AUGUST WILSON’S
KING HEDLEY II

by August Wilson
Directed by Michele Shay
Latino Theater Co. at the LATC
November 28–December 1, 2023

USC School of Dramatic Arts 23/24
USC School of Dramatic Arts presents

August Wilson’s

King Hedley II

by August Wilson

Directed by Michele Shay

With

Diego Casasnovas-Torres
Quaz Degraft
Briana James

Rama Orleans-Lindsay
Dorian Crossmond Missick
Vincent Williams

Costume Design
MJ Adamson
BFA Stage Management, Senior

Lighting Design
Nathan Scheuer

Sound Design
Cricket Myers

Stage Manager
Meztli Montes
BFA Stage Management, Sophomore

August Wilson’s King Hedley II is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

Originally Produced on Broadway by SAGEWORKS.

In December 1999, this production premiered at The Pittsburgh Public Theatre; in February 2000, this production premiered at Seattle Repertory Theatre; additional presentations were mounted at Huntington Theatre Company (Nicholas Martin, Artistic Director; Michael Maso, Managing Director), Center Theatre Group/Mark Taper Forum (Gordon Davidson, Artistic Director) and The Goodman Theatre (Robert Falls, Artistic Director; Roche Schulfer, Executive Director).

Latino Theater Co. at the LATC
November 28–December 1, 2023
CAST (In alphabetical order)

Diego Casasnovas-Torres He/Him, Elmore
MFA Acting, Year 2

Quaz Degraft He/Him, Elmore
King Hedley II
MFA Acting, Year 2

Briana James She/Her, Tonya
MFA Acting, Year 2

Rama Orleans-Lindsay She/They, Ruby
MFA Acting, Year 2

Dorian Crossmond Missick He/Him
Stool Pigeon

Vincent Williams He/Him, Mister
MFA Acting, Year 2

CONTENT WARNING
Please be advised that this production contains themes of racial identity and class, as well as descriptions of systemic racist and class oppression. Additionally, it contains discussion of abortion, adult language, gunshots and the depiction of violence.

LAND ACKNOWLEDGMENT
USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.

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NOTE FROM THE ARTISTIC TEAM

All of August Wilson’s characters in King Hedley II as well as those in the rest of the canon believe in the right to live the American Dream—a promise that is enshrined in Wilson’s narratives—even if it eludes them. They value dignity, love, and justice. Conflicts and obstacles stem from systems and daily practices in a society that perpetually blocks the path to fulfillment. One is considered exemplary when he, she, or they can jump the hurdles and make it to an honorable finish line. The psychological, emotional, and physical price to accomplish this is sizeable and marked by many unforeseen mishaps. Wilson creates a place where these may be expressed freely without reservation and with unparalleled eloquence.

“Language describes the idea of the one who speaks it. So behind the talk is the thought patterns, it’s the way you think. What I have discovered in African-American speech is a lot of things are implied. There’s a tonal quality to the way things are said and depending on the tonal quality the interpretation is made. But the implication is supposed and stated straight out so it’s much better and it’s a mark of a good personality if you can take a circuitous route to a particular thing … it’s a different way of thinking actually.”

—August Wilson

ADDITIONAL AUGUST WILSON’S KING HEDLEY II PRODUCTION STAFF

Additional Sound Cues Kevin Novinsky | Composer of “Mattie D Waltz” Harold Wheeler | Composer Jazz Cues Dwight Andrews | Choreographer Stephanie Shroyer | Fight Choreographer Edgar Landa | Additional Vocals Marty Lamar

Intimacy Director Jaclyn Chantal | Asst. Director/Production Deputy Vincent Williams | Asst. Stage Manager Sara Gutierrez | Production Manager and Stage Management Mentor Leia Crawford | Hair & Makeup Consultant Juliette Black

DEAN
Emily Roxworthy

VICE DEAN
Lori Ray Fisher

ASSOCIATE DEANS
Professor of Theatre Practice Anita Dashiell-Sparks
(Vice Chair of Performance, George Burns Professor of Theatre)
Professor of Performance and Design

DISTINGUISHED PROFESSORS
Velina Hasu Houston
(Resident Playwright)

PROFESSORS
Sharon Marie Carnicke
Meiling Cheng

ASSOCIATE PROFESSORS
Luis Alfaro
Alexandra Billings
Takeshi Kata
(Chair of Design)
Sibyl Wickersheimer

ASSISTANT PROFESSORS
Esther K. Chae
Ann Closs-Farley
Elizabeth Harper
Samantha C. Jones
Melissa Treinkman

ADJUNCT LECTURERS AND PART-TIME FACULTY

Emeriti Faculty: Don Llewellyn, Eve Roberts, Andy Robinson, Eric Trules, James Wilson

PROFESSORS OF THEATRE PRACTICE
Philip G. Allen
(Director of Sound Design)
Brent Blair
(Director of Theatre & Social Change)
Kate Burton
Paula Cizmar
(Co-Director Institute for Theatre & Social Change)
Louis Colaianni
Elsbeth M. Collins
(Chair of Production & Stage Management)
Joseph Hacker
Duncan Mahoney
(Technical Director)
Natsuko Ohama
Michele Shay
(Chair of Performance)
Stephanie Shroyer
David Warshofsky
(Director of MFA Acting, McKinlay Chair)

ASSOCIATE PROFESSORS OF THEATRE PRACTICE
Kathleen Dunn-Muzingo
Melinda C. Finberg
Laura Flanagan
Rena M. Heinrich
(Chair of Critical Studies & Dramatic Writing,
Chair of Literary Committee)

ASSISTANT PROFESSORS OF THEATRE PRACTICE
Boni B. Alvarez
Bayo Akinfemi
(Director of BA Acting Practicum)
Kirstin Eggers
Scott Faris
(Alice M. Pollitt Professor of Stage Management)
Stevie Johnson
MaryAnn Hu
(Interim Director of BFA Musical Theatre)
S. Anindo Marshall
Noel Nichols
Dan Shaner
(Director of Professional Development)
Zachary Steel
(Director of Comedy)
Rodney To
Paul Urcioli
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<td><strong>Associate Production Manager Leia Crawford</strong></td>
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<td>Adrienne Visnic Chair</td>
<td><strong>The USC School of Dramatic Arts</strong> fosters the talents of artist-scholars who are dramatically different — who are willing to imagine the future of the entertainment industry and bring it to life. Through an interdisciplinary, entrepreneurial education students develop the skills necessary to discover their unique voice and are exposed to diverse styles and multiple media. Students and recent alumni are supported by the School’s unique Professional Development Center which offers career services and professionalization opportunities to help students establish and sustain successful careers as creators, performers and cultural innovators. For more information, visit dramaticarts.usc.edu.</td>
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The USC School of Dramatic Arts would like to recognize the generosity of the following individuals and organizations who have supported the School over the past year towards core programs such as production, professional development, scholarship, Dean’s Strategic Fund and our new Drama Center. We recognize at the visionary level those donors whose tremendous generosity has reached the cumulative giving level of $1 million+. Their extraordinary commitment has built the foundation for our continued ascent and future achievements.

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