

TWO 19TH-CENTURY PLAYS
BY AUGUST STRINDBERG IN REPERTORY

MIES JULIE

CSC



Classic Stage Company
JOHN DOYLE, Artistic Director
TONI MARIE DAVIS, Chief Operating Officer/GM
presents

MIES JULIE

BY **YAËL FARBER**

ADAPTED FROM THE PLAY *MISS JULIE* BY
AUGUST STRINDBERG

with

VINIE BURROWS, PATRICE JOHNSON CHEVANNES, ELISE KIBLER, JAMES UDOM

Scenic Design
DAVID L. ARSENAULT

Costume Design
NTOKOZO FUZUNINA KUNENE
ANDREW MOERDYK

Lighting Design
STACEY DEROSIER

Sound Design
QUENTIN CHIAPPETTA

Original Music
ANDREW ORKIN

Fight and Intimacy Direction
ALICIA RODIS
CLAIRE WARDEN

Dialect Coach
BARBARA RUBIN

Casting
TELSEY + COMPANY
ADAM CALDWELL, CSA
WILLIAM CANTLER, CSA
KARYN CASL, CSA

Press Representative
BLAKE ZIDELL AND ASSOCIATES

Production Stage Manager
ROXANA KHAN
Assistant Stage Manager
KATELYNN COOPER

First produced by Lara Foot for the Baxter Theatre Center at the University of Capetown

DIRECTED BY **SHARIFFA ALI**

Cast for MIES JULIE

in alphabetical order

Vinie BurrowsUkhokho
Patrice Johnson Chevannes.....Christine
Elise Kibler.....Julie
James Udom.....John

TIME: Freedom Day, 2012

PLACE: A farmhouse kitchen. Eastern Cape - Karoo, South Africa.

MIES JULIE is performed without an intermission.

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

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 theater is prohibited by New York City law.

Who's Who

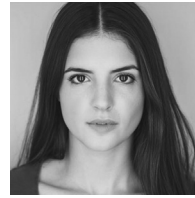


VINIE BURROWS (Ukhokho), a child actress on radio, made her Broadway debut with Helen Hayes. Six more Broadway shows followed rapidly with David Wayne, Mary Martin, Ossie Davis, and Eartha Kitt, among others. Vinie was dissatisfied with the roles offered black actors and she ventured out to create her first one woman show, *Walk Together Children*, about the African American experience. The New York critical acclaim was instant and unanimous. *The New York Times* called her "a magnificent performer" and she earned a niche as a solo artist with thousands of college performances worldwide. Vinie's role in the 2013 Foundry Theatre production of *The Good Person of Szechuan*, starring Taylor Mac brought her back to her revolutionary Off-Broadway beginnings with Jean Genet's *The Blacks*. She has since appeared with Soho Rep in *Samara*, at the Delacorte in *A Midsummer Night's Dream*, at NYTW in Caryl Churchill's *Light Shining in Buckinghamshire* and this past summer at Williamstown Theater Festival in *The Member of the Wedding* where a reviewer hailed it as... "Burrows' walk on cameo is the theatrical highlight of the evening." Among her many honors are AEA's Paul Robeson Award, the Brecht Forum's Bertolt Brecht Award, and MIT's McDermott Award.



PATRICE JOHNSON CHEVANNES (Christine) is an award winning actress whose Broadway credits include *Racing Demon* and *The Crucible* (starring Liam Neeson). Off-Broadway: *Good Grief*, *The Homecoming Queen*, *Henry V*, *Tamburlaine*, and *Pericles*. Regional: *Steel Hammer*, *Othello* (Desdemona, opposite Sir Patrick Stewart). Patrice has written and directed three

award-winning independent feature films: *Kings County*, *NY's Dirty Laundry*, and *Hill and Gully*. She is proud to be a part of the upcoming Netflix Series, "Chambers," starring Uma Thurman and Tony Goldwyn.



