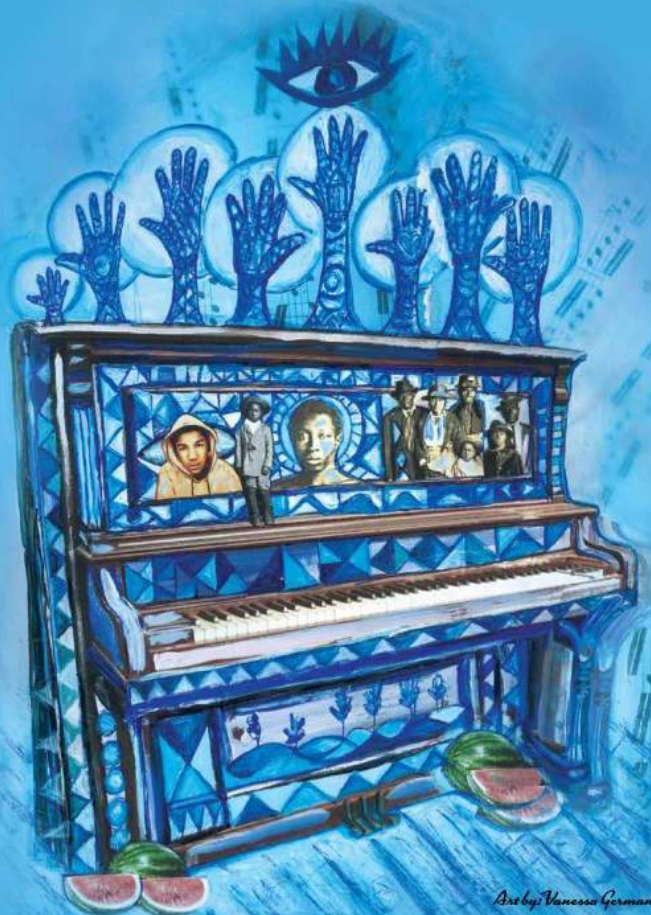


THE PITTSBURGH CULTURAL TRUST & PITTSBURGH PLAYWRIGHTS THEATRE COMPANY PRESENT



Art by Vanessa German

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DIRECTED BY  
Mark Clayton Southers

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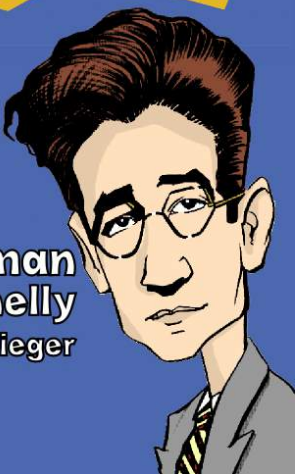
From the prolific Pittsburgh playwright behind *You Can't Take It With You*, *The Man Who Came to Dinner*, and *The Marx Brothers' Animal Crackers* and *A Night at the Opera*



September 26 – October 11

# Dulcy

By George S. Kaufman  
and Marc Connelly  
Directed By Corey Rieger



## Welcome to Pittsburgh Playwrights Theatre Company



Great relationships are hard to come by and I recently really realized just how valuable and important they are. After my recent auto accident, other than being glad I was still alive, I thought about the impact it would have on my family and The Pittsburgh Playwrights Theatre Company. Well my family came through of course with tons of support and prayer.

When it came time to sort out what was going on with the theatre I quickly found out they, my group of supporters, were already handling business. Monteze, Ashley, Eric, Neicy, Steven, Corey, Donna, Angela, Alex, Sir Michael and many more folks were keeping things alive and the planning for this season stayed on track. With the recent addition of my younger sister Joy

Southers as Managing Director The Pittsburgh Playwrights Theatre Company is in good hands. Director Corey Rieger has recruited some of Pittsburgh's great comedic forces to bring this comedy to life. We're proud to be able to produce a George Kaufman play on our tiny stage and we thank you our patrons for your continued support. Thank you for being in the house, and please enjoy the show!

### **Mark Clayton Southers**

*Founder and Producing Artistic Director  
Pittsburgh Playwrights Theatre Company*

## About Pittsburgh Playwrights Theatre Company



Pittsburgh Playwrights Theatre Company was founded by Mark Clayton Southers in 2003. We began as the resident company of Garfield's Penn Theater, and moved to a 75-seat space at 542 Penn Avenue in the downtown Cultural District in January 2005. In October 2011 we moved again, into the penthouse at 937 Liberty Avenue where we currently reside. Thanks to the Pittsburgh Cultural Trust for finding this exciting new space for us! This space has an elevator and is wheelchair-accessible.

