



WINE IN THE WILDERNESS



Classic Stage Company
Jill Rafson, Producing Artistic Director

presents

WINE IN THE WILDERNESS

by **ALICE CHILDRESS**

with

BROOKS BRANTLY
GRANTHAM COLEMAN
LAKISHA MAY
MILTON CRAIG NEALY
OLIVIA WASHINGTON

scenic design

ARNULFO MALDONADO

costume design

DEDE AYITE

lighting design

JEANETTE OI-SUK YEW

sound design

BILL TOLES

hair & wig design

NIKIYA MATHIS

props supervisor

SAMANTHA SHOFFNER

production dramaturg

ARMINDA THOMAS

associate director

MARCHANT DAVIS

production stage manager

JASON WEIXELMAN

assistant stage manager

MAJO FERRUCHO

production manager

LIBBY J'VERA

general manager

KATHRYN MCCUMBER

casting

**X CASTING/
VICTOR VAZQUEZ, CSA**

press representatives

PRINTSHOP PR

directed by **LACHANZE**

THANK YOU

to the following for their support of this production

Salman Al-Rashid
National Endowment for the Arts
Axe-Houghton Foundation
Nancy Friday

CAST

(in alphabetical order)

Sonny-man.....BROOKS BRANTLY
Bill Jameson.....GRANTHAM COLEMAN
Cynthia.....LAKISHA MAY
Oldtimer..... MILTON CRAIG NEALY
Tomorrow "Tommy" Marie OLIVIA WASHINGTON

STAGE MANAGEMENT

Production Stage Manager.....JASON WEIXELMAN
Assistant Stage Manager..... MAJO FERRUCHO

Time: 1964
Place: Harlem, NY

This production contains: strong language, adult situations, and use of racial slurs.

Wine in the Wilderness will be performed without an intermission.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

Please silence all electronic devices.

*The use of cell phones during the performance
is prohibited by New York City law.*

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

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

In my third season here at CSC, I'm delighted to be sharing a production that shines a spotlight on the incredible playwright Alice Childress, an artist whose work truly deserves to be seen as classic.

Childress was an actress who didn't see roles being written for Black women like her, and she didn't see stories on stage that reflected her world and the questions that her community was facing every day. So she wrote them herself.

I love that this artist saw the upheaval of the 1960s and knew that she had something to say about it, something that needed to be said from her specific point of view. It's in specificity that we find universality and can see each other more fully. It's one of the things that theater does best, creating empathy through a shared experience, and Alice Childress knew how to harness that feeling as deftly as any playwright.

Wine in the Wilderness takes place against the backdrop of a riot, a real event that shook this city and beyond in 1964, yet Childress keeps that riot outside the doors of her play. She knows that change can happen loudly as people take to the streets, but it can also happen quietly, among a few people in a room as they confront their own assumptions, blindspots, and desires.

I hope this is one of many visits you'll make to CSC this year. We'll be following *Wine in the Wilderness* with a new revival of William Inge's 1956 classic *Bus Stop*, produced in collaboration with Transport Group and National Asian American Theater Company. Plus, we'll have concerts, readings, and all sorts of events that look at the classics in new ways.

It's a wonderful season, and I thank you for being a part of it.

Fondly,



Jill Rafson
Producing Artistic Director





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.

WHO'S WHO



BROOKS BRANTLY (Sonny-man) is thrilled to be making his New York return at Classic Stage Company. After graduating from Morehouse College, Brooks worked for the Alliance Theatre in Atlanta, Georgia as the very

first recipient of the Kenny Leon Fellowship. Brooks later received his MFA in Acting from the University of Connecticut. He also had the privilege of being invited to the Guthrie Experience program to train under the late Ken Washington at the renowned Guthrie Theatre in Minneapolis, MN. Brooks was nominated for an LA Ovation award for the hit production *FLY* at the Pasadena Playhouse which went on to win the NAACP Theatre Award for Best Show. Past credits include *Sweat*, *The Whipping Man*, *Othello*, *War Horse* (1st National Tour), and *Significant Other* on Broadway. Brooks is an alum of the ABC Network Showcase and was most recently seen in "Ghosts" on CBS.



