

black odyssey

CSC

Classic Stage Company

Jill Rafson, Producing Artistic Director
Amanda Feldman, Managing Director
presents

black odyssey

by **MARCUS GARDLEY**

with

**JAMES T. ALFRED, TEMÍDAYO AMAY, JIMONN COLE,
HARRIETT D. FOY, MARCUS GLADNEY JR., SEAN BOYCE JOHNSON,
ADRIENNE C. MOORE, LANCE COADIE WILLIAMS, D. WOODS**

set design

**DAVID
GOLDSTEIN**

costume design

**KINDALL
HOUSTON
ALMOND**

lighting design

**ADAM
HONORÉ**

sound design

UPTOWNWORKS

props
supervisor

**ALEXANDER
WYLIE**

vocal composer
& musical
director

**LINDA
TILLERY**

co-musical
director

**MOLLY
HOLM**

choreographer

**AQUILA
KIKORA
FRANKLIN**

associate director/
associate
choreographer

**PJ
JOHNNIE JR.**

casting

**VICTOR VAZQUEZ,
X CASTING**

press
representatives

**MATT ROSS
PUBLIC RELATIONS**

production
stage manager

**JAKOB W.
PLUMMER**

directed by

STEVIE WALKER-WEBB

Originally developed and produced at the Denver Center Theatre Company
A division of the Denver Center for the Performing Arts
Kent Thompson, Artistic Director

CAST

(in alphabetical order)

Deus **JAMES T. ALFRED**
Benevolence **TEMÍDAYO AMAY**
Paw Sidin **JIMONN COLE**
Aunt Tee **HARRIETT D. FOY**
Malachai Lincoln **MARCUS GLADNEY JR.**
Ulysses Lincoln **SEAN BOYCE JOHNSON**
Alsendra Sabine **ADRIENNE C. MOORE**
Artez Sabine **LANCE COADIE WILLIAMS**
Nella P. Lincoln **D. WOODS**

Production Stage

Manager **JAKOB W. PLUMMER**
Assistant Stage Manager **TATYANA SMITH**

Dance Captain **D. WOODS**
Fight Captain **HARRIETT D. FOY**

Percussion **AYINDE WEBB**

The performance runs approximately 2 hours and 30 minutes with one 15-minute 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 silence all electronic devices. The use of cell phones during the performance is prohibited by New York City law.

All other roles are played by members of the company.

All performers in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A NOTE FROM JILL RAFSON

CSC PRODUCING ARTISTIC DIRECTOR

Dear Friend,

Welcome to the 55th Anniversary Season at Classic Stage Company and our home at the beautiful Lynn F. Angelson Theater.

In my first season leading CSC as Producing Artistic Director, I couldn't be happier to be sharing a work as thrillingly theatrical as *black odyssey*. Playwright Marcus Gardley has crafted a piece that is deeply inspired by Homer's *The Odyssey* but reimagines the epic scale of that story, transforming it into something intensely modern and movingly personal.

While the original spins a poetic tale of an ancient Greek warrior on a long path home from the Trojan War, Marcus has repurposed that journey for a Black veteran of the early 21st century trying to make his way back to Harlem.

To see a classic work transposed in this way allows us to look at a story we think we know in a whole new light. It argues that the way the gods, goddesses, and mortals of antiquity have typically been depicted in American culture should not be the default. We all deserve to be able to see ourselves in the classics, and *black odyssey*, with humor, spectacle, and gorgeous language all working together, makes that conclusion utterly undeniable.

In this New York premiere, we get to ask endlessly fascinating questions: What is family? How do you find your place in history without knowing your history? What might a jazz riff look like if it came to life as a play?

Here at CSC, we love the conversation around what a "classic" is, and we are constantly in dialogue about the ever-evolving meaning of that word. It's such a joy to bring you a play that not only advances that conversation but in many ways, especially under the direction of the innovative Stevie Walker-Webb, gleefully explodes it.

I hope you have a fantastic experience with *black odyssey*. Thank you so much for joining us, and I look forward to getting to know you over the seasons to come!

Fondly,



Jill Rafson
Producing Artistic Director



The American flag can mean many different things, depending on the eyes of its beholder. As you observe the use of the American flag in *Black Odyssey*, we ask you to consider the following words:

“The stars and the red, white and blue colors have a significance of their own, but when combined and arranged into the flag of our nation they take on a new significance which no other form or color can convey. We identify the flag with almost everything we hold dear on earth. It represents our peace and security, our civil and political liberty, our freedom of religious worship, our family, our friends, our home. We see in it the great multitude of blessings, of rights and privileges, that make up our country.

But when we look at our flag and behold it emblazoned with all our rights we must remember that it is equally a symbol of our duties. Every glory that we associate with it is the result of duty done.”

**—CALVIN COOLIDGE,
JUNE 12, 1931**

This production contains explicit language and mature content. Strobe lighting is used in this production.

YOUR SAFETY AT CSC

CSC understands that our safety is a collective responsibility shared by all of us.

MASK UP

All patrons must wear a face mask at all times inside the theater, with no exceptions.

We are continuing this extra precaution to ensure the safety of our artists, team members, and guests. As many of you know, CSC is one of New York's most uniquely intimate theater spaces, where audiences sit quite close to the performers and their neighbors. We hope to keep everyone healthy and avoid the risk of cancelling performances due to illness.