ELISE KIBLER (Julie) is a female with brown hair and a strong immune system. Off Broadway: *Napoli, Brooklyn* (Roundabout Theatre Company); *Indian Summer* (Playwrights Horizons); *London Wall* (Mint Theater Company). Broadway: *The Heidi Chronicles*, *This Is Our Youth*. Film: *Hamlet in the Golden Vale*. Upcoming: *The Sunlit Night*, official selection at the 2019 Sundance Film Festival. Love and gratitude to family and friends.



JAMES UDOM (John). Since graduating from the Yale School of Drama in May, James has appeared in *The Revolving Cycles Truly and Steadily Roll'd* by Jonathan Payne at The Duke on 42nd Street and Susan Lori Parks' *Father Comes Home From the Wars* at Yale Rep and A.C.T. in San Francisco. Off-Broadway: *Tamburlaine* (Theatre for a New Audience), *Macbeth* (The Public Theater). Regional: *The Winter's Tale* (Pearl Theatre Company), *Julius Caesar* (Shakespeare & Company), *Romeo and Juliet* (Elm Shakespeare Co), *Of Mice and Men*, *King Lear* (Hubbard Hall), among others. James is the recipient of the 2017 Princess Grace Award (Grace Levine Theatre Award) and received the National Irene Ryan Scholarship Award for Best Actor in 2012.

YAËL FABER (Adapter), a native South African, is an international director and playwright. Recent directing credits include *Hamlet* (starring Ruth Negga)

Who's Who

at the Gate Theatre in Dublin (2018), David Harrower's *Knives in Hens* at the Donmar Warehouse in London (2017), and Lorraine Hansberry's *Les Blancs* at the National Theatre in London (2016). Her acclaimed touring production of *Mies Julie* (writer and director) traveled to Les Bouffes du Nord in Paris and received three international awards at the 2012 Edinburgh Festival. Farber's 2013 production of *Nirbhaya* (writer and director) received four international awards and toured extensively to critical acclaim and her 2015 world premiere of *Salomé* (writer and director) at the Shakespeare Theatre in Washington, DC was nominated for ten Helen Hayes Awards, won seven, and went on to play at the National Theatre in London (2017). Her critically acclaimed Arthur Miller's *The Crucible* was staged at the Old Vic (2014) and was nominated for an Olivier Award for Best Revival. Farber's productions have been seen widely throughout the globe. yfarber.com

SHARIFFA ALI (Director) is an *Afropolitan* director committed to working with an open-heart at the intersection of the performing arts and humanitarianism. Shariffa has worked at the Public Theater in New York since 2013 where she has worked serving her interest in curating radical spaces of hospitality, equity, inclusion, and diversity. Shariffa moves her audiences to engage with timely issues touching upon Black, Afropolitan, and African-American identities. Select directing credits include *Detroit '67* (Brooklyn College), *Eclipsed* (Princeton University), *The Year of the Bicycle* (The Cell Theatre), and *We are Proud to Present* (Yale Dramat). Shariffa is a graduate of the University of Cape Town's select Theater & Performance division and holds

a BA (Honors) degree. Perhaps the thing that she is most proud of, is that she was featured in *The New York Times* Gentleman's Style section for her great taste in fashion. @chocolate_tart
shariffa.com

DAVID L. ARSENAULT (Scenic Designer). CSC: *Peer Gynt, Julius Caesar*. CSC as associate: *Arturo Ui, Fire and Air, Twelfth Night, As You Like It, Pacific Overtures, Allegro, and Passion*. Broadway (Associate): *The Color Purple* (also London and National Tour), *Les Liaisons Dangereuses, King Charles III, and Constellations*. Regional: Kennedy Center, Bay Street Theatre, George Street Playhouse, Geva Theatre, Hangar Theatre, Kitchen Theatre Company, Gulfshore Playhouse, Northern Stage, Dorset Theatre Festival, and Weston Playhouse among others. International: English Theatre Berlin. Member: USA 829. Education: Ithaca College. DavidArsenaultDesign.com