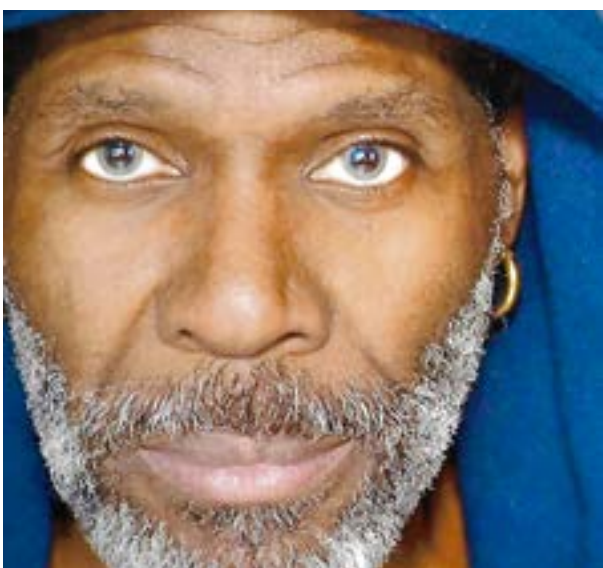
GRANTHAM COLEMAN (Bill Jameson) Broadway: *Macbeth*, *The Great Society*. Off-Broadway: *Much Ado About Nothing*, *Buzzer*, *Choir Boy*, *One Night*, *We Are Proud To Present... As You Like It*. Regional: *The Tempest*, *Sweat*, *Hamlet*, *Romeo*

& Juliet. Film: *Rustin*, *Bardo*, *Black Bear*, *Seberg*. Television: "Emperor of Ocean Park," "Bass Reeves," "Power Book III: Raising Kanan," "Red Bird Lane," "The Carmichael Show," "NCIS: Los Angeles," "Doubt," "11.22.63," "Murder in the First," "The Night Shift," "The Americans." Grantham is a graduate of The Julliard School.



LAKISHA MAY she/her (Cynthia) is an actor, producer, and advocate. Her acting credits include *Jaja's African Hair Braiding* (original Broadway cast), *Skeleton Crew* (Broadway), *The Miser* (Molière in the Park), *Dirty Laundry* (WP Theater), "Law

and Order: SVU," "City on a Hill," "Blue Bloods," "Historias del Canal," and countless others. Lakisha is an assistant producer with LaChanze Productions and with her company (CCC) has produced projects with Nikyatu Jusu, Rashad Frett, Saheem Ali and other filmmakers. Her work as an artist is informed by her service in the community. As an advocate, Lakisha most recently served as chair of the James Beard Leadership Awards Committee. Last summer, she was the host and lead organizer of SÜPRMARKT's grand opening block party, shutting down Slauson Ave in South Central, LA. SÜPRMARKT is a low-cost organic vegan grocery store. Lakisha has her BA in English from Spelman College and her MFA in Acting from The American Conservatory Theater. IG: @kishamay



MILTON CRAIG NEALY (Oldtimer) Broadway credits: *Motown: The Musical* (Pop Gordy), *Caroline, or Change* (Bus/ Dryer standby), *Miss Saigon* (John), *Five Guys Named Moe* (Four-Eyed Moe), *Ain't Misbehavin'* (Andre

stand-by), *Once on This Island* (Agwe), and the original and revival productions of *Dreamgirls*. National Tours: *The Full Monty* (Horse) and the 20th anniversary tour of *Jesus Christ Superstar* (Judas). He was also seen in the Australian productions of *The Full Monty* and *Miss Saigon*. Film and TV credits: "The Blues Brothers" and "Person of Interest."



OLIVIA WASHINGTON (Tomorrow "Tommy" Marie) is known for her work in Boots Riley's "I'm A Virgo," Lee Daniels' *The Butler*, and guest performances on "Empire," "Madoff," "Mr. Robot," and

Spike Lee's *She's Gotta Have It*. Most recently, Olivia graced the stage in the West End debut of the Jeremy O. Harris penned *Slave Play* alongside Kit Harrington. She was also seen in military drama *Breaking* which premiered at the Sundance Film Festival.



