ARTISTIC DIRECTOR’S WELCOME

It is an honor to welcome Anna Deavere Smith back to the American Repertory Theater. Anna first performed *Twilight* nearly 30 years ago in Los Angeles, in the wake of the unrest that erupted following the police officers' acquittal in Rodney King’s police brutality case. She has now revised her landmark solo play for an ensemble cast of performers. In revisiting this work, she asks us to consider what has happened, and what has not, since the summer of 1992.

For over three decades, Anna’s work has been a driving force in the life of the A.R.T., and in the broader life of Harvard University. Anna made her A.R.T. debut in 1992 with her solo work *Fires in the Mirror*, followed by *Let Me Down Easy* (2008) and *Notes from the Field: Doing Time in Education* (2016). From 1998 to 2000, Anna also convened the Institute on the Arts and Civic Dialogue, co-hosted by A.R.T. and the W.E.B. Du Bois Research Institute, and her plays continue to be studied and discussed throughout the university.

When I reflect on Anna’s work, the quality that comes to mind is presence. She immerses herself in the communities she portrays, weaving many voices together to create collective portraits of neighborhoods and nations. Anna also calls for a special kind of presence from her audiences. All her pieces ask us to be more than spectators of crisis—she asks each of us where we stand in relationship to the events represented onstage, often catalyzing necessary dialogue in the process.

This ensemble production of *Twilight*, which debuted at Signature Theatre in New York City in 2021, represents an exciting next step in Anna’s ongoing artistic evolution. It has been a revelation to see how these new voices reinforce the resonance and urgency of this seminal work. It is my immense pleasure to welcome this cast and creative team, led by director Taibi Magar (*We Live in Cairo, Macbeth in Stride*), to Cambridge.

Thank you for being present with us.

Diane Paulus
Terrie and Bradley Bloom Artistic Director
American Repertory Theater, in association with Signature Theatre, presents

**TWILIGHT: LOS ANGELES, 1992**

by

Anna Deavere Smith

**Creative Team**
Conceived, Written, and Revised by Anna Deavere Smith
Directed by Taibi Magar
Scenic Design Riccardo Hernandez
Costume Design Linda Cho
Lighting Design Alan C. Edwards
Sound Design Darron L West
Projections Design David Bengali
Movement Coach Michael Leon Thomas
Dialect Designer Amy Stoller
Sensitivity Specialist Ann James
Casting X Casting, Caparelliotsis Casting
Production Stage Manager (8/28-9/4) Linda Marvel
Production Stage Manager (9/5-9/24) Melanie J. Lisby

Engagement support of **Twilight: Los Angeles, 1992** is provided by The Crimson Lion / Lavine Family Foundation.

Production support of **Twilight: Los Angeles, 1992** is provided by Katie and Paul Buttenwieser.

Additional Education and Engagement support of **Twilight: Los Angeles, 1992** is provided by Abrams Foundation.

Media Support of **Twilight: Los Angeles, 1992** is provided by WBUR.

Season support is provided by Harvard University, The Barr Foundation, The Bob and Alison Murchison New Work Development Fund, The Shubert Foundation, National Endowment for the Arts, Massachusetts Cultural Council, Bank of America, Barton & Guestier, Meyer Sound, and JetBlue.

This production of **Twilight: Los Angeles, 1992** was first produced at the Signature Theatre on October 12, 2021
Page Evans, Artistic Director; Harold Wolpert, Executive Director

A version of **Twilight: Los Angeles, 1992** was created for a touring production of the play at the Berkeley Repertory Theatre, Sharon Ott, Artistic Director; Susan Medak, Managing Director.

In its original form, **Twilight: Los Angeles, 1992** was originally produced by the Center Theatre Group/Mark Taper Forum in Los Angeles, Gordon Davidson, Artistic Director/Producer. It premiered on May 23, 1993, and closed on July 18, 1993.
It was subsequently produced as a work-in-progress at The McCarter Theatre in Princeton, New Jersey.

