

MY Children!  
MY Africa!



**POWERFUL  
FORCES  
ARE FIGHTING FOR THE  
SOULS  
OF YOU  
YOUNG PEOPLE.** ”



1 SEASON, 1 PLAYWRIGHT

A DISTINCT VOICE OF SOUTH AFRICA BRINGS HIS  
COUNTRY AND ITS PEOPLE TO LIFE ON STAGE.

PART OF THE 2012/2013 ATHOL FUGARD SEASON

# MY CHILDREN! MY AFRICA!

MAY 8 – MAY 26, 2013

BY ATHOL FUGARD

Directed by Adriana Baer

## CAST

Mr. M.....Bobby Bermea\*  
Isabel Dyson.....Chelsie Kinney  
Thami Mbikwana.....Gilbert Feliciano

**SETTING: CAMDEBOO, SOUTH AFRICA, 1985**

## DESIGNERS & PRODUCTION

Scenic, Lighting & Props Designer.....Kristeen Willis Crosser  
Costume Designer.....Melissa Schlachtmeyer  
Sound Design & Composition.....Sharath Patel  
Production Manager/Technical Director.....Brent Sullivan  
Stage Manager.....Olivia Murphy  
Dialect Coaching.....Amanda Soden  
Costume Design Assistant/Wardrobe.....Sara Ludeman  
Sign Interpretation for May 23 Performance.....Dot Hearn  
Rich Hall

Performing Arts Interpreting Alliance nationally certified sign language interpreters

Set provided by Lunar Theatrical: Scenic Carpentry and Technical  
Direction by Demetri Pavlatos; Carpenter: Jen Levear

**THERE WILL BE ONE 10-MINUTE INTERMISSION**



\*Member of Actors' Equity Association

Produced by special arrangement with Samuel French, Inc. New York City.

*My Children! My Africa!* is this season's production for Inside Out: Profile's Community and School Tour and will perform in high schools throughout the Portland Metro Area.

## JOIN US FOR THESE SPECIAL EVENTS:

**"MAT CHAT" TALKBACK** WITH PRODUCTION TEAM **MAY 12**  
**DINNER WITH THE ARTIST:** DIRECTOR ADRIANA BAER **MAY 18**  
**ONE NIGHT STAND READING OF *PLAYLAND*** **MAY 20**  
**SIGN-INTERPRETED PERFORMANCE** **MAY 23**  
**POST-MATINEE TALKBACK**  
WITH AUTHORS ALAN WIEDER & NORM DIAMOND **MAY 25**

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### My own education centered on three principles: **THINK, QUESTION, AND CREATE.**

The teachers I had who pushed, prodded, molded, and stretched my young brain did so with the inherent understanding that I was being raised as a citizen of a democratic society. One in which I would be able to put my thinking brain and creative ambition to work.

We all participated in a system that, for all intents and purposes, *worked*. They taught, I learned. I moved to higher education. I got a job in the field in which I had studied and here I am. A member of a democratic society.

But this system is something I have taken for granted. And as we see in *My Children! My Africa!*, we must take neither our democracy nor our education for granted.

Mr. M is like a handful of teachers in whose classrooms I have had the great privilege to learn. He is bold, demanding, energetic and energizing. He holds his students to the highest of standards and does not bend on his own principles. But it is this unwavering nature that is also his undoing. Like so many before him and so many to come, his greatest strength is also his greatest weakness.

This is a play of questions: What do I believe in so much that I am willing to sacrifice everything for it? Is there anything in my life for which I would leave my family and all I know to fight? If not... shouldn't there be? Shouldn't we all believe in *something* that much? Or is the middle path, the path of balance and balanced thinking, actually the true 'right' way?

- Adriana Baer

## IMPORTANT EVENTS

**1953:** The Bantu Education Act segregates the school system, dictating different curriculums for black and white students. Tribal African culture and identity can no longer be taught in schools. By 1955, the average teacher-student ratio in black schools is 1:46. By 1970, black schools receive only one tenth of per capita government funding compared to white schools.

