
THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents



GODDESS

Music and Lyrics by **MICHAEL THURBER**
Book by **SAHEEM ALI**
Additional Book Material by **JAMES IJAMES**
Choreography by **DARRELL GRAND MOULTRIE**
Directed by **SAHEEM ALI**

Featuring **BRANDON ALVIÓN, JASON BOWEN, GEORGE BROWN, NICK RASHAD BURROUGHS, MELESSIE CLARK, ZACHARY DOWNER, AMBER IMAN, ARICA JACKSON, AYANA GEORGE JACKSON, QUIANTAE MAPENZI JOHNSON, CHRISTINA JONES, PARRIS LEWIS, KAREEM MARSH, NAYAH MERISIER, J PAUL NICHOLAS, ISIO-MAYA NUWERE, TESHOMECH OLENJA, DESTINEE REA, JASMIN RICHARDSON, AWA SAL SECKA, AUSTIN SCOTT, TEDDY TRICE, EKELE UKEGBU, WADE WATSON, REGGIE D. WHITE, CHRISTOPHER HENRY YOUNG**

Scenic Design **ARNULFO MALDONADO**
Costume Design **DEDE AYITE**
Lighting Design **BRADLEY KING**
Sound Design **NEVIN STEINBERG**
Hair and Wig Design **NIKIYA MATHIS**
Prop Manager **CLAIRE M. KAVANAH**
Fight Consultant **THOMAS SCHALL**
Voice & Speech Coach **JULIE CONGRESS**
Vocal Coach **CRYSTAL MONEE HALL**
Dialect Coach **DAWN-ELIN FRASER**
Cultural Consultant **KARISHMA BHAGANI**
Orchestrations **MICHAEL THURBER**
Music Supervisor **MARCO PAGUIA**
Music Coordinator **DAVID LAI**
Music Director **PAUL BYSSAINTHE JR.**
Original Casting **WHITLEY THEATRICAL**
Public Theater Casting **TAYLOR WILLIAMS**
Production Stage Manager **VICTORIA NAVARRO**
Line Producer **CITLALI PIZARRO**
Company Manager **HEATHER FICHTHORN**
Production Manager **CRISTINA AYÓN VIESCA**

Associate Artistic Director /
Resident Director
SAHEEM ALI

Associate Artistic Director /
Director of Cultural Transformation
ALEXA SMITH

Director of Producing
and Artistic Planning
CHIARA KLEIN

General Manager
JEREMY ADAMS

Directors of Casting
**HEIDI GRIFFITHS,
JORDAN THALER**

Director of Production
PETER DEAN

Produced by special arrangement with **MARA ISAACS, NO GUARANTEES PRODUCTIONS,**
and **RASHAD V. CHAMBERS.**
Principal production support for **GODDESS** at The Public provided by **TERESA TSAI PRODUCTIONS.**
World premiere produced in August 2022 by **BERKELEY REPERTORY THEATRE.**

Johanna Pfaelzer, Artistic Director; Tom Parrish, Managing Director.
A workshop production of **GODDESS** was presented by **NEW YORK STAGE AND FILM & VASSAR** at the
POWERHOUSE THEATER, Summer 2019. **GODDESS** was developed in part by **THEATER LATTE DA.**
Peter Rothstein, Artistic Director in Minneapolis, MN. **GODDESS** was developed as part of **MCC THEATER'S SONGLAB**
SERIES, Fall 2019. Artistic Directors: Robert LuPone, Bernard Telsey, & William Cantler; Executive Director: Blake West.

THE PUBLIC.

COMPANY

(in alphabetical order)

THE GRIOTRIO

MELESSIE CLARK
TESHOMECH OLENJA
AWA SAL SECKA

THE NAMED

Madongo JASON BOWEN
Ahmed NICK RASHAD BURROUGHS
Nadira AMBER IMAN
Rashida ARICA JACKSON
Siti AYANA GEORGE JACKSON
Hassan J PAUL NICHOLAS
Cheche DESTINEE REA
Omari AUSTIN SCOTT
Balozi REGGIE D. WHITE

THE GRIOT ENSEMBLE

BRANDON ALVÍON
ZACHARY DOWNER
QUIANTAE MAPENZI JOHNSON
CHRISTINA JONES
ISIO-MAYA NUWERE
JASMIN RICHARDSON
TEDDY TRICE
WADE WATSON

SWINGS

KAREEM MARSH, NAYAH MERISIER

Stage Managers TESIA CHILDS, GISELLE ANDREA RAPHAELA
Dance Captain WADE WATSON
Fight Captain ZACHARY DOWNER

UNDERSTUDIES

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

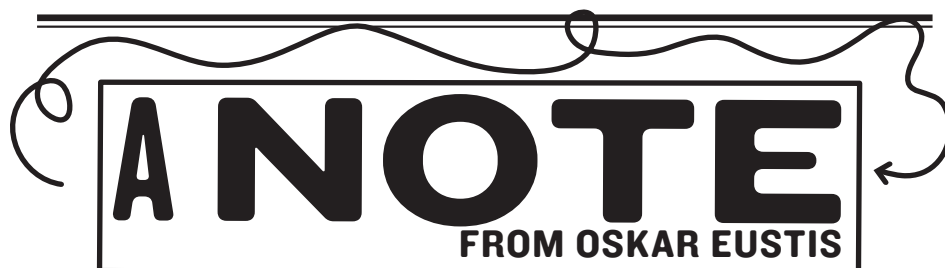
For Ahmed—TEDDY TRICE, CHRISTOPHER HENRY YOUNG; for Balozi—BRANDON
ALVÍON, GEORGE BROWN; for Cheche—CHRISTINA JONES, EKELE UKEGBU;
for Griot Ensemble—PARRIS LEWIS, CHRISTOPHER HENRY YOUNG; for Griotrio—
CHRISTINA JONES, PARRIS LEWIS, JASMIN RICHARDSON, EKELE UKEGBU;
for Hassan—BRANDON ALVÍON, GEORGE BROWN; for Madongo—GEORGE BROWN,
CHRISTOPHER HENRY YOUNG; for Nadira—CHRISTINA JONES, AWA SAL SECKA;
for Omari—TEDDY TRICE, CHRISTOPHER HENRY YOUNG; for Rashida—MELESSIE
CLARK, EKELE UKEGBU; for Siti—PARRIS LEWIS, JASMIN RICHARDSON.