ALICE CHILDRESS (Playwright) Born in 1916 and raised during the Harlem Renaissance under the watchful eye of her beloved maternal grandmother, Alice Childress grew up to become first an actress and then a playwright and novelist. A founding member of the American Negro Theatre, she wrote her first play, *Florence*, in 1949. The script was written in one night on a dare from close friend and actor Sidney Poitier, who had told Alice that he didn't think a great play could be written overnight. She proved him wrong, and the play was produced Off-Broadway in 1950. In 1952 Childress became the first African-American woman to see her play (*Gold Through the Trees*) professionally produced in New York. In 1955, Childress's play *Trouble in Mind* was a critical and popular success from the beginning of its run Off-Broadway at the Greenwich Mews Theatre. The play immediately drew interest from producers for a Broadway transfer. In an ironic twist echoing the tribulations of the characters in the play itself, the producers wanted changes to the script to make it more palatable to a commercial audience. Childress refused to compromise her artistic vision, and the play didn't open on Broadway. If it had, at that time Childress would have been the first African-American woman playwright to have a play on Broadway. *Trouble in Mind* received a well-reviewed Off-Broadway revival in 1998 by the Negro Ensemble Company and has since been produced by Yale Repertory Theatre, Centerstage, Milwaukee Repertory Theatre, and Arena Stage. *Trouble in Mind*, directed by Charles Randolph-Wright, produced by the Roundabout Theatre Company, opened on Broadway in November 2021. Childress is perhaps best known today for "A Hero Ain't Nothin' But A Sandwich," her 1973 novel about a 13-year-old black boy addicted to heroin, which was subsequently made into a movie in 1978. Other plays written by Childress include *Just A Little Simple* (1950), *Wedding Band: A Love/Hate Story in Black and White* (1966) and *Gullah* (1984). Alice Childress died in New York in 1994. Throughout her career, she examined the true meaning of being black, and especially of being black and female. As Childress herself once said, "I concentrate on portraying have-nots in a have society."



LACHANZE (Director) With a career that has spanned thirty-eight Broadway seasons, LaChanze consistently brings women of complexity and triumph into the cultural lexicon. Two seasons ago, LaChanze made her debut as producer on two shows, the 20th anniversary revival of Suzan-Lori Parks' acclaimed Pulitzer Prize-Winning play, *Topdog/Underdog*, as well as *Kimberly Akimbo*, a new musical by Tony-Winning Composer Jeanine Tesori and Pulitzer Prize-Winning Playwright David Lindsay-Abaire, earning a combined 11 Tony Award® nominations and 6 Tony Award wins, including Best Revival of a Play and Best Musical, respectively. This past season, she produced *Here Lies Love* by David Byrne and Fatboy Slim and *Jaja's African Hair Braiding* written by Jocelyn Bioh and directed by Whitney White, earning a combined 9 Tony Award nominations. In Spring 2024, she joined the producing team of *The Outsiders*, a new musical based on S.E. Hinton's beloved novel, which won the Tony Award for Best Musical. This season, she will make her New York City directorial debut with Alice Childress's *Wine in the Wilderness* at Classic Stage Company. LaChanze won a Tony Award for her performance as Celie in *The Color Purple*, originated the role of Ti Moune in *Once on This Island* (Tony Award nomination), and upheld her commitment to artistic excellence as Wiletta in Alice Childress's historic play, *Trouble In Mind* (Tony Award nomination). Other notable stage performances include roles in *Summer: The Donna Summer Musical* (Tony Award nomination), *A Christmas Carol*, *The Secret Life of Bees*, *If/Then*, *The Wiz*, *Ragtime*, *Uptown*, *It's Hot!* and *Dreamgirls*. On screen, she has delivered memorable roles in both TV and film including: "East New York," "The Blacklist," "Handel's Messiah Rocks: A Joyful Noise" (Emmy Award), "Melinda," *The Help*, HBO's "The Night Of," "Law & Order: SVU," "The Good Fight," "Sex and The City," and Disney animated feature film *Hercules* among other titles. She is the President of Black Theatre United, a community of creatives dedicated to awareness, accountability, and advocacy. Proud mother of Celia Rose and Zaya LaChanze. She resides in Westchester, New York with her three cats and gardening hats.

THE CSC SHOW GUIDE

Explore the world of *Wine in the Wilderness* through articles, timelines, and activities!



WINE IN THE WILDERNESS

SHOW GUIDE

[Read the Show Guide](#)

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 real-life experiences.

