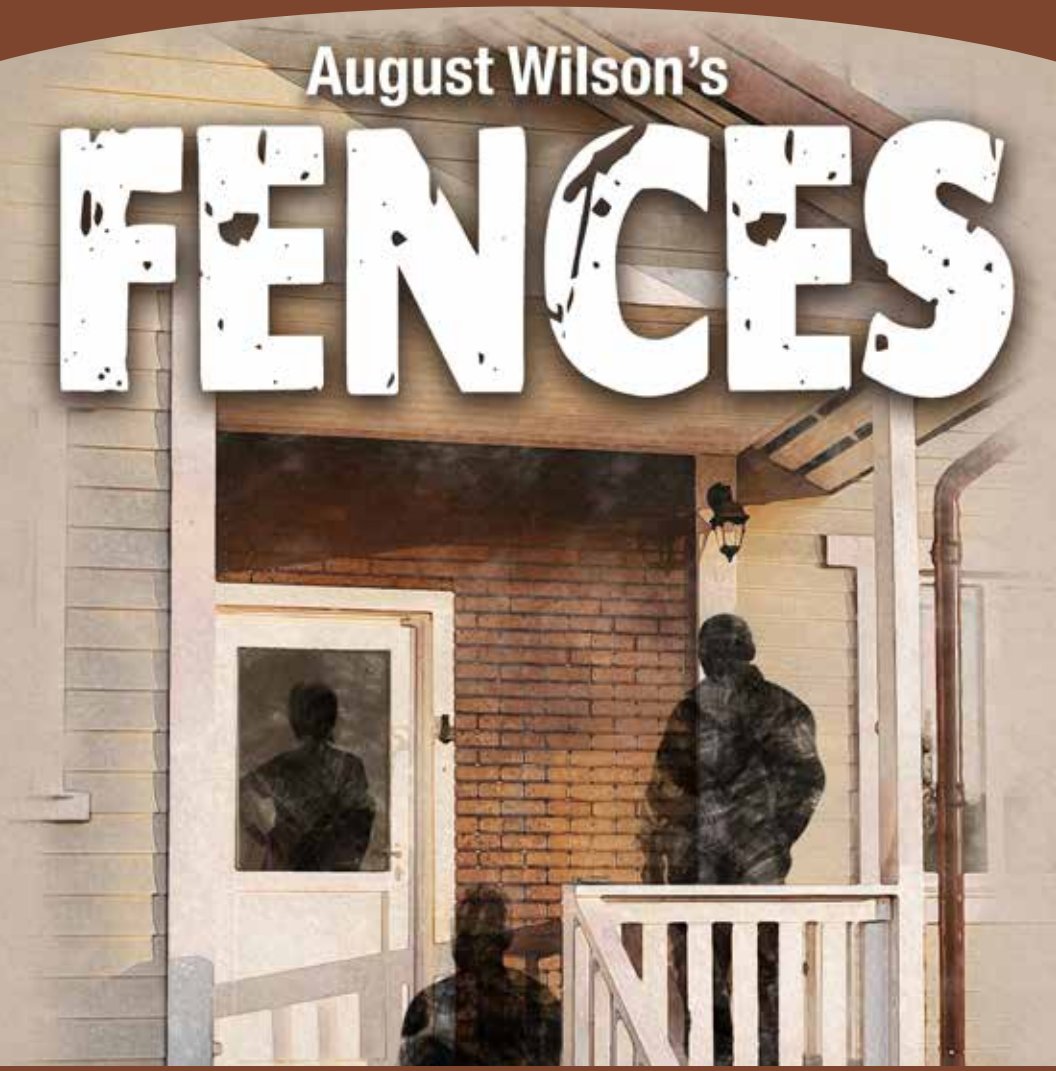
Alabama Shakespeare Festival

Todd Schmidt
Executive Director

Quin Gresham
Artistic Director



FENCES

OCTOBER 29 — NOVEMBER 15, 2026

The Legacy Sites

Three spaces. One powerful experience.



The Legacy Museum

On the site of a cotton warehouse where enslaved Black people were forced to labor in bondage, the Legacy Museum tells the story of slavery in America and its legacy through interactive media, first-person narratives, world-class art, and data-rich exhibits.



The National Memorial for Peace and Justice

The National Memorial for Peace and Justice is a sacred space for truth telling and reflection about racial terrorism and its legacy. The memorial honors the more than 4,400 Black people killed in racial terror lynchings between 1877 and 1950.



Freedom Monument Sculpture Park

The new Freedom Monument Sculpture Park honors the lives and memories of the 10 million Black people who were enslaved in America and celebrates their courage and resilience. Breathtaking art and original artifacts invite an immersive journey and provide a unique view into the lives of enslaved people.

Plan your visit at legacysites.eji.org



Photo by Aubrie Lemon Moates

Welcome to Alabama Shakespeare Festival and to August Wilson's *Fences*.

We are honored to present this landmark work through a partnership between Atlanta's Theatrical Outfit and Dominion Entertainment. Together, we have gathered some of the finest theatre artists in the South to tell a story that matters, one that speaks to the complexity of family, community, history, and the experiences that shape our lives.