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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

Saheem Ali first heard the myth of Marimba, the goddess of music, when he was in high school in Kenya, and he has been developing this musical in the decades since then. Now that it has flowered into glorious life, I am so pleased that it has found a home here at The Public. Over the last five years, Saheem has become central to the life of this theater. **His leadership has been exemplary inside our walls, and he has made outstanding shows both at The Public and beyond.** His MERRY WIVES, which re-opened the Delacorte in 2021 after the Covid closing, was a magnificent resetting of Shakespeare's classic comedy in the African diaspora in Harlem. His production of the Pulitzer-Prize-winning FAT HAM was a brilliant and joyous contemporary reworking of the tragedy of Hamlet; it earned him a Tony nomination for Best Director when we moved it to Broadway, his production is opening this summer at the Royal Shakespeare Company in Stratford, and it's become one of the most produced plays in the English language over the last 18 months.

There's much more, but let's come back to GODDESS. This is the most personal project Saheem has done here—the first actually set in his home country of Kenya—and the one into which he has poured his heart and creativity. **It's a musical about the power of music: its power to heal, to unite, to create joy.** The magic of Marimba's art form can reach across class, religion, sexuality, and all the other identities that divide us and remind us of what we have in common. It can reach the wounds deep inside us and convince us that they can be healed; it can assuage the fears that cause us to hide the most precious part of ourselves from the world. Music has been a vital part of Saheem's own life, and in GODDESS he's done that thing wonderful artists do: take what he cares about and convince us that we should care about it too.

Saheem has assembled a remarkable team to help tell this story, most powerfully Michael Thurber, who composed the music and brought the magical Moto Moto, nightclub of the Gods, to glorious life. Our beloved James Ijames has been making priceless contributions to the book; Darrell Grand Moultrie has set loose the propulsive dance; Dede Ayite designed the exquisite clothing; Arnulfo Maldonado the protean, heavenly set; Bradley King has done his usual otherworldly illumination, and the reason it all sounds so good is the team led by the amazing Nevin Steinberg. The cast, led by the incandescent Amber Iman and the magnetic Austin Scott, are wonderful top to bottom. The Public is immensely lucky to have all of them on our stage.

I am so glad we can offer you this very personal project, brought to life by an extremely talented multitude of people, in service to music and, of course, to the theater.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

MUSICAL NUMBERS

ACT I

Prologue
“Mombasa, Mombasa”
“Honeysweet”
“Griotrio Melody: To Mombasa’s Other Side”
“You’re Finally Here”
“The Spirit World”
“I Want to Live in the Music”
“Boom Boom”
“Learn to Love”
“We’ll Always Make It Through”
“This Prayer”
“What Is This Feeling”
“Griotrio Melody: To Mombasa’s Furthest Reach”
“The Water Speaks, Part One”
“The Storm”

ACT II

“Fate of Madongo”
“Feels Like Music”
“Baobab Roots”
“It’s a Date”
“Something Is Amiss”
“Near You”
“Griotrio Melody: The Home of a Seer”
“The Water Speaks, Part Two”
“Nadira’s Aria”
“Near You” (reprise)
Finale

MUSICIANS

Music Director—PAUL BYSSAINTHE JR.
Associate Music Director/Keys—SEQUOIA SNYDER
Guitar—SHERROD BARNES; Bass—ZOE DONOVAN; Drums—ANTHONY TY JOHNSON; Percussion—ABA DIOP; Trumpet—ALPHONSO HORNE; Alto Sax, Flute—ERENA TERABUKO; Tenor Sax; Bass Clarinet—LANCE BRYANT.
Music Supervisor: Marco Pagua
Synthesizer Programmer: Randy Cohen, Randy Cohen Keyboards
Ableton Programmer: Tim Hanson
Music Associate: Sasha Bartol
Music Copying: Megan Sperger, Charlie Savage
and Nathan Serot for J&J Music Preparation

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WHO'S WHO IN THE CAST

THE PUBLIC 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 theaters, The Public has long operated on the principles that theater 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 Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theater and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 195 Obie Awards, 62 Drama Desk Awards, 63 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, six Antonyo Awards and six Pulitzer Prizes. publictheater.org

BERKELEY REPERTORY THEATRE has grown from a storefront stage to an international leader in innovative theatre and has provided a welcoming home for

emerging and established artists since 1968. Berkeley Rep's shows have gone on to win eight Tony Awards, nine Obie Awards, eleven Drama Desk Awards, one Grammy Award, one Pulitzer Prize and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work was launched in 2012. Berkeley Rep's School of Theatre helps build the audiences of tomorrow with its nationally recognized programs. Learn more at berkeleyrep.org.

BRANDON ALVIÓN (*Ensemble/Understudy Baloz/i/Hassan*). The Public debut! National tours: *The Color Purple*, *A Soldier's Play*. Select regional: *Primary Trust* (TheatreSquared), *Blues for an Alabama Sky* (Barrington Stage), *Toni Stone* (Playhouse on Park), *As You Like It* (Michigan Shakes). MFA: Wayne State. NYCDA Grad. @iactwright

JASON BOWEN (*Madongo*)'s credits include *The Play That Goes Wrong* on Broadway. Off-Broadway: *Half-God of Rainfall* (NYTW/A.R.T.), *Crumbs From the Table of Joy* (Keen Company), *Long Day's Journey Into Night* (Audible Theater), *Native Son* (The Acting Co.) and *If Pretty Hurts...* (Playwrights Horizons). TV/film: "Blue Bloods," "Elementary" (CBS); "Chicago P.D.," "Law & Order: SVU" (NBC); *Mother/Android*, *The Upside*.

