



TROUBLE IN MIND

play by **ALICE CHILDRESS**
directed by **AMANDA WASHINGTON**

sponsored by

think up

CATIE & STEVEN BUCKINGHAM

THE MAIN STAGE RECEIVES GENEROUS SUPPORT FROM
THE JEAN T. AND HEYWARD G. PELHAM FOUNDATION AND
THE HARRIET WYCHE ENDOWMENT

THE WAREHOUSE THEATRE
WITH
THINK UP
AND
CATIE & STEVEN BUCKINGHAM
PRESENT

TROUBLE IN MIND

BY
ALICE CHILDRESS

Scenic Design
Shannon Robert
Matthew Leckenbusch

Costume Design
David Jones

Lighting Design
Kevin Frazier

Sound Design
Mikaela Fraser

Properties Design
Beth Martin

Stage Manager
Breanna "B" Strife

DIRECTED BY
AMANDA WASHINGTON

"Trouble In Mind" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

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Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central and Western. Members at large participate in Equity's governance through a system of regional Boards and Committees. Equity has 28 designated area liaison cities with over 100 members each.

This program is funded in part by the Metropolitan Arts Council which receives support from the City of Greenville, BMW Manufacturing Company, SEW Eurodrive and the South Carolina Arts Commission.



This organization is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts.



LAND ACKNOWLEDGMENT - The Warehouse Theatre acknowledges that we are on the traditional land of the Tsalaguwetiyi (Cherokee, East).

Land acknowledgments are common practice in Canada, Australia, and New Zealand. They are becoming more widespread in the United States, especially at professional theaters. To recognize the land is an expression of gratitude and appreciation to those whose territory we reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial.

We encourage you to find out more about the history of the Cherokee in the upstate, including: <https://cherokeemuseumsc.org>. If you are interested in seeing what Native tribes settled in your specific area, this map is a helpful resource: <https://native-land.ca>

THERE IS ONE 15 MINUTE INTERMISSION IN THIS PERFORMANCE.

SPECIAL THANKS

**Catnip Antiques
Margaret Rose Caterisano
Annette Garver**

TROUBLE IN MIND

The Cast

Al Manners	David Bean
Bill O'Wray.....	Aaron Brakefield*
Eddie Fenton.....	Austin J. Kara
Millie Davis	Imani-Grace King
John Nevins.....	Daryel T Monson
Sheldon Forrester	Clark Nesbitt
Wiletta Mayer.....	Jacqueline Springfield*
Henry	Jayce T. Tromsness
Judy Sears	Christina Rose Yasi

*Appearing through an Agreement between The Warehouse Theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Production Team

Stage Manager	Breanna "B" Strife*
Scenic Designers	Matthew Leckenbusch, Shannon Robert
Costume Designer.....	David Jones
Lighting Designer.....	Kevin Frazier
Sound Designer.....	Mikaela Fraser
Props Designer	Beth Martin
Music Director	Candace Dickinson
Assistant Stage Manager.....	Carol Salter
Safety Manager	Katie Mansure
Board Operator	Katie Mansure
Charge Artist	Sarah Sullivan
Carpenters.....	Keith Goodall, Samantha Stevens
Electricians.....	Kathleen Kwok, Paul Kwok, Kailee Napier, Samantha Stevens
Painters.....	Olivia Pate, Samantha Stevens

The Warehouse Theatre Staff

Producing Artistic Director	Mike Sablone
Managing Director	Jason D. Johnson
Director of Education & Community Engagement.....	Jay Briggs
Director of Development.....	Reagan Thompson
Technical Director.....	Thom Seymour, Jr.
Patron Services Manager	Austin Wilson
Donor Relations Coordinator	Sarah Sullivan
Front of House Associate	Chloe Wright
Upstate Shakespeare Festival PAD.....	John Fagan

ARTISTIC DIRECTOR'S NOTE

Welcome to Alice Childress' TROUBLE IN MIND! Some of you might know this, but some may not, and it's worth pointing out in case you don't know: This play, when first produced, was VERY successful. So successful that commercial producers wanted it to move to Broadway. But with a catch. They would transfer it only if Childress changed the ending. She refused. It did not make it to Broadway in her lifetime.

In fact, it finally made it to Broadway, in 2021. It was celebrated, correctly by the New York Times, as being "66 years late, but still right on time.... [This play] about power and race in the theater is a satire and a tragedy that deserves to be a classic."

The kicker there is "deserves." It deserves it because there were whole generations who grew up without being taught Childress' writing, or having ample opportunities to see her work produced. I wish I had the good fortune of being introduced to Alice Childress' work before I moved to South Carolina. But I'm immensely glad that I now have the chance to familiarize myself with her work. Once I did, it was a remarkably easy decision to program a play that feels tailor made for The Warehouse by a writer from South Carolina. Especially during our 50th anniversary season.