AT THE THEATER

In addition to the sense of safety we can generate for each other by saying hello to our neighbors seated next to us in the audience, the front of house team is also here to help support everyone's well-being.

Our house managers, ushers, and box office staff have attended de-escalation trainings from Right To Be. CSC is exploring additional opportunities to practice community safety as we gather audiences at our theater this season and beyond.

GETTING HOME SAFELY

We invite you to check in with the front of house staff for your safety getting home. If you need support, please speak with an usher or the house manager for more information and assistance.

ANTI-RACISM AT CSC

EDIA COMMITMENT

CSC is committed to being an anti-racist organization, and to inclusivity, equity, and diversity in all areas of the company, onstage and off. CSC recognizes the responsibility we bear to make our theater a place where all artists, audiences, and staff feel supported and at home. Integral to our commitment to EDIA values and an anti-racist culture, we acknowledge that CSC has historically been a predominantly white organization and that we have made missteps. We hold ourselves accountable for any harm we may have caused.

Social media posts and statements of solidarity are simply not enough, and we believe the problem of inherent racism in American arts organizations will not be solved by sharing a checklist of promises. Our future actions will demonstrate this commitment to change, and CSC will incorporate this work as a permanent part of our practice.

We see the theater as a place where traditions can be challenged, conversations can be pushed forward, minds can be changed, and most importantly, as a place where everyone is accepted.

LAND ACKNOWLEDGEMENT

Classic Stage Company acknowledges that our theater is located on the island of Manhattan (originally known as Mannahatta), which is situated on Lenapehoking, the homeland of the Munsee Lenape.

In addition to the Munsee Lenape, we pay respect to all Indigenous Peoples and communities who stewarded this land for generations prior to its occupation. To find out more about Native Land across the world, you can visit Native Land Digital at: native-land.ca.

OUR WORK IN PROCESS

CSC's Equity, Diversity, Inclusion, and Access Committee is made up of an equal group of Governing Board, Associate Board, and staff members. The committee evaluates every level of CSC (policies, procedures, programs, hiring, Board recruitment, casting, productions, etc.) to foster an equitable, inclusive, accessible, and diverse environment as a core value of the company.

As part of this work, CSC commissioned an EDIA Assessment with an outside consultancy, in which staff, Board, and artists were surveyed, and individuals representing different constituencies were interviewed. The EDIA Committee reviewed the key findings, and recommendations were put in place. CSC staff, Board, and Associate Board have participated in anti-racism trainings and will continue to have in-person and online trainings on at least an annual basis.

Additionally, CSC has shifted curtain times so that audiences, company, and staff members can travel home safely and earlier in the evening. Evening performances are slated to begin no later than 7pm.

CSC is continually looking to expand its outreach and make deeper connections with people and organizations within the greater NYC community. If you have ideas on how to further this engagement or would like to partner with CSC, please email our Interim Marketing & Audience Services Manager, Adelaide Dicken, at Adelaide.Dicken@classicstage.org.

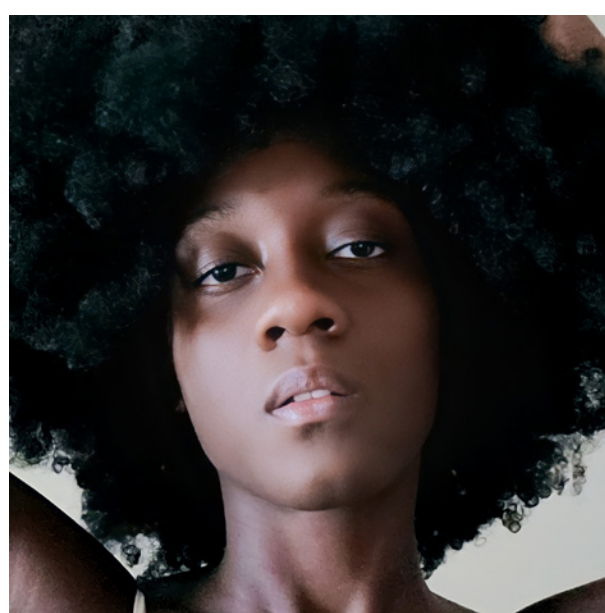
[Learn More](#)

WHO'S WHO



JAMES T. ALFRED (Deus) is pleased to make his Classic Stage Company debut with *black odyssey*. Other New York credits include MTC's Broadway tour of August Wilson's *Jitney*. Other

theater credits include Guthrie Theater, Steppenwolf Theater, Penumbra Theater, Congo Square, American Rep Theater, Denver Center among others. Television credits include "Empire," "Law and Order: OC," "The Blacklist," "Blindspot," "Power Book II: Ghost," "FBI," "Prison Break," "Chicago P.D." and others. James is a proud company member of Penumbra Theater Company. He is a graduate of the Institute for Advanced Theater Training at Harvard University and holds an MFA from the Moscow Art Theater School.