Its original New York production was provided by the Public Theater, George C. Wolfe, Producer. It opened at the Public Theater in March 1994 and was directed by George C. Wolfe.

It opened on Broadway at the Cort Theatre on April 17, 1994. The producers were: Benjamin Mordecai, Laura Rafaty, Ric Wanetik, the Public Theater (George C. Wolfe, Producer) and the Mark Taper Forum (Gordon Davidson, Artistic Director), in association with Harriet Newman Leve, Jeanne Rizzo, James D. Stern, Daryl Roth, Jo-Lynne Worley, Ronald A. Pizzuti, The Booking Office, Inc. and Freddy Bienstock.

Twilight: Los Angeles, 1992 is supported, in part, by an award from the National Endowment for the Arts.

Twilight: Los Angeles, 1992 is presented by special arrangement with Dramatists Play Service, Inc., New York

Runtime: Two and a half hours, including one 15-minute intermission.

This production contains footage of extreme racialized violence and instances of racialized and discriminatory language.
Company
(in order of appearance)
for full company bios, please see the digital program
Tiffany Rachelle Stewart
Carl Palmer
Elena Hurst
Francis Jue
Wesley T. Jones

Additional Staff
Assistant Stage Manager Elizabeth Yvette Ramirez
Assistant Director Jasmine Brooks
Stage Management Consultant Charles M. Turner III
Associate Scenic Designer Jungah Han
Associate Costume Designer Herin Kaputkin
Assistant Costume Designer Ricky Laurie
Assistant Lighting Designer Nic Vincent
Associate Projections Designer Daniel Vatsky
Assistant Projections Content Editor Jacqueline Reed
Projections Engineer Dan Carr
Projections Programmer Dylan Uremovich
Producer for Anna Deavere Smith Daniel Rattner
Assistant to Anna Deavere Smith Kristen Kelso
Production Assistant Rosie Hartunian Alumbaugh
COVID Safety Manager Athéna-Gwendolyn Baptiste

Special Thanks
Jackie SJ Kim
Ju Yon Kim, Timothy Patrick McCarthy, Tracy K. Smith
Melissa D’Anello, Tova Wang

Footage featured in Twilight: Los Angeles, 1992 courtesy of:
ABC7 Los Angeles
Los Angeles City Archives – Office of the City Clerk
The CONUS Archive
Rodney King Beating Video ©1991 by George Holliday, U.S. Copyright Registration No. PA0000518451/1991-05-15
Global ImageWorks, LLC.
LPE360. All rights reserved. Used under license.
NBC News Archives Offline via GETTY Images
Timothy Goldman
Global Scenic Services
Drew Bachrach
Pond5 www.pond5.com
Storyblocks
GATHERING: A NOTE FROM ANNA DEAVERE SMITH

How could such a brutal beating, captured on videotape and replayed all over the world, for a year, be categorized as within bounds of “a reasonable use of force”? And what was a “reasonable use of force” anyway? George Holliday, whose wife was the first in their household to hear Rodney King’s screams, was on their balcony, still coltish with the handling of his recently purchased Sony Video8 Handycam CCD-F77. Shaky, blurred and grainy it was, but the late Holliday’s footage should have gotten a Pulitzer Prize. It revealed, worldwide, that which Americans who lived in police-controlled war zones experienced every day. The rest of the US populace had been suddenly, to use a contemporary term, “woke.”

Twenty-eight years later, a cell phone captured in color, without blur, George Floyd being choked to death. Seventeen-year-old Darnella Frazier received a special citation from the Pulitzer Prize board for “courageously recording the video of George Floyd, a video that spurred protests against police brutality around the world, highlighting the crucial role of citizens in journalists’ quest for truth and justice.” On April 20, 2021, in spite of the power of Frazier’s video, few people took for granted that Derek Michael Chauvin would be declared guilty on three charges, including third-degree murder and second-degree manslaughter. And he was. Much has happened in America since 1992. And much has not.