August Wilson stands among the most important American playwrights of the 20th century. Through his 10-play *American Century Cycle*, he chronicled the African American experience across the decades of the 20th century, giving voice to the language, traditions, struggles, aspirations, and resilience of Black America. Wilson believed these stories were essential to the American theatrical canon, not stories at its margins but stories at its heart.

First produced in 1985 and awarded the Pulitzer Prize for Drama in 1987, *Fences* is among Wilson's most celebrated works. The play explores family, responsibility, dignity, generational conflict, race, opportunity, and the complicated ways the past shapes the present and future. What makes Wilson's work endure is its profound humanity. His characters are never simply representatives of an era or an idea. They are complicated, vivid, and deeply recognizable people, carrying their hopes, wounds, humor, contradictions, and dreams. In their voices, we hear not only a particular history, but also the universal struggle to understand who we are and what we owe to one another.

We are grateful to all the theatre artists who have brought this production to life, and to you, our audience, for joining us in experiencing Wilson's extraordinary work.

May *Fences* move you, challenge you, and invite you to listen more closely to the stories that shape us.

Todd Schmidt
Executive Director

Quin Gresham
Artistic Director

ALABAMA SHAKESPEARE FESTIVAL

A not-for-profit organization under the direction of

TODD SCHMIDT
Executive Director

QUIN GRESHAM
Artistic Director

presents

AUGUST WILSON'S
FENCES

With Theatrical Outfit and Dominion Entertainment Group

Scenic Designers
ISABEL & MORIAH CURLEY-CLAY**

Costume Designer
SHILLA BENNING

Wig Designer
ANGIE WRIGHT

Lighting Designer
BEN RAWSON**

Sound Designer
CHRIS LANE

Stage Manager
STEPHANIE S. SCOTT*

Assistant Stage Manager
ALEXIA CHEVENEY

Director
ADDAE MOON

AUGUST WILSON'S FENCES is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Originally Produced on Broadway by Carole Shorenstein Hays, in association with Yale Repertory Theatre

World Premiere at Yale Repertory Theatre (Lloyd Richards, Artistic Director; Benjamin Mordecai, Managing Director); Second Production at The Goodman Theatre (Robert Falls, Artistic Director; Roche Schulfer, Managing Director)

Initially Given a staged reading at the Eugene O'Neill Theater Center's National Playwrights Conference

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SDC The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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.

CAST

Cory Maxson ..... **Thomas Boyce**

Lyons Maxson ..... **Amari Cheatom***

Raynell Maxson (selected performances) ..... **Zoe Cornwall**

Gabriel Maxson..... **Enoch King***

Rose Maxson ..... **January LaVoy***

Troy Maxson ..... **E. Roger Mitchell***

Raynell Maxson (selected performances) ..... **Chrisette Trone**

Jim Bono ..... **Geoffrey Williams**

UNDERSTUDIES

Cory Maxson ..... **Gem Marc Collins**

Rose Maxson ..... **Tanya Freeman**

Jim Bono ..... **Douglas Howington**

Troy Maxson .....**Enoch King***

Lyons Maxson ..... **Derrick Robertson Jr.**

Gabriel Maxson..... **Dane Troy**

Setting
Pittsburgh's Hill District, 1957

The play will be performed with one intermission.

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DIRECTOR'S NOTE

There are fences we build to keep the world out.

There are fences we build to hold the people we love close.

And then there are the fences we inherit without ever realizing they are there.

As an educator, I have often taught August Wilson's *Fences*. In approaching this canonical work as a director, my primary objective was to return to the text itself and unearth elements in the work that I haven't seen in previous productions.

In the dramaturgical process of conceptualizing this production, I found myself less interested in asking whether Troy Maxson is right or wrong than in asking a more difficult question: **What happens when the things that helped us survive become the very things that prevent the people we love from becoming free?**

Troy is a man who has survived. He has survived poverty, racism, incarceration, disappointment, and the theft of possibilities that should have belonged to him. He has learned how to make something from what America has discarded. He builds a home. He provides for a family. He tells stories. He laughs loudly. He loves fiercely. But survival has also taught Troy to fortify himself. And eventually, the walls that once protected him become walls that others must escape.

That contradiction lives at the center of our production.

Our Pittsburgh is constructed from rusted metal, weathered wood, discarded objects, fragments of architecture, and memory. A world assembled from what has been left behind. It is both ruin and sanctuary. Within it exists the extraordinary ordinariness of Black life: laughter, argument, music, work, food, desire, storytelling, disappointment, tenderness, and love. The Maxson yard is not simply a backyard. It is a place where generations wrestle over what must be preserved, what must be repaired, and what must finally be released. In that struggle, we unearthed the cracks in the narrative itself that allowed the spirits of culture, ancestral memory, and understanding to seep onto the stage embodied in Troy's brother Gabriel, one of the "spectacle characters" or "wisemen/women" that exist in the majority of Wilson's plays.