Reading a play written decades ago and having it resonate as if it was written today is both a fascinating and illuminating experience. You will be shocked by how familiar these conversations are about class, about race, about age, and about gender. It's a masterful play.

It's also a play that captures the inner workings of all of these humans so acutely that you could (and should) come back multiple times to track everyone's individual journey. As smart as Childress' writing is to give center stage to the most important conversations, there is a whole diverse world onstage and I welcome you to follow one particular character through their particular journey. It's what makes the theater such a unique artform. You are watching this story unfold almost in real time. From the awkward first moments of a rehearsal where everyone is afraid to say the wrong thing, to when people start speaking their truth, no matter the cost.

One of my favorite things that this play brings to light is that theater is a collaborative art form and rarely works when only one person has all the say. Theater works best when you gather a fantastic group of artists together. It is through their work that Childress' play really comes alive. I'm especially proud of the work of the entire team, especially Amanda Washington, our director. She has led a team of designers and actors who illustrate how when we come together to tell collaborative stories anything is possible. It's the hallmark of professional Warehouse productions throughout the years.

I'm immensely glad you're here for our 50th anniversary season. It's a year long celebration of all things Warehouse and we couldn't do this without you. I'm proud of the work we've done highlighting plays that you might not know, but once you do you are forever changed. Thank you for joining us, and here's to the next 50 years of exploring intense, intimate, and unexpected theater!



Mike Sablone
Producing Artistic Director

SETTING: A BROADWAY THEATER IN NEW YORK CITY

TIME: 1957

ACT 1: FIRST REHEARSAL

ACT 2: A FEW WEEKS LATER

WHO'S WHO

David Bean (Manners) is delighted to return to the stage of The Warehouse Theatre. While it doesn't feel like that long since THE CRUCIBLE, he's also mostly stopped trying to keep track of time as a linear concept from a macro perspective. He's done more Shakespeare than not recently, including ROMEO & JULIET (Lord Capulet) and A MIDSUMMER NIGHT'S DREAM (Oberon/Theseus), but he's also quite fond of recalling THE HOUND OF THE BASKERVILLES (Sherlock Holmes), BOEING BOEING (Bernard), and A FEW GOOD MEN (Daniel Kaffee), all at various theatres in Upstate SC. He really enjoys sleeping in tents. Thanks to Lindsay and Graham for keeping the lights on.

Aaron Brakefield* (Bill) is excited to be back on stage at The Warehouse Theatre! Recent Warehouse appearances include GOD OF CARNAGE, SENSE AND SENSIBILITY, HEDWIG AND THE ANGRY INCH (guitar), FIRE IN THE GARDEN (online World Premiere). Aaron works as a freelance actor, musician, carpenter, and educator of both stage and screen. You may have seen him on television or other media as a spokesman for AutoTrader/Nascar, Tempur-pedic, O'Charley's, or Food Lion. Aaron also currently teaches Stage Combat and Voice and Movement as an adjunct instructor at Anderson University's SC School of the Arts and works to keep things up and running for the kiddos of Greenville at The Children's Museum of the Upstate. Aaron is a member of the Actor's Equity Association. Education: MFA Acting (UNC Greensboro) B.A. Music and Theatre (Classical Guitar/Voice from Concord University in WV). You can see Aaron playing the role of John Wilkes Booth in the upcoming production of ASSASSINS. Much love to his son, Wilkes, and many thanks to Mike and the Warehouse gang for continuously supporting us in our craft!

Austin J. Kara (Eddie) is excited to be back at The Warehouse Theatre! Austin holds a B.A. in Theatre Performance from North Greenville University. He graduated as a member of Alpha Psi Omega National Theatre Honor Society, as well as being nominated for Irene Ryan Acting Scholarships on behalf of the Kennedy Center American College Theatre Festival. In his free-time Austin enjoys playing guitar, riding his bike on the Swamp Rabbit Trail, spending time with friends, family, and his partner Maddie and their cat AL. Recent Credits: THE LEGEND OF GEORGIA MCBRIDE (Casey) at The Warehouse Theatre, CINDERELLA (Topher) at SCCT, 25TH ANNUAL...SPELLING BEE (Chip) at The Warehouse Theatre, ANNIE (Rooster) at SCCT, INTO THE WOODS (Cinderella's Prince) at The Billingsley Theatre, NEWSIES (Elmer) at Greenville Theatre, and MACBETH (Macbeth) at The Billingsley Theatre. You can catch Austin next in the upcoming production of ASSASSINS at The Warehouse Theatre this summer! Austin would like to thank his family, friends, Maddie, and this cast for all of their love and support. Here's to standing up for what is right! @AustinJamesKara

