

MARKTAPERFORM | 2021/22 SEASON



FIRST SEASON PRODUCTION

SLAVE PLAY

by Jeremy O. Harris

Directed by Robert O'Hara

FEBRUARY 9 – MARCH 13, 2022

SECOND SEASON PRODUCTION

AT THE AHMANSON THEATRE

The National Theatre and

Neal Street Productions present

THE LEHMAN TRILOGY

Written by Stefano Massini

Adapted by Ben Power

Directed by Sam Mendes

MARCH 3 – APRIL 10, 2022

THIRD SEASON PRODUCTION

BLUES FOR AN ALABAMA SKY

by Pearl Cleage

Directed by Phylicia Rashad

APRIL 6 – MAY 8, 2022

FOURTH SEASON PRODUCTION

World Premiere Production

A Co-Production with Steppenwolf Theatre Company

KING JAMES

by Rajiv Joseph

Directed by Kenny Leon

JUNE 1 – JULY 3, 2022

FIFTH SEASON PRODUCTION

World Premiere

MIKE BIRBIGLIA: THE OLD MAN AND THE POOL

Written and Performed by Mike Birbiglia

Directed by Seth Barrish

JULY 27 – AUGUST 28, 2022

SEASON PRODUCTION ON CTG'S DIGITAL STAGE

World Premiere

Co-commissioned by Center Theatre Group and

Second Stage Theatre

I'LL BE SEEN' YA

by Jon Robin Baitz

Directed by Robert Egan

MARCH 2022



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insider.
visionary.

you!

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**CENTER
THEATRE
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Center Theatre Group
Presents

SLAVE PLAY

By
Jeremy O. Harris

With

Antoinette Crowe-Legacy **Jonathan Higginbotham** **Devin Kawaoka** **Chalia La Tour**
Irene Sofia Lucio **Paul Alexander Nolan** **Jakeem Dante Powell** **Elizabeth Stahlmann**

Jordan Lis Cooper **Rashaad Hall** **Kineta Kunutu** **James Patrick Nelson** **Galen J. Williams**

Scenic Design
Clint Ramos

Costume Design
Dede Ayite

Lighting Design
Jiyoun Chang

Sound Design and
Original Music
Lindsay Jones

Hair and Wig Design
Cookie Jordan

Movement
Byron Easley

Intimacy and Fight Direction
Teniece Divya Johnson
Based on original Intimacy and
Fight Direction by Claire Warden
and Teniece Divya Johnson

Casting
Taylor Williams, CSA and **Victor Vasquez, CSA**

Production Stage Manager
Kelly A. Martindale

Assistant Stage Manager
Julia Zayas-Meléndez

CTG Associate Artistic Directors
Lindsay Allbaugh
Tyrone Davis

Directed by
Robert O'Hara

Original Broadway Production Produced by
Seaview Productions Troy Carter Level Forward Nine Stories
Sing Out, Louise! Productions Shooting Star Production Roth-Manella Productions
Carlin Katler Production Cohen Hopkins Productions Thomas Laub Blair Russell
WEB Productions Salmira Katler Productions O'Henry Productions Jeremy O. Harris
Mark Shacket, Executive Producer
and New York Theater Workshop

Slave Play received its World premiere at the New York Theatre Workshop on December 9, 2018,
Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director

FEB 9 – MAR 13, 2022 **MARK TAPER FORUM**

CAST

(in alphabetical order)

Kaneisha.....	ANTOINETTE CROWE-LEGACY
Phillip	JONATHAN HIGGINBOTHAM
Dustin	DEVIN KAWAOKA
Teá	CHALIA LA TOUR
Patricia	IRENE SOFIA LUCIO
Jim	PAUL ALEXANDER NOLAN
Gary	JAKEEM DANTE POWELL
Alana	ELIZABETH STAHLMANN

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

Understudy for Alana and Patricia – JORDAN LIS COOPER; for Phillip – RASHAAD HALL; for Kaneisha – KINETA KUNUTU; for Jim and Dustin – JAMES PATRICK NELSON; for Gary – GALEN J. WILLIAMS.

Slave Play will be performed without an intermission.

PLEASE TURN OFF ALL ELECTRONIC DEVICES SUCH AS CELLULAR PHONES AND WATCH ALARMS. THE USE OF ANY RECORDING DEVICE, EITHER AUDIO OR VIDEO, AND THE TAKING OF PHOTOGRAPHS, WITH OR WITHOUT FLASH, IS STRICTLY PROHIBITED.

