

PITTSBURGH THEATRE COMPANY



DRIVING MISS DAISY

By Alfred Uhry

Featuring

Sandy Wright, Kirk Waller & Michael Wilson

Directed by Dianna Schepers

April 10 - 19, 2026

May 28 - 30, 2026

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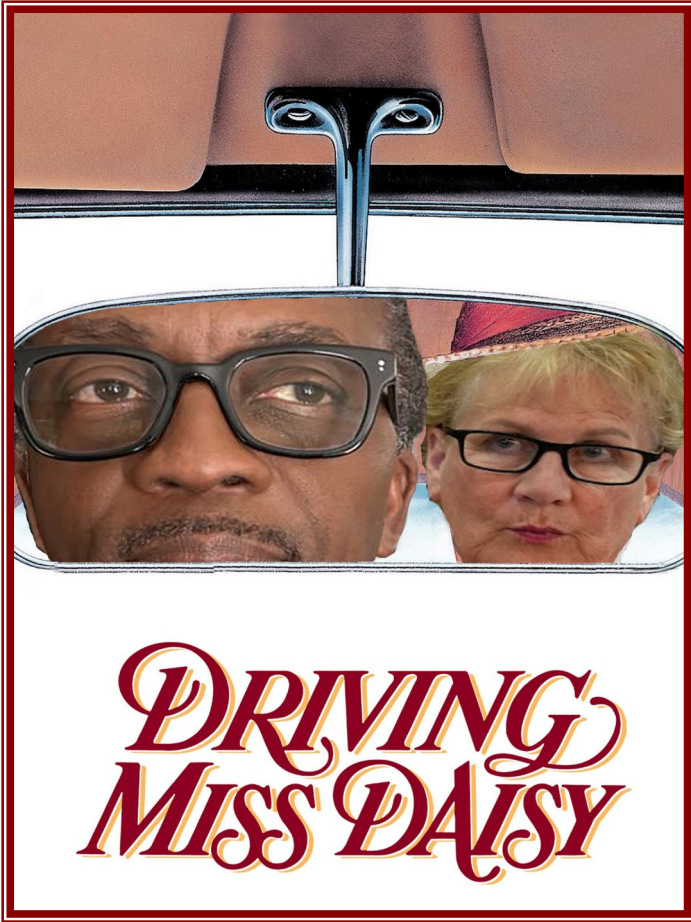
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PITTSBURG THEATRE COMPANY



*DRIVING
MISS DAISY*

Written by
ALFRED UHRY

Directed by
DIANNA SCHEPERS

Assisted by
MAYA DURAN

DIRECTOR'S NOTES

Our production of *Driving Miss Daisy* has proven to be more of a delight than I ever expected. It knew all along that this was a great piece of work, well-written, well-known, and a sentimental favorite for many. But seeing the care and effort made by the cast to make this their own, and to develop every nuance to make the characters real and not stereotypes, is something special. Through this process, I have learned to approach character work with a cast in different and more effective ways.



The primary focus of this story, according to the author, is about aging, loss of independence, and the nuance of Southern, Jewish, and African-American relationships in the South between 1948 to 1973. Alfred Uhry experienced all this growing up in the south. However, the depiction is not without controversy.

In short, *Driving Miss Daisy* follows the developing friendship between an elderly white woman and her Black chauffeur. The play and movie faced criticism for their "white-centered" perspective, perceived sentimentalization of race relations, and reliance on stereotypical subservience tropes which, in the end, presented a comfortable, feel-good story of friendship. A large part of this criticism is due to its Best Picture Oscar win over Spike Lee's *Do the Right Thing*. *Driving Miss Daisy* was thought to have provided a more palatable view of race relations in comparison to *Do the Right Thing*, and so was disparaged for this effort.

My hope today is to simply present a relatable story that everyone can find meaningful on some level. Whether it be finding that personal connection as a means to dismantle social prejudices; understanding that the loss of independence and dignity can come from aging and, though we might appear as a shell to some because we can no longer care for ourselves, the aging person's essence is still ever present and in need of love and respect. Or, simply, that playful banter that occurs between family and close friends is a means of communication that can brighten the spirit and heart.

Maybe I am naïve, but I think genuine respect for and by everyone is the key to our society. I thank you for joining us and hope you enjoy the performance. As always, I thank this incredible cast and especially the crew for making this possible. A special shout out to Adrian Badger for his continued support.