Imani-Grace King (Millie) is a prolific writer, filmmaker, and actor raised in Greenville, South Carolina. In 2020, she founded Jig Productions, a film production dedicated to supporting emerging creatives through portfolio creation. She specializes in writing film and television scripts in wide ranging genres such as dystopias and psychological thrillers to comedies and romantic coming-of-age narratives. She is a published author and wrote her first book, Moments of Imagination, a book of monologues for actors in 2020. With 12 film productions under her belt, Imani-Grace is part of the TikTok Creator Fund and has earned script recognition from Final Draft, Austin Film Festival, and Screencraft. Her first theatrical writing experience was in 2021 when her play CONGRATULATIONS was featured in Furman University's New Work Festival. Her film Mountaintop debuted at the 2023 Reedy Reels Film Festival. She is beyond grateful for the opportunity to expand her creative horizons with TROUBLE IN MIND being her first theater acting debut. She splits her time between Los Angeles, where she works for an organization that supports system-impacted youth, and Greenville where she writes and produces her films and television shows. A special and warm thank you to the amazing people at The Warehouse Theatre, to the incredible cast and crew. The largest and warmest thanks to my gorgeously loving and kind mother, Cynthia King, who has been my number 1 supporter, role model, and friend.

Daryel T Monson (John) is an Atlanta based actor who is also a former Atlanta Shakespeare Company apprentice and British American Drama Academy alumni. Some of his notable roles include Malcolm (MACBETH), Pericles (PERICLES), Lysander (A MIDSUMMER NIGHTS DREAM) and Dr. Seward (DRACULA). He is extremely excited to be making his Warehouse Theatre debut and gives thanks to Jesus, his parents and extended family and friends for their continuous love and support.

Clark Nesbitt (Sheldon) is the founder and director of Clark Nesbitt's No Dreams Deferred (CNDD: www.clarknesbittsno.org), a new Community Theatre, located at 40 John McCarroll Way, Greenville, SC 29607. Clark Nesbitt's No Dreams Deferred, is a multidisciplinary Community Theatre arts organization. Its mission is to create and enhance, through the performing arts, an awareness, understanding and appreciation of artistic and cultural differences utilizing written works and stories of Black, and People of Color Arts and Letters. It is a mission to create opportunities for youth and adults to learn technical theatre. Additionally, to create a place where this work can be performed. Clark, an upstate native of Greer, SC., has been acting for more than 60 years and directing for more than 50 years. He received his Bachelor of Arts degree in English from Benedict College in Columbia, SC. There, he studied acting under Grace Palmer, John Grace, and Elizabeth J. Hart. Upon graduation, Clark received voice lessons from Lucille B. Smith and Leonard Mansfield Johnson. Some of his acting credits include Clark Nesbitt's No Dreams Deferred in THROUGH THE NIGHT and GOD'S TROMBONES REIMAGINED (Opening June 14, 2024). The Warehouse Theatre in A LESSON BEFORE DYING, Shakespeare in the Park in JULIUS CAESAR; Greenwood Community Theatre in DRIVING MISS DAISY; The Milltown Players in TO KILL A MOCKINGBIRD and DRIVING MISS DAISY. Center Stage in DRIVING MISS DAISY, SLEEPING INDOORS, JEKYLL AND HYDE THE MUSICAL, MEMORIES OF THE GAME. Bont Cultural

WHO'S WHO

Theatre, SOUTHSIDE, HAVE WE LOST THE FEELING, METAMORPHOSIS II. Florida Mass Choir Tour, LET THE PEOPLE REJOICE. Clark's greatest desire is to tell the stories of his people through the performing arts!

Jacqueline Springfield* (Wiletta) is an actor, director and educator based in Atlanta, GA. Previous theatre credits include THE MAD, MAD SCIENTIST PLAY at 13th Street Repertory Theatre, SHADES at Cherry Lane Theatre Studio, the world premiere of Dennis Allen's WHEN WE WAKE UP DEAD at Brooklyn Center for the Performing Arts, and the world premiere of SWING by Holly Eaton with the Negro Ensemble Company at LaMaMa ETC. TV credits include "First Wives Club" (BET), "Bluebloods" (CBS) and "The Good Cop" (Netflix). This is her first show at The Warehouse Theatre, and she is humbled and deeply grateful for the opportunity to bring Alice Childress' words to life. Jacqueline holds an MFA in Acting from the University of North Carolina at Greensboro and is a proud member of AEA and SAG-AFTRA. Look for her upcoming book Black Playwrights and Heightened Text: For Colored Girls Who Love Language When Shakespeare Ain't Enuf (Routledge, 2025). All my love to my amazing husband, Rodrikus. CTC! jacquelinespringfield.com

