

THE
GRAPES of WRATH

Based on the novel by **JOHN STEINBECK**

Adapted by **FRANK GALATI**

Directed by Granada Artist-in-Residence **MILES ANDERSON**

UC DAVIS
& THEATRE
DANCE

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MAIN THEATRE, WRIGHT HALL
THU, MARCH 6 - SAT, MARCH 8, 8PM
THU, MARCH 13 - SAT, MARCH 15, 8PM
SUN, MARCH 9 & 16, 2PM
WINTER 2014



Welcome!

Welcome to the Department of Theatre and Dance's production of *The Grapes of Wrath* and thank you so much for coming to see our work.

Because of our location as a part of a research university, we consider all of our artistic activity to be engaged in investigation and inquiry while offering stimulating productions that speak to our communities. The recent increase in attention to drought conditions in California and intensified concerns about climate change are a fitting backdrop to a work about the Dust Bowl, the Depression, and labor politics in California. John Steinbeck's novel, which is celebrating its 75th year of publication, draws attention to the politics of migratory labor in a different register than is discussed on the contemporary evening news, and resonates with the increasingly precarious economic conditions for many people in the United States.

Frank Galati's adaptation for the stage uses narrators and musicians to help contextualize the immediate experiences of the Joad family through their westward trek and partial dissolution within the larger context of this migration. Further discussion of these issues is occurring in a symposium, which involves faculty experts from across the campus, taking place during the day on Friday, March 7, in Lab A (Wright Hall 101) as well as talkbacks after the performances on Friday, March 7, and Thursday, March 13.

The imminent onset of spring is always a dynamic time in the Department and we have a number of exciting events happening right now and over the next few months. In addition to *The Grapes of Wrath*, in which, because of our policy to allow students, faculty and staff to audition for our productions, we have performers from all of these groups, we have a production of *The Merchant of Venice* created by our undergraduate majors in a classroom context on a shoestring budget in the Wyatt Pavilion Theatre as well as a March 9 event produced through ITDP, our institute that invites applications from across campus to investigate various research questions through the medium of performance, often in the framework of a workshop or laboratory context.

In mid-April our six graduating MFA candidates explore questions of identity, space and narrative in three theater spaces as well as outside in the Arboretum. In May we are looking forward to the annual Main Stage Dance in which undergraduate choreographers show their work emerging from a three-quarter sequence in choreography, and also our Granada Artist-in-Residence production of *Project Barca*, a multi-media exploration of the legacies and impact of colonialism.

We hope that you share the fruits of these journeys or even participate in them as we demonstrate the work of the arts as a crucial form of not just entertainment, but of meaningful engagement with the world around us.

-- Jon D. Rossini
Chair, Department of Theatre and Dance

UC Davis Department of Theatre and Dance

presents

The Grapes of Wrath

Based on the novel by **John Steinbeck**

Adapted by **Frank Galati**

Directed by Granada Artist-in-Residence **Miles Anderson**

with

Lindsay Beamish, Nakeema Brooks, Megan Caton, Kevin Chung, Daniel Ferrer,
Cody Holguin, Ned Jacobson, Ella Kroll, JanLee Marshall, Mark Merman,
David Orzechowicz, Isabella Park, Sara Phelps, Lisa Quoresimo, Kyle Roddy, Matt Skinner,
Amanda Vitiello, Geoffrey Votaw, Isabel Votaw, Jason Votaw,
Garrett Warren, Wendy Wiedmeier, Cooper Wise, Django Zibell, John Zibell*

SCENERY & LIGHTING DESIGNER

Thomas J. Munn

MUSIC DIRECTOR

Alex Stalarow

ASSISTANT DIRECTOR

Lisa Quoresimo

COSTUME DESIGNER

Roxanne Femling

SOUND DESIGNER

Ned Jacobson

STAGE MANAGER

Lyn Alessandra

PRINCIPAL SCENIC ARTIST

Randi "Wren" Nunn

ASSOCIATE LIGHTING DESIGNER

Jessica D. Kohn

THE GRAPES OF WRATH is presented by special arrangement with Dramatists PlayService, Inc., New York. Originally Produced on the Broadway stage by The Shubert Organization, Steppenwolf Theatre Company, Suntory International Corporation and Jujameyn Theatres Corporation.