Rose also stands at the heart of that struggle. She understands something Troy cannot: a fence can keep something out, but it can also hold something precious inside. Her desire to build the fence is ultimately a desire to build a home large enough to contain love.

But love alone cannot prevent us from wounding one another.

Perhaps this is why *Fences* continues to haunt us. Wilson refuses to give us monsters or saints. Instead, he gives us human beings carrying history inside their bodies. Parents pass dreams to children alongside fears. Children inherit possibilities alongside wounds. The unfinished work of one generation becomes the material from which the next must construct its life.

By the end of the play, the question is no longer whether Troy's fence will be completed. It is whether those who remain can imagine what exists beyond it.

Thank you for joining us in the yard.

Addae Moon
Director of *Fences*

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Thomas Boyce



Amari Cheatom*



Zoe Cornwall



Enoch King*

ACTING COMPANY

THOMAS BOYCE (CORY MAXSON) (he/him) is a graduating senior at Morehouse College pursuing a BA in Theatre Performance. A Houston native, he's honored to portray Cory, a role he has aspired to play since eighth grade. His connection to the character began early, as he earned acceptance into Houston's prestigious High School for the Performing and Visual Arts (HSPVA) after performing Cory's iconic monologue during his audition. Thomas recently appeared in *Choir Boy* at Actors Express, and screen credits include Disney's *Crater*, streaming on Apple TV and Amazon Prime Video. Thomas is deeply grateful for the mentors, collaborators, family, and friends whose guidance and encouragement have shaped his journey, and he is thankful for the opportunity to bring August Wilson's timeless work to life.

AMARI CHEATOM* (LYONS MAXSON) (he/him) is thrilled to make his ASF debut. Theatre credits include *A Raisin in the Sun* (Theatrical Outfit/Dominion); *Paradise Blue* (Studio Theatre); *Red Velvet* (The Shakespeare Theatre); *The Book Of Grace* (The Public Theatre); *Zooman and The Sign* (The Signature Theatre); *Jitney* (MTC/Ruben Santiago-Hudson); *Sally and Tom* (The Guthrie); *Skeleton Crew* (The Geffen, The Old Globe SD); *Detroit '67* (Baltimore Center Stage); *The Temple Bombing* (The Alliance Theatre); *Fetch Clay Make Man* (True Colors Theatre). Amari can be seen in films such as *Judas and the Black Messiah*, *Roman J. Israel Esq*., *Moths and Butterflies*, *Django Unchained*. He received training from The Juilliard School, Freddie Hendricks Youth Ensemble of Atlanta.

ZOE CORNWALL (RAYNELL MAXSON) is thrilled to be returning to Alabama Shakespeare Festival! Last season, she made her ASF debut as Young Elsa in *Frozen*, and she is excited to be back on stage this season. She is a fifth-grade student at ACA and has enjoyed being part of numerous school productions, including *Junie B. Jones*, *Finding Nemo Jr*., and *The Lion King Jr*. Zoe would like to thank her family and friends for always supporting her and encouraging her to follow her dreams.

ENOCH KING* (GABRIEL MAXSON, U/S TROY MAXSON) (he/him) is excited for this show, this cast, and this journey. Recent credits include *Fat Ham*, *Dog Mom*, *King James*, *Wild With Happy*, *Hold On!*, *The Light*, *Toni Stone* (Suzi Bass Award for Outstanding Featured Performer), *Hands Of Color* (Suzi Bass Award for Best World Premiere), *Skeleton Crew*, *Between Riverside and Crazy*, *A Raisin in the Sun*, *The Christians* (Suzi Bass Award for Best Supporting Actor). He can currently be seen on TV and Film in *Demascus*, *Bad Boys 4*, *Atlanta*, *Till*, and *The Last Days of Ptolemy Grey*. He is represented by Houghton Talent and Ross Stephens Arts and Entertainment. This show is dedicated to my mentor, my brother, and my friend Zuberi Hashim Solomon: We Ride Together, We Fly Together. BB4L. IG: @enochaking

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January LaVoy*



E. Roger Mitchell*



Chrisette Trone

ACTING COMPANY *cont.*

JANUARY LAVOY* (ROSE MAXSON) (she/her) is an Atlanta-based actor, narrator, and director. She received a 2026 Gracie Award for her narration of Charmaine Wilkerson's bestselling novel, *Good Dirt*, and was honored with a 2023 Helen Hayes Award for Outstanding Lead Performer for *Fires in the Mirror*, a Theatrical Outfit and Theatre J coproduction. For her voice work, she has been inducted into the Audio Publishers Association Hall of Fame and the Audible Narrator Hall of Fame, and she shares a Grammy nomination with Meryl Streep and the cast of the *Charlotte's Web* audiobook, in which she plays Charlotte. Broadway: Lucy Prebble's *ENRON*. Off-Broadway: *Mrs. Murray's Menagerie* (Ars Nova, Lucille Lortel nomination), *Wings* (2ST), *Coraline* (MCC), *Measure for Measure* (TFANA), *Two Trains Running*, *Home*, *Funnyhouse of a Negro*, and *Wakey, Wakey* (Signature Theatre). Selected regional theatre: Mattie Campbell in *Joe Turner's Come and Gone* (Mark Taper Forum, directed by Phylicia Rashad); Kate in *Good People* (Pittsburgh Public Theatre); Isabella in *Measure for Measure* (Shakespeare Theatre of NJ); Stella in *A Streetcar Named Desire* and Portia in *The Merchant of Venice* (Denver Center Theatre Company); *Native Guard* by U.S. Poet Laureate and Pulitzer Prize winner Natasha Trethewey (Alliance Theatre). Television: *Blue Bloods*, *N0S4A2*, *Elementary*, *Law & Order* (classic, CI, and SVU), and she played Noelle Ortiz-Stubbs on *One Life to Live* from 2007-2011. This one is for the Gibbs family.