Our Mission: Pittsburgh Playwrights Theatre Company is committed to developing and showcasing the works of local playwrights; from accomplished masters like August Wilson and George S. Kaufman to promising new talents. We seek to nurture a racially and culturally diverse community of playwrights, directors, actors and technical specialists to hone their craft and to network creative opportunities. Finally, we support a racially and culturally diverse management staff and board of directors who, together, promote audiences that reflect the rich variety of our Pittsburgh community. Through such sharing of talents, resources, perspectives and experiences we aspire to provide artistic enlightenment that will strengthen our civic community.

## Production Staff

Director  
Production Manager  
Stage Manager  
Scenic Design  
Lighting Design

Sound Design  
Costume and Makeup  
Technical Director  
Scenic Artist  
Production Artwork  
Graphic Design

Corey Rieger  
Monteze Freeland  
Marti Williams  
Tony Ferrieri  
Bob Steineck  
Madeleine Steineck  
Mark Whitehead  
Cheryl El-Walker  
Alex Barnhart  
Alicia Diaz  
Lizzee Solomon  
Eric S. Donaldson

## Pittsburgh Playwrights Theatre Company Staff

Founder/Artistic Director  
Artistic Associate  
Managing Director  
Marketing Director  
Resident Costumer  
Resident Sound Designer  
Box Office  
Concessions

PR  
Marketing Design  
Website

Mark Clayton Southers  
Monteze Freeland  
Joy Southers  
Angela Spears  
Cheryl El-Walker  
Mark Whitehead  
Carl Southers III  
Marcus Southers  
Matthew Southers  
Andre Southers  
Tene Croom  
Eric Donaldson  
Steven Doerfler

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Susan McGregor-Laine  
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Our donors and sponsors made the 13<sup>th</sup> season of Pittsburgh Playwrights possible. Become a donor today to keep the great stories from Pittsburgh going strong.

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**The production of Dulcy gives special thanks to our lead sponsor**

**Susie McGregor Laine**

and to the following for their continued support

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*“At dramatic rehearsals, the only author that's better than an absent one is a dead one.”*

~George S. Kaufman~

## **Finding a Way: A Short and Slightly Meandering Recent History of Why We're All Here in this Room Together Tonight by Corey Rieger**

The Pittsburgh Playwrights Theatre Company's very first production was of August Wilson's *Ma Rainey's Black Bottom*, in the spring of 2003. It was in an arguably atypical, but somewhat historic space on Penn Avenue, in that odd Bermuda Triangle of a neighborhood where Bloomfield, Friendship, and Garfield all come to meet. It was home to the Upstairs Theatre and the Penn Avenue Theatre following that, until Mark Clayton Southers came along towards the end of 2002 to take over the lease from the previous tenant. I don't think I ever told Mark this, but I was in that theater for a rehearsal the day (or at least one of the days) that Mark was being shown the space by the previous tenant. He had on a long, black, dusty trench coat of a sort, and some sort of glasses that seemed to me to be goggles more than actual eyeglasses. He looked like he was coming from work, and not at a usual job, at that. I have no idea where he was actually coming from that day, but it very well could have been from his day job at U.S. Steel.

Obviously, not used to seeing him on the usual Pittsburgh theatre scene and in such a conspicuous costume, at that, the question came up, "Who is that?" To which, I remember my director say that he thought that was the guy who was going to be taking over the space. I remember thinking something along the lines of "Wow. That guy? He does theater? Well, good luck; I guess we'll see how that goes." I remember being a little less than optimistic about it; not because I questioned Mark's abilities, but mostly because I knew how tough it was to run a theatre company, and well,...he looked more like a steampunk coal miner that day than he did an artistic director. I just wasn't sure he knew what he was in for. I'm still not sure he knew. But that's what I've learned about Mark, and that he has taught me many times over: that if you want to do something, you dive in head first, and you find a way.

Anyway, fast forward to a couple of months later, and I surprisingly found myself cast in that aforementioned production of *Ma Rainey's Black Bottom*, in a role that was written more for a middle-aged man than someone in his early 20s. But Mark and the director, Eileen Morris, called me in to audition, and they gave me the job. And we made it work; we found a way. Even August Wilson quizzically said so himself, when he dropped in by surprise to see the show while in town for fellow playwright and long-time friend Rob Penny's funeral. Not too shabby, having a two-time Pulitzer-winner dropping in to your first-ever production of one of his plays.