A NOTE ON YOUR DISCOMFORT

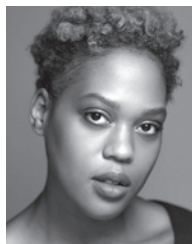
**“One could make a case for mutual lust and jealousy as the basis for racial conflict in America.”
—Price M. Cobbs and William H. Grier, *Black Rage***

This might hurt. This could prod open regrets and secrets and what you find could be shock. But there’s nothing in *Slave Play* that part of you doesn’t already know. The setting: a plantation. Time: irrelevant. Lights up on a Black woman working. Before I saw it, all anyone would “give away” was that *Slave Play* would resonate with me—as a Black woman and particularly as someone who’s tried to post-coitally tell a White lover that when we have sex, there’s a blip wherein I suddenly inhabit an ancestor’s body, and he the body of a pale, pilfering master. Whiteness was difficult for my lover to hear about and mid-thrust ancestral abduction perhaps incomprehensible, but it got said. Pain can be useful once it’s off our chests, even funny. This aching humor is a Black necessity and art form *Slave Play* deftly exercises and exploits. There’s a gun in the first act—it’s a big black dildo. The cock of the gun is a long Black memory. Illuminating, uncomfortable, but plain as lust. Totally varied in our levels of comprehending the general materiality of Black America, my audience laughed, gasped, and sucked our teeth unsynchronized. “We’re saying Language but really dealing with power,” the poet June Jordan said. We’re saying aggression but dealing with desire; shame but really ancestral memory. We’re saying sex but meaning ownership. The astoundingly sharp Jeremy O. Harris, through scrupulously observed and sardonically genuine characters, has created a work purely innovative, queering, and blue-blackening conflict, plot, even its title. *Slave Play* is a radical study in American memory: the psychologies of the prized and of the oppressed; the grateful and the entitled; who’s top, who’s bottom; who speaks, who can’t, and who beta listen.

—Morgan Parker

Morgan Parker is a poet, essayist, and novelist. Her latest collection *Magical Negro* was to much acclaim. Her debut young adult novel, *Who Put This Song On?* was published by Delacorte Press in September 2019.

WHO'S WHO



ANTOINETTE CROWE-LEGACY

(*Kaneisha, she/all*) stars opposite Forest Whitaker in the EPIX series *Godfather of Harlem*, which has just been picked up for a third season. Antoinette recently made her Broadway debut in Jeremy

O. Harris' *Slave Play*. Up next, Antoinette will be seen opposite Anne Hathaway and Jared Leto in the WeWork limited series *WeCrashed* for Apple TV+. She will also be seen in FX's forthcoming series *Kindred*, based on the acclaimed novel of the same name by Octavia Butler. Antoinette was recently seen in Rebecca Hall's feature *Passing* opposite Tessa Thompson and Ruth Negga. The film recently made a near-record breaking sale to Netflix for over \$16M at the 2021 Sundance Film Festival. Among Antoinette's many theatre credits, she played leading roles in both Tori Sampson's play *If Pretty Hurts Ugly Must Be a Muhfucka*, which Leah Gardiner directed at Playwrights Horizons, as well as in Aziza Barnes's play *BLKS*, directed by Robert O'Hara for MCC Theater. Antoinette graduated from Yale's prestigious MFA Acting Program, where she received the 2018 Carol Finch Dye Award. Past winners include Meryl Streep and Frances McDormand. Antoinette Crowe-Legacy is based in Brooklyn, NY.



JONATHAN HIGGINBOTHAM

(*Phillip, he/him/his*). *Slave Play* (Broadway), *A Lie Agreed Upon* (The Gamm Theatre), *JQA* (The Gamm Theatre), *Cymbeline* (Yale Repertory Theater), *As You Like It* (Shakespeare Theatre

of New Jersey), *Cymbeline* (Commonwealth Shakespeare Company), *KMS...The Feels* (New Ohio Theatre). TV: *Shining Vale* (Starz), *The Blacklist* (NBC), *Bonding* (Netflix). Jonathan studied at the British American Drama Academy in Oxford. He holds a B.A.

from Hamilton College and an M.F.A from Yale School of Drama.



DEVIN KAWAOKA (*Dustin, he/him/his*) Broadway: *Slave Play*. Off-Broadway: *City Of* (Playwrights Realm), *Unnatural Acts* (Classic Stage Company) for which his performance was awarded the Rosemarie

Tichler Grant. Television: *Lucifer*, *Goliath*, *American Housewife*, Marvel's *The Runaways*, *Criminal Minds*, *The Path*, *Good Trouble*. Film: *The Manor*, *Under the Silver Lake*, *Under the Lantern Lit Sky*, *Submission*. Training: M.F.A., NYU Graduate Acting. Love and gratitude to Mom, KC fam and MLE. Tonight is dedicated to his father, Kenji Kawaoka. Instagram: @devinkawaoka



CHALIA LA TOUR (*Teá, she/her/hers*)

returns to the production after earning a 2020 Tony nomination for Best Featured Actress in a Play. Theatre credits include: *Slave Play* (original Broadway cast), *Cadillac*

Crew (Yale Repertory Theatre), *The Review or How to Eat Your Opposition* (Women's Theatre Project). TV: *The Good Fight*, *The Code*, and *Elementary* on CBS. Film: *The Future is Bright*. *The Future is Bright* screened at the inaugural African American Smithsonian Film Festival. La Tour is a graduate of the Yale School of Drama. Instagram: @chaliatour