TEMÍDAYO AMAY

(Benevolence) (them) OFF-

BROADWAY: MCC Theater:

On Love; Classical Theatre

of Harlem: *Foriwa*. NEW

YORK: Breaking the Binary

Theatre Festival; La MaMa

ETC: *Coffeehouse Chronicles #124*. DC AREA:

Round House Theatre: *School Girls; or, the*

African Mean Girls Play (Winner: Helen Hayes

Award, Outstanding Supporting Performer);

Signature Theatre: *The Color Purple*; Woolly

Mammoth Theatre Company: *Describe the*

Night; The Kennedy Center: *She a Gem*;

Shakespeare Theatre Company: *Will on the*

Hill; Longacre Lea: *The Interstellar Ghost Hour*

(Helen Hayes Award, Outstanding Supporting

Performer). DIRECTING: *The Athena Project*;

The Newlywed Game. Member: Ring of Keys;

Maestra; MUSE; BAC. Founder/Executive

Producer: PILOT.



JIMONN COLE (Paw Sidin)
Broadway: *Hillary and Clinton*.
Off-Broadway: *Our Lady of 121st.*; *X or Betty Shabazz vs. The Nation*, *Iphigenia 2.0*, *Public Enemy*, *The Heart Is A Lonely Hunter*, *The Conscientious*

Objector, *Museum*, *Pullman Car Hiawatha*, *The Last Black Cowboy*, written by Mr. Cole.
National Tours: *Peter and The Starcatcher*, *The Exonerated*, *Puddn'Head Wilson*. Regional: Yale Rep; The Old Globe; Crossroads Theatre; Oregon Shakespeare Festival; Arena Stage; NJ Shakespeare Theatre; The Shakespeare Theatre DC; The Ahmanson. Television: "The Equalizer," "God Friendened Me," "The Blacklist," "Blue Bloods." Training: Juilliard.
@colejimonn



HARRIETT D. FOY (Aunt Tee) currently portrays Patrice Woodbine on the hit STARZ show, "P-Valley." Broadway: *Amelie*, *Amazing Grace*, *The American Plan*, and *Mamma Mia*. Off-Broadway: *The Young Man From Atlanta* (AUDELCO Nomination), *The House That Will Not Stand* (AUDELCO Award, Drama Desk, Drama League, Outer Critics Circle Nominations), and *X; or Betty Shabazz vs The Nation*. Regional: *Ella: First Lady of Song* (Madison Theater - AUDELCO Award), *Amen Corner* (Shakespeare Theater Company), *A Wonder in My Soul* (Baltimore Center Stage), *Nina Simone: Four Women*, *The Women of Brewster Place* (Arena Stage - Helen Hayes Nomination). Film/Television: *Winter's Tale*; "Law & Order"; "Welcome to the Wayne"; "Orange is the New Black." Howard University.

www.harriettdfoy.com
www.harriettdfoymusic.com
Instagram @harriett_d_foy/
Tik Tok @Foytata24 "WGATAP!"



MARCUS GLADNEY JR. (Malachai Lincoln) is an actor/singer proudly hailing from deep, dirty Alabama. He was most recently seen in theaters starring alongside Cress Williams, Kellan Lutz, and the late Anne Heche in the feature film *What Remains*. Other select credits include Barry Jenkins' "Underground Railroad" (Prime); *Choir Boy* (Broadway, MTC); *Esai's Table* (Cherry Lane/JAG); "City on a Hill" (Showtime); *Skin of Our Teeth* (BTG); "Queens" (ABC). He is repped by BRS/GAGE (thank you). All love to his family, onstage & off (love you). @mawhcus



SEAN BOYCE JOHNSON

(Ulysses Lincoln) is a native of Queens, New York.

Credits include: *Man in the Ring* (The Huntington), *Slave Ship* (Cornerstone Festival UK), *Almost Maine* (Lake

Placid Center for Arts), *To Kill a Mockingbird* (Pendragon Theatre), *Gym Shorts* (777 Theatre), *Beautiful Pasadena* (Connelly Theater), *Serpent Dreams of a Red Rainbow* (HERE), *Edward II* (Teatro LATEA), *Warning Labels* (Nuyorican Poets Cafe). Television: "For Life" (ABC), "The Endgame" (NBC), "The Code" (CBS), "Prodigal Son" (FOX). He holds a BA from SUNY Potsdam and an MFA from Yale School of Drama.



ADRIENNE C. MOORE

(Alsendra Sabine) is a critically acclaimed and award-winning actress. Moore's extensive theatre repertoire includes the award-winning revival of Ntozake Shange's

For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf (Lady in Yellow, The Public), *365 Plays/365 Days* (The Public), *Milk Like Sugar* (Keera, La Jolla Playhouse, Playwrights Horizons) and *The Taming of the Shrew* (The Public's Free Shakespeare in the Park). She is most known for her NAACP Image Award-nominated role of Black Cindy on Netflix's hit series "Orange Is the New Black," which earned her three SAG awards. Adrienne most recently wrapped the third season of "Pretty Hard Cases" for CBC and NBCU. Additional film and television credits include "Unbreakable Kimmy Schmidt," "Law and Order SVU," "Search Party," Peacock's upcoming series "Bupkis" and the DC/Warner Bros. film *Wonder Woman: Bloodlines*. She is excited to bring Marcus Gardley's words to life under the helm of Stevie Walker Webb.