March

12

after the 7pm performance

Alice Childress 101

Alice Childress remains one of the most profound writers in the history of American theatre. Join us as we talk about her legacy and her continued impact on the field.

April

3

after the 7pm performance

The Legacy of Black Women Writers

Who inherits a legacy? Join us for a conversation between Black femme and women writers discussing the importance of black women in their artistic works.

ASL Interpreted performance & talkback

April

5

after the 2pm performance

Black Women's Role in Political Movements

Join us for a conversation about how black women used art during times of political and social upheaval.

April

6

after the 2pm performance

CSC Community Discussion

Stay after the show and join us in a guided discussion about the themes of *Wine in the Wilderness* with your fellow audience members.

April

9

after the 2pm performance

Behind the Scenes of *Wine in the Wilderness*

Join us for an exciting conversation with members of the company and creative team of our production of *Wine in the Wilderness*.

ARNULFO MALDONADO (Set Designer) Broadway: *Dead Outlaw, Buena Vista Social Club, Real Women Have Curves, Yellow Face, Home, A Strange Loop* (Tony nominee), *Topdog/Underdog, Trouble in Mind*. Off-Broadway: Atlantic, CSC, Lincoln Center, MCC, MTC, New Group, NYTW, Playwrights Horizons, The Public Theater, Roundabout, Second Stage, Signature, Soho Rep. Regional: Arena Stage, A.R.T., Berkeley Rep, CTG, Guthrie, Steppenwolf, Woolly Mammoth, among others. Obie Sustained Excellence in Set Design, Princess Grace Faberge Theater Award, Lucille Lortel Award recipient and multiple nominee, Drama Desk nominee, Henry Hewes Design Award nominee.
IG: @arnulfo.maldonado.design
arnulfomaldonado.com

DEDE AYITE (Costume Designer) 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* (Public), *Days of Wine and Roses* (Atlantic). Opera: *X: The Life and Times of Malcolm X* (MET). 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, Lucille Lortel, Helen Hayes, Theatre Bay Area, Audelco, Jeff Awards.

JEANETTE OI-SUK YEW (Lighting Designer) received an Obie for Sustained Achievement in lighting design and is a multi-disciplinary designer for theater, dance, opera, musicals, music performances, art installation, immersive experiences and digital productions. As a designer, Jeanette aims to create a visual environment that is organically integrated into the landscape and language of the production. NY Times described her designs as "clever" and "inventive". Her designs have been seen across US cities and internationally at Havana (Cuba), Prague (Czech Republic), Lima (Peru), Edinburgh (Scotland), Tokyo (Japan), Graz (Austria), Shanghai (China), Paris (France), and Bloemfontein (South Africa). With CSC, Jeanette designed Frances Ya-Chu Cowhig's *Snow in Midsummer*. Recent: *Kimberly Akimbo* (Broadway), *The Thanksgiving Play* (Broadway), *An American Soldier* (PAC), Big Dance Group's *The March* (PAC), *The Connector* (Drama Desk Nomination, MCC), *Oratorio for Living Things* (Lortel Nomination, Ars Nova), *Manhatta* (The Public), *The Nosebleed* (LCT3), *Your Own Personal Exegesis* (LCT3), and *Golden Shield* (MTC). For immersive experiences: *Nevermore Park: Home of Flyboy* with artist Hebru Brantley, David Byrne's *Theater of the Mind* and Emersive's *Life & Trust*. Instagram: @jeanette_yew
JeanetteYew.com

BILL TOLES (Sound Design, he/him). He has designed for Off-Broadway and dance including Urban Bush Women's *SCAT!...*, Mary Shelley's *Frankenstein, Dutchman, Knock Me A Kiss* (Audelco Award), *Lewberger, Kowalski*, and Ayodele Casel's *Chasing Magic*. Regional theater credits include TheatreSquared's *A Raisin In The Sun, The Mountaintop*, and *Detroit '67*, and Pittsburgh Public Theatre's premiere of *The Coffin Maker*. Installation and performance art credits include Shimon Attie's *Light Under Night*, Carrie Mae Weems and Nona Hendryx's *Refrigerated Dreams*, Sekou Sundiata's *blessing the boats*, Precious Lovell's *Ex-Domestication*, and Craig Harris' *Brown Butterfly*. Film credits include "Like Twenty Impossibles" (Cannes Cinefoundation Selection), "Paul Robeson: Here I Stand" (American Masters), and "The Deadliest Disease in America." Music credits include Caron Wheeler, Ani DiFranco's Rhythm & News Tour with Sekou Sundiata, and Meshell Ndegeocello's Grammy-nominated debut *Plantation Lullabies*. www.billtoles.com.