IRENE SOFIA LUCIO (*Patricia, she/her/hers*)

originated the role of Patricia off and on Broadway. Broadway: *Slave Play*, *Wit*. Off-Broadway: *Romeo y Julieta* (Public Theater), *Slave Play*, *Love and Information* (NYTW),

Orange Julius (Rattlestick), *Undertaking* (BAM), *King Liz* (Second Stage), *We Play for the Gods* (WP). Regional Credits: Yale Rep, Studio Theater DC, Cal Shakes. TV: *The Americans*, *Bartlett*, *Madam Secretary*, *Gossip Girl*, *Casi Casi*. Co-creator of *BUTS Webseries* (NBCU Short Film Festival winner, Imagen Award Nom.). Education: Princeton and Yale School of Drama. Native of San Juan, Puerto Rico.



PAUL ALEXANDER NOLAN (*Jim, he/him/his*) originated the role of Jim at New York Theatre Workshop and on Broadway. Previously, on Broadway: *Escape to Margaritaville*, *Bright Star* (Drama Desk nomination),

Doctor Zhivago (Outer Critics Circle nomination), *Once*, *Chicago*, *Jesus Christ Superstar*. TV: *The Code*, *Madam Secretary*, and *Instinct* for CBS; *Hudson & Rex* (Canada). Film: *The Scottish Play*. Off-Broadway: *Daddy Long Legs*. A proud Canadian and company member of the Stratford Festival for six seasons.



JAKEEM DANTE POWELL (*Gary, he/him/his*) will be seen in a large supporting role in George C. Wolfe's upcoming Netflix feature *Rustin*. Previously, he understudied the roles of Gary and Phillip in *Slave*

Play on Broadway. Additionally, he starred in the streaming play *This American Wife* alongside Pulitzer Prize finalists Michael Breslin and Patrick Foley. He is a graduate of the Yale School of Drama where he played Gary in *Slave Play*, Kasim in *If Pretty Hurts Ugly Must Be a Muhfucka*, and Trigorin in *The Seagull*. Additional credits include Sebastian in *Twelfth Night* at the Yale Repertory Theatre and Asagai in *A Raisin in the Sun* at the Dallas Theatre Center.



ELIZABETH STAHLMANN

(*Alana, she/her/hers*)

Theatre Credits include:

Slave Play (Broadway-understudy for Alana and Patricia), *Grounded* (Westport Country Playhouse-CT Critics Circle

Award), *The Humans*, *The Cake* (The Alley Theatre), *Romeo and Juliet*, *As You Like It*, *A Comedy of Errors* (National tour with The Acting Company), *The Real Thing*, *A Christmas Carol* (Guthrie Theater.) TV: *City on a Hill*, *The Equalizer*, *Law & Order: SVU*. Graduate of University of MN/Guthrie Theater (B.F.A.), Yale School of Drama (M.F.A.).



JORDAN LIS COOPER

(*Understudy for Alana and Patricia, she/her/hers*) played Judith in Ruben Santiago Hudsons *Your Blues Ain't Sweet Like Mine*, directed by Steve Broadnax III, and originated the role of Grace

in Hansol Jung's premiere of *Doublethink* at the South Africa National Arts Festival. Improv and sketch comedy: The Upright Citizen's Brigade, The Annoyance, and the Dallas Comedy House. M.F.A. from Penn State University.



RASHAAD HALL (*Understudy*

for Phillip, he/him/his) is a multi hyphenate actor and artist from Chicago based in Los Angeles. His theatre credits include Steppenwolf Theatre Company's *The Brothers Size* by Tarell Alvin

McCraney (OWN's *David Makes Man*, *Moonlight*) and has performed regionally at the Goodman Theatre, Victory Gardens Theatre, Steppenwolf Theatre, Haven Theatre, and the Black Ensemble Theater, among others. Film credits include his recurring guest star role on the Emmy-nominated web-series *Brown Girls*,

and a lead role in the queer indie feature *Rendezvous in Chicago*. He has been nominated for a Chicago Joseph Jefferson award with the cast of *The Hairy Ape* directed by Monty Cole. As a writer and director, he has devised work with The SlamFam Ensemble creating theatre based in spoken-word performance poetry. He is represented by Paonessa Talent Agency and MRK Management. Thanks to God and all his family immediate, and chosen.

(Berkeley Rep), *The Maids* (Outliers Theatre), and *Life x 3* (New Light Theatre Project). James created the short film *Waking Up*, which premiered at the Santa Barbara Int'l Film Festival. He stars in the upcoming feature *Love in Kilnerry*, the upcoming short films *Cycle Vérité* and *Roost*, and he just wrapped filming his original pilot *For Years to Come*. james-patrick-nelson.com
Instagram: @jamespatricknelson



KINETA KUNUTU (*Understudy for Kaneisha, she/her/hers*) is a New York-based actor originally from Johannesburg, South Africa. Off-Broadway credits include: *bt i cd only whisper* (The Flea); *A Midsummer Night's*

Dream (Hudson Valley Shakespeare Festival); *Father Comes Home from the War pt.1 &2* understudy (Yale Rep). TV credits include: recurring role on NBC's *The Blacklist*, Season 4 of the CBS All Access series *The Good Fight*. Kineta received her M.F.A. from the Yale School of Drama.