This production contains mature adult content including profanity and violence. It employs the use of chemical fog and haze and includes sudden loud noises and strobe light effects. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager and other electronic devices. Photography, as well as the videotaping or other video or audio recording of this production, is strictly prohibited. Food and drink are not permitted in the theater. Thank you for your cooperation.

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

Director's Note

My passion for Steinbeck's work harkens back to my teenage years in Africa, when my mother, Daphne, introduced me to *Cannery Row*, and by the age of fourteen I had pretty much read all of his great novels. I was brought up in what was then Southern Rhodesia, now Zimbabwe, and my grandparents had emigrated from Europe, Canada and the UK in the early 1900s. My mother's upbringing was deprived and penniless, as described in her own wonderful autobiography *The Toerags* (published by Andre Deutsch in 1990). I therefore connect deeply with the Joad's journey given its resonances with my grandparents' trek through the Transvaal in an ox wagon to the 'promised land' of Southern Rhodesia.

It seemed natural, therefore, when invited to direct a production as Granada Artist at UC Davis to choose *The Grapes of Wrath*. Not only do we lie smack bang in a farming community but barely 150 miles south of here is Salinas where Steinbeck lived and worked. It was also a chance to indulge in my passion for American folk and country music. On a broader level, the contemporary resonances of the play are shockingly relevant. The man-made dustbowl of the 1930's Midwest was of apocalyptic proportions. The devastation of the land through over-farming and human need to earn a living combined with the grotesque greed of the banks and the businessmen (the 'suitcase farmers') who plowed up vast tracts of land and then abandoned them. The thousands upon thousands of foreclosed properties and the exploitation of migrant workers are not unfamiliar in our own times. Of course there are also the immense, ongoing acts of generosity from ordinary working-class Americans toward their fellow men and women. This is not to be forgotten.

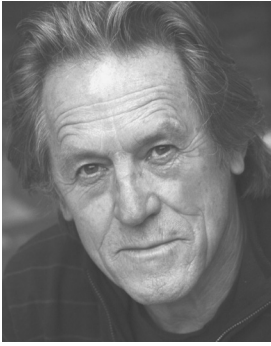
The Grapes of Wrath is part of American history. It also portrays the triumph of the human spirit against overwhelming odds. This play is a dramatic rendition of a novel that has been banned and burned more than most, whose censorship was a key event in the creation of the Library Bill of Rights. That bill ensured that American citizens have the right to access whatever information they wish without anyone looking over their shoulders. They also have the right to utilize that information once they have acquired it. Where would a university be without that protection?

I am fortunate to work with two wonderful designers—Thomas J. Munn and Roxanne Femling—here in the Department of Theatre and Dance. It is through their incredible talent that we have been able to paint such a vibrant picture of the times. I would never have been able to mount this epic without the huge contribution made by my assistant director Lisa Quoresimo who has constantly helped shape my talented ensemble company into rich story tellers.

Finally, I am overwhelmingly grateful to Alex Stalarow our musical director whose arrangements with Kristen Guggenheim, Stephen Robinson and Cole Sutliff of original and traditional songs and hymns have added a wonderful dimension to this epic American tale. And of course huge thanks to Dr. Jon Rossini and the Department of Theatre and Dance and Janice Bisgaard for always keeping us in the news.

-- Miles Anderson
Granada Artist-in-Residence

About the Director



Miles Anderson has been acting on stage and screen for many years. Trained at the Royal Academy of Dramatic Art, he recently completed his third season at the Old Globe Shakespeare Festival in San Diego where his roles have twice won the San Diego Theatre Critics Circle Craig Noel Award for Outstanding Lead Performance in a Play: Shylock in *The Merchant of Venice* and King George in *The Madness of George III*. Other roles at the Old Globe San Diego include Prospero in *The Tempest*, Salieri in *Amadeus*, Leonardo Da Vinci in *Divine Rivalry* and Bottom in *A Midsummer Night's Dream*.

Other recent work includes an appearance at the Ahmanson Theatre, Los Angeles, in the Judy Garland biopic, *The End of the Rainbow*.

U.K. acting credits feature several seasons at the Royal Shakespeare Company, where he starred in *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *Volpone* and as the Olivier-nominated Sigismund in *Life's a Dream*. He has received three British Theatre Awards. His West End appearances include *The Weir*, *Oliver!* and *The Rehearsal*.

