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**THE PUBLIC THEATER**

**OSKAR EUSTIS**  
ARTISTIC DIRECTOR

**PATRICK WILLINGHAM**  
EXECUTIVE DIRECTOR

Presents

# SHADOW/ LAND

By **ERIKA DICKERSON-DESPENZA**

Directed by **CANDIS C. JONES**

Featuring **JONIECE ABBOTT-PRATT, LYNNETTE R. FREEMAN, PERRI GAFFNEY,  
LIZAN MITCHELL, CHRISTINE SHEPARD, JOY-MARIE THOMPSON**

Scenic Design **JASON ARDIZZONE-WEST**

Costume Design **AZALEA FAIRLEY**

Lighting Design **JEANETTE OI-SUK YEW**

Sound Design **PALMER HEFFERAN**

Original Music Composed by **DELFEAYO MARSALIS**

Hair, Wig and Makeup Design **EARON CHEW NEALEY**

Prop Manager **AMANDA PERRY**

Movement Director **JILL M. VALLERY**

Intimacy Coordinator **ANN JAMES**

Voice & Speech Coach **JULIE CONGRESS**

Dialect Coach **DAWN-ELIN FRASER**

Production Dramaturgs **NISSY AYA, JACK PHILLIPS MOORE**

Production Stage Manager **JANELLE CASO**

Casting **HEIDI GRIFFITHS/KATE MURRAY**

Line Producer **AUDREY FRISCHMAN**

Company Manager **HEATHER FICHTHORN**

Production Manager **HALEY MILLER**

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Resident Director  
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**PUBLIC.**  
THE

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## COMPANY

Magalee .....LIZAN MITCHELL  
Ruth.....JONIECE ABBOTT-PRATT  
Grand Marshal .....CHRISTINE SHEPARD

Stage Manager ..... DANIEL VAUGHN  
Dance Captain.....JOY-MARIE THOMPSON

### UNDERSTUDIES

Understudies never substitute for the listed performers unless  
a specific announcement is made at the time of the appearance.  
For Magalee–PERRI GAFFNEY; for Ruth–LYNNETTE R. FREEMAN;  
for Grand Marshal–JOY-MARIE THOMPSON.

*shadow/land* is a work of historical fiction.

While the story is rooted in real life events and re/visioning deceased  
New Orleanians, *shadow/land* is a work of fiction.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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A NOTE FROM PLAYWRIGHT: ON

# “THEATRE ETIQUETTE”

this here is a free, Blk space. this here be both jook joint & storefront baptist church.<sup>2</sup> this be a second line & a homegoin service. tonight, i invite you to get free. what i mean is:

## **you are free to participate both physically & audibly.**

we are gathered here—in front of God & everybody—to create a moment together. in doing so, you are free to sway in your seat, gasp, laugh, cry, offer an “amen” or a “that’s right!” or a “mmph,” should the music or the spirit move you. while walking in this freedom, please keep in mind that the actors have come to tell a story & the audience has come to hear & watch this story. consider using a range of vocalization. remember, ain’t no harm to moan.

## **you are free to bear collective witness & be collectively witnessed.**

after all, this is the nature of a jook joint & one of the purposes of church, of community. in this place we take Blk suffering as seriously as Blk joy. we know the two be intimately yoked for dispossessed peoples. you are free to stop pretendin not to know this truth.<sup>3</sup>

## **you are free of judgement.**

here, we disrupt the culture of policing.  
be free to bring your full self into this space & accept that everyone else here is free to do the same.

for the love & liberation of My People,



**Erika Dickerson-Despenza**

1. Many thanks to Dominique Morisseau & her bravery for pioneering the articulation of how audiences should engage with her work, prompting me to do the same.

2. The word “jook” is etymologically derived from the Gullah word “juk,” meaning *disorderly*. jook joints & Blk baptist churches (or church-like places) are historically spaces where Blk folks freely socialize & worship as their full selves amid the horrors of slavery, jim & jane crow & other oppressive institutions.

3. In her essay, “The Education of a Storyteller,” Toni Cade Bambara recalls being asked, “What are you pretending not to know today, Sweetheart?” by Grandma Dorothy, an elder community member who taught her critical theory, encouraging her to “rise to quit being trifling.”