GALEN J. WILLIAMS

(Understudy for Gary, *he/all*) is thrilled to make his CTG debut with *Slave Play*. Past credits: *Slave Play* (Broadway), *Motown the Musical* (Broadway/National tour), *POSE* (FX Networks),

The Gaze: No Homo (Emmy-Award Nominated Digital Series). Love and gratitude to family, friends, and all who got me here. Instagram: @theegalenjwilliams M.F.A.: University of Southern California, B.F.A.: Howard University



JAMES PATRICK NELSON (*Understudy for Jim and Dustin, he/him/his*) just starred in *The Human Voice* at the Bay Street Theatre. Recent regional credits include *Immortal Longings* (Zach Theatre – World

premiere by Terrence McNally), *Bedlam's Pygmalion* (Central Square Theatre), and *Bedlam's Sense and Sensibility* (American Repertory Theatre, Folger Theatre - Helen Hayes Award for Outstanding Ensemble). Off-Broadway credits include *The Three Sisters* with Maggie Gyllenhaal, *A Midsummer Night's Dream* with Bebe Neuwirth, and *Ivanov* with Ethan Hawke. Additional credits include *Old Familiar Faces* (Innovative Theatre Nomination – Best Actor), *Pericles*



JEREMY O. HARRIS

(*Playwright, he/him/his*) is a Tony-nominated writer, performer, and producer from Virginia. Plays: *Slave Play*, "Daddy," *WATER SPORTS*; or *insignificant white boys*; and *Black*

Exhibition. Jeremy co-wrote A24's critically acclaimed 2021 film *Zola* with director Janicza Bravo. He has an overall deal with HBO where he is co-creating an adaptation of *The Vanishing Half* with Aziza Barnes. Additional credits include HBO's *Euphoria* and upcoming HBO's TV adaptation of *Irma Vep*. In 2020, he produced the premiere of Fake Friend's Pulitzer Prize finalist *Circle Jerk*, created NYTW's Golden & Ruth Harris commission for Black female playwrights, and funded Bushwick Starr's pet project grants which funded over 175 artists. He is the recipient of the Vineyard Theatre's Paula

Vogel Playwrighting Award, a MacDowell Colony Fellow, and is under commission from Lincoln Center Theater and The Public Theater. Jeremy is a graduate of Yale's M.F.A. Playwrighting Program. Upcoming: "Daddy" (Almeida).



ROBERT O'HARA (*Director, he/him/his*) is the Tony-nominated director of *Slave Play* and is currently working on several film, television, and theatre projects. He's a two-time Obie Award and two-time

NAACP Award winner whose work has been seen around the country. Among his recent and upcoming projects are, writing *Camp* for Warner Bros, to be directed by Billy Porter, directing *Long Days Journey Into Night* at Audible/Minetta Lane Theater, directing the revival of Anthony Davis' Opera, *X: The Life and Times of Malcom X* in a co-pro of the MET, Michigan, Omaha and Seattle Opera. SDC, WGA, DGA, AGMA.



CLINT RAMOS (*Scenic Design, he/him/his*) Broadway: *Slave Play* (Tony nomination), *Grand Horizons* (Drama Desk, Outer Critics), *The Rose Tattoo* (Tony nomination), *Burn This,*

Torch Song (Tony nomination), *Once on This Island* (Tony, Outer Critics, Drama Desk nominations), *Six Degrees of Separation*, *In Transit*, *Sunday in the Park With George*, *Eclipsed* (Tony Award), *The Elephant Man*, *Violet*. Awards: Tony, Drama Desk, Outer Critics, two Obies, three ATW Henry Hewes, three Lortels. Film: *Respect*, *Lingua Franca*. Producing Creative Director for Encores! at NYCC.

@clinramos



DEDE AYITE (*Costume Design*) is a two-time Tony Award-nominated costume designer whose Broadway credits include *Chicken & Biscuits*, *A Soldier's Play*, *Slave Play*, *American Son*, and *Children of a Lesser*

God. Select Off-Broadway credits include *Merry Wives* (The Public Theater); *Secret Life of Bees*, *Marie and Rosetta*, (Atlantic); *By The Way*, *Meet Vera Stark* (Signature); *BLKS*, *School Girls...* (MCC); *Bella: An American Tall Tale* (Playwrights Horizons); *The Royale* (Lincoln Center); *Toni Stone* (Roundabout). Regionally, Ayite's work has appeared at Oregon Shakespeare Festival, Steppenwolf, Arena Stage, and more. She has worked in television with Netflix, Comedy Central, and FOX Shortcoms. Ayite earned her M.F.A. at the Yale School of Drama and has received an Obie, Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Awards, along with four Drama Desk Nominations.