LANCE COADIE WILLIAMS

(Artez Sabine) has performed on Broadway in *Sweat* and *Kiss Me Kate*. His Off-Broadway credits include *War, Shows for Days* at Lincoln Center Theatre; *Sweat* at The Public Theatre; *BootyCandy* at Playwrights Horizons (Obie Award Winner). His Regional Theatre credits include *Our Town* at Baltimore Center Stage; *The Convert* at Wilma Theatre; *Sucker Punch, Marcus; or the Secret of Sweet* at Studio Theatre; *The Oedipus Plays* at Shakespeare Theatre; *Blues for an Alabama Sky, Fences, My Children! My Africa!, The Children's Hour* at Everyman Theatre; *BootyCandy* at Woolly Mammoth; *Fences* at Roundhouse Theatre; *Love's Fire, Shoot the Piano Player* at Berkshire Theatre Festival and title role in *Hamlet* with The Baltimore Shakespeare Festival. Lance has appeared on CBS "The Good Fight" and "Elementary;" HBO's "High Maintenance" and "The Wire." He received his BFA from SUNY Purchase and is a graduate from The Baltimore School for the Arts. He is tremendously grateful to be performing in his first production here at CSC.



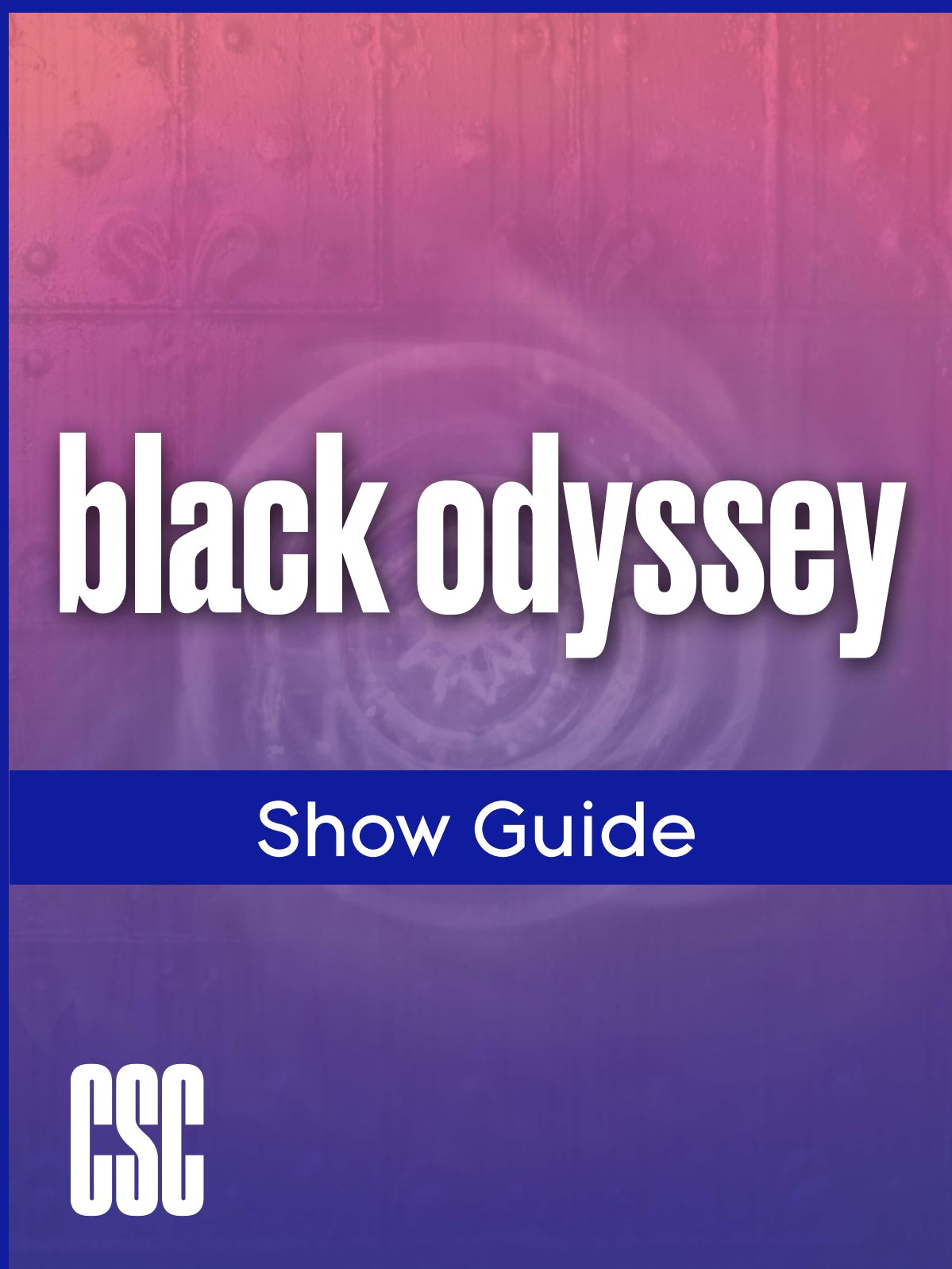
D. WOODS (Nella P. Lincoln) is thrilled to work with Classic Stage, Stevie Walker-Webb, Marcus Gardley and join the cast of *black odyssey!* She has trained as a dancer, singer and