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## WHO'S WHO IN THE CAST

**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 and the Pulitzer Prize-winning play *Fat Ham* by James Ijames. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 190 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 62 AUDELCO Awards, 6 Antony Awards and 6 Pulitzer Prizes. [publictheater.org](http://publictheater.org)

**JONIECE ABBOTT-PRATT's** (*Ruth*) theatre credits include *The Good Negro* (The Public),

*The House That Will Not Stand* (NYTW), *Where Storms Are Born* (Williamstown), *Seven Guitars* (Actors Theater of Louisville), *The Mountaintop* (Geva), *The House That Will Not Stand* (Berkeley Rep and Yale Rep). Television credits: "Dynasty," "Evil," "FBI: Most Wanted," "Blindspot," "Law & Order: SVU," "Luke Cage." Audiobooks include *Nightcrawling* by Leila Mottley, *The Legendborn Cycle* by Tracy Deon, *Raybearer* by Jordan Ifueko. Clark Atlanta University; MFA, University of Iowa.

**LIZAN MITCHELL** (*Magalee*). Broadway: *Ohio State Murders*, *Electra*, *Having Our Say*, *So Long on Lonely Street*. Off-Broadway: *On Sugarland*, *cullud watah*, *Passage*, *Brownsville Song*, *Cell*, *Trojan Women*, *Ain't Supposed to Die a Natural Death*. Regional: *Our Daughters*, *Like Pillars*, *Skeleton Crew*, *A Raisin in the Sun*, *The House That Will Not Stand*, *Richard III*, *The Tempest*, *The Gem of the Ocean*. Film/TV: *Detroit*, "Unbreakable Kimmy Schmidt," "The Good Wife," *The Preacher's Wife*, "The Wire," *The Human Stain*, "Law & Order."

**LYNNETTE R. FREEMAN** (*Understudy Ruth*) is a Jamaican/Black-American actor, narrator/voiceover artist, full-spectrum birth doula, teaching artist and dialect coach. Theatre: *Sweat* (Guthrie); *Hindsight* (Fault Line Theatre); *The White Card* (Penumbra Theatre); ...*Meet Vera Stark* (Colorado Springs Fine Arts Center); *The Skin of Our Teeth*, *Lost Lake* (Berkshire Theatre); *An Act of God* (Wellfleet Harbor Actors Theater); *Travisville, Kentucky* (Ensemble Studio); *A*

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# WHO'S WHO IN THE CAST

*Raisin in the Sun* (Trinity Rep). Ensemble Studio Theatre; Fault Line Theatre Associate Artist. Brown University/Trinity Rep MFA.

**PERRI GAFFNEY** (*Understudy Magalee*) was last seen at The Public in *A Raisin in the Sun*. Other credits: *Skeleton Crew*, *Familiar*, *Guess Who's Coming to Dinner*, *The Lifespan of a Fact*, *Having Our Say*, *To Kill a Mockingbird*, *Steel Magnolias*, *Macbeth*, *Death and the King's Horseman*, *The Resurrection of Alice*, *East New York*, *Brainworks*, *So Close*. Books: *The Resurrection of Alice* (debut novel), *Managing Artists in Pop Music* and *The Business of Broadway* (textbooks written with Mitch Weiss).

**CHRISTINE SHEPARD** (*Grand Marshal*) is a Midwestern native who moved to NYC in 2015 to pursue a performance career. She graduated from Pace University's BFA commercial dance program in 2019, but not before joining two Broadway casts (*Head Over Heels* and *Mean Girls*). She also has camera experience, including work with "SNL" and Adidas. Shepard is passionate about authenticity and humanism in her work. Specials thanks to Clear Talent Group and her always supportive friends and family. [chrisshep.com](http://chrisshep.com). Instagram: @xtineresidency

**JOY-MARIE THOMPSON** (*Understudy Grand Marshal*) is a dancer, performing artist, writer and educator from Pittsburgh, PA. After receiving a BFA in dance at The Conservatory of Dance at SUNY Purchase College, Thompson performed work by

Sidra Bell, Shamel Pitts, Staycee Pearl and Maxine Doyle and Damani Pompey. Thompson's writing has been published by *Imagining: A Gibney Journal* and *ThINKng Dance*. She was a resident at The McKittrick Hotel performing in *Sleep No More*. Teaching credits include Purchase College's Conservatory of Dance.