NTOKOZO FUZUNINA KUNENE (Costume Designer) is a South African costume and production designer based in New York City. Recent credits: *Familiar* (Steppenwolf Theatre Company), *Master Harold and the Boys* (The Round House Theatre), *Dutch Masters* (Partial Comfort Productions), *The Homecoming Queen* (Atlantic Theater Company), *The Winter's Tale, On the Grounds of Belonging, Wild Goose Dreams* (The Public Theater), *Autumn* (The Billie Holiday Theater). Film: "Brave" music video (Spike Lee, dir.), *Forever Tree* (Alrick Brown, dir.), *Two Birds* (Prashanth Kamalakanthan, dir). Visiting Assistant Professor in Theatre at Colgate University. Education: MFA in Design for Stage and Film from NYU.

ANDREW MOERDYK (Costume Designer) is a South African set and costume

Who's Who

designer based in New York City. Recent theatre credits include *Thyestes* directed by Ken Rus Schmoll (NYU); *The Triumphant [parts 3, 4, & 7]* (Target Margin); *The Tempest* and *Don Juan Comes Back from the War* (Columbia Stages); and *Go Get the Axe* (FIG Productions). He has an MFA in Design for Stage and Film at NYU, Tisch School of the Arts. With an M.Arch [prof] degree from the University of Cape Town. Andrew is also an architect with residential, commercial and entertainment projects in Cape Town, Miami and Dubai. andrewmoerdyk.com

STACEY DEROSIER (Lighting Designer) is a NYC based lighting designer. Her credits include: *Lewiston/Clarkston* (Rattlestick Playwrights Theater), *tick, tick... BOOM!* (Brown/Trinity MFA), *Detroit '67* (The Juilliard School), *The Revolving Cycles Truly & Steadily Roll'd* (Playwright's Realm), *1969: The Second Man* (3rd Place Projects) as co-lighting designer, *Came Tumbling After* (The National Theater of Uptown), *Don Juan Comes Back from the War* (Columbia University), *Thyestes* (NYU Graduate Acting). She also has worked as production designer on short films *Baggage* (dir. Stacey Maitlin) and *Will You Be My Twin?* (dir. Anna Alekhina). staceyderosier.com

QUENTIN CHIAPPETTA (Sound Designer). Quentin Chiappetta's collaborations span from original music and sound design for on and Off-Broadway productions (*Irena's Vow*, *Murder in the First*, *Martin Luther on Trial*, *Terms of Endearment*, *The Snow Orchid*, *Catching the Butcher*, *Road to Damascus*, *A Wilder Christmas*, *The Navigator*) to television ("The First 48," "Dallas," "SWAT") music and sound design for film and documentaries (*Daughters of Destiny*, *3 Backyards*, *Film Hawk*) and collaborations with artists including Christian Marclay (*The Clock*). He has received Drama Desk and Lucille

Lortel Award nominations and has won two Innovative Theatre Awards. Medianoise.com

ANDREW ORKIN (Composer) is a composer for film, television, and videogames based in Brooklyn, NY. His most recent work includes the score for *Dead Pigs* (dir. Cathy Yan), which premiered at the Sundance Film Festival, 2018, and won a Jury Award; the CNN "Great Big Story" documentary, *Dhows* (dir. Fiona Murguia); and the web-series *Sink, Sank, Sunk* (dir. Will Seefried) starring Laura Linney. Andrew has also contributed additional music to a number of acclaimed projects including films by Alex Gibney and Fischer Stevens, TV shows including "The Magicians," "Cooked," and "Dirty Money," as well as the new *Tom Clancy's Rainbow Six Siege* video game.

ALICIA RODIS (Fight & Intimacy Director) is an intimacy director, fight director, SAG-AFTRA stunt performer, teacher, and actor. She is a co-founder and associate director of Intimacy Directors International. Her work has been seen in film and television as well as many theaters, universities, and training programs including Juilliard, Yale School of Drama, and New York University, among others. Alicia is currently the intimacy consultant for HBO Studios as well as an intimacy coordinator for multiple HBO shows, including "The Deuce," "Watchmen," and "Crashing." She is a Certified Teacher with the Society of American Fight Directors.