actress at institutions such as The Ailey School and New York University. D. Woods is a founding member of the multi-platinum selling pop/R&B group Danity Kane. She has since launched her independent label Woodgrane Entertainment, receiving recognition on the Grammy Nomination ballot several years consecutively. Audiences can stream D. Woods' music now on all digital platforms. D. Woods' Film/TV credits include: acclaimed film by director Patrick Ian Polk *Blackbird*, Lee Daniels' "Star" (Fox), "Stuck With You" (ALLBLK/), "Tales" (BET), "Harlem" (AmazonPrime), and "Immortal City Records" (Tubi Streaming). Off Broadway and Broadway credits: *Jar The Floor* (Regional), *Holla If You Hear Me* directed by Kenny Leon (Regional), *Prurience* (Guggenheim Works & Process), D. Woods' One Woman show *MY FAVORITE COLOR: Trouble in Paradise*, and most recently the 7 times Tony Award nominated Broadway revival of *for colored girls...*

AYINDE WEBB (Percussion) is a graduate from Berklee College of Music/Oakland School for the Arts (2012 Monterey Jazz Jimmy Lyons Scholar). Cultivated as a youth by the masters of Oakland, Ayinde became the senior drummer of African Roots of Jazz, Frederick Douglass Youth Ensemble, Young Musician's Program "JADE" ensemble and SF Jazz High School All-Stars. Through study, Ayinde learned values of patience, perseverance, love, and community. These values have led him all over the world. Nicknamed "Big Ears" by the legendary Duck Bailey, Ayinde promotes that all life vibrates and that conscious intention in music inspires and uplifts.

THE CSC SHOW GUIDE

Explore the world of *black odyssey* through articles, interviews, and games!



Inside the CSC Show Guide, you'll discover an interview with playwright Marcus Gardley and director Stevie Walker-Webb, a show-related map of Harlem, and much more!

[Read the Show Guide](#)

MARCUS GARDLEY (Playwright) is an acclaimed writer from Oakland, California. In 2019, he was named the Library Laureate of San Francisco by the city's mayor and is the recipient of the 2019 Doris Duke Artist Award and a 2019 Obie Award winner for his play *The House That Will Not Stand*. Other plays include: *X or the Nation v Betty Shabazz*, *The Gospel of Living Kindness*, *Every Tongue Confess*, and *the road weeps, the well runs dry*. In TV, he has written for several series including "I'm a Virgo" (Amazon), "The Chi" (Showtime), "Foundation" (Apple), and "Mindhunter" (Netflix). His feature adaptation of *The Color Purple* musical will be released in December 2023.

STEVIE WALKER-WEBB (Director) fresh from his Broadway debut (*Ain't No Mo'*) is an Obie award winning Director, Playwright, and Cultural Worker. He is Founder of HUNDREDSofTHOUSANDS an arts and advocacy non-profit that makes visual the suffering and inhumane treatment of incarcerated mentally ill people. He is a recipient of the Princess Grace Award for Theatre, The Lily Award in honor of Lorraine Hansberry awarded by the Dramatists Guild of America, and a 2050 Fellow at New York Theatre Workshop. He is the Founding Artistic Director of the Jubilee Theatre in Waco, Texas and has created theatre in Madagascar, South Africa, and across America.

DAVID GOLDSTEIN (Scenic Design) was last seen at CSC operating the light board in 2011, and is proud to finally be back making his design debut. Off Broadway: *Emojiland*, *Mr. Parker*, *Winnie The Pooh Show*, *Church and State*, *Stalking the Bogeyman*, *That Golden Girls Show*, *The Portal*, *Very Hungry Caterpillar Show*, *Soul Doctor*. Regional: Portland Stage, Barrington Stage, Timberlake Playhouse, Seattle Children's Theatre, NCStageCo, WVPublic Theatre, Penguin Rep, and many others. Upcoming: *Next to Normal* (Zoetic Stage, Miami), *Clue*, *Misery* (Sierra Rep, CA), *Secret Garden* (Contemporary Theatre Connecticut), *Every Brilliant Thing* (JAG Productions VT).
#RLYCore4 www.davidgoldsteindesigns.com

KINDALL HOUSTON ALMOND (Costume Design) is a multidisciplinary designer and stylist living between Brooklyn, New York and Stockholm, Sweden, pursuing the telling of a deeper visual story through the art of costume design. They feel most fulfilled in team collaboration, working alongside other designers and artistic minds. Recent theater works include *Our Town* dir. Stevie Walker-Webb (Baltimore Center Stage), *The Seagull* dir. Jacob Sexton (The Schapiro Theatre), *King Charles III* dir. Mark Wing-Davey (NYU Atlas Theatre), *'Tis a Pity She's a Housewife/Real Housewives of the Restoration* dir. Stevie Walker-Webb (NYU Atlas Theatre, NYU Shubert Theatre, co/design), as well as recent choreography works by Yin Yue Dance Company and Trisha Brown Dance Company. Recent film works include *Love Taps* dir. Derrick Woodyard, and *Nosferasta* dir. Adam Khalil and Bayley Sweitzer. kindall is a Fiber Arts adjunct professor at MICA, holds a B.F.A. in Fashion Design from Pratt Institute, and an M.F.A. from NYU Tisch in Costume Design.

