

BERNARDA'S DAUGHTERS

by
DIANE EXAVIER

directed by
DOMINIQUE RIDER



**THE
NEW
GROUP**

**NATIONAL
BLACK
THEATRE**

THE NEW GROUP

ARTISTIC DIRECTOR **SCOTT ELLIOTT**

EXECUTIVE DIRECTOR **ADAM BERNSTEIN**

and

NATIONAL BLACK THEATRE

CHIEF EXECUTIVE OFFICER **SADE LYTHCOTT**

EXECUTIVE ARTISTIC DIRECTOR **JONATHAN MCCRORY**

present

BERNARDA'S DAUGHTERS

BY

DIANE EXAVIER

WITH

**Pascale Armand Alana Raquel Bowers Kristin Dodson
Malika Samuel Taji Senior Tamara Tunie**

SCENIC DESIGN

Carlos J. Soto

COSTUME DESIGN

Rodrigo Muñoz

LIGHTING DESIGN

Marika Kent

SOUND DESIGN

Kathy Ruvuna

HAIR DESIGN

Courtney Cody Ainey

DRAMATURG

Nissy Aya

DIALECT COACH

Cherie Corinne Rice

MOVEMENT COORDINATOR

Ashley Chavonne

PRODUCTION
MANAGER

Cam Camden

PRODUCTION
STAGE MANAGER

Rachel Denise April

ASSISTANT
STAGE MANAGER

Sydneii Colter

ASSISTANT
DIRECTOR

samantha estrella

CASTING

**The Telsey Office
Destiny Lilly, CSA**

PUBLIC RELATIONS

**Seven 17 Public Relations,
Bridget Klapinski**

DIRECTED BY

DOMINIQUE RIDER

Bernarda's Daughters was developed in part during a BRIClab Residency at BRIC (Brooklyn, NY).
Developed in The Lark's Playwrights' Week, New York City.

Support for *Bernarda's Daughters* is provided by The Laurents/Hatcher Foundation.

Bernardarda's Daughters is not a production of Signature Theatre.

MAGDALENA CALLED LENA: A RULE FOR ENGAGEMENT

by Diane Exavier,
Playwright of *Bernarda's Daughters*

You don't know a single thing about either of us—we made roses; that's all you knew—

-Magdalene called Lena in Toni Morrison's *Song of Solomon*

When Magdalene called Lena rips into her brother Milkman, she makes clear that he's never known her or their sister First Corinthians. Having spent their lives fabricating fake flowers, Magdalene called Lena and First Corinthians are women who have always been looked through, looked past, not regarded at all. In many ways, Louise, Harriet, Adela, Maryse, Lena, and even Florence Delva share a similar experience, stuck in this house trapped in time, stuck in the precarity of a gentrifying city, stuck feeling as if their lives are not theirs to live. And just like Morrison's Lena and Corinthians, the women of *Bernarda's Daughters* know the dangers of being displayed, then splayed, the ways in which a gaze without regard can be used to surveil, to humiliate, to inflict violence.

Regard is a habit of care. It is appreciation and esteem. It is the right of repair.

-Christina Sharpe, *Ordinary Notes*

My intention in all my work is to invite collaborators and audiences to join me in a consideration of care. With this play in particular, I wanted to invite people to imagine regard, what it means to take someone in, and to fathom the price of disregard, what happens when we look away from. There are ways of looking that I have always been suspicious of: gazes that entrap, enclose, and define; gazes that attempt to tell me who I am, what I should desire, where I should be; gawking that doesn't know a single thing about me while claiming vision, wisdom, and even time. Because I have been deeply cared for, I know how it feels to be regarded with appreciation and esteem. I have participated in the work of repair. I have been wounded and I have been sutured; and in those rituals of repair, tended and listened to, abided. Love has dwelled in me, lived with me. I have been held in regard, which is how I know what to look for (even when I can't quite see it) and who to look with in my own attempts to reciprocate the kind of care that has kept me alive. If regard is a habit of care, as Christina Sharpe generously offers, then it would follow that care is a habit of imagination: to be dreamed of and dream with, to fathom and be fathomed, to consider and be considered, to make room for, to be with, to relate What might that look like?

We clamor for the right to opacity for everyone.

