura & IT Support  
JODY HORWITZ\* Director of Human Resources  
CRISTINA TORRES Human Resources Generalist  
MOSS ADAMS Auditor  
MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel  
GIBSON, DUNN & CRUTCHER Legal Counsel

## INSTITUTIONAL ADVANCEMENT

SARAH SULLIVAN Director of Institutional Advancement  
RICKY CARTER Director of Major and Planned Gifts  
MICHAEL CHAVEZ Director of Special Events  
PAULA MATALLANA Associate Director of Institutional Grants  
VANESSA WHEELER Associate Director of  
Gift Accounting & Research  
ELIZABETH DELLORUSSO Major Gifts Officer  
OYE EHIKHAMHEN Individual Giving Officer  
ZAIN PATEL Individual Giving Officer  
NICOLE SCIPIONE Individual Giving Officer  
KATELIN URGO Individual Giving Officer  
WENDY HUI Grants Manager  
MIKE RATTERMAN Telefunding Manager  
OLIVIA BERUMEN Donor Stewardship &  
Communications Coordinator

MORGAN THOMAS Senior Analyst, Gift Accounting & Reporting  
GRACIELA SWEENEY Advancement Operations Associate  
ALICE PELAYO Donor Liaison & Institutional  
Advancement Assistant  
IRENE CHO Temporary Executive Assistant  
AL BERMAN\*, VARTAN MERJANIAN, BENJAMIN SCHWARTZ,  
PAUL VIAGLIANO Donor Advisors

## MARKETING AND GRAPHICS

DEBORAH WARREN Director of Marketing  
GARRETT COLLINS Deputy Director of Marketing  
EMYLIE GUMMDINSON Associate Director,  
Advertising & Creative Content  
CANDICE WALTERS Associate Director, Marketing Operations  
KIYOMI EMI\* Senior Manager,  
Marketing Events & Partnerships  
DEVANY HARDEN Manager, CRM & Email Marketing  
KATHARINE MEANS Marketing Associate  
MARCY PANIAGUA Social Media Associate  
JILLIAN MOORE Marketing Coordinator  
JANELLE BE TIO Marketing Intern  
CAROLINE THOMPSON/IMPACT 123 Media Planning  
CAROL HALL/CAROL HALL & ASSOCIATES Marketing Consultant  
ALLIED GLOBAL MARKETING Digital Agency  
DEANNA McCLURE Art & Design Director  
JAVIER VASQUEZ Digital Content Producer  
IRENE T. KANESHIRO\* Senior Design Manager  
SANDI SILBERT Senior Graphic Designer  
LILA WAGLEY Senior Graphic Designer

## COMMUNICATIONS

BRETT WEBSTER Communications Director  
JESSICA DOHERTY Associate Editorial Director  
BOBBY MARTINEZ Communications Coordinator  
COURTNEY HEIMBUCK Publicist  
LINDSAY JOHNSTON Junior Publicist  
DAVIDSON & CHOY PUBLICITY  
TIM CHOY, PETER GOLDMAN,  
VICTORIA WESTBROOK Publicity Consultants  
MATT ROSS PUBLIC RELATIONS  
MATT ROSS, NICOLE CAPATASTO Publicity Consultants

## TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director  
SKYPP CABANAS\* Senior Manager, Ticket Operations  
TINTIN NGUYEN Ticketing Operations Coordinator  
MICHAEL ZOLDESSY\* Senior Manager, Account Sales  
SANDY CZUBIAK\* Audience & Subscriber Services Director  
JENNIFER BAKER\* Audience Services Senior Supervisors  
CHERYL HAWKER Audience Services Assistant Supervisor  
JONATHAN FLORES Audience Services Assistant Supervisor  
GARY HOLLAND\* Audience Services Sales Associate  
CHRISTIAN UNGER Audience Services Sales Associate  
JESSICA ABROMAVICH, JUSTINE PEREZ\* Donor Associates  
KIMBERLY ARENCIBIA, JOSHUA BADILLO, VICKI BERNDT,\*  
CLAY BUNKER, FRANK ENSENBERGER, DANIEL GARCIA,  
IVONNE HERRERA, MICHAEL MUNOZ, DENISE REYNOSO,  
FELIPE ROQUE, SAMUEL ROQUE, JURGEN SANTOS,  
CHRISTINA WRIGHT Audience Services Representatives  
DANUTA SIEMAK\* Subscriber Services Supervisor  
CHRISTINA GUTIERREZ\* Subscriber Services Asst. Supervisor  
LIGIA PISTE\*  
PETER STALOCH\* Subscriber Services Senior Representatives  
SARAH K. GONIA\* Box Office Treasurer  
KEANA JACKSON, MICHAEL VALLE,\* 1st Assistant Treasurers  
KAITLYN GALVEZ, MICHAEL KEMPSTY,\*  
RICHARD RUBIO, LUIS ESPINOZA 2nd Assistant Treasurers  
SD&A TELESERVICES, INC. Outbound Sales Partner

## ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting new plays and playwrights, we foster and develop a broad range of theatrical work from diverse artists locally, nationally, and abroad.

Artists creating new work commissioned by Center Theatre Group this season:

AZIZA BARNES	ALESHEA HARRIS	YOUNG JEAN LEE	QUI NGUYEN	T.TARA TURK-HAYNES
LISA D'AMOUR	GERALDINE	MATTHEW LOPEZ	LYNN NOTTAGE	LUIS VALDEZ
LARISSA	ELIZABETH INOA	ROGER Q. MASON	MARCO RAMIREZ	PAULA VOGEL
FASTHORSE	LISA KRON	TAHIRIH MOELLER	CYNTHIA GRACE	KAREN ZACARIAS
JENNIFER HALEY	KIMBER LEE	JANINE NABERS	ROBINSON	SARAH RUHL

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**.

The program is designed to foster important voices, inspire playwrights to create their best work, encourage bold writing, and build relationships among local playwrights, Center Theatre Group, and the L.A. theatre community. Our growing community currently contains more than 100 playwrights. A new cohort of playwrights will be announced soon.

Learn more at [CTGLA.org/Artists](http://CTGLA.org/Artists).