

THE PUBLIC THEATER

OSKAR EUSTIS
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PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

And

ELEVATOR REPAIR SERVICE

JOHN COLLINS
ARTISTIC DIRECTOR

Present

BALDWIN & BUCKLEY AT CAMBRIDGE

Conceived by **GREIG SARGEANT** with **ELEVATOR REPAIR SERVICE**
Directed by **JOHN COLLINS**

Featuring **DAPHNE GAINES, GAVIN PRICE, MATTHEW RUSSELL, GREIG SARGEANT,**
CHRISTOPHER-RASHEE STEVENSON, STEPHANIE WEEKS, BEN JALOSA WILLIAMS

Costume Design **JESSICA JAHN**

Lighting Design **ALAN C. EDWARDS**

Sound Design **BEN JALOSA WILLIAMS**

Scenic Consulting **DOTS**

Wig Design **EARON CHEW NEALEY**

Production Stage Manager **MAURINA LIOCE**

Producer for ERS **HANNA NOVAK**

Line Producer for The Public **AMY LAU CROYLE**

Company Manager for ERS **MARIANA CATALINA**

Company Manager for The Public **HEATHER FICHTHORN**

Production Manager for ERS **AARON AMODT**

Production Manager for The Public **MIKE BEST**

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Resident Director
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ELEVATOR
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COMPANY

James BaldwinGREIG SARGEANT
William F. Buckley, Jr. BEN JALOSA WILLIAMS
Lorraine Hansberry (*Sept. 24-Oct. 16*) DAPHNE GAINES
Lorraine Hansberry (*as of Oct. 17*)STEPHANIE WEEKS
Mr. Heycock GAVIN PRICE
Mr. Heycock (*Tue., Wed., Thur.*)MATTHEW RUSSELL
Mr. BurfordCHRISTOPHER-RASHEE STEVENSON

Stage Manager JACK FORD

UNDERSTUDIES

Understudies never substitute for the listed performers unless a specific announcement is made at the time of the appearance.

For Mr. Heycock, Mr. Burford—MATTHEW RUSSELL.

The role of Lorraine Hansberry was created by April Matthis.

The role of Mr. Heycock was created by Gavin Price.

BALDWIN AND BUCKLEY AT CAMBRIDGE
WILL BE PERFORMED WITHOUT AN INTERMISSION.



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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

Claus Peymann, the great German Artistic Director, once said, “when you are in trouble, you will find yourself reaching for your Brecht as if it was your Bible.” (I often have done just that.)

Here, in America in 2022, I have been feeling a need for the Bible of James Baldwin.

Consistently, Baldwin’s brilliant, lacerating, honest, deeply compassionate writing gives voice to the feelings, politics, ideas, anger, and hope that surrounds us. His voice is prescient; his voice is powerful; his voice is prophetic. Put him in debate with William F. Buckley, Jr., perhaps the most articulate and educated conservative thinker of his generation, and sparks fly that can still light fires. It is extraordinary to see their debate re-enacted in all its complexity and depth. I can’t believe that it took place more than half a century ago. That fact is startling, depressing (has so little changed?), and ultimately inspiring—the way great thinkers and artists give us hope and energy by the truth and forcefulness of their thinking.

Elevator Repair Service, under the leadership of the extraordinary John Collins, has been bringing us insight and brilliance for over 30 years. Here at The Public, they have presented *The Sound and the Fury*, *Arguendo*, *Measure for Measure*, and, of course, their masterful version of *The Great Gatsby*, *Gatz*. They combine textual insight with formal innovation in a way that makes them unique in the American, indeed international, experimental scene. The company is incapable of uninteresting work: I have never spent an evening with them that I regretted.