**ERIKA DICKERSON-DESPENZA** (*Playwright*) is a New Orleans-based Black leftist poet-playwright, ecowomanist and cultural memory worker. She is the creator and inaugural resident of The Ntozake Shange Social Justice Playwriting Residency. Select awards: PEN/Laura Pels International Foundation for Theater, Edgerton New Play, Susan Smith Blackburn Prize, Laurents/Hatcher Foundation, Thom Thomas Award, Lilly, Barrie and Bernice Stavis, Grist 50 Fixer, Princess Grace Playwriting. Residencies and fellowships: Tow Playwright-in-Residence at The Public, U.S. Water Alliance National Arts & Culture Delegate, New York Stage and Film Fellow-in-Residence, New Harmony Project Writer-in-Residence, Dramatists Guild Foundation Fellow, The Lark Van Lier New Voices Fellow. Productions: *cullud wattah* (The Public), *[hierpglyph]* (San Francisco Playhouse/Lorraine Hansberry Theatre).

**CANDIS C. JONES'** (*Director*) credits include *Clyde's* (Studio Theater); *cullud wattah*, *shadow/land* audio play (The Public); *Unf\*kwitable* (The Old Globe); *School Girls...* (Cincinnati Playhouse); *My Name is Beatrice* (Atlantic Theater MixFest); *Detroit '67* (D.C. Signature); *The Black*

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# WHO'S WHO IN THE CAST

*Radical Imagination* (Williamstown); *53% Of* (Alliance Theater); *B\*tch* (Page 73); *Everybody* (NYU); *Trapt* (Joe's Pub); *House of the Negro Insane* (Bay Area Playwrights Festival); *Pipeline* (Detroit Public Theater); *Nike* (A.C.T.); *The Wolves* (American Academy); *Brother Rabbit* (New Black Fest); *Name Calling* (the Kennedy Center); *Morning in America* (Primary Stages); *TEMBO!* (Zanzibar International Film Fest). Upcoming: *Blues for an Alabama Sky* (Barrington Stage), *School Girls...* (Westport Playhouse). 2016 Lilly Award winner, WP Theater Lab member 2018-2020, Drama League alum.

**JASON ARDIZZONE-WEST** (*Scenic Design*). The Public: *The Michaels*, *Illyria*, *The Gabriels*. Off-Broadway: *Monsoon Wedding* (St. Ann's Warehouse); *Elyria* (Atlantic); *Wedding Band* (TFANA); *The Michaels Abroad*, *Uncle Vanya* (Hunter Theatre Project); *Good Grief* (The Vineyard). National tours: *Blue Man Group*, *Bullets Over Broadway*. Regional: ATL, Syracuse Stage, Westport, Huntington Theatre, Fords Theatre, 5th Avenue Theatre, Berkeley Rep. Film/TV/ concerts: "Jesus Christ Superstar Live" (Emmy); Phish NYE; Florence + The Machine; Pentatonix Christmas Spectacular.

**AZALEA FAIRLEY** she/they (*Costume Design*) is a proud New Orleans-born, NYC-based costume designer and is so thrilled to have a part in telling this story. Off-Broadway and regional: *Clyde's*; *Eternal Life Pt 1*; *Detroit '67*; *Blood Knot*; *By the Way, Meet Vera Stark* (nominated for 2022 Henry Award for Outstanding Costume Design); *Schoolgirls...*; *TJ Loves Sally Forever* (New York Times Critic's Pick). Broadway assistant: *Hamilton*, *A Strange Loop* (2022 Tony Award Best Musical). Film: *The Rainbow Experiment*, *Paris in Harlem*. Member of USA 829.