-Édouard Glissant, *Poetics of Relation*

Ultimately, I am concerned with relation, a practice that necessitates reorientation, to think differently, to give up preconceived notions, to imagine something else. What if the sound of a machete slicing through air is the sound of breath being sucked through loving teeth? What if a stray cat is a lost friend? What if a sheath is the cover of a blade and the structure in living tissue that envelops another? What if a barrier does not create distance, but protects a solitude to be abided and dwelled with, almost as if we were all small creatures between the walls, breathing.

Look. Look again. Look differently. Pay attention. Take care. Give care back. Make it a practice.

A LETTER FROM NATIONAL BLACK THEATRE



Learn to Love Yourself. These are words forged by our founder, Dr. Barbara Ann Teer, that we have adopted as our mandate and mantra this season as we evoke the theme “Love, A Ritual Of Repair” during our ‘NBT Beyond Walls’ programming. And it is profound to think about just how much repair we need in the moment, how much ritual we yearn for and the ways we ache for LOVE to intercede and transform the dead areas in our life to interject something we can hold on to. Our founder had the key for all of us; something to unlock the answer. When we sit with the vast amount of different stories, artists, partnerships and ways NBT is embodying our theme through our programming we sit in wonder at how Dr. Teer’s words are ever so present in the next generation’s work.

Our partnerships this season with Chelsea Factory, Rattlestick Theater, The New Group, The Flea, Park Avenue Armory and more have offered opportunities for National Black Theatre to keep the soul of our work *ALIVE* as we continue to transform our historic home. With thoughtful and loving artists, from *Gospel Women* to *AMANI* to *Bernarda’s Daughters* and *BMLD*, we have been able to curate an experience that has allowed emerging and established directors and playwrights to have profound platforms to share their passion and love with the New York City market, turning the dial up to the profound possibilities for their careers. The work that you are going to see tonight is a love note reflecting what it means for an institution, one founded by a Black woman, to rally around artists to manifest abundance for the creation of Black work. A love note that urges a Black director to create an experience that allows them to witness their soul being unleashed. A love note that is penned by a playwright seeking to repair and lean into their own liberation.

The process for liberation is not something that should be taken lightly. It is a durational, consistent beckoning that one has to say “Yes” to on a molecular level. No matter what culture you ascribe to, no matter what gender you claim, no matter what life you were given, we all have to go through a process of reclaiming, navigating, and shifting into defining spaces that reflect our ability to hone the credence of what it means to be liberated. From the dramaturgical lobby to the performance to the post-show *AfterWords*, we welcome you into the conversation. Here is to learning what it means to love the self and unleash that unbridled human to be the source of change that we all need and seek.

Sade Lythcott
Chief Executive Officer

Jonathan McCrory
Executive Artistic Director

CAST



(in alphabetical order)

LOUISE **Pascale Armand**
HARRIET **Alana Raquel Bowers**
LENA **Kristin Dodson**
MARYSE **Malika Samuel**
ADELA **Taji Senior**
FLORENCE DELVA **Tamara Tunie**

SETTING

Flatbush, Now

Bernarda’s Daughters will be performed
without an intermission.

CAST & CREATIVE

Pascale Armand (*Louise*)

Broadway - *Eclipsed* (2016 Tony nominee, Best Performance by an Actress in a Featured Role), *The Trip to Bountiful* with the late Ms. Cicely Tyson. Other theater - *Merry Wives*, *A Raisin in the Sun*, *Piano Lesson*, *Jitney*, *Gem of the Ocean*, *Ruined*, *The Convert* (2012 LA Ovation Award, Best Leading Actress). Film/TV - *East New York*, *The Marvelous Mrs. Maisel*, *Chicago Med*, *Prodigal Son*, *Marvel's Agents of S.H.I.E.L.D.* QSTC core member. NYU Graduate Acting Program alumna. During the national quarantine, a reading of her solo show, *\$#!thole Country Clapback*, became available online per request. pascalearmand.com

Alana Raquel Bowers (*Harriet*)