But from day one of rehearsal, I was completely captivated with what Mark had in mind for his theater. It was a theatre company for playwrights that represented Pittsburgh. It was for the city in which he grew up and chose to settle. He always said that in his first season, he simply did the plays of the writers he knew. August Wilson, of course. Rob Penny, Kuntu Repertory's longtime playwright-in-residence. Javon Johnson, an actor and playwright who had a stretch in Pittsburgh while studying at Pitt. And himself. But it didn't take long for Mark to meet new writers. It was a resource that a lot of local writers thirsted for. When some of the larger theaters in town were, to my young disillusionment, producing rehashed, often-mounted classics or contemporary and recent Broadway successes, Mark was interested in cultivating something local, something homegrown. And he had no conditions about a person's participation in his theatre. No matter your age, sex, race, sexuality, or personality, you were welcome. He started the first and only theatre festival in this city (and I have yet to experience one anywhere else, for that matter) that actively sets out to engage the black and white theater communities, and thereby engages the community as a whole. It provides a place for conversation. Think about that. He hosted, and still occasionally does host, the Pittsburgh Pride Theatre Festival. He had people who had never written plays before, writing plays. He had people who had never directed before, directing. First-time actors, stage managers, stagehands, and designers. He had a 12-year old kid direct a one-act play for the Black and White Festival because he thought he was ready for the challenge. He was. That kid is now a working stage and screen actor based in New York. Mark knew that the only way you're going to learn something you've never done is to just do it. Because he had never run a theatre company before either.

But he found a way. And he's been carrying on that mission for the last twelve and a half years.

So, fast forward again, and Mark asks me back in April to direct a Kaufman play for the first play of the 2015-16 season. I told him I'd think about it. We had done a Kaufman piece 10 years ago, and it turned out quite successfully. Kaufman is one of my favorites. And it had been about 10 years since I'd worked at PPTCO. I had been wanting to come back for a project; Mark had always made PPTCO feel like home to me. So, it was a perfect storm of factors, and I said 'yes'. And I told him the show I was interested in doing: *Dulcy*. It was Kaufman's first Broadway hit; one of his "smaller" ones, by comparison. I wanted to do this one because he wrote it with Marc Connelly. Kaufman wrote nearly all of his plays in collaboration with other writers, a fairly unique characteristic among playwrights. But Marc Connelly was the only other writer he collaborated with who was also from Pittsburgh. Well, McKeesport, if you want to get specific. Now, we could have easily done one of his more well-known classics; *You Can't Take It With You* or *Dinner at Eight*. But the mission of Pittsburgh Playwrights is important to me. I really value the idea that something great can come from the garden of ourselves. That our community has fruits that need to be watered and grown, and given a healthy dose of sunshine. So, if we can do a Kaufman play that showcases not just one of Pittsburgh's celebrated sons, but showcases two, then let's do just that. And when I pitched it to Mark, he said, "Let's do it." He texted me a couple of weeks later, I think something having to do with his then-running production of August Wilson's *Fences*. Later that day, he lost consciousness while driving, and plowed his vehicle into an empty school bus. He was in a coma for about a month and a half. And having seen photos of the wreckage, it's easy to say that he's lucky to be alive. Life can change quickly.

So, of course, I wasn't sure if the Kaufman show we had talked about was going to happen or not. It seemed very likely that it wouldn't happen. Not much information was being shared about Mark's condition. In fact, I, and I believe most of the Pittsburgh theatre community, only found out about the accident in the first place, through Facebook. No one had any answers really. It was a little scary. We all knew he had survived, but...? And even if Mark would have happened to recover by the fall, he surely wouldn't have been in a place to be able to command any sort of ship. But for some reason, in the back of my mind, I knew the show was probably going to happen. I just knew Mark, and I was pretty sure that if the accident didn't kill him, he'd find a way to be there by opening. He texted me on June 22nd, not long after coming out of the coma.

Mark: "What's up?"

I replied: "Hey, how ya feeling?"

Mark: "Lil better, Kaufman for the fall?"

Of course Mark was ready to go, so he assembled his team. He always had a way of surrounding himself and the theater with people that could bring something to the table. He knows what he's good at and he knows what he's not good at, and he lets people who are good at those other things take control. Monteze, Angela, Joy, Steven, Eric, and so many others came together to ensure that the season would continue as planned. We all found a way to make Mark's mission go on. Because I think we all see its value. And later this year, Mark will be directing August Wilson's *The Piano Lesson* at the recently re-opened August Wilson Center, hopefully another venue that will contribute to the growing of the Pittsburgh community's diverse garden.