**JEANETTE OI-SUK YEW** (*Lighting Design*) is an award-winning designer for theatre, dance, opera, musicals, music performances and immersive installation. *New York Times* described them as "clever" and "inventive." NYC: *Kimberly Akimbo* (Broadway), *cullud wattah* (The Public), *The Nosebleed* (LCT3), *Oratorio for Living Things* (Ars Nova),

*american (tele)visions* (NYTW), *Golden Shield* (MTC), *Snow in Midsummer* (CSC). Regional: *King Lear* (STC), *Walden* (Theaterworks), *Macbeth in Stride* (A.R.T.), *Theater of the Mind* with David Byrne (DCPA). Associate arts professor at NYU Tisch. @jeanette\_yew jeanetteyew.com

**PALMER HEFFERAN** (*Sound Design*) has designed over 80 productions in theatres across the country. In 2022, she received a Tony Award nomination for her work on *The Skin of Our Teeth* at Lincoln Center Theater. Productions at The Public: *Merry Wives*, *shadow/land* (audio play), *Shipwreck*, *Wild Goose Dreams*. Broadway: *The Skin of Our Teeth*, *Grand Horizons*, *The Lifespan of a Fact*. Awards: 2019 Obie Award for Sustained Excellence in Sound Design, 2018 and 2020 Henry Hewes Awards.

**DELFEAYO MARSALIS** (*Composer*). Trombonist, composer and producer Delfeayo Marsalis has released nine albums to critical acclaim, including the latest *Uptown on Mardi Gras Day*. He has produced over 120 recordings, garnering one Grammy and several nominations. As a cultural activist, he has founded three non-profits—Uptown Music Theatre, Uptown Jazz Orchestra and Keep New Orleans Music Alive—all of which are designed to strengthen the community in his hometown of New Orleans.

**EARON CHEW NEALEY** (*Hair, Wig and Makeup Design*). Broadway: *Fat Ham* (assistant designer), *Macbeth*, *Chicken & Biscuits*, *Sweat*. The Public: *The Harder They Come*, *Baldwin & Buckley...*, *Fat Ham*, *cullud wattah*, *Mojada*. Other design: *Dames at Sea*, *Kinky Boots*, *The Last Supper*, *Twelfth Night*, *On Killing*, *Little Girl Blue*, *...Meet Vera Stark*, *Matilda*, *On Sugarland*, *Nina Simone: Four Women*, *Little Women*, *Cadillac Crew*. IG: @earonnealey

**ANN JAMES** (*Intimacy Coordinator*) was the first Black intimacy coordinator on Broadway in 2021 for *Pass Over*. Intimacy and sensitivity consultant: *Hamilton* (US and UK). Intimacy/cultural consultant: *Parade*, *Sweeney Todd*, *White Girl in Danger*, *How to Defend Yourself*, *Amani*, *The Outsiders*. Intimacy director and sensitivity specialist:

# WHO'S WHO IN THE CAST

*Seven Deadly Sins*, *Here There are Blueberries* (Tectonic Theatre Project); *Confederates* (Signature Theatre). Her company, Intimacy Coordinators of Color, has partnerships with Adelphi University, NYU, Columbia, A.C.T., Brown University, Trinity Rep, A.R.T./New York and A.R.T. at Harvard.

**JILL M. VALLERY** she/her (*Movement Director*). Broadway: *1776* (Caesar Rodney, Delaware; dance captain); Tony Award-winning *Fela!* (dance captain; Drama Desk nomination, Astaire Award, ACCA Actors Equity Award). Off-Broadway: *Fela!* (37 Arts Theatre); *cullud wattah* (associate movement director, The Public); *Lordes* (choreographer, New Ohio Theatre). Regional: *And My Name Ain't Peaches* (Theatre Outlet). Tours: *Fela!* TV: "She's Gotta Have It," "Getting Curious With Jonathan Van Ness" (choreographer, Netflix). Film: *Lifted*. AEA and SAG. Much Love and Gratitude to the ones who came before me, my mentors and my family! IG: @jillm.vallery

**JULIE CONGRESS** (*Voice Coach*) proudly serves as the voice associate for The Public Theater. The Public: 30-plus shows, including *Plays for the Plague Year*, *The Harder They Come*, *Dark Disabled Stories*, *A Raisin in the Sun*, *Fat Ham*, *Suffs* and various Shakespeare in the Park productions. Broadway: *Ain't No Mo', Company*. National tours: *Motown*, *American Girl Live*. Congress frequently collaborates with Andrew Wade as voice associate, including *King Lear* (Broadway), *Matilda* (Broadway, national tour), *Othello* (NYTW). Co-artistic director of No.11 Productions.