As a Baltimore native, Alana has deep roots in both acting and dance, and is a proud alum of the Baltimore School for the Arts. She graduated from NYU Tisch Drama studying under Kent Gash, Michele Shay, Robert O'Hara, Dawn-Elin Fraser, Byron Easley and Michael McElroy in the New Studio on Broadway. Theatre: Off-Off Broadway: *Scraps* (The Flea Theater), Regional: *Chicken and Biscuits* (Queens Theatre), Off-Broadway: *What to Send Up When It Goes Down* (A.R.T./ New York Theater, Woolly Mammoth Theatre Company, American Repertory Theater, the Public Theater, and BAM, respectively). Broadway: *Chicken and Biscuits* (Circle in the Square Theater). Film: *After Class* starring Justin Long. TV: *FBI: Most Wanted* on CBS, *Dr. Death* on Peacock.

Kristin Dodson (*Lena*)

Kristin is a native Brooklynite and graduate of Columbia's MFA Acting program. She starred in her breakout role as Zayna on Showtime's *Flatbush Misdemeanors*. She is filming a Hulu/Onyx pilot entitled *1266* this spring. Her other credits include Amazon's *Cross* series, Adult Swim's *The Shivering Truth*, *Roxanne Roxanne*, and the Pulitzer-nominated *Stew*.

Malika Samuel (*Maryse*)

Malika is an interdisciplinary storyteller & teaching artist with a career spanning over two decades. Select Credits: Broadway: *Harry Potter and the Cursed Child* (OBC), *The Music Man*. NY Theater: *Crumbs from the Table of Joy* (Keen), *Our Dear Dead Drug Lord* (WP/2ST); *Bernarda's Daughters* (The New Group/ Audible Theater). TV: *The Marvelous Mrs. Maisel*, *EVIL*, *Orange Is the New Black*, *Unbreakable Kimmy Schmidt*, *Chicago P.D.*, *Law & Order: SVU*, *The Good Wife*, *Person of Interest*, *The Big C*. Hosting: *Nick Studio 10*, *2013 Kids' Choice Awards Pre- Show*, *Kidz Bop Kidz Star USA*. Film: *Holiday Rush*, *Submission*, *Central Park*, *Hello Apartment*, *Kilimanjaro*.

CAST & CREATIVE

Taji Senior (*Adela*)

Taji is an actor, writer and creative arts worker from Philadelphia, PA and Amarillo, TX. She was mostly recently in the world premiere of *Nightbird* by R. Eric Thomas at Austin Playhouse. Her solo performance, 'A' (*What the Black Girl Found While Searching for God*) was produced as a radio play by The Parsnip Ship (NY) and her solo performance, *devour.*, was an official selection of LadyFest 2019 produced by The Tank NYC. She holds an MFA in Acting from UCLA and a BA in Journalism from Texas Tech University.

Tamara Tunie (*Florence Delva*)

Most recently, *Cissy Houston: I Wanna Dance with Somebody*. Theater: US Vice President Kamala Harris: The Old Vic Production of *The 47th* (London), Kendra Ellis-Connor: World Premiere *American Son* (Berkshire Theater Award), *Marvelous: Familiar* (Obie Award), *Julius Ceasar* (Broadway), *Building the Wall* (Off-Broadway), TV: *Law and Order: SVU*, *Dietland*, *The Red Road*, *SEE*, *Cowboy Bebop*, etc. Honored and thrilled to tell this story. For more information go to: tamaratunie.com

Rachel Denise April (*Production Stage Manager*)

Rachel (they/them) is a Guyanese-American Stage Manager, who has studied Theatrical Design and Stage Management at the City College of New York. Select Credits include: *Evanston Salt Costs Climbing* (The New Group), *soft* (MCC) *Chicken and Biscuits* (Queens Theatre), *The Baby Monitor* (Different Translation), *Retreat Workshop* (National Black Theatre), *The Big Green Theater Festival* (SuperHero Playhouse) *The Hole* (Zhailon Levingston), *Neptune* (Timothy DuWhite), *The Genesis Plays* (The In[heir]itance Project), *Anaïs Nin Goes to Hell* (MTWorks), and *The Fire This Time Festival 2015* (The Kraine Theater). She has worked on projects throughout the United States and internationally.