Jayce T. Tromsness (Henry) started his career in theatre in and around the Seattle area of Washington state. He earned a BA in theatre from Western WA. Univ. He was a company member of Laughing Horse Summer Theatre where he appeared opposite Brendan Fraser in THE NERD and STRANGE SNOW. He trained with Seattle and Vancouver Theatre sports and co-founded the improv and sketch comedy group, The We're Not Your Mother Players. Jayce also interned as a stage manager at the Seattle Rep. He moved to South Carolina to pursue an MFA in acting. In Columbia, Jayce became a company and later staff member of Trustus Theatre where he performed in numerous productions including MACBETH (Banquo), THE SUM OF US (Jeff), and THE GLASS MENAGERIE (Tom). While at Trustus, Jayce began directing and writing plays. His works were performed at The University of South Carolina, The Pennsylvania Shakespeare Company, and Dad's Garage in Atlanta. He and his wife, Anne, and their child, Rae, moved to Greenville when Jayce joined the Drama faculty at the South Carolina Governor's School for the Arts and Humanities where he taught for 22 years. Jayce has been involved with The Warehouse Theatre since 2001 as an associate artist and playwright in residence. The Warehouse was home to The Distracted Globe Theatre Company, an ensemble formed by Anne and Jayce to present classic comedies during the summers. At the Warehouse he has appeared in numerous productions including HAMLET (Claudius), EURYDICE (Nasty Interesting Man), MUCH ADO ABOUT NOTHING (Dogberry), SWEAT (Stan), THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE (Panch), and WITCH (Sir Arthur). Jayce has directed several Warehouse productions including TRUE WEST, A MIDSUMMER NIGHT'S DREAM, MACBETH, THE MERCHANT OF VENICE, ANGELS IN AMERICA, THE CRUCIBLE and this season's TWELFTH NIGHT. Jayce's original play, SOMETHING MORE THAN A GAME premiered at Warehouse. His new play, THE TRUE AND REMARKABLE ADVENTURES OF COLONEL NATHAN BEVERLY SHIRLEY will have its first public reading at Furman University in May of this year and Jayce has recently been commissioned to write a new play for The South Carolina Children's Theatre.

Christina Rose Yasi (Judy) is a Greenville bred, New York bound actor and comedian. She is so excited to be back at The Warehouse Theatre with such a wonderful cast and creative team! Previous credits include TWELFTH NIGHT, THE WOLVES, and SENSE AND SENSIBILITY. Christina has performed stand-up comedy (sometimes sitting down) in South Carolina, North Carolina, and New York City. She is an avid reader, cat lover, and people person. When not performing, she works as a writer with TealHaus Strategies. Special thanks to Mike, Jason, and the rest of The Warehouse Team for all that they do. All my love to Dad, Mom, Nick, Marshall, and Christopher.

Alice Childress (Author) Born in 1916 and raised during the Harlem Renaissance under the watchful eye of her beloved maternal grandmother. Alice Childress grew up to become first an actress and then a playwright and novelist. A founding member of the American Negro Theatre, she wrote her first play, FLORENCE, in 1949. The script was written in one night on a dare from close friend and actor Sidney Poitier, who had told Alice that he didn't think a great play could be written overnight. She proved him wrong, and the play was produced off-Broadway in 1950. Childress became, in 1952, the first African American woman to see her play (GOLD THROUGH THE TREES) professionally produced in New York. In 1955, Childress' play TROUBLE IN MIND was a critical and popular success from the beginning of its run off-Broadway at the Greenwich Mews Theatre, and it immediately drew interest from producers for a Broadway transfer. In an ironic twist echoing the tribulations of the characters in the play itself, the producers wanted changes to the script to make it more palatable to a commercial audience. Childress refused to compromise her artistic vision, and the play never opened on Broadway, ending her chances of being the first African American woman playwright to have a work on Broadway. In 2021, she made her long-awaited Broadway debut when Roundabout Theatre Company produced TROUBLE IN MIND at the American Airlines Theatre, receiving four Tony Award nominations. Childress is perhaps best known today for A Hero Ain't Nothin' But A Sandwich, her 1973 novel about a 13-year-old black boy addicted to heroin, which was subsequently made into a movie in 1978. Other plays written by Childress include JUST A LITTLE SIMPLE (1950), WEDDING BAND: A LOVE/HATE STORY IN BLACK AND WHITE (1966) and GULLAH (1984). Alice Childress died in New York in 1994. Throughout her career, she examined the true meaning of being black, and especially of being black and female. As Childress herself once said, "I concentrate on portraying have-nots in a have society."