E. ROGER MITCHELL* (TROY MAXSON) (he/him) is an award-winning actor whose distinguished career spans more than two decades in film, television, and theatre. A Miami native, he earned a Bachelor of Arts in English and Drama from Claflin University before completing the prestigious Alliance Theatre Professional Actor Internship and receiving his MFA in Acting from Brooklyn College (CUNY). Mitchell's film and television credits include *The Hunger Games: Catching Fire* (as Chaff), *The Equalizer*, *Selma*, *American Made*, *Flight*, *The Tomorrow War*, *Till*, *A Jazzman's Blues*, *Outer Banks*, *The Walking Dead*, *Cobra Kai*, *Black Lightning*, *The Quad*, and numerous other acclaimed productions. An accomplished stage performer, Mitchell has appeared with many of the nation's leading regional theatres, including the Alliance Theatre, Kenny Leon's True Colors Theatre Company, Horizon Theatre, Arena Stage, and Theatrical Outfit. His notable stage credits include August Wilson's *Jitney*, *Gem of the Ocean*, *Radio Golf*, *Two Trains Running*, *The Sunset Limited*, *Flying West*, *Storefront Church*, *Every Tongue Confess*, *Miss Evers' Boys*, and *Ceremonies in Dark Old Men*. He is also the recipient of the Suzi Award for Best Lead Actor for his performance in *The Sunset Limited*. E. Roger dedicates this show to his sister Irene and his cousin Bruno.

CHRISETTE TRONE (RAYNELL MAXSON) is a talented and bright 12-year-old sixth grader who is excited to return to ASF. *Fences* marks her second production with ASF, following her role as Young Elsa in *Frozen*. A passionate performer, Chrisette enjoys acting, dancing, and finding new ways to express herself creatively. She is known for her kindness, pleasant personality, and dedication both on stage and in the classroom. Chrisette is grateful for the opportunity to be part of *Fences* and would like to thank her family, teachers, directors, vocal coach, castmates, and everyone who continues to encourage and support her journey in the arts.

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Geoffrey Williams



Gem Marc Collins



Tanya Freeman



Douglas Howington

ACTING COMPANY *cont.*

GEOFFREY WILLIAMS (JIM BONO) (he/him) Atlanta audiences will remember Geoffrey from *Clyde's* and his sold out run of the one-man show *Thurgood* at Theatrical Outfit, as well as various performances at Alliance Theatre, Horizon Theatre, Kenny Leon's True Colors Theatre, Aurora Theatre, and Jomandi Productions, among others. Regional theatre credits include Indiana Rep, Geva Theatre, St. Louis Black Rep, Milwaukee Rep, and others. Geoffrey would like to dedicate his performance to his beautiful wife, Kisha-Ann for being worth more than gold. See you in the lights!

GEM MARC COLLINS (U/S CORY MAXSON) (he/him) The Hidden Gem in Atlanta, Gem Marc Collins, is a young actor who has been blessed to shine on the stage and the screen too. His on-screen credits include: *Till*, *Cape Fear*, and *G.R.I.T.S*. On the stage he was a part of Merely Players production of *Gloria*. Gem thanks his family for their endless support and is grateful to be a part of the team for TO, DEG, and ASF's *Fences*.

TANYA FREEMAN (U/S ROSE MAXSON) (she/her) is grateful for the opportunity to work alongside such a talented cast and creative team. Some of her previous stage credits include: *The Wash* (Synchronicity/Impact Theatre), *Designing Women 2020: The Big Split* (Horizon Theatre), *The Bluest Eye* (Synchronicity Theatre), *Pipeline and The Mountaintop* (Marietta's New Theatre in the Square), *King Hedley II* (New African Grove Theatre Co), *The Rooting Place* (Impact Theatre), and *Our Town* (The Renaissance Project Theatre Co). Tanya is also a TV, film, and voiceover artist. She thanks her family and friends for their love and support. IG: tantfree

DOUGLAS HOWINGTON (U/S JIM BONO) (he/him) Originally from Brooklyn, New York, Douglas has been featured as a stand-up comedian in dozens of national comedy clubs. He was a casting associate for iconic reality shows *Flavor of Love*, *America's Got Talent*, *I Love New York*, and *For the Love of Ray J*. He has performed as Wolf in *Two Trains Running* at The Rialto Theatre in Atlanta, Georgia; Walter Lee in *A Raisin in the Sun*; and Troy/Lyons in *Fences* at The University of Iowa and AMC Productions. Douglas has a BA in Theatre from Clark Atlanta University and an MFA in Acting from the University of Iowa. He has taught at Bunche and Riverdale Middle Schools in Atlanta and is currently a professor at Clark Atlanta University. Douglas continues to perform stand-up comedy regionally.