ADAM HONORÉ (Lighting Design) is a Harlem based designer for the stage. Previous Classic Stage: *A Man Of No Importance*, *Dracula*, *Frankenstein*, *Carmen Jones*, *Fire and Air*. Recent Broadway: *Ain't No Mo'*, *Chicken & Biscuits*. Nominations: Drama Desk, Elliot Norton, Helen Hayes. Listed on Live Design Magazine's "30 Under 30". @itsadamhonore

UPTOWNWORKS (Sound Design) UptownWorks is a team of designers that creates collaboratively for theatre, film, podcasts, music production and other media. Sound design highlights include *Espejos: Clean* (Hartford Stage/Syracuse Stage); *Which Way To The Stage* (Signature DC); *Ripple, The Wave...* (Berkeley Rep/Goodman); *Complicity Island* (Audible); *Blues Clues & You!* (Round Room Live); *Happy Life* (The Hearth); *Queen* (Long Wharf/A.R.T.NY); *Choir Boy* and *Today is My Birthday* (Yale Rep); *Fires in the Mirror* (Baltimore Center Stage/Long Wharf), *already there* (The REACH @ Kennedy Center) *First Down* (59E59). The UptownWorks sound team is led by Daniela Hart (uptownworksny.com), Bailey Trierweiler (btsounddesign.com) and Noel Nichols (noelnicholsdesign.com).

ALEXANDER WYLIE (Properties Manager) (he/him) Classic Stage Company: *A Man of No Importance*, *Macbeth*. Broadway: *Into the Woods*, *Broadway Backwards 2023-2019*. Off-Broadway: *Richard III*, *Merry Wives* (Shakespeare in the Park), *Plays for the Plague Year*, *The Vagrant Trilogy* (The Public) *Parade* (New York City Center), *Amahl and the Night Visitors* (Onsite Opera), *I'm Revolting* (The Atlantic), *Selling Kabul* (Playwrights Horizon), *Twilight: Los Angeles 1992* (Signature Theatre), *ONCE UPON A (korean) TIME*, *The Chinese Lady* (Ma-Yi). Film: *TROY*. MFA: UNC School of the Arts. alexanderwylie.com

LINDA TILLERY (Vocal Composer & Musical Director) has had a long career as a vocalist, producer, percussionist, lecturer and social activist. She has appeared on over 100 recordings as a supporting vocalist, drummer or percussionist for artists as diverse as Santana, Bobby McFerrin, Tracy Nelson, Maria Muldaur, Eric Bibb, Taj Mahal and the Turtle Island String Quartet. In the early 1990s, she began exploring the roots music of the African diaspora, forming the group The Cultural Heritage Choir. She remains active in her study of African derived music in the Americas.

MOLLY HOLM (Co-Musical Director) is a singer/composer who blends jazz, improvisation and North Indian Raga. Her 2013 CD, *Permission*, described as “edgy and defiant,” features her original compositions. For eight years, Molly was a member of Bobby McFerrin’s original Voicestra. She studied North Indian raga with Pandit Pran Nath, and she has performed with major artists including: Terry Riley, Zakir Hussain, June Watanabe and George Coates Performance Works. Molly sings on George Brooks’ *Night Spinner*, where she wrote the lyrics to “The Light Never Leaves Your Eyes.” Having composed the music for two of Marcus Gardley’s early plays, *Love is a Dream House in Lorin* and *This World in a Woman’s Hands*, Molly was invited to collaborate with Linda Tillery in creating the vocal score for *black odyssey*—a hit for California Shakespeare Theater’s 2017-2018 season.

AQUILA KIKORA FRANKLIN (Choreographer) dancer, choreographer, and community-engaged artist began her training and professional career at Total Dance/Dancical Productions, Inc. in Atlanta, GA. Franklin has performed, choreographed, and nationally and globally, in cities including Linz, Austria, Grahamstown, South Africa, Dakar, Senegal, Minas Gerais, Brazil, throughout China, Europe, and the United States. She has choreographed and performed for the Atlanta Hawks Dance Team, Grammy award winning group Arrested Development, and poet, Sonia Sanchez. Franklin is a Professor of Theatre and Dance at the Pennsylvania State University and the co-founder and Artistic Director of Roots of Life, a school-based arts-education program in State College, PA.

SEAN MICHAEL CHIN (Fight Director)
NEW YORK: Off-Broadway: Classic Stage Company: *Dracula* | New York Classical Theatre: *Cymbeline, King Lear, Romeo & Juliet, Macbeth* | The Public Theater: *Coriolanus, Awake and Sing!* | The Assembly: *home/sick, I Will Look Forward To This Later*. REGIONAL: Shakespeare Theatre Company: *Jane Anger* | Hartford Stage: *Romeo and Juliet*. PERSONAL: he/him | Sean is a fight director, combat performer, and stage combat instructor in New York City. He is an SAFD Certified Teacher and an SDC Associate Choreographer | Training: Wesleyan University, BA.

PJ JOHNNIE JR. (Associate Director / Associate Choreographer) is a multi hyphenated griot from the deep south. Most recently he made his Broadway debut as associate director (*Ain't No Mo'*). He is also a member of the Canady Foundation of the Arts Repertory company as well as the LIT COUNCIL, a development intensive for Male playwrights of color sponsored in part by the TANK. PJ utilizes teaching skills, deep spirituality, experience with new works and a background in dance to create and cultivate free form creativity in all spaces he is called.