**DAWN-ELIN FRASER** (*Dialect Coach*). The Public: *A Raisin in the Sun*, *Richard III*, *Merry Wives*, *Fat Ham*, *Suffs*, *Barbeque*, *Passing Strange*. North American dialect coach: *Hamilton*. Broadway: *& Juliet*, *Parade*, *1776*, *Macbeth*, *Tina—The Tina Turner Musical*, *The Great Society*, *Slave Play*, *What the Constitution Means to Me*, *Once on This Island*, *Waitress*, *Finding Neverland*. Off-Broadway: *Nollywood Dreams* (MCC/Round

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House); *How to Defend Yourself, Sojourners, Her Portmanteau, The House That Will Not Stand* (NYTW); *Twilight Los Angeles, Fires in the Mirror, Our Lady of Kibeho* (Signature). MFA: A.C.T.

**NISSY AYA** Nissy; she/ze/we (*Production Dramaturg*) is a Black girl from the Bronx telling stories and tall tales—while helping others to do the same. Dramaturgical credits include Diane Exavier's *Bernarda's Daughters* (National Black Theatre, The New Group), a.k. payne's *Amani* (National Black Theatre, Rattlestick Theater), Charly Evon Simpson's *sandblasted* (Vineyard Theatre, WP), Whitney White's *Semblance* (NYTW), James Ijames' *TJ Loves Sally 4 Ever* (JACK) and in-house dramaturgy at the former play development center The Lark.

**JANELLE CASO** (*Production Stage Manager*). The Public: *Plays for the Plague Year, cullud wattah, The Line, Shipwreck, Romeo y Julieta, Coal Country, Wild Goose Dreams*, Mobile Unit's *The Tempest, Mlima's Tale*, Under the Radar, *Oedipus El Rey, Star-Crossed* (Los Desdichados). Broadway: *Charlie and the Chocolate Factory, Noises Off*. National tour: *Evil Dead*. Regional: *Mr. Burns...*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington, Into the Woods, Cyrano, A Midsummer Night's Dream, Hamlet, Othello, The Comedy of Errors, Frost/Nixon, RFK, Fiddler on the Roof, Gypsy*. MFA: Columbia University.

**DANIEL VAUGHN** (*Stage Manager*). The Public: *cullud wattah, Coal Country*. Off-Broadway: *This Beautiful Future* (Cherry Lane Theatre), *Coal Country* (Audible Theater), *Superhero* (Second Stage). Regional: *Beauty and the Beast* (Argyle Theatre); *Romeo & Juliet, Mr. Burns...*, *The Tempest* (Hudson Valley Shakespeare Festival); *Treasure Island Reimagined* (Dallas Children's Theatre); *Caught Dreaming* (NYTF); *The Last Word* (NYMF). MFA: Columbia University. Love to Mom, Dad and Seth.