GEORGE BROWN he/him (*Understudy Baloz/i/Hassan/Madongo*) is from Buffalo. He is truly thankful for the support from family and friends and gives all glory and honor to God! Founder and director of God's Purchase



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

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WHO'S WHO IN THE CAST

gospel choir. National tours: *Once on This Island* (Armand), *Elf* (Mr. Greenway). Regional: *Rent* (Tom Collins), *The Color Purple* (Mister), *Memphis* (Delray Farrell). TeamAvalon GoBills @Downtowngebrown

NICK RASHAD BURROUGHS he/him (Ahmed). Broadway: *Tina: The Tina Turner Musical* (Ike Turner, OBC), *Kinky Boots*, *King Kong*. First national tour: *Moulin Rouge!* (Toulouse Lautrec), *Something Rotten!* (Minstrel, Shakespeare u/s), *Dreamgirls* at the Muny (James Thunder Early). Pop Smash Radio Music Award winner for his album *Groove Machine*. BroadwayWorld Award winner for *Jesus Christ Superstar* (Judas). @nickrburroughs

MELESSIE CLARK (*Griotrio/Understudy Rashida*) is thrilled to make her Public Theater debut! Off-Broadway: *A Sign of the Times*. Regional: *The Preacher's Wife*; *Once on This Island*; *Into the Woods*; *Grease*; *The Color Purple*; *Gypsy*; *Little Shop of Horrors*; *School Girls*; *Or, the African Mean Girls Play*; *Two Trains Running*; *A Moon for the Misbegotten*. TV/film: "Archive 81" and *Anything's Possible*. *Pittsburgh Post-Gazette* 2024 Performer of the Year. Point Park University alum. To God be the glory! @melessieclark

ZACHARY DOWNER he/him (*Ensemble*) is thrilled to be making his Public Theater debut! Broadway: *MJ* (Marlon/Nicholas Brothers); *Hello, Dolly!* revival; *Cats* revival (Mr. Mistoffelees). Off-Broadway: *Alice by Heart*. Tours: Hugh Jackman's *The Man. The Music. The Show* world tour. TV: Netflix's "Halston," 43rd Kennedy Center Honors, NBC's "Annie Live!," Nickelodeon's "Blue's Big City Adventure." Love to family and LakeyWolff&Co. @zachdestyn

AMBER IMAN she/her (*Nadira*). Broadway: *Lempicka* (Tony and Drama League nominations), *Soul Doctor*, *Shuffle Along*. Off-Broadway: *The Ford/Hill Project*, *Rent*. National tours: *Hamilton*. Regional: *Goddess* (Berkeley Rep), *Hippest Trip* (A.C.T.). Film: *Steve*, *Blackberry Winter*. TV: "High Maintenance" (HBO). Co-founder of Broadway Advocacy Coalition (Tony Award) and Black Women on Broadway. Howard University. Thank you, Jocelyn Bioh. @amberiman_

ARICA JACKSON she/her (*Rashida*). Public debut! Broadway: *The Book of Mormon*; *Caroline, or Change*; *Waitress*; and *Head Over Heels*. Off-Broadway: *East O' West O'* (Ars Nova). National tour: *Waitress*.

Regional: *Grace* (Ford's Theatre), *Trading Places* (Alliance Theatre). Film: *This Is Not a Love Letter*. TV: "Evil." Carnegie Mellon University Drama 2017. Special thanks to my reps at TPG! IG: @aaygirl1947

AYANA GEORGE JACKSON she/her (*Siti*) is known for her Broadway debut in Tony Award-winning *MJ*, originating the role of Michael Jackson's mother, Katherine. Screen credits include "FBI: Most Wanted" (CBS), "Goosebumps" season 2 (Disney+) and "Harlem" season 3 (Prime Video). Love to my husband & daughter. All praise to God. Ephesians 3:20. @ayanaunrestrained

QUIANTAE MAPENZI JOHNSON she/her (*Ensemble*). National tour: *Hamilton* (Ensemble). Regional: *Goddess* (Berkeley Rep), *Hairspray* (North Shore). TV: "Saturday Night Live." Education: Alabama State University BFA in dance. Thank you, God, for this journey! Love to my family and endless thanks to my mother for always being my #1 supporter. To my husband, thank you for everything! Peace. @ambitiousquiantae

CHRISTINA JONES (*Ensemble/Understudy Nadira/Griotrio/Cheche*) is a dynamic Broadway performer, musician and songwriter. Theater credits: *The Wiz* Broadway revival (Dorothy u/s), *Sister Act* (Michelle, Deloris Van Cartier u/s), *Ain't Misbehavin'* (Charlaine Woodard), *The Rocky Horror Show* (Janet Weiss). Find more of her on her website and Instagram (@christinajonesofficial). Special thanks to my family, friends and representation!

PARRIS LEWIS she/they (*Understudy Siti/Griotrio/Ensemble*). The Public: #BARS Workshop. National tours: *Tina: The Tina Turner Musical* (Tina Turner), *Hairspray* (Pearl), *The Color Purple* (Jarene/Olivia u/s Shug Avery). Regional: *Hello, Dolly!* (Arkansas Rep); *Long Way Down* (Olney Theatre). *Stonewall* (New York City Opera), *A Time Like This* (Carnegie Hall). Lewis is an educator with the NYCDOE & Future Music Project at Carnegie Hall. @renaissancewoman

KAREEM MARSH he/him (*Swing*), a Philadelphia native, began his performing arts journey at 13 and has since built a distinguished career in the performing arts. He has performed in over 13 countries and was featured in *Dance Magazine* in 2017 and again in 2024. A former member of Philadanco, Marsh also appeared in the 2021 film adaptation of *In the Heights*. Most recently, he served as the dance captain

WHO'S WHO IN THE CAST

and an ensemble member in the Broadway revival of *The Wiz*.

