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**January 28–February 5, 2023 2022**





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**Presents**



A comic drama by

**BRUCE NORRIS**

Directed by

**GREGORY BROWN**

Producer/Assistant Director

**ALICE LUSTRE**

*Clybourne Park* is presented by special arrangement with  
Dramatist Play Service, Inc. New York.

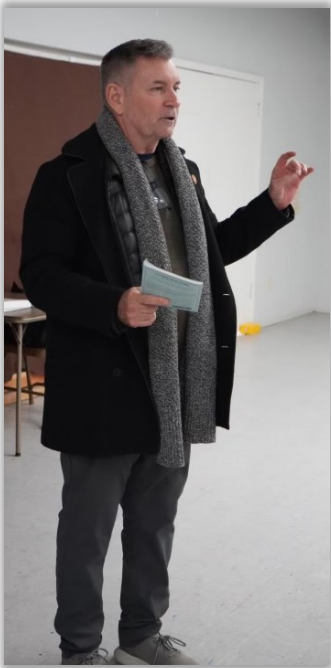
## DIRECTOR'S NOTE



I am thrilled to direct this important, controversial, but above all, hilarious play. It asks important questions about relationships between the races, gentrification, political correctness, who gets to live where, and even who gets to tell what jokes. Sometimes, those questions are uncomfortable, but true growth only occurs outside of our comfort zones. And did I mention it's funny?

The play's lightning-paced dialogue and moments of overlapping conversations require talented actors who are really listening to each other, a feat much more difficult than it sounds. While you watch these talented actors work their magic, please remember how our production team (backstage crew, lights, sound, props, costumes) is crucial to the success of the show and know how hard they work. A special thanks to my Assistant Director and Producer Alice Lustre for her valuable collaboration, endless pep talks, and advice.

### Meet the Director...



**Gregory Brown** was last seen on stage in Pittsburg Theatre Company's 2022 production of *Oliver!*, playing the role of Fagin. He has performed in numerous productions in Pittsburg, Antioch, Lafayette, Walnut Creek, Concord, Martinez, and Berkeley. He recently won the Broadway World SF award for Best Direction for PTC's production of *The Real Inspector Hound*. Gregory has been a member of Pittsburg Theatre Company since its inception (under the previous name Pittsburg Community Theatre) and is proud to honor the legacy of its founder, his mother, Betty Brown. Greg currently serves on the PTC Board of Directors as the Historian and Dramaturg. He is a member of the English department at Los Medanos College.

# SETTING

406 Clybourne Street, near the northwest of central Chicago.

Act 1: September, 1959. Three o'clock, Saturday afternoon.

Act 2: September, 2009. Three o'clock, Saturday afternoon.

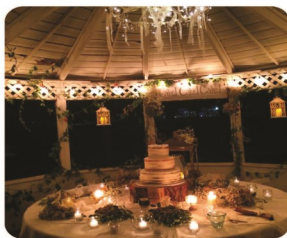
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# CAST

Russ/Dan .....	DAVID GHILARDI
Bev/Kathy .....	BRI ANDREWS
Francine/Lena .....	SAFIRA MCGREW
Jim/Tom/Kenneth .....	KYLE JACQUES
Albert/Kevin .....	JASON ANTHONY
Karl/Steve .....	EDWARD NATTENBERG
Betsy/Lindsey .....	NATALIE TICHENOR



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# PRODUCTION TEAM

Producer / Assistant Director .....	ALICE LUSTRE
Director .....	GREGORY BROWN
Stage Manager .....	AVA DURAN
Deck Chief .....	MAYA DURAN
Stage Crew .....	AVA DURAN, WARREN EGRSHEIM, ROXI FECHTNER, JOHN WILSON
Set Design .....	MICHAEL WILSON
Costume Design .....	GWENDOLYN SAMPSON BROWN
Properties .....	MARY RAE LEHMANN
Lighting Design .....	MIKE MORRIS
Light Board Operator .....	SEAN GENDREAU
Sound Design.....	BEAR HAMILTON and GREGORY BROWN
Sound Mixing .....	CHARLES PHALEN
Sound Playback .....	AVA DURAN
Set Construction .....	MICHAEL WILSON, JOHN WILSON, PHILLIP LEYVA, CAST and CREW, STUDENTS WITH PEOPLE WHO CARE
Scenic Painting .....	KIRK WALLER
Videographer .....	MEL NASH
Photographer .....	SARA LEYVA
Marketing & Publicity .....	PHILLIP LEYVA & DIANNA SCHEPERS
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Bar .....	GWENDOLYN SAMPSON BROWN