WHO'S WHO

Amanda Washington (Director) is a cultural worker, director, and intimacy choreographer. She currently works as the Associate Artistic Director at Actor's Express theatre in Atlanta, Georgia focusing on community engagement. Washington also serves as Assistant Faculty for Theatrical Intimacy Education. It has been a pleasure to direct TROUBLE IN MIND at The Warehouse Theatre. Other select directing credits include, CULLUD WATTAH, SUNSET BABY, PANTHER WOMEN: AN ARMY FOR THE LIBERATION and EVERYBODY. To learn more about Amanda visit her website www.washingtonamanda.com.

Breanna "B" Strife* (Stage Manager) is a graduate of Clemson University with a BA in Performing Arts. B is thrilled to be back celebrating the 50th Season with The Warehouse Theatre! Their previous credits include the SM for HEDWIG & THE ANGRY INCH, THE LOTUS PARADOX, THE WOLVES, APPROPRIATE, SPELLING BEE, WITCH, and GOD OF CARNAGE. Alongside these shows, they have worked around the Southeast for places such as Working Title Playwrights in Atlanta, GA; The Southeastern Summer Theatre Institute in Hilton Head, SC; Mill Mountain Theatre in Roanoke, VA; and Theatre Charlotte in Charlotte, NC. B is so grateful to see everyone here supporting live theatre and to all their friends/mentors/and family for the continued support in her journey.

Shannon Robert (Scenic Designer) received the M.F.A. in scene design from Florida State University in 1992 and studied at the Moscow Art Theatre Conservatory in 1991. She recently joined the board for the SC New Play Festival, which launches in Greenville this August. Shannon serves as an instructor for the Dramatists Guild of America Institute (NY) and the Hollins University (VA). She served as Kennedy Center American College Theatre Festival (KCACTF) Region IV design chair and as the Region IV board member for National Partners of the American Theatre (NAPAT). Shannon served on the board and executive committee of Southeastern Theatre Conference (SETC). She managed the paint/craft departments of The Spoon Group Productions in NJ/NY, and fabricated props/painted for the Broadway productions of THE GRINCH, GREASE, XANADU, LEGALLY BLONDE, INHERIT THE WIND, THE PIRATE QUEEN, CORAM BOY, THE COLOR PURPLE, JERSEY BOYS, SPAMALOT, and HAIRSPRAY. With Technical Theatre Solutions, she painted for the national tours of CINDERELLA, IN THE HEIGHTS, MAMMA MIA (Vegas) and SOMETHING ROTTEN. For TTS Studios, she painted for the London Barbican and US tours of JESUS CHRIST SUPERSTAR. She has designed for Aurora Theatre, Cincinnati Shakespeare, Theatrical Outfit, Salt Lake Acting Company, Tennessee Williams Festival (Provincetown) Actor's Express, Mill Mountain Theatre, Synchronicity Theatre, New Stage Theatre, Auburn University Theatre, Texas Tech University Theatre, Middle Tennessee State University, Southern Arena Theatre, University of Southern Mississippi, The Peace Center (Gala) and the University of West Georgia. Shannon is the former Associate Artistic Director for The Warehouse Theatre and has worked with WildWind Performance Lab, Salt Lake Playwright's Lab, WORDbridge Lab, and the Marfa Intensives. She received Atlanta's 2014, 2016, and 2018 Suzi Bass Awards for best set design for a musical for MARY POPPINS, IN THE HEIGHTS, and THE HUNCHBACK OF NOTRE DAME. Shannon's work was selected for the PQ 2019 Exhibition in Prague as part of the US Transformations Exhibit sponsored by United States Institute for Theatre Technology (USITT). With her colleagues, Shannon is involved with the Broadway Green Alliance and was recently awarded a \$47,750 Innovation Grant from USITT. www.shannonrobert.com

Matthew Leckenbusch (Scenic Designer) is happy to be working with The Warehouse Theatre again. He is currently the Director of Theatre, senior lecturer, and the technical director for the Department of Performing Arts at Clemson University and freelance lighting and carpenter for multiple theatre, video and dance companies in the Greenville, SC, area. He has done multiple regional and national commercials. Prior to Clemson, Leckenbusch was the production manager at The South Carolina Governor's School for the Arts and Humanities, technical director at The Warehouse Theatre and assistant technical director for Seaside Music Theatre. His proudest achievement is a happy marriage and raising his daughter and son.

