

PLAYBILL®

CADENCE SITELINES

June 23-26, 2023 at The Wilton House Museum



NATIVE

GARDENS



presents

NATIVE GARDENS

June 21-26, 2023 at The Wilton House Museum

by **Karen Zacarias**

starring

Larry Cook Amber Marie Martinez Mahlon Raoufi Laine Satterfield

featuring

Milind Murthy Kenjae Lundy

Scenic Design
Karen Kelly

Costume Design
Mandy Worley

Sound Design
Joey Luck

Properties Design
Anna Senechal Johnson
Karen Kelly

Hair & Makeup
Joel Furtick

Stage Manager
Sharon Gregory

Production Manager
Shawanna Hall

Assistant Direction & Dramaturgy
Juliana Caycedo

Direction
Rusty Wilson

NATIVE GARDENS is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

NATIVE GARDENS was commissioned and first produced by Cincinnati Playhouse in the Park under Blake Robison (Artistic Director) and Buzz Ward (Managing Director).

The running time is approximately 90 minutes with no intermission.

The videotaping or other video or audio recording of this production is strictly prohibited.



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CAST & CREW

CAST

Virginia Butley.....Laine Satterfield
Frank Butley.....Larry Cook
Pablo Del Valle.....Mahlon Raoufi
Tania Del Valle.....Amber Marie Martinez
Landscapers.....Milind Murthy and Kenjae Lundy

CREATIVE TEAM

Scenic Design.....Karen Kelly
Costume Design.....Mandy Worley
Sound Design.....Joey Luck
Properties Design.....Anna Senechal Johnson and Karen Kelly
Hair & Makeup.....Joel Furtick
Stage Manager.....Sharon Gregory
Production Manager.....Shawanna Hall
Assistant Direction & Dramaturgy.....Juliana Caycedo
Direction.....Rusty Wilson



Larry Cook (he/him)

(Frank Butley) is happy to be returning to Cadence where he was last seen as Jan in *Small Mouth Sounds*. Other favorite Cadence roles include Lt. Caro in *Between Riverside and Crazy*, Frank Strang in *Equus*, Ben in *Detroit*, and Dr. Givings in *In the Next Room (or The Vibrator Play)*. Audiences may remember Larry as Harold Hill in *The Music Man* and Michael in *I Do! I Do!* with Virginia Rep., at Richmond Triangle Players, Clive/Edward in *Cloud 9*, and at Firehouse Theatre Project, George in *Who's Afraid of Virginia Woolf*.



Kenjae Lundy (he/him)

(Landscape) is a graduate of Thomas Dale High School and hopes to study Theater in college. *Native Gardens* is his first professional production. He has previously studied with Cadence's *TRAIN* program and will be performing in *Cadence's Youth Cabaret* and *Carrie: the Musical* this summer. He would like to thank Cadence for giving him this opportunity and Laine Satterfield and Jason Marks for taking time to work with him.



Amber Marie Martinez (she/her)

(Tania Del Valle) is thrilled to be working with Cadence alongside such a great cast and creative team. A professional theatre artist based in Richmond, her credits include Sonia Sotomayor and Juno in *She Persisted: The Musical* (Virginia Repertory Theatre), April Anderson in *MAN: The Live Podcast* (Firehouse Theatre), Dr. Martinez in *A Christmas Kaddish* (Richmond Triangle Players, RTCC Nominee Best Supporting Role in a Musical, Best Musical), Myrtle Wilson in *The Great Gatsby* (Quill Theatre), Ashlee in *Dance Nation* (RTCC Award Best Actress in a Supporting Role, RTCC Nominee Best Play, RTCC Nominee Best Acting Ensemble, TheatreLAB), Kristine Linde in *A Doll's House* (TheatreLAB), Barbara Pitts in *The Laramie Project* RTCC Awards for Best Play & Best Acting Ensemble, Richmond Triangle Players), Vicky in *Bright Half Life* (TheatreLAB), and Abbie Putnam in *Desire under the Elms* (Firehouse Theatre). This one's for her familia: todo mi amor!

WHO'S WHO



Milind Murthy (he/him)

(Landscape) grew up in Richmond just biking distance from the Wilton House, so it is very special for him to be performing in what feels like his backyard. Milind is currently a rising Senior at Maggie L. Walker Governor's School and hopes to study Theater in college. He has previously studied at the *Stella Adler Studio of Acting* and with Cadence's *TRAIN* program; however, *Native Gardens* is his first professional production. He is incredibly grateful to his family for encouraging his passion for performing and for their unyielding support as well as Laine Satterfield and Rusty Wilson, who have been his longtime teachers and mentors. He hopes that people will walk away from this show with the idea of never judging a book by its cover and are inspired to plant more native species.