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 SHADOW/LAND

Assistant Director .....	Frankie Alicea
Associate Scenic Designers .....	Emma Antenen, Baron E. Pugh
Assistant Costume Designer .....	Tyler Arnold
Associate Lighting Designer .....	Alex DeNevers
Assistant Sound Designer .....	Evan Cook
Assistant Hair, Wig and Makeup Designer .....	Mattie Chanel Milano
Associate Line Producers .....	Citali Pizarro, Emma McSharry
Assistant Company Manager .....	Autumn Knight
Associate Production Manager .....	Autumn J. Mitchell
Assistant Production Manager .....	Bianca Harrison
Sub PA .....	Diallo Adam
Production Assistant .....	Mary Kate Baughman
Assistant Prop Manager .....	Bianca Harrison
Production Audio .....	Parker Stegmaier
A1 .....	Colten Langfitt
Sub A1 .....	Nata E. Price
A2 .....	Ruby Doolittle
Sub A2 .....	Sam Kim
Audio Crew .....	Christopher J. Schultz, Kaitlyn Trusty, Emily Nyby, Brett Orenstein, Kaycie Sweeney, Angela Baughman, Alejandro Suquisupa, Stephen Curry, Tye Hunt Fitzgerald, Kwamina Biney, Kasey Price, Noah Phillips, Marques Rhoden, Dave Hunter, Chris Northrop, Samy Ravs
Costume Coordinator .....	Dorathy Lee Johnston
Lead Stitcher .....	Miranda Beck-Bird
Stitcher .....	Maeve Rose
Wardrobe Supervisor .....	Regina Gamboa
Wardrobe Sub .....	Julia Kehrlay
Crafts Artisan .....	Sophie Stratynner
Hair and Makeup Supervisor .....	Courtney "Cody" Ainey
Hair and Makeup Sub .....	Chynah Gayton
Production Lighting Supervisor .....	Liz Andrews
Assistant Production Lighting Supervisor .....	Kimani Gordon
Head Electrician .....	Shane Crowley
Assistant Head Electrician .....	Shawn Salick
Light Board Programmer .....	Evan Herman-Chin
Light Board Operator .....	Archer Swietek
Lighting Swing .....	J. Davison
Lighting Programmer .....	Evan Herman-Chin
Electricians .....	Adam Gabel, Camille Harkins, Casey Stewart, Darcy Burke, Darniece Brandon, Elsie Gomez, Emma Havranek, Erin Bulman, Ethan Feil, Jack Creegan, Jason Kelly, Jess Black, Jimmy Dewhurst, Juan Coronado, Kat Meister, Lem Goldstein, Lucie Citko, Natalie Shipley, Noah Stape, Parker Damm, Rhylike Capito, Ryan Clark, Samantha Weiser, Sarah Shea, SG Lehmann, Vincent Randazzo
Prop Runner .....	Callie Harris
Sub Prop Runner .....	Riley Hutchison
Prop Artisans .....	Milo Robinson, Jennings Leonard, Rachel Kenner
Assistant Technical Director .....	Carson Bishop
Charge Artist .....	Hugh Morris-Stan
Associate Charge Artist .....	Tacy L. Flaherty
Scenery Draftsperson .....	Calvin Stara
Scenery Special Projects .....	Meb Griffin
Lead Carpenter .....	Nick Fleming
Assistant Lead Carpenter .....	Callie Harris



Scenery Construction & Load-In Crew ..... Anna Biggerstaff,  
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Blaise Adler-Ivanbrook, Caeley Baines, Cliona Smith,  
Colin Colford, Courtney Kupferschmidt, Elias Solis,  
Franny Vasquez, Guthrie Eden Park, Howard Moncada,  
Jacob Crosbie, Katy Gazzini, Kevin Abrams,  
Kris DeGirolamo, Krystalee Diaz,  
Maxim Noonan-Pomada, Rory Schall  
Co-Lead Scenic Artists ..... Raven Bartlett, Madeleine  
Dieterle  
Scenic Artists ..... Jacob Caire, Kendall Davila  
Deck Carpenter ..... Howard Moncada  
Assistant Logistics Technicians ..... Samantha Pierce,  
Joanie Tripodi-Kaminsky

### CREDITS

**"Can't Help Lovin' Dat Man"** written by Oscar II Hammerstein, Jerome Kern. Courtesy of Universal PolyGram Int. Publishing, Inc. (ASCAP). **"Come Sunday"** written by Duke Ellington. Courtesy of G. Schirmer, Inc. **"Indian Red"** written by George Landry. Courtesy of Rhinelander Music Inc. and Gulf Coast Music LLC. **Pop That Pussy** written by Glen Andrews, Philip III Frazier, Angela Woods. Published by StreetBrass Music. Courtesy of Mardi Gras Records. **Show Me That Dance Called the Second Line** written by Cayetano M Hingle. Published by Fat Black Music. Courtesy of Mardi Gras Records. Lighting equipment provided by PRG. Custom grillz made by Cap Master. Plumbing by Water Structures LLC. Automation equipment provided by Stage Machines. Pool equipment and design by Water Structures, LLC. Set photos courtesy of New Orleans Jazz Museum, The Associated Press and Tulane University Special Collections. Sound equipment provided by Masque Sound.