LINDSAY JONES (*Sound Design and Original Music, he/him/his*) – Broadway: *Slave Play* (Tony nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*.

Off-Broadway: *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), *Top Secret* (New York Theatre Workshop), and many others. Regional: Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre, and many others. International: Stratford Festival (Canada), Royal Shakespeare Company (England), and many others. Audio drama: *A Streetcar Named*

Desire for Audible and the award-winning weekly podcast for children *The Imagination Neighborhood*. Film/TV scoring: HBO Films' *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject), and over 30 other films. He is the co-chair of Theatrical Sound Designers and Composers Association and teaches Composition For Theatre and Music History at the University of North Carolina School of the Arts. lindsayjones.com.



JIYOUN CHANG (*Lighting Design, she/her/hers*). Credits: *Bina's Six Apples* (CTC), *Letters of Suresh* (2nd Stage), *Marry Wives* (Delacorte Theatre), *Slave Play* (Nominations for Tony Drama Desk, Henry Hewes,

Broadway), *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (The Public). *Marys Seacole* (Henry Hewes Nom, LCT3). More credits at 2nd Stage, Roundabout, ATC, NYTW, BAM (Obie Award), MCC, Signature, Guggenheim, Berkeley Rep, Cal Shakes (Theatre Bay Area Nom.), Guthrie, The Old Globe, OSF (Falstaff Award), and Studio Theatre.

COOKIE JORDAN (*Hair and Wig Design, she/her/hers*) has designed 15 Broadway shows, including: *Trouble in Mind*, *Clyde's*, *Skeleton Crew*, *Fela!*, *Slave Play*, *Choir Boy*, *The Cher Show*, *Once On This Island*, *Sunday in the Park with George*, *In Transit*, *Eclipsed*, *Side Show*, *After Midnight*, *A View From the Bridge* and *South Pacific*. Off-Broadway: *All the Natalie Portmans*, *Girls*, *Fefu and Her Friends*, *Aint No Mo*, *Fairview*, *Toni Stone*, *If Pretty Hurts*, *The Secret Life of Bees*, *Boseman and Lena*, *Fabulation*, *Our Lady of 121st Street*, *In the Blood*, "Daddy," and *Hercules in the Park*. Television: *Make up for The Wiz! Live*. Cookie has been nominated for three Drama Desk Awards, one Emmy award, received two Obie Awards, and The Henry Hewes Design Award.



BYRON EASLEY (*Movement, he/him/his*). *Slave Play* (Broadway [Antonyo Award Nomination] and New York Theatre Workshop), *X: Or Betty Shabazz V. The Nation* (Lucille Lortel Award nomination,

The Bubbly Black Girl for City Center Encores, and *Langston in Harlem* (SDC's Joe A. Callaway Award and an Audelco Award). Regional: Signature Theatre: *Gun & Powder*; Olney Theatre: *Matilda* (Helen Hayes Nomination); Yale Repertory Theatre: *Twelfth Night*; TUTS: *The Wiz*; Oregon Shakespeare Festival: *Unison*, *The Wiz*, and *A Comedy of Errors*; Arena Stage: *Five Guys Named Moe* (Helen Hayes Nomination); Alliance Theatre: *Jelly's Last Jam* (Suzi Bass Award) and *Sophisticated Ladies* (Suzi Bass Award). Associate arts professor at NYU/Tisch.



TENIECE DIVYA JOHNSON (*Intimacy and Fight Direction, they/them/theirs*)

is an intimacy director, fight director, stunt performer, and movement storyteller working across television, film, and stage. The first

Black and first non-binary intimacy director on Broadway with *Slave Play*, Teniece serves as a resolute advocate for a decolonized collaborative approach, Black intimacy, kink and Queer representation. Some additional credits include *Succession*, *Pose*, *Lovecraft Country*, *The Underground Railroad*, *Ramy*, and *West Side Story* (film). Off-stage sharing boundaries and empathy masterclasses with colleges, universities, and corporations.

TAYLOR WILLIAMS, CSA (*Casting, she/her/hers*). Broadway: *What the Constitution Means to Me* (Amazon film, First National tour, NYTW), *Slave Play* (Artios Award, Broadway Productions, NYTW), Broadway casting for Tina Satter's *Is This a Room*, and Lucas

Hnath's *Dana H*. First National tour of Daniel Fish's *Oklahoma!* (original Fisher Center at Bard production). Notable: Clare Barron's *You Got Older* (P73), Mia Chung's *Catch as Catch Can* (P73), Aleshea Harris' *Is God Is* (Soho Rep), *An Octoroon* (Soho Rep, TFANA). Virtual: *Ratatouille the TikTok Musical* - Benefit for the Actors Fund, and *The Great Work Begins* fundraiser for amfAR. Notable regional productions: *Most Happy* (Fisher Center at Bard), Whitney White's *The Amen Corner* (Shakespeare Theatre, DC), and Lucas Hnath's *The Thin Place* (Actors Theatre). She has cast numerous productions in NYC and around the country. Upcoming: *On Sugarland* and Sam Gold's *Three Sisters*. TV: Casting Assistant on Season 1 of Katori Hall's *P-Valley* for Starz. taylorwilliams casting.com