The combination of ERS and James Baldwin is irresistible. As we’ve all seen, we need joy and celebration in this moment (which we’ve recently offered in the Park with Public Works’ *As You Like It* and here in the Anspacher with *Fat Ham*). **But we also need insight; we need harsh, uncomfortable truths; we need brilliance.** I hope you find this evening as rich as I do.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

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WHO'S WHO IN THE CAST

DAPHNE GAINES (*Lorraine Hansberry*). The Public: *The Sound and the Fury*, *Nightvision: A Vampire Opera*. ERS: *Ulysses, The Sound and the Fury, The Select*. Off-Broadway: *Goethe's Faust, The Lily's Revenge, A Walk Across America...*, *Three Sisters, The Mystery of the Charity, Yokasta's Redux*. Regional: Denver Center, Geva Theater, Cleveland Playhouse, Hong Kong Fringe Theater, CATF, Actors Theater of Louisville. Film/TV: "Ray Donovan," "Bull," "Orange Is the New Black," "Deception," "God Frieded Me," "Royal Pains," *Love Is Strange*.

GAVIN PRICE (*Mr. Heycock*) has performed and designed with Elevator Repair Service since 2013. Other projects include *Boccamazzo Construction; The Return of Adam* (Met Museum); *XX-ID* (New Museum); *Common Time* (MCA); Saint Fortune, co-founder. Collaborations with Mabou Mines, Tectonic Theater, Cabin Fever, Face the Music, 7 Daughters of Eve, Pandora Boxx and Mrs. Kasha Davis, Theater in Quarantine and with Emily Pacilio in The Basics. Spotify and iTunes: The Witch Ones, The Tender Band, CabinFever.

MATTHEW RUSSELL (*u/s Mr. Heycock/ Mr. Burford*). The Public: *Much Ado About Nothing*. Broadway: *The Inheritance*. Off-Broadway: *Help*. Regional credits include *Hand to God, Taming of the Shrew, The Grapes of Wrath, Cymbeline, and The Seagull*. Film: *Working Man, Some Freaks, Twist, Man & Witch, The Spine of Night*. TV: "Westworld." Russell is the creator of *Love in NY*, a series of one-minute shorts. MFA: Brown/Trinity Rep.

CHRISTOPHER-RASHEE STEVENSON (*Mr. Burford*) is a theatre artist from Baltimore,

Maryland. Last seen in *Ile* at Mabou Mines where he was also a suite/space artist ('20-'21). Lincoln Center Theater Directors Lab '18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE, The Actor's Studio, A.R.T., Millennium Film Workshop, Lincoln Center Education, LaMaMa and the Eubie Blake Jazz Institute. He will be joining the Barrow Group's directing program in the fall. **STEPHANIE WEEKS** (*Lorraine Hansberry*) has performed at renowned theatres including Lincoln Center, Playwrights Horizons, Soho Rep, La Jolla Playhouse. Awarded an Obie for Recognition of Artistic Achievement and Commitment to Excellence in Theater with Target Margin Theater. Film: *Confessionsofa Ex-Doofus-ItchyFooted Mutha* (Tribeca Film Festival). Television credits include "Tales of The City" (Netflix), "The Good Fight" (CBS) and "Law & Order" (NBC).

BEN JALOSA WILLIAMS (*William F. Buckley, Jr./Sound Design*) is an actor and sound designer. He produces and curates category : other, an award-winning platform for experimental audio. Collaborators include minor theater, Christina Masciotti, Suzanne Bocanegra and many others. Awards for sound design: Obie, Lortel, Los Angeles Drama Critics Circle and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker). Benwilliamsdotcom.com

GREIG SARGEANT (*Conceiver/James Baldwin*). The Public: *Measure for Measure, The Sound and the Fury*. NYTW: *Bonnie's Last Flight; Fondly, Collette Richland; The Little Foxes* (dir. Ivo van Hove). Vineyard Theater/TMT: *Strictly Dishonorable*. BAM/

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WHO'S WHO IN THE CAST

Next Wave: *The Parable Conference*. BAC: *Go Forth/Please Bury Me*. ERS/REDCAT: *Gatz*. HERE/TMT: *Uncle Vanya*. Film: *Help Me Mary, The Bad Infinity*. Sargeant is an associate artist of Target Margin Theater and company member of ERS. Training: West Virginia University – MFA, William Esper.

JOHN COLLINS (*Director*) founded Elevator Repair Service in 1991. Since then, he has directed or co-directed all of the company's productions while also serving as the company's artistic director. ERS productions directed by Collins include *Cab Legs*, *Room Tone*, *Gatz*, *The Select (The Sun Also Rises)*, *The Sound and the Fury*, *Arguendo*, *Measure for Measure* and numerous others. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship and a Doris Duke Performing Artist Award.