NIKIYA MATHIS (Hair & Wig Design, she/her) is a multi-hyphenate actress and hair/wig designer, with an MFA in Acting from NYU Tisch School of the Arts. She most notably 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 reimaging of *Cats: the Jellicle Ball, Liberation*, and *Purpose*, among others. She is the recipient of the Obie, Henry Hewes, Black Women on Broadway, and Drama Desk awards.
@our_black_tresses @nikiyamathis.

SAMANTHA SHOFFNER (Prop Supervisor, Canvas Painter). Broadway: *Yellowface, Trouble in Mind, Slave Play* (2019 & 2021), August Wilson Lobby redesign 2021. Prop Supervisor of over 80 Off-Broadway shows, including: *Refuge Plays, Merrily We Roll Along* (Roundabout), *The Christine Jorgensen Show, Blood of the Lamb* (59E59), *Between Two Knees* (PAC), *The End of Longing, BLKS, Ride the Cyclone, Only Gold* (MCC), *Dracula, Comedy of Terrors* (Props & Puppet Design), *Rock and Roll Man* (NWS). Regional: *Emmet Otter's Jugband Christmas*

(Chicago with Jim Henson Co.), *May We All* (TPAC), HVSF, Westport Country Playhouse. Corporate: Friedman's Restaurant, Google, X, Samsung, Grammys, Emmys, H&M. Production Design: Various short films, Greg Holden "Kissing Boys in the Street" Music Video, *The Dancing Monkey* (feature), LinkedIn, Sony, Novartis, NBCUniversal, BMW, Disney, Marvel. *As They Made Us* dir. Mayim Bialik (AppleTV+, Asst Props). *Villa Encanto* (Tribeca Film Fest 2025, Art Director), *The Heart*, Dir. Malia Ann Obama (Sundance 2024, Set Decorator & Specialty Props). Professor at Citytech, Props & Paint. Murals/sign painting: Fever Tree Spritz Alley, New Balance, Google NYC offices, New York Kids Club, Tribeca Venture Partners, Session 73, various residential, Chalk Artist for weddings & restaurant menus. Open Stage Project Board of Directors, Hope Gala Volunteer Director. Freelance Interior Designer and Fine Artist. www.smartsetsbysam.com.

ARMINDA THOMAS (Production Dramaturg) is a dramaturg, director, and archivist. She is a resident dramaturg and producing member of CLASSIX, a curator for New Perspectives Theatre's On Her Shoulders reading series, and a 2025 New Georges Audrey Resident. Selected credits include *The Sign in Sidney Brustein's Window* (Broadway/Brooklyn Academy of Music), *The Great Privation* (Soho Rep), *Leroy and Lucy* (Steppenwolf Theater) *Renaissance Mix Tape* (Apollo Victoria), *Trouble in Mind* (Hartford Stage), *Wedding Band* (Theatre for a New Audience; Stratford Shakespeare Festival), *Black Picture Show* (Artists Space), and *Black History Museum... According to the United States of America* (HERE Arts Center). She previously served as archivist and dramaturg for Dee-Davis Enterprises, where she was an executive producer for the Grammy-awarded audiobook, *With Ossie and Ruby: In This Life Together*.

MARCHÁNT DAVIS (Associate Director) is a Brooklyn based actor, writer, director, and producer. Directing: *American Eclipsed* Workshop (Associate Director) with Bill Rauch, *Tectonic Theater Cabaret* (Associate Director) with Timothy Koch, *Purlie Victorious* at The Boston Conservatory, *JFK Taxi*, *The Wayfarer's Code*, *Did I Miss Anything Important* at *Playing On Air*, and *Reason to Go Places*. Directing Fellow at Theater for A New Audience with Bartlett Sher. As an actor, he can be seen in HBO's feature film "Reality." He also starred in Chris Morris's "The Day Shall Come." Other film: "A Journal for Jordan" (dir. Denzel Washington), "Tuscaloosa." He received Lucille Lortel and Audelco Award nominations for his performance in *Ain't No Mo'* at The Public Theater. Broadway: *Ain't No Mo'*, *Good Night Oscar*, and *The Great Society*. He holds an MFA from NYU Tisch Graduate Acting Program.