David Jones (Costume Designer) is a current student enrolled at Furman University studying studio art and theatre arts. David is thrilled to work on their first professional show, previously working on SCREENTIME, which made its stage debut this year. David has been so excited to work with such a talented and experienced cast and crew, which has inspired them so greatly. They are also happy to see the hard work that everyone has put into the show and can't wait to share it with their mentors/friends/ and family.

Kevin Frazier (Lighting Designer) Favorite Warehouse credits include APPROPRIATE (2022), HEDWIG AND THE ANGRY INCH (2020 and 2021), SPRING AWAKENING (2017), IN THE NEXT ROOM (OR THE VIBRATOR PLAY) (2016) and KRAPP'S LAST TAPE (2008). SC credits include Glow Lyric Theatre, Centre Stage SC, and the Distracted Globe. Atlanta credits include: Aurora Theatre, Actors Express, 7 Stages, Fabrefaction, Georgia Ensemble Theatre, and Synchronicity. Other credits include Cleveland Playhouse (OH), Merrimack Rep and Stoneham Theatre (MA), Creede Repertory Theatre (CO), The Peterborough Players (NH), and both the New York and DC Fringe Festivals. Educational credits include: Furman University (SC), Wake Forest University (NC), Case Western Reserve University (OH), Lafayette College (PA) and the Gainesville Theatre Alliance (GA). International credits include Teatri Metropol (Tirana, Albania). Kevin is an Associate Professor at Wake Forest University, and the recipient of the Suzi Bass Award for Outstanding Lighting Design of a Musical for THE BRIDGES OF MADISON COUNTY in 2017. This design is dedicated to Anne and Jayce Tromsness, without whom Kevin would not be in such great company telling essential stories. www.kevinfrazier.net

Mikaela Fraser (Sound Designer) is a Sound Designer and Sound Engineer based in Atlanta, GA. She is a Kennesaw State University Alumni. Her previous work is CULLUD WATTAH, RED SPEEDO and LIZZIE at Actor's Express, BOOK EATING BOY at Alliance, ONCE at Horizon Theatre, DROWSY CHAPERONE, ADDAM'S FAMILY, and BEEHIVE at Atlanta Lyric Theatre. ELLA

WHO'S WHO

ENCHANTED and BLUEST EYE at Synchronicity Theatre, TINY BEAUTIFUL THINGS, STEW and FIRES IN THE MIRROR at Theatrical Outfit, GOOD BAD PEOPLE and MARIE & ROSETTA at True Colors Theatre. CLASS DISMISSED at OutofHand Theatre. THE FACTOTUM at the Lyric Opera Theatre, SHUTTER SISTERS at The Old Globe Theatre, and WRONG RIVER at Flint Repertory Theatre. BRING IT ON: THE MUSICAL, GRACE; OR THE ART OF CLIMBING, WATER BY THE SPOONFUL, THUMBELINA, and SPONGEBOB THE MUSICAL at Kennesaw State University.

Beth Martin (Props Designer) has been involved in the Greenville Theatre Community for 20 years. She was most recently on stage at Mill Town Players as Blanche in A STREETCAR NAMED DESIRE and at Greenville Theatre as Tanya in MAMMA MIA. Life circumstances are keeping her from performing right now, but she's found joy in doing props to stay plugged into the community and get some time with theatre peeps. She also quite enjoys the challenge of the search for that elusive totem for her actors that the audience may never even see. She recently did props at The Warehouse Theatre for WITCH and THE WOLVES and Centre Stage for CLUE.

Candace Dickinson (Music Designer) is a voice and singing coach. Although a professional opera singer, Candace sings many genres of music and enjoys collaborating with other musicians. She teaches Voice, Speech, and Singing at the South Carolina Governor's School for the Arts and Humanities in the Drama Department, of which she is also the Chair.

Carol Salter (Assistant Stage Manager) is a long time patron of The Warehouse - starting as a high schooler coming to see performances of some of the earliest productions (GODSPELL) at the original Warehouse site. Carol has been involved in productions with the Clemson Area Youth Theater (RIP VAN WINKLE, PEGORA THE WITCH); the Clemson Little Theater (DARK OF THE MOON); and the Oconee Community Theater (OLIVER, FIDDLER ON THE ROOF). She appeared in several Clemson Players productions (AS YOU LIKE IT, THE RUNNER STUMBLES). While in college she started directing for the CAYT and CLT. She has been involved in the Charleston Music Consortium, directing several productions that ran during Piccolo Spoleto (COX AND BOX, THE MERRY WIDOW). She returned to directing shows for the CAYT (TOM SAWYER, HOUSE AT POOH CORNER), the CLT (LADY HOUSE BLUES, LOOK HOMEWARD ANGEL), and acting in several Clemson Player shows (FIFTH OF JULY, A KILLING FROST). Carol is delighted to be returning to the theater, getting involved with the Warehouse in any capacity they might need!