NAYAH MERISIER she/her (*Swing*) is a Haitian-American artist from South Florida with a BFA from New World School of the Arts (NWSA). She continued her training with the Alvin Ailey American Dance Theater School, Jacob's Pillow Dance Festival and the Joffrey Ballet School. While attending NWSA, Merisier performed in works by Robert Battle, Ron Brown, Paul Taylor and Darshan Singh Bhuller. This is her New York City theater performance debut. @nayahvanessa

J PAUL NICHOLAS he/him (*Hassan*). The Public: debut. Off-Broadway: *Chekhov/Tolstoy: Love Stories, Blood and Gifts, Rosmersholm*. National tours: *The Curious Incident of the Dog in the Night-Time*. Regional: 24 shows at 20 theaters. TV: "FBI" (recurring), "Blue Bloods," "Mare of Easttown," "Law & Order: SVU" (recurring), "Deception," "The Leftovers," "Law & Order," "Law & Order: Criminal Intent." Awards: two Barrymore Awards. Education/training: MFA: The Shakespeare Theatre Academy. Website: JPPaulNicholas.com

ISIO-MAYA NUWERE she/her (*Ensemble*). Hailing from Queens, with Nigerian roots, Nuwere is elated to be back in Mombasa with her *Goddess* family. Formerly in *The Lion King* on Broadway with credits ranging from various avenues of arts and entertainment, Nuwere is forever thankful to God, family and friends for their unwavering support. @Isio.Maya. www.isiomaya.com

TESHOMECH OLENJA she/her (*Griotrio/Understudy*). National tours: *Beautiful: The Carole King Musical*. Regional: *Goddess* (Berkeley Rep), *The Bluest Eye, Beehive*. TV: "Will Trent" (ABC). She is beyond grateful to be joining the *Goddess* cast once again! All thanks to God. @teshomech

DESTINEE REA she/her (*Cheche*). A true spark, Rea has graced Broadway stages in *Tina: The Tina Turner Musical, Amélie* and *The Book of Mormon*. Other credits include *Ragtime* (City Center) and Disney's *Hercules*. Driven by a vision to elevate art and culture, Rea seeks to create work that inspires connection and empowers black women. @destineerea

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JASMIN RICHARDSON she/her (*Ensemble/Understudy Griotrio/Siti*) is ecstatic to be at the iconic Public Theater in *Goddess*. Broadway: *The Book of Mormon*, *Gettin' the Band Together*. First national/international tours *The Bodyguard* as Nicki Marron, *Memphis* (Felicia), *Dreamgirls* (Deena), etc. Carnegie Hall: Jinkx Monsoon Live in Concert (Vocalist). Lincoln Center: *Women Warriors* (Vocalist). Check Jasmin out at JasminRichardson.com! IG: [Jasminrichardson](https://www.instagram.com/jasminrichardson)

AWA SAL SECKA she/her (*Griotrio/Understudy Nadira*). Regional: *Ragtime* (Sarah); *Goddess* (Zawadi); *Gun and Powder* (Flo); *JCS* (Simon); *Into the Woods* (Baker's Wife); *The Wiz* (Glinda); *School Girls* (Ama); *Caroline, or Change*; (Dottie); *Intimate Apparel* (Mayme); *Aida* (Aida); *Memphis* (Felicia). Tour: *Jaja's African Hair Braiding* (Bea). Concerts: *Rent* (Joanne), *Children of Eden* (Eve). Awards: 2024 Helen Hayes Award (Best Actor), 2023 Helen Hayes Award (Best New Play).

AUSTIN SCOTT he/him (*Omari*) starred as Alexander Hamilton on Broadway and on the national tour for two years, originated the role of Joe Scott in the Broadway production of *Girl From the North Country* and was recently seen as William Shakespeare in *& Juliet*. Screen credits include "Clipped" (FX), *Mr. Monk's Last Case* (Peacock), "Sistas" (BET) and *A Jazzman's Blues* (Netflix).

TEDDY TRICE (*Ensemble/Understudy Omari/Ahmed*). Broadway: *The Book of Mormon*. National tour: *Clue*, *The Book of Mormon*. International tour: *Come From Away* (Australia). Off-Broadway: *The Butcher Boy* (Irish Repertory Theatre). BA, theatre from Drury University. Gratitude and love to Ma and Pop, my manager Rochel Saks and *Goddess* for their unwavering support. [@teddytrice](https://www.instagram.com/teddytrice)

EKELE UKEGBU she/her (*Understudy Griotrio/Cheche*) holds a BFA in drama from NYU Tisch School of the Arts. She is a passionate actor, singer and performer with extensive experience in play readings and performances, film acting and musical theater. Ukegbu believes that acting serves as a conglomerate of the human experience.

WADE WATSON he/him (*Ensemble*) is a New York City native. Credits include Classical Theatre of Harlem productions of *Macbeth* and *The Three Musketeers*. Watson was featured in the hit show "Pose" on FX, as well as the hit show "Dickinson" on Apple TV, to name a few. Dance has taken him to

Accra and Cape Coast, Ghana, and recently Cali, Colombia.

REGGIE D. WHITE he/him (*Balozi*). The Public: *Buzzer* (associate director). Broadway: *The Inheritance*. Off-Broadway: *Lessons in Survival: 1971* (Vineyard), *Hundred Days* (NYTW). Regional: *Bayard Rustin: Inside Ashland* (People's Light), *Macbeth in Stride* (A.R.T.), *The Luckiest* (La Jolla Playhouse). Directing: Atlantic Theater Company, Rep St. Louis. Playwriting: *Fremont Ave* (Arena Stage, South Coast Rep). TV: "Gotham," "Blindspot." Awards: Colman Domingo Award, TBA Titan Award. Senior director of artistic strategy and impact at Arena Stage. www.reggiedwhite.com

CHRISTOPHER HENRY YOUNG he/him (*Understudy Omari/Ahmed/Madongo/Ensemble*). Broadway: *A Bronx Tale* (Jessie). Off-Broadway: *The Harder They Come* (The Public). National tours: *Company*, *Hamilton*. Regional: *The Little Mermaid* (dir. Glenn Casale), *Personality: The Lloyd Price Musical* (dir. Sheldon Epps), *Guys and Dolls* (dir. Mary Zimmerman), *The Wiz* (dir. Robert O'Hara), *Sweat* (dir. Kate Whoriskey).