In the spring of 1992, the late Gordon Davidson, Artistic Director of the Mark Taper Forum in Los Angeles, was among those in the audience for my play *Fires in the Mirror*, which I was performing in New York during the days weeks and months following the Los Angeles riots. *Fires* had a sold-out run throughout the summer and into the beginning of fall. It may not have without the Los Angeles riots having happened. You see, we are only interested in race in “spells.” The wake of the Los Angeles riots was such a spell. It was not immediately apparent to me or to Gordon that the Los Angeles riots should be a source of my next play. By the end of breakfast—at, of all places, the Algonquin in New York—we concluded that I should head west in the fall of ’92 to begin a series of interviews. I flew down from San Francisco on weekends in the ensuing eight months and interviewed about 320 people. By May of 1993, I was on stage in LA performing a solo show based on those 320 interviews.

The dense and diverse histories of Angelenos are operatic in scale. Academic and cultural race fashion at the time was focused on the Black/white paradigm. I grew up in Baltimore, Maryland, where the lines of segregation were and still are organized along the Black/white binary. I had taught at USC, yet I had no idea of the diversity to be found in crevices of neighborhoods, in mammoth churches in basements, suburbs I’d never been to, municipal buildings I’d never visited, wealth I’d never seen in Beverly Hills, and elsewhere. I was exposed for the first time to threads and weaves in the ragged tapestry of American identities I couldn’t have imagined. To parse strands of these threads, I invited thought partners (dramaturgs) of four races to join me in emotional, sometimes discordant conversations, always intellectually vigorous, as I wrote the play. Revising *Twilight* from a solo show to one for the five extraordinary actors performing tonight has been a rich experience. They made present the magnificent language that real people shared with me nearly thirty years ago. I peered anew at the broken, unwoven, never woven threads of America’s tapestry.

Twilight Bey, a former member of the LA Crips gang, after whom I named the play, equates living within the forts and barricades of one’s tribal identity to living in darkness. He concludes:
I can’t forever dwell in darkness.
I can’t forever dwell in the idea,
just identifying with people like me,
and understanding me and mine.

Twilight was talking about a humanizing project, one that reared up for a brief time after the LA riot. In the wake of the riot, calls for “honest conversations about race” were rampant. But we swiftly realized that we could not talk our way into equity and opportunity, we could not talk our way into ending police brutality, we could not talk our way out of institutionalized racism, we could not talk our way out of the increasing wealth gap, we could not talk our way into better schools, better health care, and we could not talk our way into a successful humanizing project.

Where might we house a new humanizing project? Dehumanizing untruths are unbreakable. We learned a long time ago that we can’t pray our way out of the consequences of those untruths. Secular we stand. Academia and the arts have promised to humanize us. But you see that it lacks humility. In the arts, in entertainment and in education, hierarchy, not equity, prevails. And as a result of the pandemic and the awakening after George Floyd’s murder, those institutions are in the midst of an urgent and necessary renovation. So, where might we house a new humanizing project?

Twilight: Los Angeles, 1992 asks implicitly if not explicitly, “How shall we gather?” Note, the question is not “How can we come together?” Because coming together suggests agreement, and discord is essential in the humanizing project at the moment because it’s real.

There’s a weaver I interviewed some years ago. She talked about “warp” threads. The warp thread holds the tension while you weave. She would deliberately break the warp thread. Breaking the warp thread was courageous, but the result was magnificently beautiful. Perhaps if we look closely at the breaks, we will find moments of inspiring beauty. And that beauty might call some of us, from out behind our barricades and forts to gather. I don’t expect everyone to gather. Others will guard their forts. And I respect that they may have a reason to do so.

Originally created for Signature Theatre’s production of Twilight: Los Angeles, 1992, Fall 2021, Paige Evans Artistic Director.