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*The Production Team wishes to thank the following  
who helped to bring this production to life:*

**The City of Pittsburg | Mt. Diablo Resource Recovery  
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## “You Can’t Live in a Principle”: Race and Property in *Clybourne Park*

“In no other country in the world is the love of property keener or more alert than in the United States, and nowhere else does the majority display less inclination toward doctrines which in any way threaten the way property is owned.” ... Alexis De Tocqueville

Bruce Norris’ *Clybourne Park* is inspired by Lorraine Hansberry’s famous, and utterly groundbreaking, play *A Raisin in the Sun*. It is not, as is sometimes suggested, a true spinoff or continuation of Hansberry’s original 1959 blockbuster, though it does share one character, the unctuous Karl Lindner. Lindner, you may recall, is the white spokesman for his neighborhood who visits the Younger family, offering them more money than Mama Younger spent on the home she has purchased in all-white Clybourne Park in order to keep the family from moving into the neighborhood. Famously, the family refuses the money and moves into the new neighborhood, making them the first black family to do so.

The premise of Norris’s 2010 comedy is to imagine what might happen to the neighborhood as the result of the Youngers’ arrival. His play begins in the same year as Hansberry’s, and just after the moment Lindner, and the Clybourne Park Improvement Association he represents, are rebuffed by the Youngers. Norris cleverly resolves a question raised by Hansberry’s play: in an historically all-white neighborhood, who decided to sell to the African-American Youngers, and why? His answer to that question is slowly revealed when we are introduced to Bev and Russ Stoller in Act 1.

Act 2 of *Clybourne Park* jumps forward fifty years to 2009, and takes place in the same house, now greatly changed. *Clybourne* highlights the volatile process of “white flight” from neighborhoods that have been “infiltrated” (as Lindner and his ilk clearly think of it) by people of color, and the racially charged subject of gentrification. Steve and wife Lindsey are a white couple who now want to move into the black neighborhood, switching roles with the Youngers in *Raisin*. The argument they have with Lena (named after her great-aunt and another character from *Raisin*) is the ongoing argument at the center of gentrification and its effects on typically underserved neighborhoods. Yes, it tends to lift property values, as the white couple and their lawyer, Kathy, eagerly point out. And yes, it tends to disproportionately displace persons of color, often times long-time residents of the neighborhood being gentrified, or as Lena calls it, “the long-range political initiative to change the face” of the neighborhood.



# Dramaturg Page

By Gregory Brown

*Clybourne Park*, like its older sibling *Raisin*, is about race and its relationship to the ownership of property, and a fundamental question about where one is allowed to make one's home. The play is loaded with laughs, but they come as the result of things you quickly chide yourself for laughing at in the first place. (And that doesn't end with race; for example, there are several moments in the play where Norris skewers the way able-bodied people talk about people with disabilities).

Does *Clybourne Park* show us a way to fix the problem of rocky relations between the races in America? Certainly not. Art has a tendency to raise more questions than it can answer, and this show is no exception.

"You can't live in a principle; you have to live in a home" is a line that occurs in both acts, spanning fifty years. But Norris suggests we have no choice but to live in a principle, a foundational assumption that continues to decide who will live where, dictated by a combination of prevailing notions and fixed beliefs. In 1959, Hansberry wrote a mostly optimistic play suggesting property is power. Fifty years later, Norris's play is less certain.



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# WHO'S WHO



**Bri Andrews (Bev/Kathy)** is new to the theater community scene and is loving every minute of it! Her first show was *Oliver!* with PTC this past spring, and *The Addams Family Musical* this past fall. She is also a film actor, belonging to the SAG-AFTRA Union. Being introduced to the local theater community has been such a blessing, she now has her oldest son joining in! She would like to thank her husband for his love and support along with her two wonderful boys.



**Jason Anthony (Albert/Kevin)** is excited to return to PTC for another wonderful show. His previous work includes *Fences* (Gabriel), *A Raisin in The Sun* (Walter Lee Younger), *Hand To God* (Jason, Tyrone, and Timothy). He is honored to play the role of Albert/Kevin. When he is not onstage, he enjoys spending time with family and friends, most importantly being a father to his beautiful girls. Thank you, PTC, for this amazing opportunity!