Sydneii Colter (*Assistant Stage Manager*)

Sydneii is proud to be returning to The New Group on *Bernarda's Daughters* after working with them on *Evanston Salt Costs Climbing* and *Black No More*. Other recent credits include: *Sweet Chariot* (Shiva Theatre), *The Outsiders* (Daryl Roth Theatre), *Echoes in the Garden* (The Chain Theatre).

Diane Exavier (*Playwright*)

Diane is a writer, theatermaker and educator working at the intersection of performance and poetry. Her work has been presented with The New Group, BRIC Arts, The Bushwick Starr, Sibiu's International Theater Festival, Bowery Poetry Club, Dixon Place, and more. Diane concerns herself with what she recognizes as the 4 L's: love, loss, legacy, and land. Her writing can be found in such places as *Staatstheater Hannover Magazine*, *The Atlas Review*, and *The Racial Imaginary: Writers on Race in the Life of the Mind*. Her book-length lyric, *The Math of Saint Felix*, was recently published by The 3rd Thing Press. A 2021 Jerome Foundation Finalist, Diane holds an MFA in Writing for Performance from Brown University. She lives and works in Brooklyn.

CAST & CREATIVE

Dominique Rider (*Director*)

Dominique is a Brooklyn-based director and curator whose work seeks to answer the question: “What is a world unmade by slavery?” while attempting to analyze the layers of anti-blackness that maintain the world we live in. Deploying theatre and performance as tools of Afropessimism, Dominique has developed and staged work with Audible, The New Group, NYTW, Roundabout, The Atlantic, Princeton, Rattlestick, BRIC Arts, Two River, Portland Center Stage, and more. Past fellowships/residencies include TheaterWorks Hartford, NYSAF, BRIC Arts, Roundabout, and NAMT. Currently, Dominique is a resident director at The National Black Theatre, a Hi-Arts Critical Breaks resident, and a producer with CLASSIX.

Carlos J. Soto (*Set Design*)

Carlos is a designer and creative director based in New York City. With Zack Winokur: *Tristan und Isolde* (Santa Fe Opera); *Only An Octave Apart* with Justin Vivian Bond and Anthony Roth Costanzo (St. Ann’s Warehouse, Wilton’s Music Hall); *The No One’s Rose* composer Matthew Aucoin, choreographer Bobbi Jene Smith (Stanford Live); *The Black Clown* with Davóne Tines (ART, Lincoln Center, 2018-19). With Solange: *Passage* (Woolmark Prize 2021); *In Past Pupils* and *Smiles* (Venice Biennale, 2019); *Witness!* (Elbphilharmonie, Hamburg / Sydney Opera House, 2019/20); *When I Get Home* (film and concert tour 2019). With Yuval Sharon: *The Valkyries* (Detroit Opera) , *Proximity* (Lyric Opera of Chicago).

Rodrigo Muñoz (*Costume Design*)

Rodrigo is a NY based costume designer, originally from Mexico City. Recent credits: Off-Broadway: *Plays for the Plague Year* (The Public Theatre); *Sorry for Your Loss* (Minetta Lane Theatre); *Notes From Now* (Prospect Theater Company); *This Space Between Us* (Theater Row); *Preparedness* (Bushwick Starr); *Volpone, The Revenger’s Tragedy* (Red Bull Theater). Regional: *The Bluest Eye* (Huntington Theatre), *Red Velvet* (Shakespeare Theatre Company), *Torera* (Alley Theatre), *Somewhere* (Geva Theatre), *How to Make an American Son* (Arizona Theatre Company), *Mushroom* (People’s Light), *Fall of the House of Usher* (Boston Lyric Opera), *Bad Dates* (Portland Stage), *Water by the Spoonful* (Fordham Theatre), *Jazz Singer* (Abrons Arts Center). Upcoming: *Rent* (Paper Mill Playhouse); *Cabaret* (Barrington Stage Company). rodrigomunozdesign.com

Marika Kent (*Lighting Design*)