JESSICA JAHN she/her (*Costume Design*). Off-Broadway: *Coal Country* (The Public Theater), *Gloria: A Life* (Daryl Roth Theatre), *Die Mommie Die!* (New World Stages), *Monodramas* (New York City Opera). Regional: American Repertory Theater, McCarter Theatre, Kennedy Center, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera. International: The Gran Teatre de Liceu, Wexford Opera. Upcoming: *Orfeo ed Euridice* (San Francisco Opera).

ALAN C. EDWARDS (*Lighting Design*). Broadway: *The Testament of Mary* (associate to Jennifer Tipton). Off-Broadway: *Harry Clarke* (Vineyard, Lortel Award); *Kill Move Paradise* (NBT, Drama Desk nomination); *Fires in the Mirror* (Signature, Lortel nomination); *Twilight: Los Angeles 1992*, *The Hot Wing King* (Signature); *Bluebird Memories* feat. Common (Audible Theatre);

Twelfth Night (Classical Theatre of Harlem). Regional: *Paradise Blue*, *Lights Out: Nat King Cole* (Geffen Playhouse). Dance: *Where We Dwell*, *Chasing Magic* (Ayodele Casel). Graduate of the Yale School of Drama. alancedwards.com

dots (*Scenic Consulting*) is a design collective specializing in environments for narratives and performance. Hailing from Colombia, South Africa and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. We offer multi-disciplinary expertise ranging from theatre and performance design to graphic design, interiors and film. We approach every project with diversity of thought and curiosity and, above all, we believe in the value of the whole being greater than the sum of its parts.

EARON CHEW NEALEY (*Wig Design*). Broadway: *Macbeth*, *Chicken & Biscuits*, *Sweat*. Other design: *Dames at Sea*, *Kinky Boots* (Bucks County Playhouse); *The Last Supper* (SOPAC); *Twelfth Night* (Marcus Garvey); *On Killing* (Soho Rep); *Fat Ham*, *cullud wattah*, *Mojada* (The Public); *Little Girl Blue* (Goodspeed, New World Stages); *...Meet Vera Stark*, *Matilda* (Colorado University); *On Sugarland* (NYTW); *Nina Simone: Four Women* (Berkshire Theatre Group); *Once on This Island* (Pioneer Theatre Company); *Little Women* (Dallas Theater Center); *Cadillac Crew*, *Twelfth Night* (Yale Rep).

MAURINA LIOCE (*Production Stage Manager/Assistant Director*). With ERS: *The Sound and the Fury*; *Arguendo*; *The Select (The Sun Also Rises)* (tours); *Gatz* (tours); *Fondly*, *Collette Richland*; *Measure for Measure*; *Everyone's Fine With Virginia Woolf*. NYC: stage management for Half

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WHO'S WHO IN THE CAST

Straddle, Adrienne Truscott, Alex Tatarsky, Jim Findlay, David Byrne, Sibyl Kempson, Andrew Ondrejcek, Mike Iveson, Erin Markey, Suzanne Bocanegra and Young Jean Lee. Lioce has been a member of Elevator Repair Service since 2014.

JACK FORD he/they (*Stage Manager*) is a New York stage manager recently graduated from NYU Tisch School of the Arts. Off-Broadway: *I'm Revolting* at Atlantic Theater Company, *Trevor the Musical* (general management intern). Broadway: *Harry Potter and the Cursed Child*, *MJ*, *Tina—The Tina Turner Musical*, *Beetlejuice*, *Hangmen* (general management intern). Regional: *Mamma Mia!* (Laguna Playhouse). Concerts: *Broadway Our Way* (Broadway Inspirational Voices).

HANNA NOVAK (*Producer*). ERS: *Fondly*, *Collette Richland*; *Gatz* (tours); *Baldwin and Buckley at Cambridge* (tours); *Seagull*. Novak is currently producing the company's take on James Joyce's *Ulysses*. As a playwright and director, her work has been performed at/developed with Clubbed Thumb, the Samuel French Off-Off Broadway Short Play Festival, the New Ohio and the Performing Garage. Novak has been a member of Elevator Repair Service since 2016. MFA in playwriting: Hunter College.