**Mark Whitehead** (Sound Designer) is the founder of Saints & Poets Theater, for which he produced and directed the world premiere of Christiane D's *Saffronia*, and the local premieres of Sam Shepard's *The Late Henry Moss* and Donald Freed's *Secret Honor: The Last Testament of Richard M. Nixon*. He was a member of timespace, for which he produced *hamletmachine*, and directed *4-H Club* and *Insignificance*. Additional directing credits include *Comfort Zone* and *The Revenants* for PPTCO, *Cry Havoc*, *Taking Sides*, and *Fool for Love*. Mark is Resident Sound Designer for PPTCO and The Unseam'd Shakespeare Company, and has designed for numerous local theaters. Mark has won Onyx awards for best sound design three years in a row for his work on PPTCO's annual August Wilson productions. He was named best sound designer and listed among the best directors in City Paper's 2001 theater round-up, and was named best sound designer of 2000 by the Pittsburgh Post-Gazette. Mark was a founding producer of The Dark Night Cabaret performance series. He has also produced and directed music videos for several local bands.

**Lizzee Solomon** (Poster Art) is a visual artist based in Pittsburgh, PA. She graduated from Carnegie Mellon University with a Bachelors in Studio Art in 2011. Her visual style is colorful and twisted with a healthy dose of humor. In her paintings and illustrations, Lizzee portrays people, celebrities, creatures, and objects of consumption through a satirical lens. Aside from her art practice, Lizzee is an instructor at TechShop - a local DIY workshop open to the public. She loves to speak Spanish and is an avid salsa music listener.

**Tony Ferrieri** (Scenic Designer) is excited to be returning to Pittsburgh Playwrights Theatre Company. Tony has designed over 500 productions in addition to receiving many awards for his designs and achievements over his 36 year career. Recent designs include: *Fences* - for PPTCO; *Elemeno Pea*, *Mr. Joy*, and *Smart Blonde* - for City Theatre Company; the world premiere of *The Winter's Tale - a Baroque Opera*, *Pantagleize*, *Parlor Song*, and *Mnemonic* - for Quantum Theatre; *Girls Only*, *Boeing, Boeing*, and *Ring of Fire* - for the CLO Cabaret; *Tell it to the Marines* - for The International Poetry Forum; *You Say Tomato, I Say Shut up!* - for Dana Phil Playhouse Productions; *A Streetcar Named Desire* - for barebones; and *A Feminine Ending* - for Off the Wall. Other credits include designs for Jewish Theatre of Pittsburgh, Carnivale Theatrics, PICT, Emelin Theatre, Northlight Theatre, Madison Rep, TheatreWorks, 1812 Productions, Playhouse Rep, Playhouse Conservatory, Tuesday Musical Club, and Unseam'd. Tony wishes to express his appreciation to all those who make our productions possible.

**Bob Steineck** (Lighting Designer) is currently resident lighting designer for Reed Dance, Squonk Opera, Mercyhurst Univ. Dance Dept., Texture Contemporary Ballet, Carnegie Stage, Pittsburgh Playwrights Theatre, and recording artist, Maria Del Rey. Mr. Steineck has toured throughout the US and abroad with such companies as Rennie Harris' Pure Movement & RHAW, Reed Dance, Squonk Opera, the Lyon Opera Ballet, Sankai Juku, Hammerstep, Kirov Ballet Academy, and the "America Tour" for Stars on Ice. Television/Video/DVD credits include the DIZZY GILLESPIE All-Star Big Band for A&E Cable, the SPYRO GYRA concert for PBS, *Lindy & Loon* for Maria Del Rey and JOHNNY A TRIO by Warner Bros. Publications. He has designed for several corporate events & fundraisers. His most recent lighting designs include: *Strength & Grace* for Texture Contemporary Ballet; *Admission* for Firewall Dance Co; *TUGTAWP* at Dance Place in D.C.; *Fences* for Pittsburgh Playwrights Theatre; *LUV: American-Style* at New Victory Theatre, NYC for Rennie Harris' RHAW; and *The Marriage of Figaro & Capriccio* for Opera Theater of Pittsburgh.