Katie Mansure (Safety Manager) started out at The Warehouse Theatre as a development intern in 2016 and liked it so much that she refused to leave once her internship was over. She has been scurrying around backstage intermittently ever since, most recently for ODD. She is pleased to be playing a part this season in keeping the doors of the theater open by maintaining a safe and healthy environment for everyone.

Mike Sablone (Producing Artistic Director) is the Producing Artistic Director of The Warehouse Theatre, a position he has held since January of 2017. While at The Warehouse he produced the world premiere of Paul Grellong's POWER OF SAIL, which received its second production in February 2021 at The Geffen Playhouse in Los Angeles starring Bryan Cranston and Amy Brenneman. During the COVID-19 shutdown, he produced 11 digital world premieres, including the Zoom "seminar" OBJECTIVITY, named one of the best theatrical experiences of 2020 by No Proscenium; FIRE IN THE GARDEN, which received a second production starring Sean Astin for NJ Rep; and LONG STORY SHORT, featuring new monologues written specifically for upstate actors and directors by Bekah Brunstetter, Kristoffer Diaz, Dorothy Fortenberry, Marco Ramirez, and others. Previous to The Warehouse he worked at Center Theatre Group in Los Angeles where he was a dramaturg on the world premieres of David Henry Hwang's Pulitzer Prize finalist YELLOW FACE, Culture Clash's PALESTINE, NEW MEXICO, and Alex Timbers and Michael Friedman's BLOODY BLOODY ANDREW JACKSON. He saw the musical through its development including productions at the Kirk Douglas Theatre and Public Theater to its run on Broadway at the Jacobs Theater. He has developed work at Portland Center Stage, South Coast Repertory, Trinity Rep, and the Denver Theatre Center. He spent five years as Director of Development for John Krasinski's production company Sunday Night, serving as the Executive Producer of Krasinski's THE HOLLARS and Co-Producer of the Gus Van Sant film PROMISED LAND.

Jason D. Johnson (Managing Director) is in his 10th season at The Warehouse Theatre. He joined The Warehouse staff after serving 14 years, most notably as Vice-President of Operations, for Maxwell Group, Inc., a senior healthcare and housing provider based in Charlotte. He holds a BS from Troy (State) University and an MFA from the University of Southern Mississippi. A Leadership Greenville graduate (LG42), Jason served on the governing board of Greater Good Greenville, the GPP NPA Joint Task Force, and the NonProfit Alliance Board. Jason volunteers for Meals on Wheels, is a member of the Nonprofit Steering Committee for Greater Good Greenville, and recently served as a grant panelist for the National Endowment for the Arts. On stage at The Warehouse, he is most remembered for Richard (RICHARD III), John Proctor (THE CRUCIBLE), and Frog (CATFISH MOON). He is a member of Actors' Equity Association.

Jay Briggs (Director of Education and Community Engagement) is a native of Hendersonville, NC, and a Carolina boy at heart, though his work has taken up and down both coasts. Prior to joining The Warehouse in 2018 as Front of House Manager, he served as Director of Education at Mill Mountain Theatre (Roanoke, VA) and Mill Town Players (Pelzer, SC). As an educator, he has also taught for South Carolina Children's Theatre and Actors Theatre of Louisville. He served as an Altwater Artistic Fellow with Cornerstone Theater (Los Angeles), a literary intern with The Civilians (NYC), and Assistant to the Artistic & Managing Directors at Theatre for a New Audience (NYC). In addition to his education and community

WHO'S WHO

engagement work, he also directs in Greenville and beyond. His Warehouse productions include WITCH, APPROPRIATE, THE LOTUS PARADOX, FIRE IN THE GARDEN, PRIDE & PREJUDICE, CLYBOURNE PARK, and IMPORTANT HATS OF THE TWENTIETH CENTURY. He holds a B.F.A. in Acting from Elon University and M.A. in Theology & Culture with an emphasis in Theology, Imagination, and the Arts from The Seattle School of Theology & Psychology.