**KLIPTOWN, 1955:** The African National Congress meets with the South African Indian Congress, the South African Congress of Democrats, and the Coloured People's Congress in what was called the Congress of the People. They officially adopt the Freedom Charter, a list of demands for racial equality in South Africa, and plan campaigns of civil disobedience.

**SHARPVILLE, MARCH 21, 1960:** Police open fire on a demonstration against the Pass Laws requiring all black South Africans older than 16 to carry a pass book which limits their movements and further segregates the population. 69 are killed and more than 200 are wounded.

**SOWETO, JUNE 16, 1976:** High school students protest the implementation of Afrikaans instruction in the classroom in Soweto, and police kill hundreds of protesters, sparking riots all across the country. Protests continue for many years.

**TOWNSHIP UPRISINGS, 1984-1985:** Township revolts, sparked by the threat of increased tariffs for municipal services, mark the longest and most widespread period of black resistance to white rule. School and consumer boycotts, riots, marches and demonstrations lead to violent encounters with police and result in over 600 deaths by September of 1985.

## THIS SEASON IS FUNDED IN PART BY



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**BOBBY BERMEA (MR. M)**

Bobby is the Artistic Director of BaseRoots Theatre and an artistic associate of the critically acclaimed Sojourn Theatre. He has appeared at LaMama in New York, Centerstage in Baltimore, Vortex Repertory in Austin and Intiman,

ACT, The Group, The Langston Hughes Cultural Center, A-Ha, The Empty Space and The New Mercury Theatre in Seattle with such theatrical luminaries as Ping Chong, Julie Harris, Marion McClinton, James Marsters and Michael Rohd. On the Portland stage, he has performed with Artists Repertory Theatre, El Teatro Milagro, Portland Center Stage, Cygnet Productions, Tygre's Heart, and Sojourn Theatre. He received a 2012 Drammy for Outstanding Actor in a Lead role as Ogun Size in *The Brother/Sister Plays* (Portland Playhouse). He had previously received a Supporting Actor Drammy for his work as Asagai in *A Raisin in the Sun*. As a member of the NEA-funded international collaboration between Vietnam and ART, he toured nationally with an award-winning bilingual production of *A Midsummer Night's Dream* as Oberon. Other favorite performances have been Segismundo in *Life Is a Dream*, Royal Boy in *Police Boys*, Booth in *Top Dog/Underdog*, Christopher in *Blue/Orange*, K in *The Trial*, Archibald in *The Blacks*, The Husband in *Killers* and Roosevelt in *Radio Golf*. Earlier this season, he appeared as Sam in Profile's "Master Harold"...and the Boys.



**GILBERT FELICIANO (THAMI)**

Gilbert is a recent graduate of the Portland Actors Conservatory. His most recent credits include *Holy Ghosts* at the Portland Actors Conservatory, *Henry IV Part 1*, *Spectravagasm*, and *Spectravagasm 2* at Post 5 Theatre. He's deeply

honored to be part of this production of *My Children! My Africa!* Gilbert would like to thank his girlfriend for all of her support.



**CHELISIE KINNEY (ISABEL)**

Chelsie is honored to return to Profile after appearing in *Fortinbras* in 2011. Her Lakewood Theatre Company credits include *Arcadia*, *A Flea in Her Ear*, *Hello, Dolly!*, and *The Music Man*, and she joined Mt. Hood Repertory Theatre for their

productions of *Bus Stop* and *Bullshot Crummond*. Chelsie has also performed with Classic Greek Theatre of Oregon, Arts Equity, Bag&Baggage, and Portland State University where she earned a BA in Theatre Arts and Liberal Studies. Countless thanks to Todd who has always supported and inspired her to be a better person.

**ADRIANA BAER (DIRECTOR)**

Adriana is the Artistic Director of Profile Theatre where she previously directed *The Road to Mecca* by Athol Fugard. New York directing credits include *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, *The Hairy Ape* (Columbia Stages), and work



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at Atlantic Theater Company Acting School, the cell, and The Acting Company (Staff Repertory Director: 2012 National Tour). Other directing credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at The Cutting Ball Theater (San Francisco) where she was the Associate Artistic Director during the 2004-2007 seasons. New play development, workshops and festivals include Ensemble Studio Theatre, Bay Area Playwrights Festival, The Cutting Ball Theater, Primary Stages and The Lark Play Development Center. BA: Sarah Lawrence College. MFA in Directing: Columbia University.