Derrick Robertson Jr.



Dane Troy

ACTING COMPANY *cont.*

DERRICK ROBERTSON JR. (U/S LYONS MAXSON) (he/him) Previous theatre credits include *Queen Bess* (Théâtre du Rêve), *The Melvin Invention* (Alliance Theatre TYA), *A Christmas Carol* (Stage Door Theatre), and *Chicken & Biscuits* (Dominion Entertainment Group). Film and television credits include: *The Bondsman* and *High Expectations* (Amazon Prime). Derrick holds a BA in Theatre Arts from Clark Atlanta University and is grateful to be part of this remarkable production.

DANE TROY (U/S GABRIEL MAXSON) (he/him) Atlanta: Actor's Express, Alliance Theatre, Aurora Theatre, Dad's Garage, Horizon Theatre, Kenny Leon's True Colors Theatre Company, Theatrical Outfit. Regional: Alabama Shakespeare Festival, California Shakespeare Theatre, Capital Stage, iO Chicago, iO West, Killing My Lobster, Marin Theatre, Milwaukee Repertory Theatre, Oakland Theater Project, Oregon Shakespeare Festival, The Groundlings, The Second City: Hollywood, Upright Citizens Brigade: Los Angeles & New York. Film, TV & Radio: *Buried Truths* (WABE), *Delphine* (Cannes), *Driven* (Lifetime), *Hand of God* (Amazon Prime), *Sherman's Showcase* (Hulu), *UNLEADED* (Pilot). Dane sends a shout out to his family, his two sons, and his wife, Paige Mayes.



Isabel Curley-Clay &**
Moriah Curley-Clay**

CREATIVE TEAM

SHILLA BENNING (COSTUME DESIGN) Regional Theatre: *Purpose*, *Covenant*, *Furloughs Paradise*, *Jasmine Star Kid*, *Shakespeare's R&J*, *Working* (Alliance Theatre); *Pipeline* (Cleveland Playhouse); *Mudrow, Bonez* (People's Light Theatre); *Pipeline*, *Skeleton Crew* (Actors Theatre of Louisville). Film: *Fantasy Football, Do Revenge*, *Dear Evan Hansen*, *Like A Boss*, *What Men Want*, *SuperFly*, *Night School*, *Almost Christmas*, *Ride Along*, *Kevin Hart: Laugh at My Pain*, *Shaq's All Star Comedy Jam*, *Reluctant Fundamentalist*, *One Missed Call*, M*adea Goes To Jail*, *Zombieland*, *Footloose*. Television: *Teacup*, *Brockmire*, *Bigger*, *Survivors Remorse*, *Being Mary Jane*, *Media*, *The House of Payne*, *The Originals*, *The Vampire Diaries*, *Drop Dead Diva*, *Dancing with the Stars*. Recording artists: Eryka Badu, Ciara, Lil Bow Wow, Andre 3000. Bronze Lens Film Festival Women's Superstar Award Recipient.

ALEXIA CHEVENEY (ASSISTANT STAGE MANAGER) (she/her) Art has been the foundational rock in her family ever since her great-grandfather mastered painting in Greece – his skilled passion passed down with each generation and eventually to her on February 14, 1998. Growing up in Northern Virginia, she always felt compelled to answer creativity's call. In high school, she discovered a zeal for sculpture and won 5 Gold Key Scholastic Art Awards. There, she also experienced the simultaneous stress and fun of technical theatre, helping with her first production (*Beauty and the Beast*). She pursued this craft at SCAD, majoring in Set Design and minoring in Sculpture. Upon graduating, she entered 479 as a foam sculptor for *Black Panther: Wakanda Forever*. Side tracking from film, she continued in live entertainment as a stagehand. While the high energy of concerts and festivals makes some unforgettable moments, *The Revolutionists* skyrocketed her happy return to the magic of theater production and world building.