VICTOR VAZQUEZ, CSA (*Casting, he/him/his*) is the founder and lead Casting Director of X Casting (xcastingnyc.com), and sits on the national board of the Casting Society of America. He has cast

projects for Broadway, Off-Broadway, London's West End, and film. He is the proud son of Mexican immigrants, and he is from Los Angeles. Victor gives thanks to the land this theatre and performance is on, the ancestral land of the Tongva, Kizh, and Chumash Peoples past and present.

KELLY A. MARTINDALE (*Production Stage Manager, she/her/hers*) Broadway: *Slave Play*; *Linda Vista*, *Amélie*; *Doctor Zhivago*, *Matilda the Musical*; *Jesus Christ Superstar*, *Guys and Dolls*, *The Farnsworth Invention*, *Dracula the Musical*, Baz Luhrmann's production of Puccini's *La Bohème*, *42nd Street* (revival), *The King and I* (revival), *The Who's Tommy*. Radio City: *Sinatra: His Life. His World. His Way*. Off-Broadway: *Boseman & Lena* (Signature); *Jerry Springer the Opera* (The New Group); *Let Me Down Easy* (2nd Stage),

Hedwig and the Angry Inch (Jane Street); *The Cider House Rules* (Atlantic); Regional: Baz Luhrmann's production of Puccini's *La Bohème* (CTG); *Yoshimi Battles the Pink Robots*; *Memphis*, *The Wiz*, *Palm Beach*, *The Screwball Musical*, *Much Ado About Nothing*, *The Glass Menagerie* (LJP).



JULIA ZAYAS-MELÉNDEZ

(*Assistant Stage Manager, she/her/hers*) is happy to return to Center Theatre Group with *Slave Play*.

A transplant from Chicago, Julia has had the honor of working with many theatres there, including Writers Theatre, First Folio, Paramount Theatre, Windy City Playhouse, Porchlight Music Theatre, Route 66, Marriott Theatre, Drury Lane, Apple Tree, About Face, ShawChicago, Chicago Dramatists, Steppenwolf, Remy Bumppo, Next, Court, Madison Rep, and Theater at the Center. A graduate of Emerson College, Julia began her career in Massachusetts, with companies like Opera Boston, Boston Theatre Works, The Theatre Offensive, Commonwealth Shakespeare Company, SpeakEasy Stage, and Shakespeare & Company. She took the acclaimed Route 66 production of *A Twist of Water* Off-Broadway in 2012, and celebrated World Theatre Day 2009 in Konya, Turkey with ShawChicago. Here in Los Angeles, she's been privileged to stage manage for The Wallis/Four Larks, A Noise Within, Latino Theatre Company, and Ghost Road. Proud member of Actors' Equity Association since 2003.

CENTER THEATRE GROUP



MEGHAN PRESSMAN

(*Managing Director/CEO, she/her/hers*) joined Center Theatre Group as Managing Director in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.),

Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep, in addition to working at numerous other theatre and arts organizations across the country. She is the Vice-Chair of the National Board for the Theatre Communications Group (TCG).



DOUGLAS C. BAKER (*Producing Director, he/him/his*) is now in his 30th season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and

is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



LINDSAY ALLBAUGH (*Associate Artistic Director, she/her/hers*) is a member of Center Theatre Group's artistic staff and has served in varying capacities for the past 15 years. Selected producing credits include—

Mark Taper Forum: *Archduke, Bent, What the Butler Saw, Steward of Christendom, and Waiting for Godot*; Kirk Douglas Theatre: *Block Party, Big Night, Good Grief, Vicuña, Throw Me On the Burnpile and Light Me Up, Endgame, Women Laughing Alone With Salad, Chavez Ravine, Race, different words for the same thing, and The Nether*. Co-Artistic Director of the Elephant Theatre 2004–2014.



TYRONE DAVIS (*Associate Artistic Director, he/him/his*) is a director, actor, producer, educator, and member of Center Theatre Group's artistic staff, he previously served as its Audience Engagement Director.

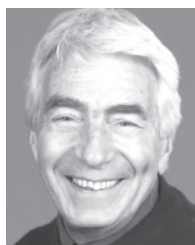
Selected producing credits include:

Crowndation, Black Nourishment, The Salvi Chronicles, The Duat, WET: A DACAdmented Journey and the upcoming productions of *Blues for an Alabama Sky, and King James*. He is passionate about commissioning and developing new works with artists and audiences both locally and nationally. Tyrone is an L.A. native, a graduate of the California Institute of the Arts (CalArts) School of Theater M.F.A. acting program and holds a B.A. in theatre from California State University, Northridge.