**David Ghilardi (Russ/Dan)** was recently seen as Monsieur Bouc in *Murder on the Orient Express*, Donny in *Rocket Man* and Brannigan in *Guys and Dolls*. His latest book: *The One You Feed* is available at [Davidghilardi.com/Amazon](http://Davidghilardi.com/Amazon). See his film credits on IMDB. *Much Love to Jazz. (Show 181)*.



**Kyle Jacques (Jim/Tom/Kenneth)** continues his 8th season with PTC (pandemic notwithstanding) averaging at least one role within the last five seasons, though he has been involved in the East Bay theatre community in general for longer. Recent credits include ensemble and understudy for Mal in *The Addams Family Musical*, ensemble in *Dreamgirls*, and crew for *Oliver!*, as well as performing in the Brothers' Chorus in the 2020 Shellie Award-winning *Joseph and the Amazing Technicolor Dreamcoat*. He is a

firm proponent of the arts and their positive effects on society and has long supported its inclusion into national STEM programs.

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# WHO'S WHO



**ALICE LUSTRE (PRODUCER/ASST. DIRECTOR)** is very excited to be a part of this wonderful show. After several shows spent in the booth as stage manager, she is looking forward to being a bit more involved in the creative side helping Gregory Brown as the assistant director and producer. In addition to being a stage manager for a number of prior productions, Alice is also a board member of the Pittsburg Theatre Company. She hopes you enjoy the show.



**SAFIRA MCGREW (FRANCINE/LENA)** is relatively new to theatre, yet she is no stranger to performing. She is a former band and choir kid and has sung in countless gospel events across the nation. Her first acting role was last June as Mama Euralie in *Once on this Island*, and her run as Nurse Perkins in *Dracula* ended in November 2022. She thanks her loved ones for their support and her castmates for making this such a wonderful experience.



**EDWARD NATTENBERG (KARL/STEVE)** has a BFA in Theatre from NYU's Tisch School of the Arts and an MFA in Theatre from ACT in San Francisco. While he has appeared on stage in New York, Los Angeles, and various venues around the Bay Area, Mr. Nattenberg has more recently focused his attention on directing theatre projects throughout the East Bay and San Francisco. This is Mr. Nattenberg's first collaboration with Pittsburg Theatre Company, and he is entirely grateful for the opportunity to work with such an array of talented artists--he

looks forward to future projects with this incredible company. Special acknowledgement to CN for all she is and does.



**NATALIE TICHENOR (BETSY/LINDSEY)** teaches 6th and 7th grade in Richmond as an Education Specialist and was last seen as Germaine in the play *Picasso at the Lapin Agile*. Her past favorite shows include: *Romeo and Juliet* (Juliet), *A Chorus Line* (Judy Turner), *The Crucible* (Mercy Lewis), *Dracula* (Vixen), and *12 Angry Jurors* (Juror #8). As someone who studies political science, she is excited to be a part of a production that discusses gentrification and the long history of racial injustice in the housing market. As always, thank you to her family,

Jamari, and of course, her very important cat, Eurydice, for all their love and support.



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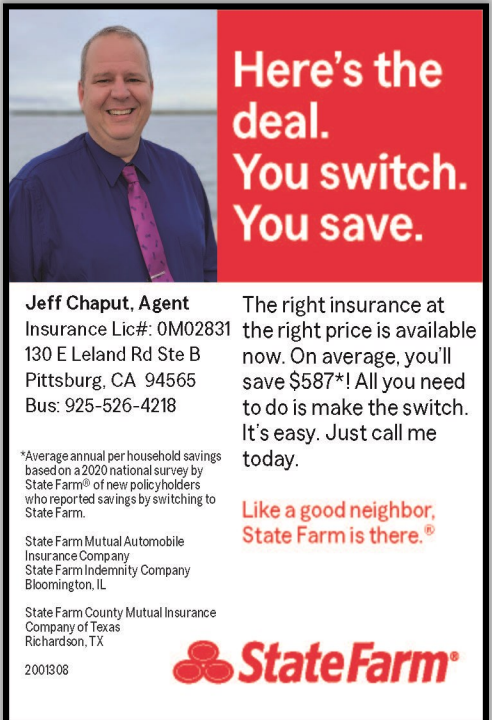


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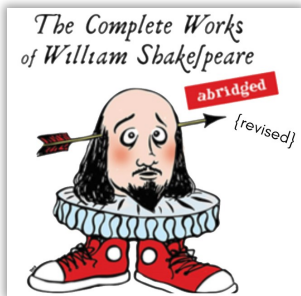
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