JASON WEIXELMAN (Production Stage Manager). Broadway: *Wicked*. Off Broadway: *Scene Partners*; *Between the Lines*; *Which Way to the Stage*; *Othello*; *Old Hats*. Regional: Paper Mill Playhouse, Barrington Stage Co.; Berkshire Theatre Group; Yale Rep; Arden Theatre Co.; Gulfshore Playhouse. Upcoming: *Macbeth in Stride* at BAM. Always grateful to my family and friends for their endless support. Find me on Instagram: @jason.weixelman.

MAJO FERRUCHO (Assistant Stage Manager) is a Colombian Stage Manager and Producer. Selected credits as Stage Manager: *Arrabal* directed by Tony Award winner Sergio Trujillo; *Viva Broadway!*, directed by Luis Salgado and Jaime Lozano as music director; 29 hours reading of *Americano!*, co-directed by Sergio Trujillo and Luis Salgado, *The Beauty and the Beast*, *Aladdin* with Disney Theatrical Group; *On Your Feet! en Español*, *Concert for America 2025*, directed by Luis Salgado; *The Red Rose*, directed by Rosalba Rolón at the Puerto Rican Traveling Theatre; *La Carmencita* with the Opera Next Door at Lincoln Center; *In The Heights* for the Pennsylvania Shakespeare Festival; *The Sound of Music*; *Peter Pan*; *Fame*; *The Last 5 Years*; *Daddy Long Legs*; *On Your Feet!* U.S. Second National Tour. Selected credits as Production Manager:

Pororoca, at the Summer Stage; *VIDA* starring Carolina Gaitán; *Every Brilliant Thing* starring Amalia Andrade; *Barba* by Revolución Latina and Pregones/PRTT; *I Like It Like That* at Lehman Center of Performing Arts. Member of the board of the company Anonymous Ensemble. @majoferrucho.

LIBBY J'VERA (Production Manager, she/her)
Recent Productions: *Grandiloquent*, *Cymbeline*, Hannah Gadsby's *Woof!*, *someone spectacular*, *Isabel*, *Oh Mary!*, *Rachel Bloom's Death*, *Let Me Do My Show*, *KATE*, *Alison Leiby: Oh God*, *A Show About Abortion*, *Just For Us*, *Mike Birbiglia: The New One*, *Turn Me Loose*, and *Rinse, Repeat*. Resident Production Manager at the Stella Adler Studio of Acting.
www.libbyjvera.com

DES'REE BROWN (Assistant Director) is a director, community organizer, and theatre journalist from ancestral Piscataway land, colonially known as southern Maryland. She has directed and assisted new works in institutions across the DMV, NYC, and California including Berkeley Rep, The Kennedy Center, National Alliance of Musical Theatre, Round House Theatre, Washington National Opera, The 24-Hour Plays, and Rorschach Theatre. She is currently a member of Roundabout Theatre's Directors Group, a former Black Theatre Coalition Fellow, and an alumnus of Jose Solís's BIPOC Critics Lab. Much love to her friends and the Brown family.

JOE BURT (Associate Scenic Designer). Joe is a scenic designer and associate based in Brooklyn, NY. As scenic designer: *Das Ersatz* (The Brick); *Holes in the Shape of My Father* (Public Theater/UTR); *Saturday Morning Cartoons*, *Summer's Soldier* (Williamstown). As associate for Arnulfo Maldonado: *Buena Vista Social Club*, *Dead Outlaw* (Broadway); *My Broken Language*, *The Comeuppance*, *Orlando* (Signature Theatre); *Curse of the Starving Class*, *Sabbath's Theater* (The New Group); *Buena Vista Social Club* (Atlantic). As assistant for Arnulfo Maldonado: *A Strange Loop*, *Topdog/Underdog*, *Home*, *Yellow Face*, *Real Women Have Curves* (Broadway). BFA Emerson College.
@joeburtdesign.