NAUSICIA STERGIU (*General Manager, she/her/hers*) has worked supporting artists in theatres of all shapes, sizes, and locales including Center Theatre Group as General Manager and, previously, as

Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught Marketing and Management at USC's School of Dramatic Arts and works with local nonprofits including Hollywood Orchard. B.A. Cornell University. M.F.A. Yale School of Drama.



GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony

Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

ADDITIONAL STAFF FOR *SLAVE PLAY*

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Scenic Studio Associate Riw Rakkulchon
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SPECIAL THANKS

Manhattan Theatre Club, Juniper Street
Productions, Mark Shacket, Greg Nobile,
F&D Scene Changes, Kinetic Lighting, DNB Design,
Baxter Northup Music Co.

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

Slave Play rehearsed at Manhattan Theatre Club's
Creative Center



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

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ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting new plays and playwrights, we foster and develop a broad range of theatrical work from diverse artists locally, nationally, and abroad.

Artists **creating new work commissioned** by Center Theatre Group this season:

STEVE CUIFFO	LISA KRON	LYNN NOTTAGE
LISA D'AMOUR	KIMBER LEE	MARCO RAMIREZ
LARISSA FASTHORSE	YOUNG JEAN LEE	SARAH RUHL
JENNIFER HALEY	MATTHEW LOPEZ	LUIS VALDEZ
ALESHEA HARRIS	JANINE NABERS	PAULA VOGEL
RAJIV JOSEPH	QUI NGUYEN	KAREN ZACARIAS

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**. Our growing community currently contains more than 100 playwrights. 2021/22 Season members:

JAMI BRANDLI	JULIE TAIWO ONI	PIA SHAH
JUNE CARRYL	LISA RAMIREZ	JUDY SOO HOO
JESSICA KO	TISHA MARIE REICHEL- AGUILERA	DELANNA STUDI
PENELOPE LOWDER		

Learn more at [CTGLA.org/Artists](https://www.ctgla.org/artists).

SLAVE PLAY RESOURCES

A list of articles, films, and books to help you understand *Slave Play* from a historical context.

ESSAYS

“Venus in Two Acts.” Saidiya Hartman, *Small Axe*, 2008.

Hartman maps out the systemic violence visited upon the bodies and memories of enslaved Black women and girls.

“White Fragility.” Robin DiAngelo, *International Journal of Critical Pedagogy*, 2011.

The author examines the effect that even mild amounts of race-based stress can have on Whites in our insulated environment.

“Mama’s Baby, Papa’s Maybe: An American Grammar Book.” Hortense J. Spillers, *Diacritics*, 1987.

One of the most-cited works in African-American literary studies, this landmark essay draws connections between the structures of the Black family that were created during slavery, and the ways in which they have manifested into contemporary familial phenomena.

“Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position.”

José Esteban Muñoz, *Signs: Journal of Women in Culture and Society*, 2006.

Latina affect, the performativity of race, and the depressive position.

“Blackness and Nothingness (Mysticism in the Flesh).” Fred Moten, *South Atlantic Quarterly*, 2013.

In this important treatise from the renowned poet and critical theorist, Moten examines Afro-pessimism and the work of mid-20th-century political philosopher Frantz Fanon.

FILMS

***Slaves* (1969)**

Set in the 1850s South, the film follows Cassy and Luke, two Black slaves who are sold to the sadistic plantation owner MacKay, who wants labor from the men and sex from the women.

***Ali: Fear Eats the Soul* (1974)**

The film revolves around the romance that develops between Emmi, an elderly German woman, and Ali, a Moroccan migrant worker in post-World War II Germany.

***Mandingo* (1975)**

An exploitation film depicting the brutality of chattel slavery and the sexual fetishism of Black bodies by the White establishment.

***Bob & Carol & Ted & Alice* (1969)**

The concept of sexual experimentation as couples’ therapy is given an early examination in this 1969 comedy.

***12 Years A Slave* (2013)**

Director Steve McQueen’s Academy Award-winning tale of a Northern free Black man kidnapped and sold into chattel slavery.

***Bamboozled* (2000)**

Spike Lee’s satirical update on the minstrel tale and depiction of Black culture created for White consumption.

***Faces* (1968)**

Director John Cassavetes’ blistering take on the dissolution of a marriage.

***White Material* (2009)**

The tale of a White French farmer in Africa caught in the middle of a bloody civil war.

BOOKS

***Female Subjects in Black and White: Race, Psychoanalysis, Feminism.* Elizabeth Able, Barbara Christian, and Helene Moglen, Eds., 1997.**

A landmark collaboration between African-American and White feminists.

***White Rage: The Unspoken Truth of Our Racial Divide.* Carol Anderson, 2016.**

Acclaimed historian Carol Anderson chronicles the powerful forces opposed to Black progress in America.

***The Price of the Ticket: Collected Nonfiction, 1948-1985.* James Baldwin, 1985**

Both an autobiography and an intellectual history of the twentieth-century American experience.