Marika (she/her) is a Brooklyn based lighting designer. Recent/upcoming design: *Amani* (National Black Theater); *Ulysses*; *Seagull* (Elevator Repair Service); *Catch as Catch Can* (Playwrights Horizons); *Measure for Measure* (Shakespeare & Company); *Choir Boy*; *Gem of the Ocean*; *School Girls, or the African Mean Girls Play* (Portland Center Stage); Kate Hamill’s *Emma* (Playmakers); *Get Your Ass in the Water and Swim Like Me* (The Wooster Group); *Generation Rise*; *Generation NYZ* (Ping Chong + Co, The New Victory); *Jazz Singer* (Abrons Arts Center); *Chimpanzee*; *Fly Away* (Nick Lebane). Marika teaches design at Playwrights Horizons Theater School at NYU, and is a member of USA Local 829. marikakent.com

CAST & CREATIVE

Kathy Ruvuna (*Sound Design*)

Kathy is a New York based sound designer originally from San Antonio, Texas. Recent credits include *What-A-Christmas!*, *Sweat* (Alley Theatre), *The Great Leap*, *I and You*, *Read to Me* (Portland Stage), *Lion in Winter*, *Pipeline* (Everyman Theatre), *Circle Jerk! Live* (Fake Friends), *Amani*, *In the Southern Breeze*, *Ni Mi Madre* (Rattlestick Playwrights Theater), *Bodies They Ritual* (Clubbed Thumb), *Hands Up* (National Black Theatre), *Bernarda's Daughters* (BRIClab, Audible). She holds a B.F.A. in Sound Design from The Conservatory of Theatre Arts at Webster University and an M.F.A. in Sound Design from the Yale School of Drama.

Courtney Cody Ainey (*Hair Design*)

Cody is a New York based Stage and Film HMU Designer/Supervisor from New Orleans, LA. She is eager to amplify storytelling through hair, committed to sharing her zest for life, and passion for styling all hair types – specifically natural textured hair. When the conversations arise that center the importance of Black Hairstylists in the Theater/Film industry, Cody desires to be the one who's called. Her passions include learning more about film production, community advocacy & outreach, abstract acrylic painting, and gardening. The New Group: *The Seagull*/*Woodstock NY*, and *Bernarda's Daughter*. Public Theater: *Shadowland*, and the highly acclaimed *Fat Ham* on Broadway. Cody is a licensed cosmetologist and graduate of Paul Mitchell Cosmetology.

Nissy Aya (*Dramaturg*)

Nissy (Nissy; she/ze/we) is a Black girl from the Bronx telling stories and tall tales – while helping others to do the same. Nissy's work centers the transformative nature of storytelling, interrogating power, and examining how we move forward/shape new worlds/end this world through healing justice, Afrofuturist frameworks, and practices of feeling good. Dramaturgical credits include: Erika Dickerson-Despenza's *shadow/land* (The Public), a.k. payne's *Amani* (National Black Theatre, Rattlestick Theater), Charly Evon Simpson's *sandblasted* (WP, Vineyard Theatre), Whitney White's *SEMBLANCE* (NYTW), James Ijames's *TJ Loves Sally 4 Ever* (JACK), and in-house dramaturgy at the former play development center, The Lark.

Cherie Corinne Rice (*Dialect Coach*)

The Odyssey, (The Alley), *The Wedding Band* (TFANA), *Lear* (Cal Shakes), *Three Musketeers* (Cleveland Playhouse), *The Bluest Eye*, *Our Daughters Like Pillars*, *Skeleton Crew* (Huntington), *I Am My Own Wife* (Long Wharf), *Song of the Northwoods*, *Rapture Season*, *Bernarda's Daughters*, *Evil Eye* (Audible.com). MFA, Brown University/Trinity Rep; BA Theater & Performance, UC Berkeley. Current Head of Voice and Speech, Waterwell Drama, NYC. Past teaching appointments, NYU Tisch MFA, Rutgers MGSA and Columbia MFA.

CAST & CREATIVE

Ashley Chavonne (*Movement Coordinator*)

Ashley is a Brooklyn based performing artist from Detroit, MI. Currently she is a collaborating artist with Raja Feather Kelly | The Feath3r Theory and a performer and choreographer for the Treehouse Shakers dance theater company. Her latest projects include associate choreographer for *Macbeth* in Stride at A.R.T, *On Sugarland* at New York Theater Workshop, musical staging for Ryan Raftery's *Mother of the Year-The Kris Jenner Musical* at Joe's Pub and choreographer for *The Deepest Breath*, a theatrical adaptation of the book of the same name for young audiences premiering this spring at Manhattan Movement Arts Center.