**KRISTEEN WILLIS CROSSER**  
**(SCENIC, LIGHTING & PROPS DESIGN)**

Kristeen is excited to be returning to work with Profile Theatre. Prior collaborations with Profile include design for *Blood Knot*, *The Road to Mecca*, “*Master Harold*”...and the Boys, *A Trip to Bountiful*, *A Lesson Before Dying* and *Fifth of July*. She received her BA from Centre College in Danville, KY and received her MFA in lighting design from Wayne State University, Hilberry Company in Detroit, MI. She has also designed for several area theatres including ART’s *Eurydice* and *The Cherry Orchard*, Miracle Theatre’s *Mariela in the Desert* and Northwest Children’s Theatre’s *Pinocchio*. She is a 2012 Drammy winner for Outstanding Lighting Design for Miracle Theatre’s *Oedipus El Rey*.

**SARA LUDEMAN**  
**(COSTUME DESIGN ASSISTANT, WARDROBE)**

Sara has previously worked with Profile Theatre on *Blood Knot*, *The Road to Mecca* and “*Master Harold*”...and the Boys. She recently graduated from Portland State University with a BA in history with a minor in theater. Over the last two years of her degree she worked in the costume shop at PSU as an assistant on productions of *House of Blue Leaves* (2010), *Fefu and Her Friends* (2011), *Hamlet, the first Quarto* (2011), *Our Countries Good* (2011), and *URINETOWN the Musical* (2012). Sara also volunteers as part of Profile’s Hands On Theatre outreach program in Portland Public Schools as a costumer, working with children in exploring the world of theater. Sara plans to pursue a master’s program in Costume Design/Technology with the hope of becoming part of the next generation of drama teachers.

**OLIVIA MURPHY (STAGE MANAGER)**

Olivia is thrilled to be working with Profile Theatre for the first time. She is grateful to have found such a loving theater community in her (relatively) new hometown in the Pacific Northwest. Before moving to Portland, Olivia spent two summers with Shakespeare Santa Cruz in California and four years stage managing a variety of productions at Bennington College in Vermont. She has worked with a variety of companies in town including Artists Repertory Theatre, Oregon Children’s Theatre, Portland Shakespeare Project, Shaking the Tree and the Quick and Dirty Art Project.

**SHARATH PATEL**  
**(SOUND DESIGN & COMPOSITION)**

Portland credits include *Blood Knot*, *The Road to Mecca* (Profile Theatre), *The Brother/Sister Plays*, *Bloody, Bloody Andrew Jackson*, *Angels in America*, *King Hedley II*, *The Huntsmen*, *The Scene* (Portland Playhouse), *Oedipus el Rey* (Miracle Theatre), *Anything But Brilliant (Lights Up!)*, *Hard Times* (CoHo), *Macbeth* (Bag&Baggage), *13:A New Musical* (Staged!), *Kiss Me Like You Mean It* (Third Rail Repertory), *King John* (Northwest Classical), *Neverwhere* (Northwest Academy), *Pulp Diction 2012* (The Brody). New York and International credits include designs at The Westside Theater; La MaMa, Playwrights Horizons, Theater Row, PS 122, HereArts Center, Berkshires, New York Stage and Film, The Tank, Classic Stage, Fordham, Columbia, NYU, Yale Rep, Yale Dramat, India, France, England, D.C., Aspen, Harvard. Sharath holds a BFA from Ohio University and he earned his MFA in Sound Design from the Yale School of Drama. He is the 2010 recipient of an Innovative Theatre Award for Outstanding Performance Art Production in New York City. *The Brother/Sister Plays* and *Oedipus el Rey* both won 2012 Drammy Awards for Outstanding Production.