For more articles about Twilight, see the A.R.T.’s digital Guide.
LIST OF SCENES

PROLOGUE

“Hand Fishin’”
Angela King, Rodney King’s Aunt
Tiffany Rachelle Stewart

“A Broken Heart”
Ted Briseno, Los Angeles Police Department Officer, Accused of Beating
Rodney King
Carl Palmer

ACT ONE

HISTORIES/ENEMIES

“My Enemy”
Rudy Salas, Sr., Sculptor and Painter
Elena Hurst

“These Curious People”
Stanley K. Sheinbaum, Former President, Los Angeles Police Commission
Carl Palmer

“Buffer Zone Minority”
Elaine Kim, Author/Professor
Francis Jue

NO JUSTICE NO PEACE:
THE STORY OF LATASHA HARLINS

“36 Feet”
Charles Lloyd, Attorney for Soon Ja Du
Wesley T. Jones

“Sitting Here Today”
Gina Rae AKA Queen Malkah, Community Activist
Tiffany Rachelle Stewart

“Lies Still”
Charles Lloyd, Attorney for Soon Ja Du
Wesley T. Jones

“Good Housewife and Mother”
Jay Woong Yahng, Liquor Store Owner
Francis Jue

“Any Where Any Day”
Gina Rae AKA Queen Malkah, Community Activist
Tiffany Rachelle Stewart
NO JUSTICE NO PEACE:  
THE STORY OF LATASHA HARLINS

“Asking Which One Is Where”  
Jay Woong Yahng, Liquor Store Owner

“Push”  
Elaine Kim, Author/Professor

“Enemy”  
Jay Woong Yahng, Liquor Store Owner

“No Justice No Peace”  
Gina Rae AKA Queen Malkah, Community Activist

THE STORY OF RODNEY KING

“Indelible Substance”  
Josie Morales, Clerk Typist, City of Los Angeles,  
Witness to Rodney King Beating

“Control Holds”  
Sergeant Charles Duke, Special Weapons and Tactics Unit, LAPD, Use of Force Expert  
Witness for the Defense, Simi Valley and Federal Trials

THE PEOPLE OF THE STATE OF CALIFORNIA V. LAURENCE M. POWELL, TIMOTHY E. WIND,  
THEODORE J. BRISENO, AND STACEY C. KOON  
VERDICT – APRIL 29, 1992

“Your Heads in Shame”  
Anonymous Man, Juror in Simi Valley Trial

ROCKED

“Cracked”  
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Safe and Sound in Beverly Hills”  
Elaine Young, Real Estate Agent

“Fine Fabric”  
Keith Watson, Former Marine, Co-Assailant of Reginald Denny
“Safe and Sound in Beverly Hills”
Elaine Young, Real Estate Agent
Elena Hurst

“The Core”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny
Wesley T. Jones

“Kerner Commission Report”
Maxine Waters, Congresswoman, 29th District
Tiffany Rachelle Stewart

“A ’41 Cadillac”
Anonymous University of Southern California Student
Tiffany Rachelle Stewart

“Where Ya Goin’?”
Stanley K. Sheinbaum, Former President, Los Angeles Police Commission
Carl Palmer

“It’s Awful Hard to Break Away”
Daryl Gates, Former Chief of Los Angeles Police Department
Keith Watson, Former Marine, Co-Assailant of Reginald Denny
Wesley T. Jones

“Pep Boys”
Katie Miller, Bookkeeper and Accountant
Tiffany Rachelle Stewart

“Bunk Beds”
Octavio Sandoval, Young Teenager
Elena Hurst

“I. Magnin”
Katie Miller, Bookkeeper and Accountant
Tiffany Rachelle Stewart

“Channel 2, 4…”
Federcio Sandoval, Octavio’s Slightly Older Brother
Elena Hurst

“Whole Other Time”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny
Wesley T. Jones

“A Well Armed Ridge”
Charlton Heston, Movie Star, Former President National Rifle Association of America
Wesley T. Jones