samantha estrella (*Assistant Director*)

samantha (she/hers) is an afro-latina director and producer who holds *Bernarda's Daughters* close to her heart, with immense gratitude to Dominique Rider for the opportunity and embrace. Most recently having been a directing observer for Awoye Timpo on *Elyria* at Atlantic Theatre Company, previous environments of collaboration and growth include the cell theatre, Watermark Productions, National Alliance of Musical Theatre, Fort Worth Opera, and more. samantha received her BFA in directing from the University of Michigan, and is a current member of Wingspace Theatrical Design's Mentorship Cohort. Dedicated to the house on 149th - te amo abuelita.

The Telsey Office (*Casting*)

With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy.

The Pershing Square Signature Center

The Pershing Square Signature Center, the permanent home of Signature Theatre, is a three-theater facility on West 42nd Street designed by Frank Gehry Architects to host Signature's three distinct playwrights' residencies and foster a cultural community. The Center is a major contribution to New York City's cultural landscape and provides a venue for cultural organizations that supports and encourages collaboration among artists throughout the space. In addition to its three intimate theaters, the Center features a studio theater, rehearsal studio, a bookstore, and the Signature Café + Bar. For more information on renting the Center, please visit signaturetheatre.org/rentals.

CAST & CREATIVE

NATIONAL BLACK THEATRE (NBT) *(Sade Lythcott, Chief Executive Officer; Jonathan McCrory, Executive Artistic Director)*

NBT, the nation's first revenue-generating Black arts complex, was founded in 1968 by the late visionary artist Dr. Barbara Ann Teer. NBT is the longest-running Black theatre in New York City, one of the oldest theatres founded and consistently operated by a woman of color in the nation, and most recently included in the permanent collection of the National Museum of African American History and Culture in Washington, D.C. NBT's core mission is to produce transformational theatre that helps to shift the inaccuracies around African Americans' cultural identity by telling authentic stories of Black lives. As an alternative learning environment, NBT uses theatre arts as a means to educate, enrich, entertain, empower and inform the national conscience around current social issues impacting our communities. Under the leadership of Sade Lythcott, CEO, and Jonathan McCrory, executive artistic director, NBT helps re-shape a more inclusive American theatre field by providing an artistically rigorous and culturally sensitive space for artists of color to experiment, develop and present new work. Working with trailblazing artists from Nona Hendrix to Jeremy O. Harris, and helping to launch the careers, most recently, of artists such as Dominique Morisseau, Radha Blank, Mfoniso Udofia, Saheem Ali, Lee Edward Colston II, and Ebony Noelle Golden, and incubating Obie Award-winning companies like The Movement Theatre Company and Harlem9's 48Hours in Harlem, NBT's cultural production remains unparalleled. Located in the heart of Harlem, NBT welcomes more than 90,000 visitors annually; has produced 300+ original works; won an Obie award, an Antonyo Award, and 56 Audelco Awards; received a CEBA Award of Merit; and has been nominated for multiple Drama Desk awards. NBT is supported by grants from Booth Ferris Foundation, Open Society Foundations, Ford Foundation, New York Community Trust, Shubert Foundation, Howard Gilman Foundation, Jerome Foundation, Mellon Foundation, Upper Manhattan Empowerment Zone Development Corporation, William Randolph Hearst Foundation, City Council of New York, City of New York Department of Cultural Affairs, New York State Council on the Arts, National Endowment for the Arts, and private donations. Visit nationalblacktheatre.org or follow NBT on Facebook (@NationalBlackTheatre) and Twitter/Instagram (@NatBlackTheatre).