***Beyond Blackface: African Americans and the Creation of American Popular Culture, 1890-1930.* W. Fitzhugh Brundage, Ed., 2011**

This book depicts popular culture as a crucial arena in which African Americans struggled to secure a foothold as masters of their own representation and architects of the nation’s emerging consumer society.

***Intercultural Couples: Crossing Boundaries, Negotiating Difference.* Jill M. Bystdzienki, 2011.**

A rare and comprehensive understanding of intercultural couples, drawing mainly upon in-depth interviews.

***Between the World and Me.* Ta-Nehisi Coates, 2015.**

This epistolary memoir illuminates the past, bravely confronts our present, and offers a transcendent vision for a way forward.

***The African American Theatrical Body: Reception, Performance, and the Stage.* Soyica Diggs Colbert, 2011.**

The study examines African American plays past and present, demonstrating how African American dramatists stage Black performances in their plays as acts of recuperation and restoration.

***The Social Construction of Race and Ethnicity in The United States.* Joan Ferrante and Prince Brown, Jr., 2000.**

A groundbreaking collection of classic and cutting-edge sociological research that gives special attention to the social construction of race and ethnicity in the United States.

***Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America.* Saidiya V. Hartman, 1997.**

This work examines the forms of domination that usually go undetected; in particular, the encroachments of power that take place through notions of humanity, enjoyment, protection, rights, and consent.

***Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval.* Saidiya Hartman, 2019.**

This book recreates the experience of young urban Black women who desired an existence other than that of domestic service, second-class citizenship, and respectable poverty.

***Stamped from the Beginning: The Definitive History of Racist Ideas in America.* Ibram X. Kendi, 2016.**

This deeply researched and fast-moving narrative chronicles the entire story of anti-Black racist ideas and their staggering power over the course of American history.

***Demonic Grounds: Black Women and the Cartographies of Struggle.* Katherine McKittrick, 2006.**

Demonic Grounds moves between past and present, archives and fiction, theory and everyday, to focus on places negotiated by Black women during and after the transatlantic slave trade.

***Slave Counterpoint: Black Culture in the Eighteenth-Century Chesapeake and Lowcountry.* Philip D. Morgan, 1998.**

This historical work provides a balanced appreciation for the oppressiveness of bondage and for the ability of slaves to shape their lives, showing that, whatever the constraints, slaves contributed to the making of their history.

***Playing in the Dark: Whiteness and the Literary Imagination.* Toni Morrison, 1992.**

The acclaimed writer shows how much the themes of freedom and individualism, manhood and innocence, depended on the existence of a Black population that was manifestly unfree—and that came to serve White authors as embodiments of their own fears and desires.

***The Black Body in Ecstasy: Reading Race, Reading Pornography.* Jennifer C. Nash, 2014.**

Nash creates a new Black feminist interpretative practice, one attentive to the messy contradictions—between delight and discomfort, between desire and degradation—at the heart of black pleasures.

***Afro-Fabulations: The Queer Drama of Black Life.* Tavia Nyong'o, 2018.**

A recent work that argues for a conception of Black cultural life that exceeds post-Blackness and conditions of loss.

***Monstrous Intimacies: Making Post-Slavery Subjects.* Christina Sharpe, 2010.**

The author interprets African diasporic and Black Atlantic visual and literary texts that address racialized sexual violence and its repetition as constitutive of post-slavery subjectivity.

***Race and Epistemologies of Ignorance.* Shannon Sullivan and Nancy Tuana, Eds., 2007.**

This book argues that understanding ignorance and the politics of such ignorance should be a key element of epistemological and social/political analyses.

***Good White People: The Problem with Middle-Class White Anti-Racism.* Shannon Sullivan, 2014.**

Sullivan untangles the complex relationships between class and race in contemporary White identity.

***Intercultural Couples: Exploring Diversity in Intimate Relationships.* Terri A. Karis and Kyle D. Killian, Eds., 2008.**

Highlighting both the struggles and successes of couples, this book challenges the principle of homogamy, helping the reader gain a deeper understanding and respect for intercultural couples.

***In the Wake: On Blackness and Being.* Christina Sharpe, 2016.**

Sharpe blends personal experience with artistic representations of Black life, using multiple meanings of “wake” to illustrate the ways Black lives are determined by slavery’s afterlives.

***Black & Blur (Consent Not to be Single Being).* Fred Moten, 2017.**

“A brilliant theoretical intervention that might be best described as a powerful case for Blackness as a category of analysis.” - Brent Hayes Edwards

"BENNE KNOWS HOW TO SERVE UP THE SWEET, THE SAVORY, AND THE BITTER, BLENDING THE FLAVORS OF REAL FAMILY LIFE WELL TO GIVE US A FULL MEAL, DEPICTING THE BOND OF LOVE UNDER DURESS."

—NEW HAVEN REVIEW

**WHAT DOES THE AMERICAN DREAM MEAN TODAY—
AND WHO DOES IT BELONG TO?**

ALMA

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BENJAMIN BENNE

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