**Cheryl El-Walker** (Costume/Makeup) is an award-winning costume designer and makeup artist who is also a veteran stage actor from Pittsburgh. Her creative theatre work has earned her several Onyx awards from the African American Council for the Arts (AACTA): Best Make-up Artist (2007); Christmas Is Coming Uptown (Best Costume for a Musical 2008); New Horizon Theatre, Freeman (Best Leading Actress 2008); Pittsburgh Playwrights Theatre Company, (Best Costume Design for a Play 2008, 2009, 2010, 2012) and the PPTCO 2012 Legacy Award. In 2013, she received PPTCO's Theater Festival in Black and White Award for Best Director. Most recently, Cheryl was seen on the PPTCO stage as "LaRue" in *Dinah! The Musical*.

**Marti Williams** (Stage Manager) is happy to be working for the first time with Pittsburgh Playwrights Theatre. Most recently, she stage-managed a show for the Chrystal Bates Production of *For Us by Us*. She has stage managed for New Horizon Theatre, Kuntu Repertory Theatre, Pittsburgh New Works Festival, National Black Theater Festival, The D. C. Theater Festival in 2014 and the Langston Hughes Poetry Society of Pittsburgh. She has provided technical & volunteer support for the August Wilson Center for the Performing Arts, Pittsburgh Playwrights Theatre, and The DC Theater Festival in 2015. She was the Secretary for the Wilksburg Arts Council, Location Manager for NOMMO Productions, Administrative Assistant for Black Theater Network, and a member of Urban Playwrights United. She was awarded an AACTA ONYX Award for Best Lighting Technician in a Play for *Good Black Don't Crack*, performed by Kuntu Repertory Theatre. She has had her poetic works published in several volumes of The National Library of Poetry, *Cavalcade* by Point Park College, and *The Phoenix* by Community College of Allegheny County. She is very active in her church and enjoys the theater, bowling, reading, traveling, and writing poetry. She thanks GOD for all the talents He has bestowed upon her and for His many blessings. "I can do all things through Christ who strengthens me". She thanks her family & friends for their love and support. She dedicates her work to her ancestors and to her Midnight Angel.

**Madeleine Steineck** (Lighting Designer) graduated from Temple University in 2011 with a degree in Theatre: Lighting Design. This is her eighth show with Pittsburgh Playwrights Theatre Company as she designed lights for PPTCO's productions of *Sold: Renn Woods in Concert*, *Poe's Last Night*, *Book of Ezra*, *A Christmas Star*, *Ubuntu Holiday*, *Dinah!*, and most recently, *Fences*. She has also designed lights for various high school and middle school musicals, including *Curtains*, *Hello, Dolly!*, *Lucky Stiff*, *Seussical*, *Man of La Mancha*, and *The Mystery of Edwin Drood*. She is the resident lighting designer for Mercyhurst University's Theatre Program, having designed *Urinetown: The Musical*, *The Laramie Project*, *You're a Good Man, Charlie, Brown*, *Cabaret*, *The Tempest*, and *Clothes for a Summer Hotel*. She has designed for Morgantown Dance Studio. She worked as a Master Electrician for Pittsburgh Irish and Classical Theatre (2013) and was the Master Electrician for Opera Theatre of Pittsburgh's Summerfest in 2014.

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[www.PGHPlaywrights.com](http://www.PGHPlaywrights.com)

I, along with so many others within the Pittsburgh theatre community, including actors, playwrights, directors, producers, designers, stage managers, and most importantly, his loyal audience, are just very grateful that Mark Southers and PPTCO will be continuing this necessary work. We are so happy, that in true fashion, just as time and time before, Mark has found a way.

And tonight, here we are. Tonight, that way has led us to *Dulcy*. And I think you're all in for a treat. *Dulcy* is based on a comic heroine created by Franklin P. Adams for the New York Tribune. *Dulcy* is a plucky, intrusive, and sometimes, even thoughtless, beacon of energy and positivity. She sees something that she wants, for her, for her husband, and for her family. And although her plan to go about getting what she wants is not exactly the best idea, she doesn't let that stop her. She doesn't give up. She too sees the value of sunshine, and she fights to the end with it. She finds a way. And we, the audience, get to enjoy every hairbrained moment of it, in this classic 1921 comedy, as performed by an immensely talented cast in a modernized setting. So, sit back and have a good laugh. And be thankful that one of the important fruits of our local garden that has made this possible, is still with us and growing.