Film work includes *Cry Freedom!* and *The Shepherd*. Television appearances include *Criminal Minds*, and U.K. credits include Dempsey in ITV's *Ultimate Force*, Roger O'Neill in BBC's award-winning *House of Cards* and Dan Fortune in the hit series *Soldier, Soldier*.

Anderson's directing credits include two seasons at the OMTC/RSC Youth Shakespeare Festival at Stratford-upon-Avon, and most recently *Tilly No-Body: Catastrophes of Love* at the Mondavi Center for the Performing Arts with the UC Davis Department of Theatre and Dance's professional company, Sideshow Physical Theatre.

Work with directors, including Richard Attenborough, Trevor Nunn, Max Stafford-Clark and Sam Mendes, has established Anderson internationally as an actor of notability and popularity. Originally from Zimbabwe, Anderson currently resides in Los Angeles.

About the Play

On Black Sunday, April 14, 1935, a wind storm lifted an estimated 300,000 tons of topsoil in the air and blew it from Oklahoma and Texas across the eastern seaboard and out to the Atlantic. The dust clouds rose so high that pilots could not fly over them, but had to outrun them, and the people at the bottom of all those tons of dust reported a mid-day blackness that was so thick that, though they lit a candle, it could spread no light. The soil had been held in place for millennia by the deep roots of the native buffalo grass that had evolved to survive long cycles of drought. In the early 20th century, in an unusual period of rainfall, wheat farmers began plowing the buffalo grass under. By the end of the 1920s, the grass was almost gone, and in 1930 a new cycle of drought began. Within a few years, there was little left alive in the region but tumbleweed, and the rich topsoil that had enticed the farmers to settle there was all but gone. The banks, who had been eager to loan them money to improve and expand their farms in the boom 20s, were quick to foreclose in the depression years, and so the Great Migration to California began.

In 1936, the *San Francisco News* sent John Steinbeck on an assignment to report on these immigrant farmworkers. *The Grapes of Wrath*, published in 1939, came out of the stories that were told to Steinbeck by the Dust Bowl refugees in their camps on the side of the road. The novel was an immediate sensation, winning the National Book Award and the Pulitzer Prize. It was not universally admired, however; the Associated Farmers of Kern County, California, where much of the novel takes place, banned and publicly burned it, believing it to be unfair representation of the facts. The controversy prompted Eleanor Roosevelt to travel to California to assess the situation, and her reports back to FDR on the accuracy of Steinbeck's depiction prompted congressional hearings on the migrant camps.

The play you are seeing tonight is an adaption developed by Frank Galati and the Steppenwolf Theatre Company, which won the Tony Award for Best Play in 1990.

Time/Intermission

Act I: One hour and 10 minutes followed by a 15-minute intermission

Act II: One hour and 10 minutes

Setting

Oklahoma and then California, 1938

SPECIAL THANKS

Lee Femling and the Femling Ranch for the fence posts, barbed wire,
old farm tools, chest and three lanterns

Matthew Forrest, Landscape and Grounds Services

Scott Klier, California Musical Theatre

Arvie Mander, Central Receiving

Tony Murray, West Coast Auto Dismantling

Weapons of Choice, Napa California

San Francisco Opera for the generous use of the 1927 truck from their
1976 production of *Pagliacci* directed by Jean-Pierre Ponnelle

THE GRAPES OF WRATH COMPANY

Cast

Jim Casy/ Man in the Barn.....	COOPER WISE
Tom Joad.....	JOHN ZIBELL*
Muley Graves/ Car Salesman Agricultural Officer Hooper Ranch Bookkeeper/ Ensemble.....	DANIEL FERRER
Willy/ Car Salesman Deputy Sheriff/ Ensemble.....	MATT SKINNER
Pa.....	DAVID ORZECOWICZ
Ma.....	JANLEE MARSHALL
Granma.....	LINDSAY BEAMISH
Grampa.....	NED JACOBSON
Noah/ Hooper Ranch Guard.....	CODY HOLGUIN
Ruthie.....	ELLA KROLL & ISABELLA PARK
Winfield.....	GEOFFREY VOTAW & DJANGO ZIBELL
Rose of Sharon.....	AMANDA VITIELLO
Connie Rivers/ Boy.....	KYLE RODDY
Al.....	KEVING CHUNG
Camp Proprietor.....	MATT SKINNER
Woman Going Back/ Car Saleswoman Mrs. Wainwright/ Ensemble.....	WENDY WIEDMEIER
Gas Station Attendant/ Agricultural Officer Car Salesman/ Mayor of Hooverville Ensemble.....	GARRETT WARREN
Car Saleswoman/ Gas Station Owner Weedpatch Camp Director/ Ensemble.....	NAKEEMA BROOKS
Floyd Knowles/ Car Salesman Ensemble.....	MARK MERMAN
Contractor/ Car Saleswoman Al's Girl/ Ensemble.....	MEGAN CATON
Elizabeth Sandry/ Car Saleswoman Aggie Wainwright/ Ensemble.....	SARA PHELPS