CLAIRE WARDEN (Intimacy & Fight Director). Co-leader of the Intimacy Direction movement across the industry. Claire consults for and intimacy coordinates on numerous television networks, including HBO, as well as independent films. Intimacy and fight director of *Slave Play*

Who's Who

(NYTW), as well as the upcoming *Daddy* (Vineyard/New Group), *BLKS* (MCC Theatre) and others both in New York and regionally. Claire trains faculty and students in acting training institutions across the country, including Yale, NYU, Julliard, Columbia, the O'Neill Theatre Center, Cambridge University (UK), and Northeastern University. She is also part of the teaching team of Intimacy Directors International, training the next generation of Intimacy Directors. teamidi.org. clairewarden.com

BARBARA RUBIN (Dialect Coach). Broadway: *The Road To Mecca*. Off-Broadway: *Boesman and Lena* (upcoming), *Master Harold and the Boys*, *The Painted Rocks At Revolver Creek*, *The Train Driver*, *My Children! My Africa!*, *Blood Knot* (Signature); *My Name Is Asher Lev* (Westside). Regional: Jen Silverman's *Dangerous House* (Williamstown), Long Wharf, Barrington Stage. National Tour: *The King and I*. Film: *Official Secrets*, *Winnie Mandela*. TV: "The Americans," "Chicago Med," "Blindspot." Barbara is the Co-Director of the Company at The American Academy of Dramatic Arts. Proudly South African, she is thrilled to lend her ears to Shariffa Ali and this extraordinary company.

ALEXANDER WYLIE (Properties Designer) is thrilled to be working on *Mies Julie* at CSC. His most recent credits include: (Properties Master) The Public: Mobile Unit: *A Midsummer Night's Dream*, *Gospel at Colonus*, *Ain't No Mo'*, *Masculinity Max*. MCC: *The Light*. Playwrights Realm: *The Revolving Cycles Truly and Steadily Roll'd*. The Tank: *Red Emma & The Mad Monk*. The Acting Company: *X: Or, Betty Shabazz v. The Nation*. (Assistant Properties Master) The Public: *Othello*, *The Low Road*, *Office Hour*, *Julius Caesar*. alexanderwylie.com

ROXANA KHAN (Production Stage Manager) CSC Debut. Off-Broadway: *Kings* (Public Theater), *Pride and Prejudice* by Kate Hamill (Primary Stages/Hudson Valley Shakespeare Festival). Selected Regional: *Thousand Pines* (Westport Country Playhouse); *Richard II*, *Taming of the Shrew*, *General From America* (Hudson Valley Shakespeare Festival); *Shakespeare in Love*, *The Siegel*, *All the Way* (South Coast Repertory); *Head Over Heels*; *The Count of Monte Cristo*; *Guys and Dolls*; *The Coconuts*; *Into the Woods*; *King Lear*; *The Tenth Muse*; *Romeo and Juliet*; *Animal Crackers*; *Henry IV, Part II* (Oregon Shakespeare Festival). Pasadena Playhouse, Wallis Annenberg Center, Laguna Playhouse, Kirk Douglas Theatre, Boston Court Pasadena.

KATELYNN COOPER (Assistant Stage Manager) Broadway: *Matilda*, *Dear Evan Hansen*, *Amazing Grace*. National Tours: *Matilda*. Off-Broadway: *Clinton: The Musical*, *Jersey Boys*, NYMF. Television: "Peter Pan Live!" Regional: Manhattan Theater Club, Tantrum Theatre, Asolo Rep, Huntington Theatre Company, Williamstown Theatre Festival, Goodspeed, Weston Playhouse. BFA Stage Management, Emerson College.