John Fagan (Producing Director Upstate Shakespeare Festival) has served as the Producing Artistic Director of the Upstate Shakespeare Festival since 1999. During that time, he has presented 28 of Shakespeare's plays for Upstate audiences. The Festival (celebrating its 28th season this summer) continues to present the best of classical theatre to audiences without any admission fee. In addition to the Shakespeare plays, the Festival has presented works by Moliere, Fletcher and Beaumont, as well as the original adaption of The Legend of Sleepy Hollow. In addition to penning that script, John is also an award-winning author of six plays that have been staged across the country. He has directed shows at The Warehouse Theatre, Centre Stage, Proud Mary Theatre, Greenville Little Theatre, Playhouse on the Square, Jenny Wiley Theatre, Weathervane Playhouse, Clemson University, and others. His most recent credits include: ONCE: THE MUSICAL (Centre Stage), HOLMES AND WATSON (Spartanburg Little Theatre) and FALSETTOS (Proud Mary.) John has most recently directed OTHELLO and MUCH ADO ABOUT NOTHING for The Upstate Shakespeare Festival. He lives in Greer.

Thom Seymour, Jr. (Technical Director) grew up in the Upstate and graduated from Clemson University where he studied theater and later served as the Production Supervisor for The Brooks Center for the Performing Arts. He spent six years in the Washington, DC area where he worked with Charter Theater and Virginia Shakespeare Company. In addition to his technical work with these companies, his acting credits include HAMLET (Horatio), A CHRISTMAS CAROL (Bob Cratchit), and A MIDSUMMER NIGHT'S DREAM (Puck). He has worked on the development of new plays with the Shenandoah International Playwrights' Retreat and Charter Theater which was featured in American Theatre magazine. Over the course of nine years, Thom worked at Centre Stage SC as Technical Director, designer, actor, and Interim Executive Director. He is the proud to be the husband of Kerrie Seymour and the father of Liam.

Sarah Sullivan (Donor Relations Coordinator) is a development employee by day and scenic artist by night. An avid supporter of The Warehouse Theatre (and not just because they pay her) she has been a freelance scenic artist since the mid-2000s, contributing to many past Warehouse productions beginning with THE ELEPHANT MAN in 2011, as well as to several productions and projects in and around Greenville since then. Sarah holds a BA in Theatre and a BA in English from Lee University and, prior to joining The Warehouse in her Donor Relations role, spent over a decade in hotel management in the Greenville hospitality scene. And yes, she would absolutely LOVE to talk to you about ways you can help support the theatre. She would like to thank her husband, Zach, for his steadfast support and encouragement, with a special shout out to their whippet pup Margot for her perfect comedic timing.

Reagan Thompson (Director of Development) is thrilled to be returning home to The Warehouse Theatre as Director of Development. She began her fundraising journey as a Development intern at Warehouse and has since worked for The Weston Theater Company and the ETV Endowment of SC. A lifelong tiger, Reagan holds a BA in Performing Arts from Clemson University and is the youngest Certified Fundraising Executive (CFRE) in the state of South Carolina. Outside of the theatre, she is normally listening to too many podcasts with her 98 pound lapdog, Brooks.

Austin Wilson (Patron Services Manager) has been part of The Warehouse Theatre Staff since December 2021. In recent seasons at The Warehouse Theatre, Austin performed in WITCH and APPROPRIATE, and Assistant Directed THE THANKSGIVING PLAY and HARRY CLARKE. While at Clemson University earning his BA in Performing Arts - Theatre, he was seen on stage and involved backstage for multiple productions including THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME, THE DIVINERS, and THE LARAMIE PROJECT. Additionally, Austin was part of a group that devised and performed an original work, HELLO MY NAME IS, for the American University of Sharjah's International Theatre Festival hosted in Dubai. He also co-wrote HELLO DADDY with Delighted Tobehe, a local drag celebrity, which premiered in Puerto Vallarta, Mexico. Austin is proud to teach Playwriting to the Creative Writing students at the SC Governor's School for the Arts & Humanities. Austin thanks the Clemson University Theatre Department for everything they do for their students and alumni. Go Tigers!

Chloe Wright (Front of House Associate) Originally from Charlotte, NC, Chloe moved to Greenville just over a year ago. Her first production in the Upstate was at The Warehouse Theatre, acting as the Assistant Stage Manager for WITCH in 2022. She has also worked down the street with South Carolina Children's Theatre and looks forward to making many more connections in her role as Front of House Associate at The Warehouse Theatre. Chloe holds a BA in Theatre with a concentration in Tech/Design and Directing, as well as a minor in Arts Administration from Winthrop University. When not at The Warehouse, Chloe is an event manager and a freelance video editor, having most recently worked with Spoleto Festival USA in Charleston, SC. www.chloewright.org

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The Harriet Wyche Endowment was established in August 2013 with a generous gift from Mimi Wyche in honor of her mother. The endowment is managed by The Community Foundation of Greenville.

To discuss a gift to the endowment or estate planning options please contact Reagan Thompson, Director of Development:

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