ISABEL CURLEY-CLAY & **MORIAH CURLEY-CLAY** (SCENIC DESIGNERS** (she/her) Recent credits include: *Natasha*, *Pierre and the Great Comet of 1812* (Horizon Theatre); *Phenomenal Woman* (North Carolina Black Rep, Ensemble Theatre - Houston); *Clyde's* (Denver Center for the performing Arts); *Network*, *The Lehman Trilogy* and *Shear Madness* (Florida Studio Theatre); *Kim's Convenience* (Aurora Theatre, Horizon Theatre); *Hands Up* (Alliance Theatre); *Two Trains Running* (Triad Stage); *Fannie* (True Colors, Actors Theatre of Louisville and Pittsburgh City Theatre); *Reparations* (Billie Holiday Theatre, NYC); and *The Lehman Trilogy*, *The Best Christmas Pageant Ever*, and *Ruby* (ASF). Recognitions include Onstage Colorado Scenic Design 2023, AUDELCO Scenic Design 2020, Giorgees Award 2022, 19+ Suzi Bass Awards for scenic and costume design. Their theatrical designs were featured in *American Theatre Magazine's* inaugural "Roll Call - 7 Theatrical People to Watch." They are both members of USA 829. B.S. NYU, MFA Brandeis University. axisstudiosdesign.com

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Chris Lane



Addae Moon



Ben Rawson**

CREATIVE TEAM *cont.*

CHRIS LANE (SOUND DESIGN) Born and raised in Baltimore, Lane has served as sound designer, songwriter, DJ, and audio engineer for theatrical productions across the nation. Notable sound design credits: *FLEX*, *Bright Half Life*, *The Wolf At the End of the Block* (Theatrical Outfit); *Ruby*, *Four Little Girls* (ASF); *I Dream DC* (Arena Stage); *Primary Trust* (Pittsburgh Public Theater); *Fences* (Chesapeake Shakespeare Company); *Steel Magnolias*, *Hair* (Arkansas Repertory Theatre); *The Mountaintop* (American Stage); *Furlough's Paradise*, *Data*, *Ghost* (Alliance Theatre); *Clyde's* (Denver Center for the Performing Arts); *The Boy Who Kissed The Sky* (Seattle Children's Theater); *Parental Advisory* (Milwaukee Repertory Theater); *Shutter Sisters* (The Old Globe); *Skeleton Crew* (Barter Theatre and Westport Country Playhouse), *Too Heavy for Your Pocket* (George Street Playhouse). Award-winning designs: *The Boy Who Kissed the Sky* (Alliance Theatre), *Bright Half Life* (Theatrical Outfit). He is also the CEO of Multiband Studios. www.lanedesign.org

ADDAE MOON (DIRECTOR) is an Atlanta-based playwright, dramaturg, director, educator, and cultural worker. He is the associate artistic director at Theatrical Outfit, the director of the MFA Playwright's Lab at Hollins University, and the co-founder of the new play development and performance collective Hush Harbor Lab. His most recent performance and immersive pieces include *Benny Andrews: The Man from Plainview* (2024 - Emory Rose Archives/Auburn Research Library), *Ezekiel's Wheel* (2023 - MPAACT, Chicago), and *Wolf at the End of The Block* (2022 - Theatrical Outfit.) Addae's next major project at Theatrical Outfit is a three-year "Made in Atlanta" development commission of an adaptation/remix for Sophocles' Antigone. Addae received his MFA in Playwriting from the Professional Playwright's Program at Ohio University and a BA in Theatre from Clark Atlanta University. He is a member of Literary Managers and Dramaturgs of America (LMDA), Dramatists Guild, and The Fence Network.

BEN RAWSON (he/him) is an Atlanta-based lighting designer for dance, theatre, and opera, member USA 829. Theatrical and opera design work can be seen at The Alliance Theatre, Detroit Opera, Pacific Symphony Orchestra, Glimmerglass Opera, New York Stage and Film, Alabama Shakespeare Festival, Utah Opera, Atlanta Opera, Florida Studio Theatre, Center Repertory Company, Theatrical Outfit, Aurora Theatre, Actor's Express, and others. Dance design work includes collaborations with choreographers Yuri Possokhov, Johan Kabborg, Ana Maria Lucaciu, Claudia Schreier, Jennifer Archibald, Troy Schumacher, Remi Wörtmeyer, Kiyon Ross, Bruce Wells, Danielle Agami, Garrett Smith, Omar Roman De Jesus, Houston Thomas, and Heath Gill, as well as with companies such as Atlanta Ballet, Dance Victoria, BalletCollective, STEPS Panama, Terminus Modern Ballet Theatre, The 92Y, Prisma Dance Festival - Panama, BocaTuya, Riverside Dance Festival, Fly On A Wall, and others. benrawsondesign.com

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Stephanie S. Scott*



Angie Wright

CREATIVE TEAM *cont.*

STEPHANIE S. SCOTT* (STAGE MANAGER) (she/her) is an Atlanta-based producer, arts administrator, educator, and production artist with more than 35 years of experience in theatre and multidisciplinary arts production. As a stage manager, Stephanie has worked with Theatrical Outfit, 7 Stages Theatre, the Alliance Theatre, the Youth Ensemble of Atlanta, Jomandi Productions, and the National Black Arts Festival. Her career also extends to film and television casting in Los Angeles, where she worked on projects including *Malcolm X*, *What's Love Got to Do with It*, *The Inkwell*, and *ROC*. Stephanie holds degrees from Spelman College, the Interdenominational Theological Center, and Long Island University, and is the founder and creative doula of The Ninakula Collective, a multidisciplinary arts incubator. Stephanie considers her life as an artist an expression of her collaborative, community-centered spiritual praxis, often saying, "My church has proscenium arches!"