MICHAEL THURBER (*Music, Lyrics and Orchestrations*) is a Drama Desk-nominated composer and lyricist. Thurber made his international debut with his score for *Antony and Cleopatra*, a co-production between the RSC and The Public Theater. 2020 recipient of the Bryan Gallace Fellowship grant via SPACE@RyderFarm. He was the bassist on "The Late Show With Stephen Colbert" and performed with Chris Thile, Willie Nelson, James Taylor, Mavis Staples, David Byrne, Lawrence, Alisa Weilerstein, Louis Cato and more. Training: Juilliard and the Interlochen Arts Academy.

SAHEEM ALI (*Book and Direction*). Proud immigrant from Kenya. Broadway: *Buena Vista Social Club*, *Fat Ham*. The Public: *Good Bones*; *Merry Wives* (Shakespeare in the Park); *Romeo y Julieta*, *Shipwreck* and *Richard II* (radio). Other productions: *Goddess*, *Nollywood Dreams*, *Fires in the Mirror*, *The Rolling Stone*, *Passage*, *Sugar in Our Wounds*, *Tartuffe*, *Where Storms Are Born* and *Kill Move Paradise*. Associate artistic director at The Public; Usual Suspect at NYTW; SDCF Fellow; Shubert Fellow; Tony, Drama Desk and Lortel-nominated; Obie and Callaway Award recipient for direction.

JAMES IJAMES (*Additional Book Material*) is a playwright and educator. IJames is the recipient of the 2022 Pulitzer

WHO'S WHO IN THE CAST

in Drama for *Fat Ham*, a Pew Fellow for Playwriting, the Terrance McNally New Play Award for *White*, the Kesselring Honorable Mention Prize for *...Miz Martha*, a Whiting Award, a Kesselring Prize for *Kill Move Paradise* and a 2020 and 2022 Steinberg Prize. The 2023 Broadway production of *Fat Ham* was nominated for five Tony Awards including Best Play. Ijames an associate professor of theatre at Villanova University.

DARRELL GRAND MOULTRIE (*Choreographer*). A recipient of the Princess Grace Choreography Fellowship Award and a graduate of The Juilliard School, Moultrie's select credits include *Fat Ham* (Broadway & The Public), *Good Bones* (The Public), *Merry Wives* (Shakespeare in the Park), *Goddess* (Berkeley Rep), *Space Dogs* (MCC) and Disney's revival of *Aida* (the Netherlands). Moultrie has choreographed for dance companies around the world including The Alvin Ailey American Dance Theatre, American Ballet Theatre, Dance Theatre of Harlem and Hubbard Street. @darrellmoultrie

ARNULFO MALDONADO he/him (*Scenic Design*). Broadway: *Buena Vista Social Club*, *Dead Outlaw*, *Real Women Have Curves*, *Yellow Face*, *Home*, *A Strange Loop* (Tony nominee), *Topdog/Underdog*, *Trouble in Mind*. Additional credits: Atlantic, CSC, LCT, MCC, MTC, New Group, Playwrights Horizons, The Public, Roundabout, Second Stage, Signature, Soho Rep, Arena, A.R.T., Berkeley Rep, CTG, Guthrie, Steppenwolf. Obie Sustained Excellence in Set Design, Princess Grace Award, Lortel recipient, Drama Desk and Henry Hewes Design Award nominee. IG: @arnulfo.maldonado.design. arnulfomaldonado.com

DEDE AYITE (*Costume Design*). Select Broadway: *Othello*, *Buena Vista Social Club*, *Our Town*, *Jaja's African Hair Braiding* (Tony Award), *Hell's Kitchen*, *Appropriate*, *Topdog/Underdog*, *Slave Play*. Select Off-Broadway: *Merry Wives* (Shakespeare in the Park), *Days of Wine and Roses*. Opera: *X: The Life and Times of Malcolm X*. Select regional: Oregon Shakespeare Festival, Arena Stage and Steppenwolf. Television: Netflix, Comedy Central. Awards: TDF/Kitty Leech Young Master Award, Obie, Drama Desk, Henry Hewes, Lortel, Helen Hayes, Theatre Bay Area, AUDELCO, Jeff awards.

BRADLEY KING (*Lighting Design*). Public Theater debut. Broadway: *Lempicka*, *Water for Elephants* (Tony, Drama Desk

nomination), *How to Dance in Ohio*, *Fat Ham* (Tony nomination), *Flying Over Sunset* (Tony nomination, Drama Desk Award), *Hadestown* (Tony Award), *Great Comet* (Tony Award). Off-Broadway: *Little Shop of Horrors*, many others. King is a proud parent, labor activist and union leader. www.bradleykingld.com. IG/Bluesky: @bradleykingld

NEVIN STEINBERG (*Sound Design*). The Public Theater: *Hamilton*. Recent Broadway: *The Notebook*, *Sweeney Todd* 2023 revival (Tony Award), *Tina: The Tina Turner Musical* (Tony nomination), *Hadestown* (Tony Award), *Hamilton*, *Dear Evan Hansen*. Over 30 Broadway productions with Acme Sound Partners with five additional Tony nominations: *The Gershwins' Porgy and Bess*, *Bengal Tiger at the Baghdad Zoo*, *Fences*, *Hair*, *In the Heights*.