ATIYA TAYLOR (Associate Director) is proud to be making her associate directorial debut. Her performance credits include The Public Theater Public Works: *The Tempest*, *The Winter's Tale*, *The Odyssey*, *Twelfth Night* (Shakespeare in the Park), *You Wouldn't Expect* (American Bard Theater Company). University Theater: *A Midsummer Night's Dream*, *Richard III*, *The Cherry Orchard*. Workshop/Staged Reading: *UPROOT* (HERE Arts Center & Dixon Place) and numerous appearances in MCC Theater's FreshPlay Festival. Film/TV: "Black Rose" (pilot). Atiya holds a BA degree in

Who's Who

Theater Arts from City College of New York. She thanks her family, friends, and mentors for their relentless support. For inquiries, you can contact her at aytartist@gmail.com.

TED BOYCE-SMITH (Assistant Lighting Designer) is a lighting and projection designer for theater, opera, dance and events. Recent credits include: *Trouble in Mind* (AADA, NYC), *Uncle Vanya* (The Cutting Ball Theater, SF), *New Here* (Dixon Place, NYC), *We Shall Not be Moved* (Dutch National Opera, Assoc), *The Summer King* (Michigan Opera Theatre, Assoc), *The Spongebob Squarepants Musical* (Palace Theater, Broadway, Assoc). MFA: NYU/Tisch. Member of United Scenic Artist Local 829. tedboycesmith.com

MATTHEW SULLIVAN (Assistant Sound Designer) is a sound artist and musician whose diverse career in creating and curating sound encompasses records, films, dance, and theater. He graduated from the Peabody Conservatory at Johns Hopkins before moving to New York to work with Quentin Chiappetta at Medianoise and at legendary recording studios Sear Sound and Reservoir Studios. Recent theater credits include *My Life On A Diet*, The IDACO Festival, *Black Inscription*, and *The Show Off*.

TELSEY + COMPANY (Casting)
Broadway/Tours: *Beetlejuice*, *Be More Chill*, *Network*, *The Cher Show*, *The Prom*, *Pretty Woman*, *My Fair Lady*, *Mean Girls*, *Frozen*, *Anastasia*, *Come From Away*, *Waitress*, *Hamilton*, *Kinky Boots*, *Wicked*, *Hello, Dolly!*, *Charlie and the Chocolate Factory*, *On Your Feet!*. Off-Broadway: Atlantic Theater Company, MCC Theater, St. Ann's Warehouse, Second Stage Theater. Film: *Mary Poppins Returns*, *Ben Is Back*, *The*

Greatest Showman, *Into the Woods*, *Rachel Getting Married*. TV: *"Rent: Live," "Murphy Brown," "This Is Us," "House of Cards," "NCIS: New Orleans," "One Day at a Time."*
www.telseyandco.com

CLASSIC STAGE COMPANY (CSC) is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 4,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all of the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, Audelco, and the Lucille Lortel Award for Outstanding Body of Work.

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An Interview with Director Shariffa Ali

Q: What is it about MIES JULIE that deserves an audience?

A: This play is deserving of an audience because it is an urgent and unique take on an age old classic, thrust against a charged and timely socio-political backdrop. A sparsely outfitted crumbling kitchen in a rural South African desert town plays home to this adaptation of *Mies Julie*. The complex history of South Africa's segregationist rule allows the issues of class to be lifted up along with race and cultural difference.

Q: In what ways does the legacy of South Africa's history exist in the play? How does that history inform the circumstances we find the characters in?

A: Nelson Mandela said that "past is prologue." Where we come from and what we've seen, what has come before us informs who and where we are now. South Africa's unique, tragic, and stark history of the apartheid era bears a huge load on present day South Africa. In many ways, life for the majority of people of color has not changed drastically since the end of apartheid. Many people live in the same circumstances that they did during the apartheid era. What does that tell us about democracy? Has democracy, this democracy, served these people? In *Mies Julie*, we gain unique insight into a relationship dynamic fueled by those questions. We meet John and his mother, Christine, as well as their ancestor, Ukhokho, a family trapped by generational poverty which John is desperately trying to break. We also meet Julie, a farm owner's daughter, who must face the consequences of her unrelenting desire to keep a grip on power.