ANGIE WRIGHT (WIG DESIGNER) is the Head of Hair and Makeup at ASF where she helps bring narratives to life through transformative visual artistry. With over 20 years of experience in theatrical design, Angie builds custom wigs, oversees wig and hair styling, and designs period accurate hair and makeup with a focus on authenticity for each character. Her exceptional eye for detail and understanding of character psychology have earned her widespread respect within the regional theatre community. Outside the wings, she mentors local artists by sharing her knowledge with joy. She has designed wigs around the country including Theatrical Outlet, ACT of Connecticut, Oregon Shakespeare Festival and Eugene Opera.

DOMINION ENTERTAINMENT GROUP, LLC (DEG) (PRODUCER) is a premier performing arts production company dedicated to creating exceptional theatrical, musical, and live entertainment experiences that inspire, educate, and enrich communities. DEG develops and produces professional-caliber productions while cultivating emerging talent through innovative programming, educational partnerships, and community engagement. DEG collaborates with schools, arts organizations, municipalities, and community partners to present compelling performances that celebrate culture, creativity, and the transformative power of the arts. Working alongside its nonprofit partner, the Dominion Arts Foundation, DEG extends its impact beyond the stage by supporting workforce development, mentorship, and career pathways for aspiring artists and arts professionals. Through initiatives such as the Industry Bridge Internship Program, emerging creatives gain hands-on experience in performance, production, marketing, and arts administration. Driven by the belief that the performing arts have the power to transform lives, DEG produces unforgettable artistic experiences while investing in the future of the creative industry — one performance, one partnership, and one artist at a time.

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



August Wilson

CREATIVE TEAM *cont.*

THEATRICAL OUTFIT (TO) (PRODUCER) is the second-oldest non-profit professional theatre in Atlanta, Georgia. With a mission to "produce world class theatre that starts the conversations that matter," TO is guided by a deep love for their city and a commitment to the amazing artists that call Atlanta home. Over the course of its illustrious 50-year history, TO has evolved into a theatre of exceptional storytelling, with a unique voice that promotes discussion, reflection, and public discourse. Some highlights over the last few years include the world premiere of *FLEX* by Candrice Jones, which went on to play Lincoln Center in New York, the creation of LAUNCHPAD — a new works festival that premiered *Venus* by Steve Yockey and the world premiere of *Young John Lewis* — a hip-hop musical about the congressman's legacy that was commissioned as a part of TO's "Made in Atlanta" program. This season is marking TO's 50th Anniversary.

AUGUST WILSON (PLAYWRIGHT) (April 27, 1945 - October 2, 2005) authored *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Radio Golf*. These works explore the heritage and experience of the descendants of Africans in North America, decade by decade, over the course of the 20th century, forming the compilation entitled *The American Century Cycle*. His plays have been produced on Broadway, at regional theaters across the country, and all over the world. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*, currently touring and featuring Eugene Lee reprising Mr. Wilson's role. Mr. Wilson's works garnered many awards including: the Pulitzer Prize for *Fences* (1987) and *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; and seven New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, and *Jitney*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including the Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award and the 2003 Heinz Award. He was awarded a 1999 National Humanities Medal by President Bill Clinton and received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theatre located at 245 West 52nd Street "The August Wilson Theatre." Today, his plays continue to be produced and his place in the American Theatre continues to grow. New York Public Radio recorded all 10 plays in the *The American Century Cycle* at the Greene Space, casting many of the actors that worked on the original productions. PBS aired a documentary on Mr. Wilson, entitled *The Ground on Which I Stand*, as part of the American Masters series. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero, who is the executor of his estate.

ASF LEADERSHIP

TODD SCHMIDT (Executive Director) joined Alabama Shakespeare Festival in 2018. Previously, he served as the Managing Director of Paper Mill Playhouse in New Jersey where he helped produce 40 shows including four world premieres that moved to Broadway (*Newsies*, *Honeymoon in Vegas*, *Bandstand*, and *A Bronx Tale*) and several national tours (25th anniversary production of *Les Misérables*, *The Hunchback of Notre Dame*, *The Bodyguard*). Under his leadership, Paper Mill regained its status as America's premier musical theatre, culminating in receiving the Tony Award in 2016. Prior work includes being Managing Director for George Street Playhouse in New Brunswick, New Jersey, and Executive Producer of Peninsula Players Theatre in Wisconsin. In Chicago, Todd worked with Chicago Shakespeare, Goodman, and Apple Tree Theatre, and directed and produced *St. Nicholas* and *The Woman in Black* (Jefferson Award nomination for best production). He was named one of the 101 Most Influential People in New Jersey by *New Jersey Monthly* magazine. Todd holds an MFA degree from DePaul University, a BA from Auburn University, and graduated from Vestavia Hills High School.