**DEMETRI PAVLATOS**  
**(LUNAR THEATRICAL SCENIC CARPENTRY & TECHNICAL DIRECTION)**

This is Demetri’s 8<sup>th</sup> season building the sets for Profile’s productions. He is the technical director for Third Rail Repertory Theatre and Bag&Baggage Productions, works with the theatre students at St. Mary’s Academy, and is the owner of Lunar Theatrical, a set construction and technical services company. He has recently worked with Broadway Rose, Pixie Dust Productions, Live Onstage, and Stumptown Stages.

**MELISSA SCHLACHTMEYER**

**(COSTUME DESIGN)**

Theatre designs include: *Iphigenia at Aulis* (Pearl Theatre Company); *Bike America* (Alliance Theatre), *Accomplice* (Two River Theatre Co.); *The Interlude* (La MAMA); *Factory Girls* (Williamstown Theatre Festival/Bay Street Theatre); *Shotgun* (Florida Studio Theatre); *Much Ado About Nothing* (Hudson Valley Shakespeare Festival); *JABU* (Henry Hewes Award-nomination) (The Flea Theatre); *The Woman Before* (German Theatre Abroad, director Daniel Fish). Melissa also designs for opera and dance, and is on faculty at Reed College.

**AMANDA SODEN (DIALECT COACH)**

Amanda works as a local actor and was last seen on Profile's main stage as Elsa in *The Road to Mecca*. During the Wendy Wasserstein season, she played Pfeni in *The Sisters Rosensweig* and Holly in *Uncommon Women & Others*. She has traveled extensively through Africa, spending time in Kenya, Ethiopia, Lesotho, Swaziland, Botswana, Zimbabwe, Zambia, Namibia and South Africa (during and after apartheid).

**BRENT SULLIVAN**

**(PRODUCTION MANAGER/TECHNICAL DIRECTOR)**

Brent has over 10 years experience as a theatre professional. He specializes in production management and lighting design. He holds an MFA from Boston University and recently relocated to Portland from Boston. While in New England he was the production supervisor for the Harvard Dance program, an independent lighting designer for regional dance and theatre companies, as well as an instructor at local area universities. Brent is currently the Technical Director for Reed College, and the Production Manager at Profile Theatre. He is excited to become more involved in the vibrant performing arts community of the Pacific Northwest, and is looking forward to collaborating with other area artists on future projects.

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**SPECIAL THANKS:**

Samantha Van Der Merwe, Todd Grewe, Artists Repertory Theatre, Theatre Vertigo, Reed College. **We thank our teachers: Joe Lauinger, Anthony Trecek-King, Annabel David-Goff, Tobias Andersen, Mrs. Ramos, Eric Miles.**

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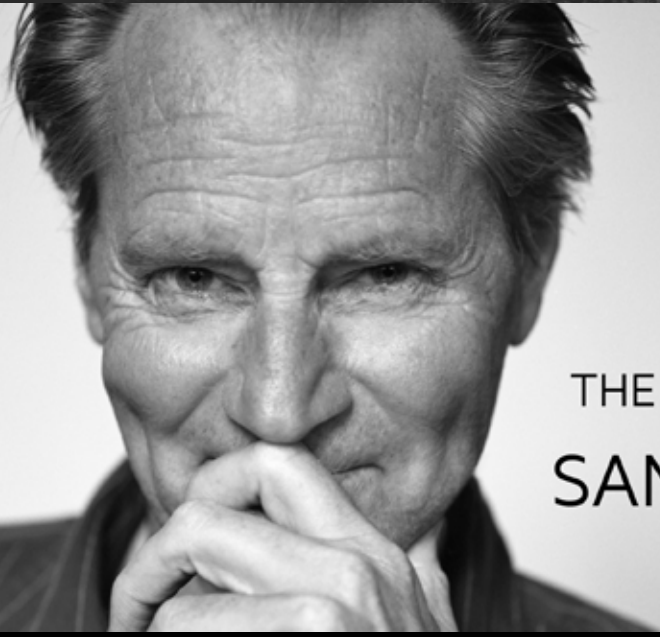
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