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

Cast Substitution

Ella Kroll and Isabella Park alternate as Ruthie
Django Zibell and Geoffrey Votaw alternate as Winfield

Orchestra Members

KRISTEN GUGGENHIEM - Fiddle
STEPHEN ROBINSON - Banjo, Bass and Guitar
COLE SUTLIFF - Guitar and vocals

Musical Numbers

Act I

- “When I First Came to this Land” - Band/Ensemble
“Starvin’ to Death” - Band/Ensemble
“Amazing Grace” - Jim Casy
“Oh Sinner Man” - Band, Megan Caton, Nakeema Brooks
“Car Salesmen Song” - Band/Ensemble
“Promised Land” - Band/Ensemble
“Home Sweet Home” - Band, Sara Phelps
“Truck Engine” - Band
“66 is the Path of a People in Flight” - Band, Matt Skinner, Sara Phelps
“Softly and Tenderly” - Band/Ensemble
“Short Life of Trouble” - Lisa Quoresimo, Band, Ensemble

Act II

- “Wayfarin’ Stranger” - Lisa Quoresimo, Cole Sutliff, Band
“Hard Ain’t it Hard” - Band/Ensemble
“Goodnight Irene” - Lisa Quoresimo, Cole Sutliff, Band
“The Grapes of Wrath” - Cole Sutliff
“Amazing Grace” (A cappella) - Ensemble
“Beach Spring Finale” - Entire Cast, Band

PERFORMER BIOS

LINDSAY BEAMISH (*Granma*) is a second year MFA candidate in Dramatic Art.

NAKEEMA BROOKS (*Weedpatch Camp Director/Ensemble*) is a third-year transfer student and Dramatic Art Major/Spanish minor.

MEGAN CATON (*Contractor/Ensemble*) is a fourth-year Dramatic Art major.

KEVIN CHUNG (*Al*) is a fourth-year Dramatic Art major and an Art History minor.

DANIEL FERRER (*Muley/Ensemble*) is a first-year Dramatic Art major.

KRISTEN GUGGENHEIM (*Band*) is a graduate student in Agricultural and Environmental Chemistry Graduate Group, Aquatic Health Program.

CODY HOLGUIN (*Noah/Ensemble*) is a fourth-year Dramatic Art major.

NED JACOBSON (*Grampa*) received his MFA in Dramatic Art/Acting from the UC Davis Department of Theatre and Dance.

ELLA KROLL (*Ruthie*) attends DPM Elementary and is an avid Girl Scout and soccer player.

JANLEE MARSHALL (*Ma*) is a first-year MFA candidate in Dramatic Art.

MARK MERMAN (*Floyd/Ensemble*) is a fourth-year Dramatic Art major.

DJANGO SAVAGE NOLAN-ZIBELL (*Winfield*) is home schooled, his major area of study is everything.

DAVID ORZECZOWICZ (*Pa*) is a lecturer for the Department of Sociology at UC Davis.

ISABELLA PARK (*Ruthie*) attends Cowan Elementary and dances at Sacramento Ballet Company.

SARA PHELPS (*Elizabeth Sandry/Ensemble*) is a second-year Human Development and Spanish double-major.

STEPHEN ROBINSON (*Band*) is a professor in the College of Engineering.

KYLE RODDY (*Connie/Boy*) is a third-year Physics major.

MATT SKINNER (*Proprietor/Ensemble*) is a first-year student with an undeclared major.