George S. Kaufman and Marc Connelly are Pittsburgh playwrights. Kaufman was born in the city; Connelly in McKeesport. They both went to New York City as young men and carved out their own little niches in the New York writers' scene. They wrote Broadway hits and films; they won Pulitzers and Tonys. They are the embodiment of Mark's vision, as he himself is too, that any homegrown guy or gal in this great town that truly wants to do something in life, in art, in society, and with enough sunshine, can find a way.



**Corey Rieger** (Vincent Leach/Director) is an actor and writer based in Los Angeles, and he is more than thrilled to be working with the Pittsburgh Playwrights Theatre Company again after so many years. A native of the Pittsburgh area, he has worked with many local theatre companies and served as co-artistic director here at Pittsburgh Playwrights alongside Mark Clayton Southers, from 2003 to 2005. He has also worked at the Pittsburgh Public Theater, the Playhouse REP, Madison Repertory, Court Theater in Chicago, and Theatre 40 in Beverly Hills, among others. He can be seen in such films as *Out of the Furnace*, *The Phoenix Project*, the upcoming *The Last Witch Hunter*, and the next season of the Cinemax series *Banshee*.

*"When I invite a woman to dinner, I expect her to look at my face. That's the price she has to pay."*

~George S. Kaufman~

# The Pittsburgh Playwrights Theatre Company *presents*

## Dulcy

by George S. Kaufman and Marc Connelly

Cast (in order of appearance)

<b>Henry William Parker Gordon Smith Tom Sterrett Dulcy Schuyler Van Dyck C. Roger Forbes Mrs. Forbes Angela Forbes Vincent Leach Blair Patterson</b>	<b>Wali Jamal Trevor Butler LaMar Darnell Fields Luke Chamberlain Melessie Clark* Matthew Robison David Crawford* Gayle Pazerski Sara Fisher Corey Rieger* Brian Czarniecki</b>
<b>Stage Manager</b>	<b>Marti Williams</b>

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers, appearing under a special agreement with Actors' Equity Association.

### The setting:

The home of Gordon and Dulcy Smith in Westchester County, New York.

<b>Act I:</b>	5:00 on a Friday afternoon; late summer
<b>Act II:</b>	The same day, immediately after dinner
<b>Act III:</b>	The following morning

The play will be performed with two 10-minute intermissions.

### Production Bios

**George S. Kaufman** (Playwright) was born in Pittsburgh, PA in 1889. He was a tremendously prolific playwright, theatre director, producer, and drama critic. Often thought of as Broadway's greatest comic playwright, he was behind over 40 plays, musicals, and revues, many of which were adapted into films. His work spanned the 1920s, '30s, '40s, and '50s, during which he collaborated with numerous other notables including Marc Connelly, Edna Ferber, Ring Lardner, Morrie Ryskind, Moss Hart, George and Ira Gershwin, and the Marx Brothers, among others. He won the Pulitzer Prize twice, for *You Can't Take It With You* in 1937 (with Moss Hart) and the musical, *Of Thee I Sing*, in 1932 (with Morrie Ryskind and Ira Gershwin). The film version of *You Can't Take It With You* won the Academy Award for Best Picture in 1938, and Kaufman won the Tony Award for Best Director in 1951, for the musical *Guys and Dolls*. His work continues to be revived often on Broadway, Off-Broadway, and throughout regional theaters across the U.S.

**Marc Connelly** (Playwright) was born in McKeesport, PA in 1890. He was also quite prolific as a playwright, director, producer, and actor. Once a journalist with the now-defunct Pittsburgh Sun-Telegraph, he shortly after moved to New York City and wrote lyrics for several Broadway musicals before collaborating with George Kaufman on several works. He went on to win the Pulitzer Prize for Drama in 1930 for the play, *The Green Pastures*, a re-telling of the Old Testament, featuring the first all-black Broadway cast. Along with Kaufman, he was a member of the Algonquin Round Table, a well-known group of New York City writers, actors, comics, and critics, who met for lunch daily at the Algonquin Hotel from 1919 to 1929. Connelly also wrote extensively for film and appeared often as an actor in TV and films.

Together, Kaufman and Connelly collaborated on 5 comedies, 2 musicals, and 1 revue throughout the 1920s. *Dulcy* was their first collaboration together in 1921. It ran on Broadway for 241 performances and inspired two films.