Regards, *Dianna*

Dianna Schepers, Director

About the Director... **Dianna Schepers** has directed numerous productions for PTC including: *Chicago*, *Young Frankenstein*, *The Addams Family*, *Sister Act*, *Spamalot*, *Harvey*, *The Sunshine Boys* and *Noises Off!* to name a few. She also directs for other companies including Ghostlight Theatre Ensemble (*Spamalot*), Onstage Repertory Theater (*Clue*) and Pinole Community Players (*Harvey*). Dianna occasionally performs too. She was last seen onstage as Georgette Howard in PTC's production of *It Shoulda Been You* and as Miss Hannigan in *Annie*. In addition, she recently has begun managing the Martinez Campbell Theater in her "spare" time. Dianna is most grateful to her family for supporting her hobby.

SCENES

Time: 1948—1973

ACT 1

Scene 1: Daisy's Home, November 10, 1948

Scene 2: Boolie's Office

Scene 3: A few weeks later—Daisy's first outing with Hoke

Scene 4: Coming home from Temple

Scene 5: Boolie we have a problem, Summer 1949

Scene 6: The Cemetery—Spring 1950

Scene 7: Christmas 1953

Scene 8: Summer 1954

INTERMISSION (15 minutes)

ACT 2

Scene 1: A Summer's Drive 1955

Scene 2: Going to Temple 1958

Scene 3: Man of the Year 1965

Scene 4: Times are Changing 1966

Scene 5: Daisy's Confused

Scene 6: Thanksgiving, November 22, 1973



CAST

Miss DaisySandy Wright
Boolie WerthenMichael Wilson
Holke ColburnKirk Waller



*Please silence your phones.
No photography or videography of any kind.*

WHO'S WHO



KIRK WALLER (HOKE) has spent the last 25+ years as a solo performer/ storyteller, actor and musician. His favorite moments on stage include Troy Maxson in *Fences*, John Henry in *Train Stories*, and Grandpa Joe in *Willy Wonka*. Most recently, he performed as Ol' Mister in PTC's production of *The Color Purple*. Kirk is also the Executive Manager on the PTC Board. Kirk loves supporting the arts on stage or off stage.

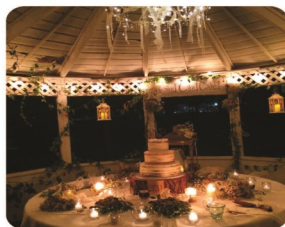


MICHAEL WILSON (BOOLIE) is excited to be back on the stage. His latest role was as Ben Silverman in PTC's *The Sunshine Boys*. He has also directed plays with PTC and Ghostlight Theatre Ensemble, and did scenic design for several companies. Outside the theatre he enjoys gardening, reading, and travel. Michael is grateful for the support of his best friend and wife, Teresa.



SANDY WRIGHT (MISS DAISY) is not a stranger to PTC's Blackbox Theater. You might remember her as Dot in *Savannah Sipping Society* or Clairee in *Steel Magnolias*. At the California Theater she was Mother Superior in PTC's mega hit, *Sister Act*. Sandy is celebrating 45 years in the theater and is now a newly retired theater teacher, producer and director after 24 years! Being with young actors was a highlight in her life. The new goal is to focus on her own acting skills. During her first 30 years of theater she performed in many, many shows far too many to list, some include *42nd Street*, *Me and My Girl*, Ellie in *Showboat*, and *West Side Story*. Some standouts performances were Oolie in *City of Angels*, The Wicked Witch in the *Wizard of Oz*, Florinda in *Into the Woods*, and Lucy in *On the Town*. Her favorite part was playing the role of Jane in *Absurd Person Singular*, and most recently with PTC Mother Superior in *Sister Act*. She would like to thank Wendy for her unwavering support. She is excited to play Daisy and share this Pulitzer Prize-winning story with audiences, it will make you laugh and cry all at the same time.

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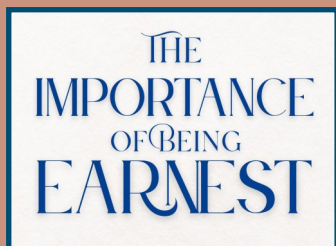
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