VICTOR VAZQUEZ, CSA, he/him (Casting Director) is the founder and lead Casting Director of X Casting (www.xcastingnyc.com). He has cast projects for Broadway (upcoming: *Soul Train The Musical*), Off-Broadway, London's West End, TV (upcoming: "Genius: MLK/X" for 20th TV, Nat Geo, Disney+), and Film. He is the proud son of Mexican immigrants.

JAKOB W. PLUMMER (Production Stage Manager) Originally from Galion, Ohio. Broadway: *Oslo* (Tony Award Best Play), *Sunday in the Park with George*, *A View from the Bridge* (Tony Award Best Revival of a Play), *The Crucible*, *Hadestown*, *KPOP*, *Bob Fosse's DANCIN'*, *Pretty Woman*. Other credits include The MET Gala, The GRAMMY Awards, The Kennedy Center, Lincoln Center, Juilliard School of Music, A.R.T., The U.S. Open, TEDTalks, The New Group, Primary Stages, The Junior Theatre Festival, Heartbeat Opera, Weston Playhouse. Baldwin-Wallace Alum.

TATYANA SMITH (Assistant Stage Manager) is a New York based stage manager from Brooklyn. She graduated from the City College of New York with a Bachelor's Degree in Theater. She's worked at HERE Arts Center, The Wild Project, Lincoln Center, The Lark and The Public Theatre. Her off-Broadway credits include: *Porto*, *Cullud Wattah*, *Mister Miss America* and *The Gett*. TaTyana would like to thank her family and friends for their support.

CLASSIC PERSPECTIVES

Join us after select performances for conversations exploring the production's themes, offering behind-the-scenes discussions, and tying the classical stories on stage to everyday life experiences.

February
16
after the 7pm
performance

A Veteran's Homecoming

Featuring **Christopher Wolfe** (Military Consultant) and **Nikki Woods** (Veteran & Art Therapist)

Join us as we explore what it means to come home after war and the role art plays in the lives of American Veterans. Branching from *black odyssey's* depiction of life after the Iraq War, we'll get a chance to speak with Veterans about their own journey with art and what home means to them.

March
5
after the 2pm
performance

Community Discussion

Ever been curious about what that stranger sitting next to you thought of the play you just watched together? Now's your chance to find out! Stay after the show and join us in a guided discussion about the themes of *black odyssey* with your fellow audience members.

March
7
after the 7pm
performance

Harlem State of Mind

Featuring **Ty Jones** (Artistic Director at Classical Theatre of Harlem) and **Voza Rivers** (Producer)

black odyssey is set in one of America's most famous and historically significant neighborhoods - Harlem, NY. Join us for an evening where we'll celebrate Harlem, discuss Harlem's relationship to art and theater, and explore how the essence of Harlem is felt across the entire country.

March
16
after the 7pm
performance

Behind the Scenes

An exciting conversation with members of the acting company of *black odyssey*. Learn about the process behind rehearsing the play, how the work came together, and what it's like to perform the show nightly.

March
22
after the 7pm
performance

Race, Art, and Antiquity

Featuring **Harmonia Rosales** (Artist)

This engaging discussion will celebrate art and the African diaspora through the lens of contemporary BIPOC artists who are re-envisioning historical narratives and classical storytelling.

STAFF FOR

black odyssey

Production Stage Manager.....**JAKOB W. PLUMMER**
Assistant Stage Manager.....**TATYANA SMITH**
Production Manager.....**JOHN NEHLICH**
Associate Director /
Associate Choreographer**PJ JOHNNIE JR**
Assistant Set Designer**MATTHEW HERMAN**
Wig Designer.....**SERGIO ESTRADA**
Milliner.....**CAMILLA CHUVARSKY**
Assistant Costume
Designer**RHAMIER SHAKA BALAGOON**
Costume Intern**MABEL BOWDLE**
Associate Lighting Designer.....**SHANNON CLARKE**
Associate Sound Designer**LIAM BELLMAN-SHARPE**
Score Preparation.....**GEORGE BROOKS**
Light and Sound Operator**GEORGIA PIANO**
Wardrobe Supervisor**STACEY JUENGLING**
Wig / Makeup Supervisor.....**DAN GALYAN**
Videographer**JOE VARCA**
Production Photographer**JULIETA CERVANTES**
Production Electrician.....**TOM DYER**
Production Audio Supervisor.....**KEVIN SWEETSER**
Score Preparation.....**GEORGE BROOKS**
Fight Director.....**SEAN MICHAEL CHIN**
Creative Consultant to the Playwright... **DANIEL HOROWITZ**

Casting

X Casting LLC,
Victor Vazquez

Credits

Flooring by Dance Floor Kings + Other Things.
Lighting Equipment provided by Hayden Productions.
Audio Equipment provided by Masque Sound.
Sound Production by FiveOHM Productions.
Costume rentals provided by Alia's Costume Rental.
Boat Fabrication by Bad Monkey Props.

Special Thanks

Special thanks to Tammy Bormann, Costume Collection,
Will Crowther, Fred Deeben, Alan Gonzalez, Todd Heim,
Kimberly Manning, New York University, Garo Sparo,
Kehler Welland, Elizabeth Williams-Riley.