Q: Can you elaborate about your own relationship to the country and if there is anything, what elements in the play do you identify with?

A: My relationship with South Africa is complicated. On the one hand I was raised in South Africa it's the only home I know. On the other hand, there is a lot of trauma from my encounters with subtle and overt racism and acts of violence over the years. My time away from South Africa has given me much needed perspective and new vocabulary to name and be grateful for the country's incomparable natural beauty, history, unique cultural landscape and brilliant innovative citizens, as well as to call out the ways in which systems of oppression and corruption still exist.

Q: What was your process like for figuring out how you want to put the production on stage and physicalize it?

A: As a director, I never come to a process with answers. I come to a process with curiosities, an interest in creative discoveries and gut feelings. It's almost like I come into rehearsal with my arms spread out wide and open to receive the proposals of those around me. So that the work feels truly collaborative. And as the process continues onward I begin to slowly but surely hone in what feels right as the vision for the project gets clearer and clearer. My hope as a director, is to create the conditions for creativity to thrive as opposed to coming in with all the answers. This process has allowed me to lean in to what feels instinctually right as a creative artist.

Q: What do you hope audiences take away from the play? Specifically, a New York/American audience?

A: I don't know if I have a specific thought or answer in mind. What I can do is tell this story truthfully with my collaborators and hope that audiences come open to receive whatever it is we bring. I can't take responsibility for how things are received or perceived because everyone comes into a theater with their own own "stuff." I just hope that folks are open to engage with this story.

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Bethany Knox CSA, Craig Burns CSA, Tiffany Little Canfield CSA,
Rachel Hoffman CSA, Patrick Goodwin CSA, Karyn Casl CSA,
Kristina Bramhall, Adam Caldwell CSA, Josh Einsohn CSA,
Rachel Nadler, Rachel Minow, Rikki Gimelstob, Rachel Dill CSA,
Ryan Bernard Tymensky CSA, Rebecca Scholl CSA, Scott Galina,
Madison Sylvester, Lauren Harris, Laura Wade,
Ally Kiley, Rose Bochner, Kristian Charbonier,
Destiny Lilly, Leigh Ann Smith,
Lily Schneider, Meghan Ryan, Yoonji Jang**

Credits:

Scenic items fabricated by Brian Coleman Scenery. Scenic treatment by Infinite Scenic, LLC. Softgoods provided by iWeiss Theatrical Solutions and Olympus Group. Lighting Equipment from Hayden Production Services, Inc. Audio Equipment from Five OHM Productions. Costume distressing and painting by Hochi Asiatico Studio. Prop Painting by Caitlynn Barrett. Rehearsed at The Alchemical Studios.

Special Thanks:

Dan O'Driscoll, Jamal James, Ruben Civilus, Simone Policano, Christian Probst, Erin Krebs, Lauren Modiano, Simon Schaitkin

GSC Administrative Staff

John Doyle, **Artistic Director**

Toni Marie Davis, **Chief Operating Officer/GM**

Gina Cimmelli, **Director of Audience Services**
Michael Gurdo, **Production and Facilities Manager**
Phil Haas, **Director of Marketing and Communications**
Brendan McNamara, **Assistant General Manager**
Michael Mullen, **Education Coordinator**
Cassandra Nwokah, **Executive Assistant**
Oliver Pattenden, **Director of Development**
Megan Sover, **Company Manager**

Box Office Associates

Emily Murphy, Clarisse Van Kote

House Managers

Emma Howard, Alexander Irish, Emily Murphy, Zainab Musa, Cassandra Nwokah, Patrick Truhler

Special Services

Schall & Ashenfab, CPAs, LLC, **Auditor**
Joan Marcus, **Company Photographer**
Robert Goldberg, Yorke Construction, **Construction**
Advance NYC, **Development Consultant**
Design Army, **Graphic and Web Design**

C&S International Insurance Brokers, Inc., **Insurance**
Turner P. Smith, **Legal Counsel**
OvationTix, **Ticket Services**
Openbox9, **Website Development**