Mahlon Raoufi (he/him)

(Pablo Del Valle) is ecstatic to be making his Cadence debut in this production of *Native Gardens*. Since returning to Richmond, Mahlon could have been seen in *How I Learned to Drive* as well as *Get Up, Stand Up: The Other Part of the Dream*. Mahlon is a recent transplant from Brooklyn, NY where he worked on multiple projects such as *The Marvelous Mrs. Maisel*, *Gotham*, and an original piece called *Babel* by Sevan K. Greene at the LaGuardia Performing Arts Center. His Richmond credits include *Seven Brides for Seven Brothers* (RTCC Nom. for Best Supporting Actor in a Musical), *Cabaret*, and *Bare: A Pop Opera* (RTCC Winner for Best Musical).



Laine Satterfield (she/her)

(Virginia Butley) is has performed in, taught, choreographed, directed and devised theatre nationally & internationally. She has worked at the Public Theatre and Lincoln Center in NYC and toured commedia dell'arte and solo shows throughout Europe. She holds a BFA from TSOA at NYU. Acting roles: Cadence's *Gloria*, *Sight Unseen*, *Detroit*, *In the Next Room*, Virginia Rep's *Pipeline*, *The Curious Case of the Dog in the Nighttime*, *To Kill a Mockingbird*, *The Little Dog Laughed*, *The Constant Wife*, RTP: *Cloud 9*, 5th Wall: *Gidion's Knot*, Firehouse: *Who's Afraid of Virginia Woolf* (Best Actress, RTCC), *Cat on a Hot Tin Roof*, *Eurydice*, *Mr. Marmalade*, *This is How it Goes*, Richmond Shakes: *MacBeth*. Company of Fools: *Uncle Vanya*, *The Tempest*, *Death and the Maiden*, James Joyce's *The Dead*, *Dinner with Friends*, *Buried Child*. Recent Direction: Virginia Rep's *Cinderella*, *Airline Highway*, and Cadence's *Small Mouth Sounds*, *The Mountaintop* (Best Director, RTCC).



Rusty Wilson (he/him)

(Direction) is a freelance theatre artist based in Richmond, VA. Since moving to Richmond in 2005 he has directed a number of critically acclaimed productions including Cadence Theatre's *John* (RTCC Best Director, 2017), *Sight Unseen*, *In The Next Room (or The Vibrator Play)*, *Who's Afraid Of Virginia Woolf?* (RTCC Best Director, 2011), Sarah Ruhl's *Eurydice* (RTCC Best Director, 2009). Prior to moving to Richmond, Rusty spent ten years serving as the Founding Artistic Director for Company of Fools, an award-winning theatre company located in Sun Valley, Idaho. Rusty has been a guest director and teacher at various colleges and universities around the country, received a fellowship in directing in 2003, and was featured in the March 2002 issue of American Theatre Magazine. From 2005 to 2022, Rusty served as the Arts Department Chair and Ampersand Director for St. Christopher's School. He currently serves as an Associate Artist for Cadence.



Juliana Caycedo (she/her)

(Assistant Direction & Dramaturgy) is a 30 year old who was conceived in Colombia, South America and born in Birmingham, Alabama. She fell in love with storytelling as a child watching musicals and scarfing down books and became enamored by it as a young adult through arthouse cinema and contemporary theater. Having spent the majority of her creative life concentrated on performance, including as a vocalist in the hardcore-punk band Haircut, Juliana is terrified and thrilled to further explore her written voice. Thanks to everyone for making this production possible!

Sharon Gregory (she/her)

(Stage Manager) is happy to be returning to the fold of Cadence after previously stage managing *The Mountaintop* and *Sight Unseen*. Sharon received a Bachelor of Fine Arts degree from Longwood University and a master's degree in Public History from American Public University. She currently works in the Richmond area, freelancing as a stage manager when time allows, most recently at the University of Richmond. These days, most of Sharon's time is taken up by raising and training her six-year-old son and pitty-mix pup. She is grateful to Anna and Rusty for reaching out and extending the invitation to reunite with some of her favorite people!

Shawanna Hall (she/they)

(Production Manager) is fortunate to work with Cadence for a third consecutive production. They've worked in the industry for twelve years. Theme Park shows and small-cast straight plays are probably their favorite genres to stage manage. Recent stage management credits include Folger Shakespeare's Reading Room, *A Room in the Castle*, *How to Bruise Gracefully*, Kings Dominion's *Grand Carnivale 2022*, *Sugar In Our Wounds*, and *A Doll's House Part 2*. Covid Safety credits include *Broadway's Wicked Tour*, *It's A Wonderful Life: A Live Radio Play* and *Ella and Her Fella Frank*.

Anna Senechal Johnson (she/her)

(Artistic and Managing Direction/Properties Assistant) is a graduate of Sarah Lawrence College, where she holds a B.A. in theatre and dance. She was a co-founder of Richmond's Firehouse Theatre Project, served as Company Artist for Company of Fools in Hailey, Idaho, and is the founding Artistic Director of St. Thomas Playhouse in Sun Valley, Idaho. Recently, she directed *13*, *Gloria* (RTCC Winner for Best Play), *Appropriate* (RTCC Winner for Best Play and Best Director), and *Rabbit Hole*. Favorite Richmond directing credits include *Next Fall*, *Blue Ridge Mountain Christmas*, *Sons of the Prophet*, *Kimberly Akimbo*, *Fool for Love*, *Godspel*, *My Children! My Africa!*, *A Devil Inside*, *And Then They Came for Me: Remembering the World of Anne Frank*, and *Tone Clusters*. In her spare time, Anna enjoys hiking, going to the theatre and ballet, and spending time with family, friends, her daughter, and her pets.