### SPECIAL THANKS

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Artistic Office Coordinator ..... Carla Perez  
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Writer in Residence ..... Suzan-Lori Parks

Resident Artists ... Tarell Alvin McCraney, Daniel Sullivan,  
Shaina Taub  
Director of Voice ..... Andrew Wade  
Voice Associate ..... Julie Congress  
Shakespeare Scholars in Residence ..... James Shapiro,  
Ayanna Thompson

### PRODUCING

Director of Producing & Artistic Planning .... Chiara Klein  
Line Producers ..... Audrey Frischman, Alverneq Lindsay  
Producing Department Manager ..... Amy Lau Croyle  
Associate Line Producers ..... Emma McSharry,  
Citali Pizarro

### CASTING

Directors of Casting ..... Jordan Thaler, Heidi Griffiths  
Casting Director ..... Kate Murray  
Casting Associate ..... Chalin Tulyathan  
Casting Assistant ..... Elizabeth Hay

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Senior Contracts Manager ..... Rachel London  
Programming Budgets Associate ..... Joe Hetterly  
GM Planning and Readings  
and Developments Manager ..... Cody Johnson  
Senior Company Manager ..... Heather Fichthorn  
Company Managers ..... Jillian Brinberg,  
Arysbells Figueredo  
Associate Company Manager ..... Andreas Huang  
Assistant Company Managers ..... Autumn Knight,  
Nate Shelton  
House Seat Coordinator ..... Carlos Serrano  
General Management Associate ..... Sabrina Aziz

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Associate Director  
of New Work Development ..... Jack Phillips Moore  
New Work Development Manager ..... Zoë Kim  
Senior Dramaturg ..... Sarah Lunnie  
Ntozake Shange Social Justice  
Playwright in Residence ..... Erika Dickerson-Despenza  
Creatives Rebuild New York (CRNY)  
Resident Artists ..... Ryan J. Haddad, Ife Olujobi  
Emerging Writers Group ..... Nissy Aya, Aya Aziz,  
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# ‘ALL WATER HAS A PERFECT MEMORY AND IS FOREVER TRYING TO GET BACK TO WHERE IT WAS.’

In “The Site of Memory,” Toni Morrison reminds us of the relationship between crafting tales of remembrance and floodwaters. Like rerouted waters returning to their place of being, writers are tasked with reminding us of the truth of what is, has been, and will be.

On August 29, 2005, Hurricane Katrina made landfall and devastated communities along the Gulf Coast, including New Orleans. There are those who remember Hurricane Katrina as a “natural disaster.” Playwright Erika Dickerson-Despenza, and the company of *shadow/land*, invite you to remember the truth of what was—the lives and land lost in 2005 were the result of several *human-made* disasters. **Water may have drowned New Orleans, but it was the willfully broken levee system, government leadership failures, and the institutional disregard for Black people that made those waters rise.**

For hundreds of years the food, music, people, ritual, and traditions of New Orleans have made it not only a marvel of a city, but also a testament to inventiveness and endurance. If you’ve been there, you know it is a hard place to forget. If you are from there, you know what *shadow/land* reminds us of—this is a land filled with spirit that holds and cares for its people deeply.

Erika, whose roots in New Orleans stretch back generations, reminds us that memory is a creative act in constructing the interiority of the places where we make our lives. When we remember our ancestors, the people and places that gave us life, we conjure a spell that breaks the veil between life and death and bends the limits of time and space. **Memory lets us drink with our ancestors, dance with them, learn from them, pass on their lessons, and heal their hurts (and our own).** When Erika writes about New Orleans, about Ruth, Magalee, Rosaline, and the 1,833+ departed, she creates an eternal home for the Black women and femmes who built the city and continue to give it life.

Erika, our brilliant leader Candis C. Jones, this incredible company, and peerless design team invite you to create a memory with us today. Let us remember the past, present, and future of New Orleans and listen to what its waters know.

Welcome to Shadowland,

**NISSY AYA & JACK PHILLIPS MOORE**  
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Into the process of *shadow/land* with members of the creative team on the relaunch of our podcast, ***Public Square 2.0***

Stay tuned as we will be relaunching the ancillary content from the audio play version of ***shadow/land*** from the spring of 2021. The three Bonus episodes of “**The Clearing**” will be dropped as part of *Public Square 2.0*, and were hosted by Dr. Soyica Colbert.

*Public Square 2.0* is hosted by Garlia Cornelia Jones, Director of Innovation and New Media.

**shadow/land episode:** **The Clearing episodes:**  
Thursdays: Apr 20      Tuesdays: Apr 25, May 2, May 9



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