The New Group *(Scott Elliott, Founding Artistic Director; Adam Bernstein, Executive Director)*

The New Group is an award-winning, artist-driven company with a commitment to developing and producing powerful, contemporary theater. While constantly evolving, we strive to maintain an ensemble approach to all our work and an articulated style of emotional immediacy in our acting and productions. In this way, we seek a theater that is adventurous, stimulating and most importantly "now," a true forum for the present culture. We have received nearly 150 awards and nominations for excellence. In addition to our staged productions, The New Group: Off Stage produces theatrical projects in different mediums. New Group/New Works invests in the development of dozens of new plays and musicals each year, celebrating and supporting the artistic process for theater-makers at all stages of their careers. Our education programs provide free theater opportunities for hundreds of New York City public school students each year, and we partner with LIU Brooklyn's conservatory acting program. thenewgroup.org

CREDITS

First performance: Thursday, May 4, 2023
Opening Night: Tuesday, May 23, 2023

BERNARDA’S DAUGHTERS STAFF

General Manager	Seth Shepsle
Company Manager	Victoria Keesee
Assistant Stage Manager	Sydneii Colter
Properties Supervisor.....	Alexander Wylie
Assistant Scenic Design	Michael Bennett Lewis, Nick Meehan
Assistant Costume Design.....	Melissa Gargiulo
Associate Lighting Design.....	Matt Lazarus
Assistant Sound Design.....	Carsen Joenk
Stage Management Production Assistant.....	Maia Tivony
Technical Director	Robert Gerbode
Carpenters	Nick Bernard, Nicholas Brester, Carissa Dahlia, Jeremiah Dude, Frann McCrann, Joshua Steckelberg, Bryan Davies, Rey Hill
Production Electricians.....	John Anselmo, Dan Mullins, Chris Robinson
Assistant Production Electrician	Emma Sheehan
Electricians	Cassandra Zeugin, Mack Woods, Chris DiNapoli, Margaret York, Tony Thorn, Caleb Hunt, Kenny Olguin, Chad Williams, Ray LeGrand, Lou DiLeo, Jamie Johnson, Danielle Elegy, Bev Fremin, Jordan Acosta, Evan Kerr, Ikenna Eckrich
Lighting Programmer	Matt Steinberg
Audio Supervision.....	Graham Johnson, Ryan Hall// Five OHM
Production Audio.....	Daniel Santamaria
Assistant Production Audio	Pedro Augusto Lima
Audio Crew	Jose Rivas, Rudy Bearden, Bridget Mundy, Joshua Weidenbaum, Nicholas Ray, Harry Miller, Daniel Massey
Deck Carpenter.....	Jen Fedus
Wardrobe Supervisor	Bria Dinkins
Swing Wardrobe Supervisor.....	Nai’ya Willis-Hogan
Light and Sound Board Operator	Aaliyah Stewart
Costume Shopper	Audrey Petersen
Production Assistants	Audrey Petersen, Jamie Rose Bukowski, Paul Birtwistle, Darby Bixler
Box Office Associates	Jackie Ivers, Megan Moran, Tess Riley

CREDITS

PUBLIC RELATIONS

Seven 17 Public Relations, Bridget Klapinski
The Chamber Group

CASTING

The Telsey Office
Destiny Lilly, CSA
Domonique Aviles

SERVICES

Key Art and Graphic Design Services	Brendan Whipple, Ted Stephens III / The Numad Group
Key Art Design	Keyon Monté Moon
Key Art Photography	Serge Nivelles
Production Photography	Monique Carboni
Additional Photography	Da Ping Luo
Audience Engagement Consultant	Marcia Pendleton/ Walk Tall Girl Productions
Scenery Construction and Painting	Mind the Gap, inc
Lighting Equipment	PRG
Sound Equipment	Five OHM
Additional Props	Argon Props
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SPECIAL THANKS

Black Boys Do Theater, Black Girls Do Theater, BRIC, Andrea Wilson,
Well Read Sistas

CREDITS

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Director of Artistic Projects	Shariffa Chelimo Ali
Production Manager	Cam Camden
Artistic Producer	Adrian Alea
Business Manager	Ruth Hollander
Company Manager/Assistant General Manager	Victoria Keesee
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Education Coordinator.....	Juan Carlos Salinas

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Executive Artistic Director	Jonathan McCrory
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Director of Entrepreneurial Arts Program.....	Nabii Faison
Development Manager.....	Ashley Antwi
Development Coordinator.....	Raekwon Fuller
Executive Assistant to the CEO & Executive Artistic Director	Brittany Davis
Operations Manager	Denzel Faison
Soul Series L.A.B Residency Program Manager	Belynda M’Baye
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Marketing Director.....	Byron McCray Miller
Creative Production Associate	Ava Novak
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Production Coordinator.....	Camarey Chambliss

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Van Jones
Zoë Kravitz
Cleo Wade
Michelle Wilson

CREDITS



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



The director is a member of the **Stage Directors and Choreographers Society**, a national theatrical labor union.