WHO'S WHO

Joey Luck (he/him)

(Sound Design) is happy to be a part of this production of *Native Gardens*! His most recent theatre credits include: *Rent* (VCUArts Theatre), *Cross Stitch Bandits* (Cadence), *After December* (Virginia Rep), and *Everybody* (Cadence). Joey has received an RTCC award in Sound Design for the following productions: *A Bright New Boise* (2013, Firehouse Theatre), *Cabaret* (2014, Richmond Triangle Players), *Psycho Beach Party* (2015, Richmond Triangle Players), *The Toxic Avenger* (2017, 5th Wall Theatre), *Sweeney Todd* (2019, TheatreLAB), and most recently for *Small Mouth Sounds* (2022, Cadence).

Mandy Worley (she/her)

(Costume Design) is a recent graduate from the University of North Carolina at Charlotte. Mandy's journey to Cadence was through a recommendation by her mentor, Margarette Joyner, who has worked with Cadence for many years. *Native Gardens* is Mandy's first Costume Design position outside of academia, marking an exciting milestone in her career. Thrilled to be part of the production team, Mandy is enthusiastic about working on a play that offers a diverse range of character styles. Earlier in 2023, Mandy received the Student Choice Award at Kennedy Center American College Theater Festival Region 4's Festival 55 for her design work on *These Shining Lives*. Her portfolio is available at www.mandylynnmakes.com.

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NOTES

A Note from Assistant Director & Dramaturg Juliana Caycedo

I have never worked on a show that explicitly deals with Latinidad, a categorization that is very near and confusing to me. As a daughter of Colombian immigrants who was born in Alabama and has almost exclusively lived in the South, there are more than a few moments in *Native Gardens* that I feel my family and I have lived. My first-hand experience with the pains and comedy of being othered by white Americans because of my ethnicity drove my dramaturgical research. It felt good making use of those memories in service of this story. However, I could not have done it alone.

In conversation with the amazing folks who worked very hard to bring this show to you all, I was made to confront some of my own biases. It was Amber Martinez who brought me a wonderful quote about another production of *Native Gardens* and their use of music in the show as a tool used to challenge generalizations about *all* of the characters, not just the Del Valles. In doing some of her own research to better understand the politically and culturally conservative values driving the Butleys, Laine Satterfield made me realize that I hadn't worked as hard on providing background for the white American characters. Oops, my bias is showing. To be clear, as the Assistant Director to Rusty Wilson, he did most of the heavy lifting. It was a great pleasure working with him. I am grateful to Cadence for understanding the importance of having someone closely on board that was able to help culturally guide this piece by Karen Zacarias.

Earlier this year in D.C., the GALA Hispanic Theater produced a Spanish adaptation of *Native Gardens*. The Butleys were changed from being white and American to a couple from Argentina and Spain, Pablo from Mexico, with Tania remaining New Mexican. What a wonderful idea, to explore the nuances and tensions between various Spanish-speaking countries. I called Latinidad confusing, because to me (and many others) it is. Latin America encompasses an enormous variety of countries, languages, cultures, and races. To me, the categorization can feel restrictive and erases the presence and oppression that Black and indigenous Latines face in their home countries as well as in the United States. All of that being said, *Native Gardens*, as you have the pleasure of experiencing it, can't tackle all of what Latinidad is and isn't. Nor can tackle all of what xenophobia and racism are and aren't. It is about one property line, two confused but nice couples, and many misconceptions.

I hope our show entertains you. Our wonderful, hilarious actors and the rest of our dedicated team worked very hard to bring it to life. Have fun and laugh, but don't be afraid of confronting the uncomfortable feelings that may squeeze through the jokes. And don't forget... not all conservatives disown their gay children, not all white people come from inherited wealth, not all Latines work in domestic labor, not all landscapers are Mexican, ethnicity and race are not the same things, and not all neighbors can get along without working to understand each other first.

ACKNOWLEDGEMENTS

SPECIAL THANKS

Strange's Florist & Garden Center, Minor's Fences, Friends of Byrd Park, Steve and Karen Kelly, Zachary Mazzo, Joel Furtick and J Rare Salon, Susan Israel Massey, Margarette Joyner, Hali Hutchison-Houk, University of North Carolina at Charlotte Performing Arts Services, The Virginia Commission for the Arts, the National Endowment for the Arts, and the E. Rhodes and Leona B. Carpenter Foundation, Wilton House Museum and Staff, The Cadence Board of Directors, the entire cast and creative team of *Native Gardens* (and their families).

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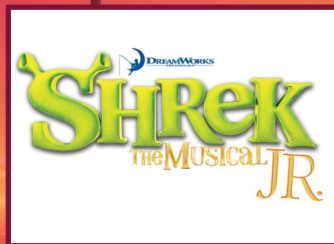
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