“Caesar Salad”
Anonymous Talent Agent
Carl Palmer

“Pa Chew”
Richard Kim, Appliance Store Owner
Francis Jue
ROCKED

“Movie”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Sleeping Under Our Bridges”
Maxine Waters, Congresswoman, 29th District

“Poverty Riot”
Héctor Tobar, Author, Former Los Angeles Times Journalist

“Whirlwind”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Solidarity”
Héctor Tobar, Author, Former Los Angeles Times Journalist

“Three Things”
Elaine Kim, Author/Professor

“That State That’s Free of Pain”
Héctor Tobar, Former Los Angeles Times Journalist

“The Beverly Hills Hotel”
Elaine Young, Real Estate Agent

“Rage”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Absorb a Little Guilt”
Anonymous Talent Agent

“I’m Afraid Not”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Beirut”
Shelby Coffey III, Editor, Los Angeles Times

“Make My Mark”
Keith Watson, Former Marine, Co-Assailant of Reginald Denny

“Roar”
Jessye Norman, Opera Singer
ACT TWO

LOSES

“Chekhov/Coltrane”
Cornel West, Scholar

“To Look Like Girls from Little”
Elvira Evers, General Worker and Cashier, Canteen Corporation

“Kinda Lonely”
Walter Park, Compton Business Man

“How Things Used to Be”
Chris Oh, Medical Student, Stepson to Walter Park, Son to Mrs. June Park

“And in My Heart for Him”
Mrs. June Park, Wife of Walter Park

“Execution Style”
Chris Oh, Medical Student, Stepson to Walter Park, Son to Mrs. June Park

THE STORY OF REGINALD DENNY AND THE LA FOUR PLUS ONE

“War Zone”
Judith Tur, Sales Rep/Office Manager, L.A. News Service

“A Weird Common Thread in Our Lives”
Reginald Denny, Semi-Truck Driver, Victim

“No Justice, No Peace/My Room”
Paul Parker, Chairperson, Free the L.A. Four Plus Defense Committee

“Here’s a Nobody”
Angela King, Rodney King’s Aunt

“Not Their Hero Anymore”
Ted Briseno, Los Angeles Police Department Officer, Accused of Beating Rodney King
A DINNER PARTY THAT NEVER HAPPENED

“The Table”
Alice Waters, Chef, Chez Panisse, Berkeley, CA

“Seven Names”
Jin Ho Lee, Shop Owner

“Roots”
Paul Parker, Chairperson, Free the L.A. Four Plus Defense Committee

“Bad”
Elaine Brown, Former Chairwoman of the Black Panther Party

“Seven Hundred Million Dollars”
Paul Parker, Chairperson, Free the L.A. Four Plus Defense Committee

“Saddam Hussein”
Elaine Brown, Former Chairwoman of the Black Panther Party

“Acted in a Way that Was Just”
Paul Parker, Chairperson, Free the L.A. Four Plus Defense Committee

“Martin, Malcolm, and the Black Panther Party”
Elaine Brown, Former Chairwoman of the Black Panther Party

“Against Your Will”
Bill Bradley, Former Senator, D-New Jersey

“Collar”
Rev. Tom Choi, Pastor, Los Angeles Korean United Methodist Church

“Upstream/Downstream”
Alice Waters, Chef, Chez Panisse, Berkeley, CA

“A Total Contradiction”
Bill Bradley, Former Senator, D-New Jersey

“Roots”
Alice Waters, Chef, Chez Panisse, Berkeley, CA

“In-between”
Homi K. Bhabha, Harvard Professor

“Justice”
Paul Parker, Chairperson, Free the L.A. Four Plus Defense Committee
JUSTICE

“Verdict on America”
President George Herbert Walker Bush, 41st President of the United States of America

“AA Meeting”
Maria, Juror #7, Federal Trial

“Swallowing the Bitterness”
Mrs. Young-Soon Han, Former Liquor Store Owner

“Black Suffering”
Héctor Tobar, Former Los Angeles Times Journalist

TWILIGHT

“Limbo”
Twilight Bey, Organizer, Gang Truce