AARON AMODT (*Production Manager*). ERS: *Gatz* (tours); *Everyone's Fine With Virginia Woolf*; *The Select (The Sun Also Rises)*; *Fondly*, *Collette Richland*. New York Theatre Workshop: *Slave Play*, *What the Constitution Means to Me*, *Othello*, *Hadestown*, *Lazarus*. Tours: *A Billion Nights on Earth* (Lucidity Suitcase Intercontinental) and *Ringling Brothers and Barnum and Bailey Circus*. Outside of the theatre, Amodt collects commemorative telecom postage stamps and makes ghost photographs which you can find on IG @amodttech.

THE PUBLIC THEATER continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual

season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 184 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 58 AUDELCO Awards, 6 Antonyo Awards and 6 Pulitzer Prizes. publictheater.org

ELEVATOR REPAIR SERVICE (ERS) is a New York City-based company that creates original works for live theatre with an ongoing ensemble. The company's shows are created from a wide range of texts that include found transcripts of trials and debates, literature, classical dramas and new plays. Founded in 1991, ERS has authored an extensive body of work that includes upwards of 20 original theatrical productions. These have earned the company a loyal following and made it one of New York's most highly acclaimed experimental theater companies. *Gatz* (a production of the entire text of *The Great Gatsby*), along with *The Sound and the Fury* (from Faulkner's novel) and *The Select* (an adaptation of *The Sun Also Rises*) are among the company's best known works. The company's body of work also includes new plays by Kate Scelsa and Sibyl Kempson, as well as works by Shakespeare and Chekhov. ERS productions share a commitment to risk-taking and reinvention, blending unusual texts with innovations in theatrical form. They feature the company's signature dynamic performance style, coupled with a rigorous commitment to psychologically complex performances. ERS has received numerous awards and distinctions. Visit ERS online at elevator.org.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR BALDWIN AND BUCKLEY AT CAMBRIDGE

Assistant Director Maurina Lioce
 Assistant Costume Designer Jasmine Canjura
 Associate Lighting Designer Alexander Le Vaillant Freer
 Sound Engineer Jason Sebastian
 Anspacher Sound System Design Charles Coes
 Associate Producer Mariana Catalina
 Associate Company Manager Andreas Huang
 Assistant Production Manager Autumn J. Mitchell
 Production Audio Parker Stegmaier
 A1 Dan Axe
 Sub A1 Nata E.
 A2 Sean Herb
 Sub A2 Ashley Spirakes
 Audio Crew Christopher J. Schulz, Kathy Ruvuna,
 Angela Baughman, David Fowler,
 Alejandro Suquisupa, Kwamina Biney, Ryan Marsh,
 Stephen Curry, John Marc Zayas
 Wardrobe and Wig Supervisor Emma Blake Handler
 Wardrobe Sub Madeleine Briggs
 Head Electrician Shawn Ryan Salick
 Assistant Head Electrician Akvinder Kaur
 Light Board Programmer Ridley Walker
 Light Board Operator James Dewhurst
 Swing Electrician Jimmy Dewhurst
 Electricians Adam Gabel, Cameron Filepas,
 Cody Richardson, Dajane Wilson, Darcy Burke,
 Elizabeth Camacho, Erin Bulman, Harrison Freni,
 Jennifer Davison, Jesus Santiago, Martin Bolger,
 Miriam Mejia, Parker Damm, Reid Sullivan,
 Sarah Woods, Shane Crowley, Wendy Scher,
 Natalie Shipley, Rhylyke Capito
 Scenery Special Projects Meb Griffin
 Scenery Construction & Load-In Crew Anna Biggerstaff,
 Brandon Brumm, Reilly J. Ryan,
 Courtney Kupferschmidt, Beckett Mullen

Scenic Artist Kendall Davila
 Deck Carpenter Josh Straker
 Assistant Logistics Technician Samantha Pierce

CREDITS

"That's All I Ask" Performed by Nina Simone. Words and music by Horace Ott (BMI). Courtesy of Verve Records under license from Universal Music Enterprises and Wellmade Music.
Baldwin and Buckley at Cambridge was produced for On Demand Streaming by Montclair State University (NJ) for PEAK Performances.
 Lighting equipment provided by PRG Broadway. Sound equipment provided by Masque Sound.