**Mark Clayton Southers** (Artistic Director) is an award winning playwright, photographer, scenic designer, theatrical producer, and stage director. He and his family reside in Pittsburgh's historic Hill District. He is the founder and Producing Artistic Director of the Pittsburgh Playwrights Theatre Company, where he has produced over 140 full length and one-act plays, including August Wilson's entire ten-play Pittsburgh Century Cycle. Mr. Southers is a published poet and playwright as well. His play, *Ma Noah*, was the recipient of the 2004 Theodore Ward prize at Columbia College, Chicago. His poem play, *End Angered Species AKA Angry Black Man Poetry*, had a successful run at Teatr Slaski in Katowice, Poland in 2009. Some of his favorite directing credits include *Paul Robeson* for the Griot Ensemble Theatre Company; *Pill Hill* and *Freeman* for New Horizon Theatre; *Almost Maine* for South Park Theatre; the August in February Series for the Pittsburgh Cultural Trust; *Dutchman* for Bricolage Production Company; *Angry Black Men Poetry* for Teatr Slaski; *Ma Rainey's Black Bottom*, *The Piano Lesson*, and *Radio Golf* for American Stage Theatre in St. Petersburg, Florida; *Gem of the Ocean* for Human Race Theatre in Dayton, Ohio; *Passing Strange* for North Short Stage in Columbus, Ohio; *Papa Doc* and *Paul Robeson* for Trilogy: An Opera Company in Newark, New Jersey; *The Sty of the Blind Pig* for The Banyan Theatre Company in Sarasota, FL; *Dorothy Six*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *VALU-MART*, *Jitney*, and *Gem of the Ocean* for the Pittsburgh Playwrights Theatre Company. He is a four-time recipient of the AACTA Onyx award for Best Director. His directed production of *Two Trains Running* was voted one of the top ten plays of the decade by the Pittsburgh Post-Gazette and his directed production of *Jitney* broke all house attendance records at the Pittsburgh Playwrights Theatre, and was voted one of the top ten best plays for 2010 by the Pittsburgh Post Gazette. The Dayton Metro News named him best director for his work on Dayton's Human Race Theatre's production of *Gem of the Ocean*. For more info please visit: [www.markclaytonsouthers.com](http://www.markclaytonsouthers.com)

## The Other Characters



**Luke Chamberlain** (Tom Sterrett) is grateful and excited for the opportunity to be working with Pittsburgh Playwrights Theatre Company. Past credits include Gordon in *Dead Man's Cellphone*, Mike Tallman in *Wait Until Dark*, John Proctor in *The Crucible*, Orestes in Nick Payne's *Electra*, and Dinsdale in *The Ruling Class*. Luke has also performed at the Edinburgh Fringe Festival in Edinburgh, Scotland with Slippery Rock Theatre.



**Matthew Robison** (Schuyler Van Dyck) is thrilled to make his debut with Pittsburgh Playwrights Theatre. A graduate of Point Park University, and co-creator of the video art project *MR.AB*, he has worked with many local video and film makers, including the short films *Duplex* and *Blue in Green*. He has worked with local theatre companies such as Theater Sans Serif in *8*, and The Summer Company at Duquesne University in *Look Homeward, Angel* and *Who's Afraid of Virginia Woolf?*



**Brian Czarniecki** (Blair Patterson) is super excited to make his debut with the Pittsburgh Playwrights Theater Company! Brian is a veteran of stage, screen and other performance mediums for over 20 years. Collaborations have included works with City Theatre, Quantum Theater, Unseam'd Shakespeare, Prime Stage, Open Stage and more. Some favorite roles include George (*Of Mice and Men*), Ross (*The Elephant Man*), Mr. Marmalade (*Mr. Marmalade*), and Shakespeare/Marlowe (*Cheapside*). Brian also hosts the Block

Party show, Monday evenings on WYEP.



**Wali Jamal** (Henry) is a seasoned veteran of Pittsburgh Playwrights Theatre, having performed in nine of the ten plays of August Wilson's "Century Cycle," his most recent being Jim Bono in *Fences*, May/June 2015. His most recent musical theater credits include: *Parade* in the role of Newt Lee/Front Porch Productions, *Off the Record* in the role of Detective Shaft/Post Gazette, and Frederick Douglass in the musical, *The Civil War*. Wali would like to dedicate this and the rest of his performances this season to the speedy recovery of

his dear friend and comrade, Artistic Director, MARK CLAYTON SOUTHERS, from his near fatal accident. We are blessed to have you with us, Marko!