NIKIYA MATHIS she/her (*Hair and Wig Design*) is a multi-hyphenate actress and hair/wig designer, with an MFA in acting from NYU Tisch. She made Broadway history as the first wig designer to receive a Special Tony Award, for *Jaja's African Hair Braiding*. Her recent credits include the reimagining of *Cats: The Jellicle Ball*, *Liberation*, *Purpose* and others. She is the recipient of Obie, Henry Hewes, Black Women on Broadway and Drama Desk awards. @our_black_tresses @nikiyamathis

JULIAN CROUCH (*Puppet Design*). Opera: *Die Aegyptische Helena*, *Hansel and Gretel*, *Ernani* (Milan); *Così fan tutte*, *Falstaff*, *Satyagraha*, *The Enchanted Island*, *Doctor Atomic*, *Marnie*, *The Barber of Seville*, *The Magic Flute* and *King Arthur*. Broadway: *Illinoise*, *Little Shop of Horrors*, *The Addams Family*, *Big Fish*, *Head Over Heels* and *Hedwig and the Angry Inch* (Tony nomination). Awards: artist-in-residence (Park Avenue Armory), commissioned artist (BRIC), Libretto Fellow (American Lyric Theater), Best Design recipient (Austrian Musical Theater Awards), Olivier Award (*Shockheaded Peter*).

CLAIRE M. KAVANAH (*Prop Manager*). The Public: *Good Bones*, *Jordans*, *Hell's Kitchen*, *The Comedy of Errors* (Mobile Unit), *The Harder They Come*, *A Raisin in the Sun*, *Fat Ham*, *Girl From the North Country*, *Mojada*, *Illyria*, *Hamlet*, *Gently Down the Stream*, *Privacy*, *The Gabriels*, *Eclipsed* and others. Broadway: *Girl From the North Country*, *Fat Ham*, *Redwood*.

TOM SCHALL (*Fight Consultant*). Broadway: over 100 shows. *Othello*, *Hell's*

WHO'S WHO IN THE CAST

Kitchen, Buena Vista Social Club, Cabaret, Purlie Victorious, A Soldier's Play (Drama Desk Award, fight choreography), *Cost of Living, War Horse, Romeo and Juliet*. The Public Theater: *Hamlet, Titus Andronicus*. NYTW: *Red Speedo, Othello* (Drama Desk nomination). The Armory: *The Hairy Ape* (Drama Desk nomination).

CRYSTAL MONEE HALL she/her (*Vocal Coach*). The Public: *Hell's Kitchen*. Broadway: *Rent*. Film: Disney's *Wish*. A recipient of The Lilly Awards' Go Write a Musical Award and Black Theatre Coalition's inaugural Composer Fellowship award. Her latest EP, *If You Breathe*, is streaming everywhere. Hall composed *3 Summers of Lincoln*, currently playing at La Jolla Playhouse.

DAWN-ELIN FRASER (*Dialect Coach*). North American dialect coach: *Hamilton*. Broadway: *Othello, Lempicka, Suff's, Parade, Jaja's African..., & Juliet, Macbeth, Tina, What the Constitution Means to Me, Once on this Island, Waitress*. The Public: *Richard III, Merry Wives, Fat Ham, Barbecue*. Off-Broadway: *How to Defend Yourself* (NYTW); *Twilight: Los Angeles, 1992* (Signature). Director, Coaches of Color Initiative. MFA, American Conservatory Theater.

KARISHMA BHAGANI she/her (*Cultural Consultant*) is a producer, creative and dramaturg from Mombasa. Select producing credits: *Tamasha* festival @ Stanford Live!; *Pani Puri—The Musical; The Manic Monologues: Africa; Theatre for One: Nairobi Edition, 36.5: A Durational Performance with the Sea*, Nairobi Musical Theatre Initiative, Kampala International Theatre Festival. Past fellow at the Georgetown Lab for Global Performance and Politics. Education/training: PhD candidate, Stanford University. BFA and BA, New York University.

MARCO PAGUIA (*Music Supervisor*). Broadway: *Buena Vista Social Club, Gutenberg! The Musical!, Girl From the North Country, Peter and the Starcatcher, Everyday Rapture*. Off-Broadway: *Buena Vista Social Club* (Drama Desk and Outer Critics Circle winner for orchestrations), *Unknown Soldier* (co-orchestrations). Film (pianist): *West Side Story* (2021). Arrangements and orchestrations performed at Lincoln Center and Carnegie Hall.

DAVID LAI (*Music Coordinator*). Multiple Grammy winner (*Hadestown, West Side Story, Time for Three* ("Contact")), 11-time Grammy nominee, Emmy winner. MD/conductor:

Broadway's *The Phantom of the Opera* (6,000-plus performances). Music coordinator: *Just in Time, Sweeney Todd, Spamalot, Camelot, Bad Cinderella, Hadestown, My Fair Lady, Come From Away, Cats, Fiddler on the Roof, The King and I, Evita, Mary Poppins, Bonnie & Clyde, South Pacific, Jesus Christ Superstar*. Co-producer: *Gypsy*.

PAUL BYSSAINTHE JR. (*Music Director*) is thrilled to be making his Public Theater debut! Broadway: *The Wiz* revival. New York: *Ragtime* (New York City Center). Regional: *Hercules* (Paper Mill Playhouse), *American Prophet* (Arena Stage), *Grace* (Ford's Theatre). Helen Hayes Award nomination for *American Prophet* (Best Music Direction). MMus, Andrews University (orchestral conducting); GPD, Peabody Conservatory (organ).