SPECIAL THANKS

Emily Davis
 Kim Kerfoot
 Christopher Megale
 Dr. Gale Sargeant
 T. Ryder Smith
 Quincy Troupe
 Ariana Smart Truman
 Mark Rossier
 Aaron Landsman
 Colin Van Horn
 Nicholas Buccola
 In memory of Tom Dougherty

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Artistic Programs Associate/Staff
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Master Writer Chair Suzan-Lori Parks
Resident Artists Tarell Alvin McCraney,
Daniel Sullivan, Shaina Taub
Director of Voice Andrew Wade
Voice Associate Julie A. Congress
Shakespeare Scholars in Residence..... James Shapiro,
Ayanna Thompson

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Line Producers Audrey Frischman, Alverneq Lindsay
Producing Coordinator Amy Lau Croyle
Associate Line Producers Emma McSharry,
Citlali Pizarro

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Casting Director Kate Murray
Casting Associate Chalin Tulyathan
Casting Assistant Elizabeth Hay

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Jessica Owens, Nathaniel Whitehead
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Francisca da Silveira, Katie Do, Timothy DuWhite,
Ying Ying Li, Julian Mesri, Aridy Nox, Else C. Went

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Caity Joy
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Michael Best, Keaton Morris-Stan, Lico Whitfield
Associate Production Manager Kendall Allen
Assistant Production Managers Courtney Banks,
Jessica Nekritz, Autumn Mitchell
Temporary Assistant
Production Manager..... Rebecca Schafer
Brooklyn College Fellow,
Production Management.....Thalia Lopez
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Logistics Technician Martin Rios
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Costume Shop Administrator Declan McDermott
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Associate Audio Supervisor Malachy Kronberg
Assistant Audio Supervisors Kortney Barber,
Rachel Forbes
Seasonal Assistant Audio Supervisor Ollie Ward

Audio Office Administrator Carrie Miller Freeman
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A DRAMATURGICAL

NOTE ABOUT BALDWIN AND BUCKLEY AT CAMBRIDGE

With the exception of the final scene, the text of this production is taken verbatim from a debate between James Baldwin and William F. Buckley, Jr. at The Cambridge Union on February 18, 1965. Text from the final scene is taken from several letters, interviews, and other writings of James Baldwin and Lorraine Hansberry, and compiled by Greig Sargeant and April Matthis, with additional text from Daphne Gaines and Stephanie Weeks.

The idea for BALDWIN AND BUCKLEY AT CAMBRIDGE was born out of a dinner that Greig and I had in 2019. Greig and I were hoping to work together on a different ERS production, but a perfect storm of frustrating outside factors were making that particular collaboration impossible. Greig is a longtime ERS ensemble member and someone whose creative input I treasure, so I wanted to find a way for us to work together. With the original plan in jeopardy, I asked Greig what he wanted to work on: did he have an idea that could be the start of a new ERS piece? His answer was that he wanted to play James Baldwin. From there, we began researching and watched the BBC film of this debate. **Greig and I agreed that it sounded hauntingly like a conversation that could be happening right now.**

JOHN COLLINS, DIRECTOR

The question of this debate “Is The American Dream at the expense of the American Negro?” is just as relevant today as it was in 1965, just as it was 150 years ago. For those who think much has changed for the better in the United States regarding attitudes and behavior about race, I am telling you that, from my perspective, nothing has fundamentally changed. Police killings, voter suppression, systemic racism, and the lack of opportunity for people of color in our society is proof enough. It deeply troubles me that, as a nation and as a society, we are moving backwards. The brilliant and insightful James Baldwin fearlessly confronted these injustices in his own time, injustices that continue today. I was deeply moved when I discovered this debate. Its relevance is undeniable. **The time has come again, as Baldwin said, to “wake the children sleeping.” His words must be heard and the conversation must continue for our society to evolve.**

GREIG SARGEANT, CONCEIVER/ACTOR

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