COLE SUTLIFF (*Banjo/Bass/Guitar*) is a third-year student double-majoring in Psychology and Communications with a minor in Music.

AMANDA VITIELLO (*Rose of Sharon*) is a second-year MFA candidate in Dramatic Art.

GEOFFREY VOTAW (*Winfield/Ensemble*) is a student at Birch Lane Elementary School.

ISABEL VOTAW (*Ensemble*) is a student at Birch Lane Elementary School

JASON VOTAW (*Uncle John*) is an Analyst with Development and Alumni Relations

GARRETT WARREN (*Mayor of Hooverville/Ensemble*) is a senior third-year transfer Dramatic Art major and History minor.

WENDY WIEDMEIER (*Mrs. Wainwright/Woman Going Back/Ensemble*) is a fourth-year Dramatic Art/Film double-major.

COOPER WISE (*Casy/Man*) is a fourth-year Dramatic Art major.

JOHN ZIBELL (*Tom Joad*) is a Ph.D. candidate in Performance Studies and has been an actor for 25 years.

CREATIVE & PRODUCTION TEAM BIOS

LYN ALESSANDRA (*Stage Manager*) is a second-year Dramatic Art major with a double-minor in Mathematics and Managerial Economics. UC Davis credits include: *The Edge Festival* (One Acts SM), *Spring Awakening* (ASM), *The Bacchae* (Bacchic Woman). Lyn has also stage managed for Curtains Up! Community Theater and directed for St. John Fisher Parish School.

ROXANNE FEMLING (*Costume Designer*) is a highly skilled manager and an award-winning costume designer with more than 30 years experience in costume construction/design and costume shop management. She has designed costumes for numerous professional, regional, educational and community theaters. She won a Drama-Logue Award for her designs for George Bernard Shaw's *Man and Superman*, produced by A Noise Within (Glendale, CA) in 1992. Roxie's most recent UC Davis design work includes *The 25th Annual Putnam County Spelling Bee*, *Man of La Mancha*, Esailama Gedo Diouf's dance *Sauce*, and Margaret Edson's Pulitzer Prize-winning play, *Wit*. She continues to work outside the university as a freelance costume designer and producer of embroidered garments specializing in blackwork and stumpwork techniques. She has worked as a costume/wardrobe manager for Universal Studios Hollywood Theme Park, Sacramento Theatre Company, the Old Globe Theatre (San Diego). Other professional design credits include work for the former Club Disney (initial site Ventura), Sacramento Ballet Company

and the Sacramento Music Circus. She holds a BA in Dramatic Art (Costume Design & Construction) from UC Davis.

BRICE HILBURN (*Assistant Stage Manager*) is a second-year Dramatic Art major.

NED JACOBSON (*Sound Design*) graduated from Lewis Clark State College with a BS in Theatre and Speech Communication; he received an MFA in Dramatic Art from UC Davis. Since that time he has been working for the UC Davis Department of Theatre and Dance as the sound designer and facility manager. Ned has sound designed several shows at Delta College, in the Bay Area, Sacramento and here at UC Davis.

THOMAS J. MUNN (*Scenery and Lighting Designer*), an internationally recognized lighting designer, has designed for theater, opera, ballet, television, videos and industrials. In New York, as a member of USA 829, he was an active scenic artist as well as a scenic and lighting designer. He served as lighting director/designer for San Francisco Opera from 1976 through 2000, creating designs and special effects for over 190 productions. These include the Emmy-nominated televised world premiere of *A Streetcar Named Desire* (projection design and lighting) and Emmy Award-winning work on *La Gioconda*. Munn's credits as lighting director for television include *Dangerous Liaisons*, *Samson et Delilah*, *La Bohème*, *Aida*, *Orlando Furioso*, *L'Africain*, *Capriccio*, *Turandot* and *The Rise and Fall of the City of Mahagonny* for PBS.

At UC Davis he designed scenery and lighting for *The 25th Annual Putnam County Spelling Bee* and lighting for *Bluebeards's Castle*, *Elephant's Graveyard*, *Nest*, *Urinetown: The Musical*, *Carmen*, *Tilly Nobody*, *Big Love* and *The Rocky Horror Picture Show*.

DELANEY MCCOWEN (*Assistant Stage Manager*) is a first-year Dramatic Art major.