JESSICA CANCINO (Associate Scenic Designer, she/her) is a Venezuelan multidisciplinary artist with a background in scenic design, scenic art, sculpture, and art installation. Select design credits: *Amid Falling Walls* [National Yiddish Theatre Folksbiene – OFF BROADWAY – WINNER of Drama Desk Award Outstanding Revue), *Homeland* (Ballet Tech – Joyce Theater), Disney's *Beauty and the Beast* (American Stage), *On Your Feet!* (The John W. Engeman Theater), *Laughs in Spanish*, *The Last Match* (1st Stage), *A Chorus Within Her* (Theatre Alliance), *Daddy Long Legs* (Monumental Theatre Co. – Helen Hayes nominated), *Once on this Island* (Constellation Theatre Company). Associate Designer to Beowulf Boritt: *Left on Tenth* (BROADWAY – James Earl Jones), *Grandiloquent* (Lucille Lortel Theatre) *Avaaz* (Olney Theatre Center – Helen Hayes nominated), *Another Shot* (Signature Theatre), *Murder on the Orient Express* (Paper Mill Playhouse), *Fiddler on the Roof*, in Yiddish (New World Stages – OFF BROADWAY). Assistant Designer: *Our Town* (BROADWAY – Barrymore), *Harmony* (BROADWAY – Barrymore). Upcoming: *Hair* (American Stage), *Pirates of Penzance* (BROADWAY Todd Haimes Theatre – Design Associate to David Rockwell), *The Wizard of Oz* (Tuacahn Center for the Arts – Design Associate to Nate Bertone). Inaugural recipient of the 1/52 Project grant. Former Scenic Design Kenan Fellow at the Kennedy Center. USA829 scenic designer and scenic artist based in NYC. www.jessicacancino.com

NIAMAR FELDER (Associate Costume Designer) Credits: Off-Broadway production of August Wilson's *Ma Rainey's Black Bottom* and *Reparations* (Billie Holiday Theatre) directed by veteran actor and Tony Award nominee, Michele Shay. In addition, principal costume design work for The Billie Holiday Theatre productions of *The Old Settler*, *Yellow Man* and *A Walk into Slavery*; *Sowa's Red Gravy* (New Federal Theatre), *What The Constitution Means To Me* (George Street Playhouse). Television/Live Production: "12 Angry Men and Women," starring Wendell C. Pierce and Lisa Arindell directed by India Etwaroo. HitCity-Temptations. Film: "An Extraordinary Life" (One Outta Twelve). Associate Designer: *Wine in the Wilderness*, *Here There Are Blueberries* (tour) Assistant Designer: *The Wiz* (US Tour/Broadway), *Back to The Future* (Broadway) *Ain't Too Proud*, *The Life and Times of The Temptations* (US Tour). Two AUDELCO nominations for excellence in costume design. The designer earned a B.F.A in fine art and design from Florida A&M University (FAMU). He is founder and design director of NIAMAR™ his eponymous fashion label, that focuses on women's ready-to-wear and made-to-measure couture: www.niamar.com.

CHRISTOPHER WONG (Associate Lighting Designer) is a NYC-based lighting designer for live performance. Recent projects include: *A Christmas Story* at Goodspeed Musicals, PRESENCIA at The Bushwick Starr/Connelly Theatre, Sole Defined Dance, *PARADE* at American Theater Group, Ensemble Studio Theatre, Queensborough College, Long Island High School for the Arts, Friends Seminary, amongst others. He has been associate or assistant designer on shows on Broadway, Off-Broadway, and regionally. M.F.A. NYU, B.A. UMD Proud Member of USA-829. IG: @christopherwongdesign