QUIN GRESHAM (Artistic Director) is honored to serve as Alabama Shakespeare Festival's fifth Artistic Director. Since joining ASF, Gresham has continued to build on the theatre's rich artistic legacy, directing *The Play That Goes Wrong*, *Murder on the Orient Express,* and Disney's *Frozen*. Gresham previously served for nearly two decades as Producing Artistic Director of the Arrow Rock Lyceum, the second-oldest professional theatre in Missouri. During his tenure, The Lyceum produced more than 150 productions and was recognized by the Missouri legislature as a Historic State Theatre. The Missouri Arts Council named Arrow Rock its Creative Community of the Year, and Gresham received the Council's 2020 Arts Award for Leadership in the Arts. A longtime advocate for the arts and his community, Gresham has served on the boards of organizations including Missouri Citizens for the Arts and DeafLEAD, a nonprofit dedicated to providing comprehensive support to Deaf individuals. Gresham is a proud graduate of the Sargent Conservatory of Theatre Arts at Webster University and a member of Actors' Equity Association and the Stage Directors and Choreographers Society. He continues to enjoy getting to know Alabama, Montgomery, and the many people who make this community special. If you see him around town, please say hello.

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Audio Technician . . . . . Tyler Atkisson

SCENERY

Technical Director . . . . . Bridget Scrivner
Assistant Technical Director . . . . J. Scott Grinstead
Stage Ops Staff. . . . . Chris Smith
Head Carpenter . . . . . Marshall Scott
Carpenters . . . . . Darby Frost, Andrew Johnson, Nessa Koegel

ASF STAFF

PROPERTIES

Props Department Manager . . . . .Shanley Aumiller
Props Artisan Emeritus . . . . . Charles Kilian
Senior Props Artisan/Special Projects . . .Matt Holl

PAINTS

Scenic Charge. . . . . .Sarah Kay
Scenic Artist. . . . . .Erin Kelley
Scenic Painters . . . . Wryn Harrington, Tiara Staples

COSTUMES

Director of Costume Production . . . Cameron Wasner
Shop Foreman/Lead Draper. . . . . Lester Kiser
Draper . . . . . .Michelle Pettit
Junior Draper. . . . . Rachel Irvin
First Hands . . . . . .Jacob Early, Hade Jaet
Stitchers. . . . . Hade Jaet, Remy Graivshark
Crafts Artisan . . . . . Faith Custar
Costume Shop Assistant . . . . . Noah Bowman

WARDROBE

Wardrobe Supervisor . . . . . Andrian Huffman
Assistant Wardrobe Supervisor. . . . . Pia Wheaton
Wardrobe Crew . . . . . Ari Thomas

HAIR/MAKEUP

Head of Hair/Makeup . . . . . Angie Wright
Assistant Head of Hair/Makeup
. . . . . .Cheyenne Singleton
Hair/Makeup Run Crew. . . . . Thai Robinson

STAGE OPERATIONS

Deck Chief. . . . . Chris Smith

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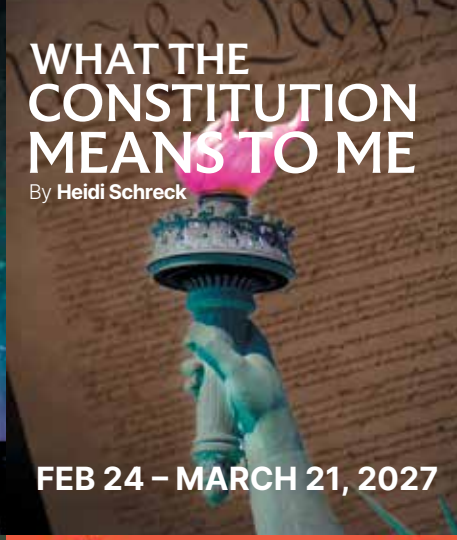
Written By **Peter Rothstein**
Vocal Arrangements By **Erick Lichte** and **Timothy C. Takach**



DEC 2 – 27, 2026

WHAT THE CONSTITUTION MEANS TO ME

By **Heidi Schreck**



FEB 24 – MARCH 21, 2027

THE CHILDREN

By **Lucy Kirkwood**



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JULY, 2027

ARTHUR MILLER'S DEATH OF A SALESMAN



SEPT 8 – OCT 3, 2027

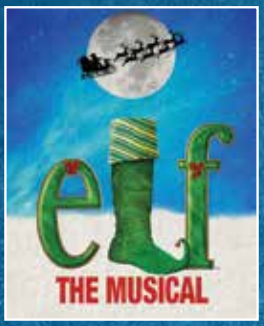
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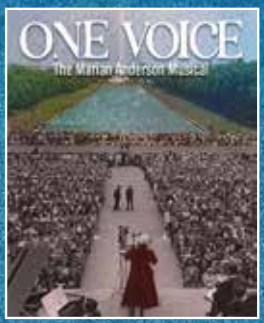
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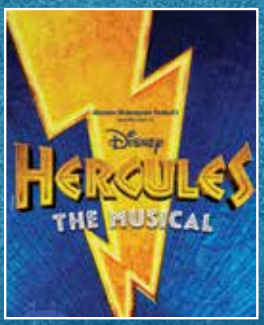
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