ALEX STALAROW (*Music Director*) is in his third year at UC Davis pursuing a Ph.D. in musicology. This is his second Main Theatre production; Alex served as assistant music director for *Spring Awakening* this past fall.

LISA QUORESIMO (*Assistant Director*) is a Ph.D. candidate in Performance Studies. As the artistic director of Kairos Theatre Company in NYC, she produced and directed more than 30 productions, including one which went on to a successful Broadway run. As a composer and playwright, her works have been produced across the U.S. and India. Her vocal students have gone on to success on Broadway, in the Vienna Boys Choir, and as people who love singing wherever they are. Lisa holds an MA. from Carnegie Mellon University and received theatrical training at the Circle in the Square Theatre School. She has taught at NYU and the Manhattan School of Music.



620 G St., Downtown Davis
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Production Staff

Production Manager
Facilities Manager/Audio Supervisor
Publicity Director
Costume Shop Director
Scene Technician/Master Properties
Master Electrician
Scenic Shop Carpenter
Costume Shop Forewoman
Costume Shop Teaching Assistant
Company Managers

Graphic Designer
Publicity Assistant
Photographer

SUSIE OWENS
NED JACOBSON
JANICE BISGAARD
ROXANNE FEMLING
BYRON RUDROW
MICHAEL HILL
MYKE KUNKEL
HEATHER BROWN
HANNAH KAGEN-MOORE
MICAELA CIRIMELI
JASON MOSCATO
ANGELEA WEBER

CHINH TU
TIMOTHY HUYNH
ABIGAIL ALCALA

Production Team

Assistant Stage Managers
BRICE HILBURN
DELANEY MCCOWEN

Assistant Scenic Designers
KEVIN CHUNG
RANDI “WREN” NUNN
EDWARD SUKLA
ANGELEA WEBER

Scenic Production Crew
ROBERT BONNER
DAKOTA CASTRO
ANDREA DEL MORAL
WILL EBELER
BEN EMERZIAN
MARK MERMAN
MELODY SELLERS
DANNY SMART
SARA WITTRY

Lead Scenic Artist
CHRISTI GAELA

Scenic Artists
JOSE CHAVEZ
FRANCISCA CORTES
DANIEL FREIDMAN
DAVE HERRERA
KENNETH URIZA
TIMAYO WILLIAMS

Deck & Properties Crew
JT BERNHARDT
CHRISTIAN HEBRON
ADRIANNA PINKERTON
MARCOS SASTRE III
BONNIE SMITH

Flymen
LAWRENCE KIM
EDWARD SUKLA

Props Master
CODY HOLGUIN

Assistant Lighting Designers

ERIN CARLSON
PEET COCKE
JOY DOONG

Light Board Operators

ERIN CARLSON
PEET COCKE

Lighting Crew

ERIN CARLSON
PEET COCKE
BRICE HILBURN
DELANEY MCCOWEN
EDWARD SUKLA
RICHARD VANG
ANGELEA WEBER

Sound Board Operator

MELODY SELLERS

Projections Operator

JENNIFER DANG

Assistant Costume Designers

BETTY CHEN
FLORA FATTANI
JAE WOO JEONG
CHEYENNE SPLINTER

Costume Shop Stitchers

JESSICA HOWARD
SUSAN HUEY
CATHY LEE
LISA ROMERO

Costume Stock Assistant

ANEL ZARATE

Dressers

MELISSA CUNHA
DANIELLE DERMAN
GIANA GAMBARDELLA
DENNIS LIU

Costume Production Crew

KATE ACKROYD
ZOE D'ESPOSITO
SAFEER HUSSAIN
AMANDA KNAPP
KATIE LIN
MAUREEN MAI
AMANDA MITCHELL
TAYLOR RELYEA
SARAH ROSALES
SEAN WANG
ANGELEA WEBER

Make Up Artist

ERICA PEREZ

Child Wrangler

AMBER MCINTYRE

Graduate Student Researcher/**Lobby Display**

ANDREA DEL MORAL

COMING SOON**The Merchant of Venice**

Written by William Shakespeare

Presented by UC Davis SOS (Shakespeare On-a-Shoestring)

Wyatt Pavilion Theatre

Thursday-Saturday, March 13-15, 7:30 p.m.

Sunday, March 16, 2 p.m.

Unticketed, free-of-charge