WHITLEY THEATRICAL (*Original Casting*). Benton Whitley CSA & Micah Johnson-Levy CSA. Current Broadway/NY: *Hadestown* (Artios Award). Previous Broadway/NY: *How to Dance in Ohio, Life of Pi, Chicago, Paradise Square, Rock of Ages, The Lightning Thief, Great Comet of 1812, Elf, On the Town, Pippin, La Cage aux Folles, Radio City Christmas Spectacular*. TV/film: Netflix, 20th Century Fox, NBC, Lionsgate, Disney Channel. U.S. tours: tons. Regional: countless. Follow: @whitleytheatrical & whitleytheatrical.com

TAYLOR WILLIAMS, CSA (*Casting for The Public's Production*). Broadway: *John Proctor Is the Villain, The Last Five Years, All In, Romeo and Juliet, Stereophonic, Illinoise, An Enemy of the People, The Sign in Sidney Brustein's Window, POTUS, Slave Play, Is This a Room & Dana H, What the Constitution Means to Me*. TV: "P-Valley." Additional casting credits: Page 73 Productions, New York Theatre Workshop, Soho Rep, Rattlestick, TFANA, Two River Theater, Shakespeare Theatre (DC), Studio Theatre (DC), Arena Stage, Berkeley Rep, Seattle Rep, Actors Theatre. Film: *Good One, The Front Room, Omni Loop, Rocky's Deli*. TaylorWilliamsCasting.com

VICTORIA NAVARRO she/her (*Production Stage Manager*). Broadway: *The Notebook, Wicked, Jagged Little Pill, The Lion King, The Color Purple*. National tours: *Matilda, Annie, Cameron Mackintosh's Oliver!, Seussical*. Off-Broadway: *The Unsinkable Molly Brown*. Selected regional productions: *Evita* (A.R.T.), *Benny and Joon, Holiday Inn* (PMP).

WHO'S WHO IN THE CAST

TESIA CHILDS she/her (*Stage Manager*). Broadway: *Hamilton*, *SIX*, *Book of Mormon*, *Company*. Touring: *Frozen*. Cruise: *SIX*, *Jersey Boys*. Muny: *Dreamgirls*. Columbia University MFA graduate. Founder of Broadway's Next Step, a community for BIPOC stage managers. Much love to my mom and incredibly supportive family. @Broadways_Next_Step

GISELLE ANDREA RAPHAELA she/her (*Stage Manager*) is a Colombian-born and St. Maarten-raised stage manager who is thrilled to be collaborating with this wonderful company! Select Broadway credits include *Othello*, *Purlie Victorious* and *Topdog/Underdog*. Off-Broadway: *Good Bones* (The Public Theater), *Inspired by True Events* (OOTB), *Gun & Powder* (Paper Mill Playhouse), *Endgame* (IRT). Much love to Mayra, Mom & Friends.

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

STAFF FOR GODDESS

Intimacy Coordinator Kelsey Rainwater
 Associate Director Lori Elizabeth Parquet
 Assistant Director Miguel Bregante
 Associate Choreographer Abdur-Rahim Jackson
 Associate Scenic Designer Corey Umlauf
 Assistant Scenic Designers Brian Bernhard,
 Joe Burt
 Associate Costume Designer Raphael Regan
 Assistant Costume Designers Frank Cazares,
 Bee Gable
 Associate Lighting Designer Aja M. Jackson
 Assistant Lighting Designer Amara Payton McNeil
 Associate Sound Designers Jaechelle Johnson,
 Connor Wang
 Associate Hair and Wigs Designer Shereese Cromartie
 Assistant Hair and Wigs Designer Amber Nicole
 Assistant Puppetry Designer Cagla Karsiloglu
 Associate Synthesizer Programmers Tim Cook,
 Nick Schenkel,
 Sam Starobin
 Assistant Company Manager Autumn Knight
 Associate Production Manager Autumn J. Mitchell
 Production Assistants Em Nafz, Haley Robles
 Sub Production Assistant Mia Qin
 Assistant Prop Manager Mary Flynn
 Production Audio Supervisor Ollie Ward
 Production Audio Kevin Thurber
 A1 Andrew Ferry
 A2 Chase Nichter,
 Natalie Soto

Tech A2 and Audio Sub A1/A2 G. Alan Busch Jr.
 A2 Consultants Anna-Lee Craig
 Audio Crew Emily Grace Caldwell, Joseph Codella,
 Briana Davis, Jonathan Edwards,
 Kate Fields, Ryan Gamblin,
 Alec Harris, Andrew Hienz,
 Nadia Othman, Shanaya Perkins,
 Kasey Price, Melissa Valencia,
 Irene Wang, Emilia Wojciechowski
 Costume Coordinator Jules DeSchryver
 Draper Marie Stair
 First Hand Audrey Pallmeyer
 Additional Draper Sarah Reeve
 Additional First Hand Griffin Patria
 Costume Crew Gene Brown, Edouard Ferrell,
 Kimberly Goings, Nicolas Mendoza,
 Julia Perdue, Maeve Rose, Janelle Sando
 Costume Crafts Sharone Malka
 Dyer Anita Stotler
 Costume Shoppers Emily Geldermann,
 Audrey Petersen
 Costume Runners Mireya Velasquez, Elise Wesley
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 Assistant Wardrobe Supervisor Andrea Gorzell
 Wardrobe Crew Sam Bogan, Max Kelly,
 Helisoa Randriamana,
 Adanne Spencer-Johnson
 Lead Dayworker Julia Perdue
 Dayworker Gene Brown
 Wardrobe Sub Rocio Romañach
 Hair/Wig Supervisor Chynah Gayton
 Assistant Hair/Wig Supervisor Nyomi Bethune
 Hair/Wig Sub Kaila Herrera
 Production Electrician Juan Lara Valenti
 Head Electrician Megan Mahoney
 Assistant Head Electrician Shane Crowley
 Lighting Programmer Bridget Chervenka
 Light Board Operator Anna Brevetti
 Follow Spot Operators Jay Greenberg, Adina Valerio
 Lighting Swing Darcy Burke
 Electricians Darniece Brandon, Anna Brevetti,
 Erin Bulman, Darcy Burke, Andrew Cavanaugh,
 Riley Cavanaugh, Roy Chang, Juan Coronado,
 Jack Creegan, Parker Damm, Jimmy Dewhurst,
 Ethan Feil, Cameron Filepas, Bev Fremin,
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 Vic Hernandez, Max Jabara, Terysa Malootian,
 Genevieve Martinez, Alyssa Paulo, Gabe Rodriguez,
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 Julia Smith, Sawyer Smith, Archer Swietek,
 Prop Runners Haley Dunavey, Riley Hutchinson
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 Prop Artisans Olivia Baret, Sean Haffey,
 Riley Hutchinson, Jonno Knust,
 Samantha Llanes Gordon,
 Nicole Rozanski
 Assistant Technical Director Fiona Malone
 Charge Artist Hugh Morris-Stan
 Lead Carpenter Justin Tristram
 Scenery Construction & Load-In Crew Kevin Abrams,
 Blaize Adler-Ivanbrook, Anna Biggerstaff,
 Jacob Cange, Stuart Chapin, Jesse Debolt,