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## Meet the Smiths



**Melessie Clark** (Dulcy Smith) is thrilled to be returning to Pittsburgh Playwrights Theatre Company as Dulcy. Her last performance here was in *Ubuntu Holiday* in 2014. She was last seen in Pittsburgh Civic Light Opera's *Gypsy* and *The Wedding Singer*. Melessie recently graduated with honors, Summa Cum Laude, with a B.F.A. in Musical Theatre from Point Park University. Her Conservatory Theatre Company credits include *Hecuba* (Hecuba), *The Boy Friend* (Hortense), and *Chess* (Walter). Other credits include *For Colored Girls*

*Who Have Considered Suicide/ When the Rainbow Is Enuf* (Lady in Red), *Hair* (Dionne), and *Tick, Tick...BOOM*. Melessie would like to thank God for this opportunity as well as her friends and family for their continuous love and support. [www.melessieclark.com](http://www.melessieclark.com)



**LaMar Darnell Fields** (Gordon Smith) is a native of Pittsburgh, PA, who has been in several plays, commercials, and films, including the films *Blood First* and *The Other Side*, the Debt Monkey commercial, and the plays *Sold* with Ren Woods and *Ubuntu Holiday* by Kim El. He is the recipient of the Best Actor award for the 2012 Pittsburgh Playwrights Theater Festival in Black and White, with a nomination for Best Actor for the 2013 festival. He also received a Best Actor (Honorable Mention) Award for the 2015 48-hour Film

Festival Pittsburgh.



**Trevor Butler** (William Parker) is a senior Acting major at Point Park University's Conservatory of Performing Arts. He's been seen on-stage as Ralph D. in *The Motherf\*\*ker with the Hat* with Point Park's Pinnacle Productions, and Kenny in *Christmas Star* at Pittsburgh Playwrights' Black & White Theater Festival. This native of Memphis, Tennessee is thrilled to be back to perform here at Pittsburgh Playwrights, and is so thankful for the opportunity to have had this experience. This cast and the overall process of *Dulcy* was an awesome

addition to the beautiful memories that are Pittsburgh during his time here as a Theatre student.

*"Office hours are from 12 to 1, with an hour off for lunch."*

~George S. Kaufman~

## Meet the Forbeses



**David Crawford** (C. Roger Forbes) played Selig in *Gem of the Ocean*, two roles in Ray Werner's *Elder Hostages*, and Edgar Allan Poe in *Poe's Last Night* here at PPTCO. In August, the Robert Burns Club of Irvine, Scotland, hosted Crawford for performances of his Poe show. Earlier this year, he was in Samuel Hazo's *Tell It to the Marines* at Soldiers and Sailors Memorial Hall and in another solo show, *Lovecraft's Monsters*, at 12 Peers Theater. Among other stage roles: Fagin in *Oliver* and Pickering in *My Fair Lady* at W. Va. Public

Theater; Montague in *Romeo and Juliet* and Friar Francis in *Much Ado About Nothing* at Pittsburgh Public Theater; and Sir Anthony Absolute in *The Rivals* and Westmoreland in *Henry IV* at PICT.



**Gayle Pazerski** (Mrs. Forbes) has a BFA in theatre from the University of Kentucky and attended the MFA acting program with the Mason Gross School for the Arts at Rutgers University under William Esper. She is an associate artist with PICT Classic Theatre, and has also performed locally with Bricolage, Quantum Theatre, No Name Players, and Caravan Theatre. As a playwright, Gayle's work has been featured in Bricolage's Midnight Radio series, No Name Players' SWAN Day, Organic Theater Pittsburgh, In Between Theatre, Pittsburgh Filmmakers' Film Kitchen, and the

Future Ten 10-minute play festival. She is a member of the leaderboard at Arcade Comedy Theatre.



**Sara Fisher** (Angela) is the Producing Artistic Director of 12 Peers Theater. She was previously seen in Pittsburgh Playwrights Theatre Company's Theatre Festival in Black and White: Holiday Edition as Kayleigh in *And To All A Good Night*. Sara was recently seen as Sharon in *Detroit* for 12 Peers Theater. Sara has also worked at Unseam'd Shakespeare, Prime Stage, Pittsburgh New Works Festival, The Theater Factory, and McKeesport Little Theatre. Favorite roles include Cassidy in *sustenance*, Susan

in *tick, tick...BOOM!*, Angela in *The Westing Game*, and Frenchy in *Grease*. Sara is also a stage manager and has worked on shows with 12 Peers Theater, History's Flipside, and McKeesport Little Theatre.

*"Satire is what closes on Saturday night."*

~George S. Kaufman~