United Scenic Artists • Local USA 829 of the I.A.T.S.E. represents the Designers & Scenic Artists for the American Theater.

WARNING

The photography or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

FIRE NOTICE

The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT. Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a city ordinance and is punishable by law.

LAND ACKNOWLEDGMENT

The New Group acknowledges that the work we do in our offices, classrooms, rehearsal rooms and theaters across New York City takes place on Lenapehoking, the Homeland of the Lenape. We acknowledge that this country, and this city in which we work, were established on a foundation of theft, genocide and enslavement, and that much of our work takes place on unceded lands.

We pay respect to the past, present and future generations of the Lenape whose land we occupy and we honor the continued cultural, artistic, spiritual and intellectual contributions of Indigenous peoples.

ABOUT THE NEW GROUP



The New Group was founded in 1995 by acclaimed director and current Artistic Director Scott Elliott. Now in our 28th year, our company remains, at its core, an artist- founded and driven organization, where a community of creatives can experiment, take risks, and learn from each other away from the pressures of the commercial theater. Our approach has led to the production of over 80 powerful, contemporary theater pieces featuring some of today's most compelling performers.

The New Group has received over 150 awards and nominations for excellence, including 10 Lortel Awards, 2 special citation Obie Awards, the Tony Award for Best Musical for *Avenue Q* and a Drama Desk Special Award “for presenting contemporary new voices, and for uncompromisingly raw and powerful productions.”

Each year, The New Group presents an array of programs for theater-lovers of all ages. In addition to our staged productions, The New Group: Off Stage produces theatrical projects in different mediums. New Group/New Works invests in the development of dozens of new plays and musicals each year, celebrating and supporting the artistic process for theater-makers at all stages of their careers. Our education programs provide free theater opportunities for hundreds of New York City public school students each year, and we partner with LIU Brooklyn's conservatory acting program.

ABOUT NATIONAL BLACK THEATRE



National Black Theatre (NBT) was founded in 1968 by Dr. Barbara Ann Teer, an award-winning performer, director, visionary entrepreneur and champion of the Black Arts Movement. NBT has broken ground as the country's first revenue-generating Black art complex, as the longest-running Black theater in New York City, as acquirer of the largest collection of Nigerian New Sacred Art in the Western Hemisphere, and as one of the oldest theaters founded and consistently operated by a woman of color in the nation.

More than five decades after its founding, NBT's core mission remains the same: to be the premier producer of transformative theatre — theatre that enhances African American cultural identity by telling authentic, autonomous, multifaceted stories of the Black experience. NBT is now envisioned as a means to educate, enrich, entertain, empower and inform national consciousness around social justice issues that impact our communities.

Holding tight to the founding principles of ownership, self-determination and human transformation, NBT continues to reach brand new heights with over 350 original theatre works touring world-wide, including an associate partnership with the National Black Theatre of Sweden. The work and accomplishments of National Black Theatre have solidified its position at the leading edge of Black theatre development, production and innovation, and activating resources for arts sector advocacy. NBT is an AEA Equity house and a member of Theatre Communications Group, A.R.T./New York, Harlem Arts Alliance and the Coalition of Theatres of Color.

Under the current leadership of Chief Executive Officer Sade Lythcott, daughter of the beloved Dr. Teer, and Executive Artistic Director, Jonathan McCrory, NBT remains anchored in the Liberationist spirit of the past, tapped into the beating pulse of the present and serves as a catalyzing force for our collective creative future.

THE NEW GROUP DONORS

The New Group's productions and programs are made possible entirely by our generous supporters. Thank you! To make a donation to The New Group, visit thenewgroup.org/donate, or contact Marshall Gunter, Manager of Individual Giving and Special Events, at marshall@thenewgroup.org.



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National Black Theatre (NBT) is honored to receive continual investment from our esteemed supporters in NBT's mission and commitment to being a cultural and creative hub for collective healing and the radical imagination of Black artistry. We would like to recognize the generosity and support of the foundations and government agencies that help make the 2022-2023 season possible.

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