A NOTE

FROM SAHEEM ALI

GODDESS is about the power of music—how it can heal and how it fosters community. Music was influential in my early years growing up in Kenya; my body responds reflexively to the beat of the drum. The confluence of music and theater is a powerful one. We feel music as it shifts our molecules. Going to the theater is a ritual we are privileged to have, especially when music and dance are part of the storytelling.

GODDESS is also about love, which comes in many forms, but for me **it's about how love inspires you to be your best self; how another human, regardless of gender, race, or any outward signifier, can hold up a mirror, giving you the courage and confidence to manifest your greatest potential.**

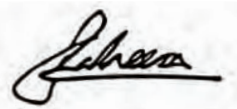
Through their love, Nadira and Omari experience this transformation, unearthing what was already at the core of their beings. To me, there is no greater expression of how to love and be loved.

I'm grateful to every single human who has touched the show, past and present, Michael Thurber above all, Darrell Moultrie steadfastly, James Ijames most recently, these incredible performers, designers and now my beloved Public Theater community. It takes a village—and I should know, I come from the land of villages—bound by the ties that make us collectively stronger than we are as individuals.

Live well.

Love hard.

Welcome to the sacred Moto Moto.



SAHEEM ALI
BOOK WRITER AND DIRECTOR
ASSOCIATE ARTISTIC DIRECTOR/RESIDENT DIRECTOR OF THE PUBLIC

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 Joshua Straker, Michael Turner, Polina Vitrouk
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 Scenic ArtistsJacob Caire, Annika Radovich,
 Ava Rand, Adina Valerio
 Lead Deck Carpenter Luis Torres
 Deck Carpenter Jesse Debolt
 Lead Logistics Technician Robert Vesce
 Logistics Technician..... Martin Rios
 Assistant
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 Voice Associate Julie Congress
 Shakespeare Scholars in Residence James Shapiro,
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 Associate Line Producers Emma McSharry,
 Citlali Pizarro
 Artistic Planning Manager Cody Johnson
 Senior Company Manager Heather Fichthorn
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 Assistant Company Manager Autumn Knight

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 Casting Director Kate Murray
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 Resident Artist,
 The Apothetae Residency Gregg Mozgala
 Tow Playwright in Residency Else C. Went
 Emerging Writers Group Karina Billini, Tomas Endter,
 Humaira Iqbal, Jesse Jae Hoon,
 Celeste Jennings, Nina Ki,
 Gloria Oladipo, Valen-Marie Santos,
 Amita Sharma, Al Sierra
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 Aliyah Sall
 Associate Production Manager Autumn Mitchell
 Assistant Production Manager Jessica Nekritz
 Seasonal Production Manager Lay Hoon Tan
 Production Logistics Manager Samuel Arencibia
 Lead Logistics Technician Robert Vesce
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 Production Office Manager Kelly Moore
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 Scene Shop Foreperson Allison Spanyer

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The musicians employed in this production are members of the Associated Musicians of Greater New York, Local 802 of the American Federation of Musicians.



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



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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Lin-Manuel Miranda, photo by Camila Falquez. Alicia Keys, photo courtesy of the artist.

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KIERAN CULKIN: PERFORMING WHILE PARENTING

By Diep Tran

At one point, Kieran Culkin tried to back out of *Glengarry Glen Ross* on Broadway. After years of working on HBO's *Succession*—and then right after, on *A Real Pain*, for which he won an Academy Award—the actor was ready to spend more time with his two young children. But with *Glengarry Glen Ross*, he would rarely ever see them because his nights and weekends would be occupied. “As much as I want to do this play, I want out,” he recalled thinking.

Granted, Culkin didn't actually say that. But he did ask if the schedule could be modified so the show was dark on Sunday instead of Monday. He got an immediate yes. And now, two months into the run for *Glengarry Glen Ross* at Broadway's Palace Theatre, Culkin has found his rhythm as a performer and a parent: “I wake up, do a bit of a morning with the kids, and then take a nap for about two or three hours. And then I pick them up from school and get a little bit of time with them. And then go do a show.”

When Culkin got offered the part of Richard Roma, the ruthless real estate agent who backstabs his colleagues to get ahead, the actor had never seen the play or the film. Culkin's wily take on the traditionally hyper-masculine character may be surprising

for those familiar with the show.

“There were some people that were going in with an expectation of who this character is. Some people would say, like, ‘Oh, I wasn't really seeing the alpha male,’” says Culkin. “If an alpha male was trying to sell me something, I would be very put off. So the way I saw it was, if he's gonna be a successful salesman, how does he make the sale? He makes it by connecting with somebody, by kind of charming them, or opening up and showing some kind of vulnerability.”

This is a welcomed return to Broadway for Culkin; he made his debut in 2013 in Kenneth Lonnergan's *This Is Our Youth*, where he played a teenage delinquent who's also a drug dealer. That, coupled with Culkin's long stint on *Succession*, has given the actor something of a reputation for playing morally bankrupt characters. “It's just well written. It's hard to tell why I want to play somebody or do a certain job,” admits Culkin. “If I got a really great role where the guy was a lovely man and a good father, I would probably be drawn to that as well.”

But in the meantime, at least Culkin can be a good father in real life, saying as he departs the interview: “I have to run and pick up my daughter from school now.”