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES



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.



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



CLASSIC STAGE COMPANY

Classic Stage Company (CSC) is a leading Off-Broadway theater and a home for artists and audiences seeking epic stories intimately told.

OUR MISSION

Classic Stage Company challenges the traditional perception of classic work by exploring and reimagining great stories across the world's repertoire that illuminate our common humanity. As a home for the classics, we collaborate with artists to produce work that is inclusive, relevant and accessible. We believe that theater can both reflect and improve our society by reaching across cultural divides in order to foster shared empathy and understanding.

CORE VALUES

These values represent the core of who CSC is today and the qualities we strive to embody as we continue to evolve as an organization.

Passion & Presence. We deeply believe in the importance of live theater, the necessity of creative expression, and the making of high-quality work through a non-profit model that can benefit our community and spark conversation.

Adaptability. Doing work that reimagines the classics, we reject the notion that either the theatrical canon or our theater is stuck in the past. We value the flexibility to respond to the moment and try new things. We challenge ourselves to be fearless and to act from an ethos of leading rather than following.

Collaboration & Communication. We are at our best when working in deep partnership with all of our constituencies, from staff to board to artists to audiences and beyond. We believe listening is essential. We endeavor to operate with transparency and expect that our community will hold us accountable for our actions both on and off stage.

Openness. All are welcome here. We value mutual respect and operate with a constant curiosity that pushes us to think innovatively. We aspire to take risks and uphold CSC as a place where all can feel heard, supported, and inspired.

BECOME A PATRON



For 55 years, CSC has been committed to reimagining the classics, and our work today remains true to that fundamental idea. The best way to support our mission and enjoy our productions is as a CSC Patron.

In recognition of your annual support, you will enjoy exclusive Patron benefits throughout the year, including access to prime tickets to each production and invitations to special events.

Most importantly, you will be giving back to CSC and supporting our mission to reimagine great stories and produce work that is inclusive, relevant, and accessible.

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PATRON BENEFITS

Please consider making a tax-deductible gift at any level to become a CSC Patron today

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- Recognition in CSC season digital programs and website
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THE ROMEO – \$1,000+

- 2 complimentary tickets to each production in our season
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THE ORLANDO – \$2,500+

- Invitations for 2 to Opening Night performances and party*
- Access to Discounted Guest Tickets (2 per production)
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THE VIOLA – \$5,000+

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THE PROSPERO – \$10,000+

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- An additional 2 VIP tickets to all Opening Nights
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THE TITANIA – \$25,000+

- Invitations to exclusive events*
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***Events and receptions are subject to safety protocols and restrictions**

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Interviews with theater professionals
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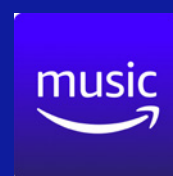
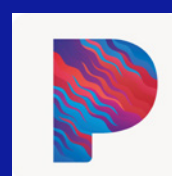


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This episode features Stevie Walker-Webb, Director of CSC's production of *black odyssey*. We discuss his vision for this theatrical adaptation of Homer's epic tale.

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as of March 9, 2023



**Council on
the Arts**



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1. BOWERY ROAD

[132 4th Avenue](#) (inside The Hyatt Union Square between 12th & 13th Street)
212.432.1324

Enjoy a greenmarket-inspired dish or a craft cocktail in a sophisticated and eclectic dining room or on the outdoor patio.

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Enjoy delicious fresh brewed coffee and treats, located in the CSC lobby!

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This newly redesigned West Village classic serves New American plates that dazzle in a dramatic art-filled room.



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La Palapa focuses on Mexico City tacos and authentic regional Mexican cuisine.

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5. LIBRARY OF DISTILLED SPIRITS

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646.602.9316

Boasting an encyclopedic collection of more than 1,000 bottles from around the world and flavorful bites, this glowing bar and patio is just down the street.



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Great for intimate evenings as well as groups, Linen Hall's elegant and polished decor is the perfect neighborhood spot to unwind after a long day.



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Steps from our theater, The Penny Farthing offers a spacious yet cozy and rustic charm.



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With indulgent, crafted, plant-based burgers and an uplifting dining experience, PLNT BURGER invites you to eat the change you wish to see in the world.



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212.529.8880

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The first worker-owned rideshare app, Co-op Ride is on a mission to keep wealth local in our communities for both drivers and riders.

View our most up to date Rewards Partners [on our website.](#)

ARTISTIC DIRECTOR'S CIRCLE

CSC's Artistic Director's Circle was established to support our artistic mission and to provide CSC with the resources to take bold artistic risks and to continue to expand our mission to be more inclusive and to better represent the community we serve.

As we continue to diversify the works on our stage and to present writers and plays that have been overlooked by history, CSC relies on the support and friendship of our Artistic Director's Circle members who have given their support directly to help CSC broaden its work in the years ahead.

Members of The Artistic Director's Circle are acknowledged with a place for their name on the doors to our theater, designed by David Rockwell.



For more information or to make a gift to join The Artistic Director's Circle and see your name on our theater's doors, please contact Oliver Pattenden, at oliver.pattenden@classicstage.org or **212.677.4210 x24**.

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