STAFF FOR WINE IN THE WILDERNESS

Assistant Director.....**DES'REE BROWN**
Assistant Production Manager.....**SOPHIE LARIN**
Technical Director.....**STEVEN BRENMAN**
Assistant Technical Director **DEVAN MCCULLOCH**
Associate Scenic Designer.....**JOE BURT**
Associate Scenic Designer.....**JESSICA CANCINO**
Associate Costume Designer **NIAMAR FELDER**
Associate Lighting Designer**CHRISTOPHER WONG**
Associate Properties Supervisor.... **JAROD CASTELBLANCO**
Canvas Painter..... **SAMANTHA SHOFFNER**
Digital Art Content Creation..... **BEN GILLEN**
Production Electrician **JOHN ANSELMO**
Audio Supervisor **CORBIN LENARD**
Light Programmer **DAVID ORLANDO JR**
Board Operator**CHRIS MEHR**
Wardrobe Supervisor..... **LAMEEKA POUGH**
Hair & Wig Supervisor..... **JANERA ROSE**
Production Photographer.....**MARC J. FRANKLIN**

Load In Crew

Carpenters:

Jonny Alvarez
Paul Birtwistle
Cyd Cohn
Carissa Dahlia
Chelsey Hall
Austin Kimbrell
Jefferson Reardon
Sam Winiger

Audio:

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John Queenan
John Stych
Jose Volmar
Harper Webster

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Franny Sebastiano
Annalee Tsujino

Electricians:

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Zach Benton
Darcy Burke
Michael Cahill
Elizabeth Camacho
Bryan Clarendon
Zach De Brino
Will DeJianne
Chris DiNapoli
Indigo Garcia
Cami Harkins
Will Keener
Dalyn Kvapil
Nick Lamberti
Vincent Randazzo
Chris Robinson
Evan Roby
Aidan Sartori
Anthony Simon
Devin Sullivan
Mack Woods
Audrey Wubben

Credits

Show Guide & Talkback Consultancy by CLASSIX

Community Outreach & Marketing by Walk Talk Girl Productions, Marcia Pendelton

Scenic Elements fabricated by Tom Carroll Scenery.

Lighting Equipment from Hayden Production Services, Inc.

Audio Equipment provided by SDN Broadcast/OneDreamSound

Original Music by Bill Toles

Special Thanks

Sarah Douglas

Charles Randolph-Wright

Dan Hanson Music

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Sageview Consulting, Human Resources

Carter Global/Caitlin Green, Fundraising Consultant

Sax LLP, Auditor

Spektrix, Ticket Services

Yoanna Nikolova, Social Media & Graphic Design Consultant

Stephanie Schloss, Paid Media Management Consultant

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN
THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY
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the STAGE DIRECTORS AND CHOREOGRAPHERS
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United Scenic Artists - Local USA 829
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CLASSICS GONE MAD!

MONDAY, APRIL 7

**HOSTED BY THE ILLUSTRIOUS
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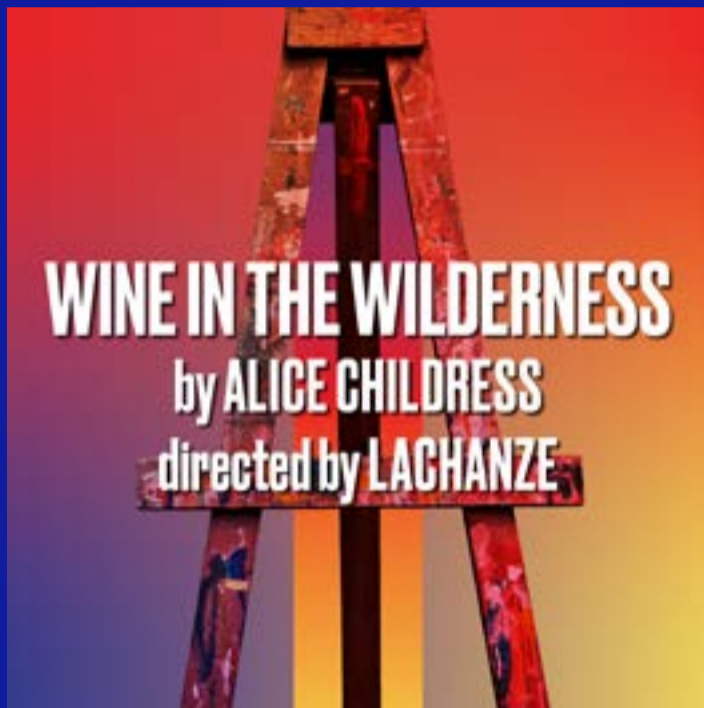
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Kate Baldwin in Bernstein's Broadway, 2024. Photo: Allison Stock


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