Conceived by GREIG SARGEANT with ELEVATOR REPAIR SERVICE
directed by JOHN COLLINS

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

Costume Design JESSICA JAHN
Lighting Design ALAN C. EDWARDS
Sound Design BEN JALOSA WILLIAMS
Scenic Consulting DOTS
Wig Design EARON CHEW NEALEY
Production Stage Manager MAURINA LIOCE
Producer for ERS HANNA NOVAK
Line Producer for The Public AMY LAU CROYLE
Company Manager for ERS MARIANA CATALINA
Company Manager for The Public HEATHER FICHTHORN
Production Manager for ERS AARON AMODT
Production Manager for The Public MIKE BEST

Associate Artistic Director / Resident Director SAHEEM ALI
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Director of Producing and Artistic Planning CHIARA KLEIN
Managing Director JEREMY ADAMS
Directors of Casting HEIDI GRIFFITHS, JORDAN THALER

Production Executive RUTH E. STERNBERG

Lead support for The Public provided by THE BLAVATNIK FAMILY FOUNDATION and FORD FOUNDATION. THE LUESTHER T. MERTZ LEGACY TRUST provides leadership support for The Public Theater’s year-round activities.
COMPANY

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

Stage Manager ......................................................................................JACK FORD

UNDERSTUDIES
Understudies never substitute for the listed performers unless
a specific announcement is made at the time of the appearance.
For Mr. Heycock, Mr. Burford—MATTHEW RUSSELL.

The role of Lorraine Hansberry was created by April Matthis.
The role of Mr. Heycock was created by Gavin Price.

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

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.
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Dear Friends,

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

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

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

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

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

Oskar Eustis
Artistic Director, The Public Theater
WHO’S WHO IN THE CAST


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


CHRISTOPHER-RASHEE STEVENSON (Mr. Burford) is a theatre artist from Baltimore, Maryland. Last seen in Ile at Mabou Mines where he was also a suite/space artist (’20-’21). Lincoln Center Theater Directors Lab ’18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE, The Actor’s Studio, A.R.T., Millennium Film Workshop, Lincoln Center Education, LaMaMa and the Eubie Blake Jazz Institute. He will be joining the Barrow Group’s directing program in the fall.

STEPHANIE WEEKS (Lorraine Hansberry) has performed at renowned theatres including Lincoln Center, Playwrights Horizons, Soho Rep, La Jolla Playhouse. Awarded an Obie for Recognition of Artistic Achievement and Commitment to Excellence in Theater with Target Margin Theater. Film: ConfessionsofaEx-Doofus-ItchyFootedMutha (Tribeca Film Festival). Television credits include “Tales of The City” (Netflix), “The Good Fight” (CBS) and “Law & Order” (NBC).

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


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WHO’S WHO IN THE CAST


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


ALAN C. EDWARDS (Lighting Design). Broadway: The Testament of Mary (associate to Jennifer Tipton). Off-Broadway: Harry Clarke (Vineyard, Lortel Award); Kill Move Paradise (NBT, Drama Desk nomination); Fires in the Mirror (Signature, Lortel nomination); Twilight: Los Angeles 1992, The Hot Wing King (Signature); Bluebird Memories feat. Common (Audible Theatre); Twelfth Night (Classical Theatre of Harlem). Regional: Paradise Blue, Lights Out: Nat King Cole (Geffen Playhouse). Dance: Where We Dwell, Chasing Magic (Ayodele Casel). Graduate of the Yale School of Drama. alancedwards.com
dots (Scenic Consulting) is a design collective specializing in environments for narratives and performance. Hailing from Colombia, South Africa and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. We offer multi-disciplinary expertise ranging from theatre and performance design to graphic design, interiors and film. We approach every project with diversity of thought and curiosity and, above all, we believe in the value of the whole being greater than the sum of its parts.

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

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

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WHO’S WHO IN THE CAST

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


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

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

THE PUBLIC THEATER continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation’s first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public’s wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City’s five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative and Joe’s Pub. Since premiering Hair in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical Hamilton by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 184 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics’ Circle Awards, 58 AUDELCO Awards, 6 Antonyo Awards and 6 Pulitzer Prizes. publictheater.org

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

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

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Assistant Director ......................................... Maurina Lioce
Assistant Costume Designer ..................... Jasmine Canjura
Associate Lighting Designer .................... Alexander Le Vaillant Freer
Anspacher Sound System Design ............... Charles Coes
Assistant Producer ................................. Mariana Catalina
Associate Company Manager ................. Andreas Huang
Assistant Production Manager .......... Autumn J. Mitchell
Sound Engineer ....................................... Jason Sebastian
Anspacher Sound System Design ............... Charles Coes
Associate Producer .............................. Mariana Catalina

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

STAFF FOR THE PUBLIC THEATER

EXECUTIVE OFFICE

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Executive Director ............................... Patrick Willingham

CREDITS

“That’s All I Ask” Performed by Nina Simone. Words and music by Horace Ott (BMI). Courtesy of Verve Records under license from Universal Music Enterprises and Wellmade Music.

Baldwin and Buckley at Cambridge was produced for On Demand Streaming by Montclair State University (NJ) for PEAK Performances.

Lighting equipment provided by PRG Broadway. Sound equipment provided by Masque Sound.

SPECIAL THANKS

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

In memory of Tom Dougherty

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Artistic Programs Associate/Staff ................. Nandini Singh
Anti-Racism Session Curator .............. Asha Nelson-Williams
Master Writer Chair .............................. Suzan-Lori Parks
Resident Artists ................................... Tarell Alvin McCraney,
Daniel Sullivan, Shaina Taub
Director of Voice ................................... Andrew Wade
Voice Associate .................................... Julie A. Congress
Shakespeare Scholars in Residence .............. James Shapiro,
Aynanna Thompson

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Line Producers ................................. Audrey Frischman, Alverneq Lindsay
Producing Coordinator ......................... Amy Lau Croyle
Associate Line Producers ....................... Emma McSharry,
CitiZa PiZarro

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

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Heather Fichthorn
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Assistant Company Managers .................. Autumn Knight,
Nate Shelton
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Associate Director of
New Work Development ....................... Jack Phillips Moore
Senior Dramaturg ......................... Sarah Lunnie
Nozaka Shange Social Justice Playwright in
Residence ..................................... Erika Dickerson-Despenza
Creatives Rebuild New York (CRNY)
Resident Artists ................................. Ryan J. Haddad, Ife Olujobi

Script Readers ................................. Amara Brady, Bonnie Davis,
Jessica Owens, Nathani, Jon Shriver
Emerging Writers Group ...................... Nissy Aya, Aya Aziz,
Francisca da Silveira, Katie Do, Timothy DuWhite,
Ying Ying Li, Julian Mesri, Ardy Nox, Else C. Went

JOE’S PUB
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Production Manager ......................... Jonathan Pellow,
Keaton Morris-Stan, Lico Whitfield
Associate Director ................................. Maxine Bury
Lighting & Technical Supervisor ....... Ania Washington
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Lighting Designers ... Colleen Doherty, Conor Mulligan,
Jeanne Anne Carter, Tyler Learned
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Props Admin Specialist ..................... Sara Swanberg
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Associate Producer/Company Manager .. Mariana Catalina
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SDC
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United Scenic Artists • Local USA 829 of the IATSE represents the designers & scenic artists.

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

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

JOHN COLLINS, DIRECTOR

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

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