



ELEVATOR REPAIR SERVICE:  
BALDWIN AND BUCKLEY AT CAMBRIDGE

MARCH 3 - 5, 2022

8:30pm

presented by  
REDCAT  
Roy and Edna Disney/CalArts Theater  
California Institute of the Arts  
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*We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.*

# ELEVATOR REPAIR SERVICE: BALDWIN AND BUCKLEY AT CAMBRIDGE

Conceived by Greig Sargeant with Elevator Repair Service

Directed by John Collins

Featuring: Gavin Price\*, Greig Sargeant\*, Christopher-Rashee Stevenson, Stephanie Weeks\*,  
and Ben Jalosa Williams\*

Costume Design: Jessica Jahn

Lighting Design: Alan C. Edwards

Sound Design: Ben Williams

Associate Lighting Design: Alexander Le Vaillant Freer

Scenic Consultant: dots

Assistant Director and Stage Manager: Maurina Lioce

Production Manager: Aaron Amodt

Producer: Hanna Novak

Company Manager: Mariana Catalina

Music: "That's All I Ask"; Performed by Nina Simone; Words and Music by Horace Ott (BMI);  
Courtesy of Verve Records under license from Universal Music Enterprises and  
Wellmade Music

Produced for On Demand Streaming by Montclair State University (NJ) for PEAK Performances

The role of Lorraine Hansberry was created by April Matthis.

*\*The Actor appears through the courtesy of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Greig Sargeant wishes to thank the following individuals whose inspiration and encouragement brought this project from an idea to a realization: Emily Davis, Tom Dougherty (In memorial), Kim Kerfoot, Chris Megale, T. Ryder Smith, Quincy Troupe.

This performance is funded by the generous support of Diane Levine.

This performance is made possible, in part, with public funds from the National Endowment for the Arts, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council. Elevator Repair Service is also supported with funds from The Dorothy Strelsin Foundation, Edward T. Cone Foundation, The Fan Fox and Leslie R. Samuels Foundation for Contemporary Arts, The Harold and Mimi Steinberg Charitable Trust, Howard Gilman Foundation, Jockey Hollow Foundation, Lucille Lortel Foundation, The New York Community Trust, The O'Grady Foundation, Scherman Foundation, Select Equity Group Foundation, and The Shubert Foundation.

Elevator Repair Service is a member of the Alliance of Resident Theatres/New York.



Council on  
the Arts



## ABOUT THE WORK

In 1965 James Baldwin and William F. Buckley, Jr. were invited to The Cambridge University Union to debate the resolution “The American Dream is at the Expense of The American Negro.” The result was a provocative and profoundly insightful confrontation between Baldwin, one of the most powerful figures of the civil rights movement, and Buckley, often considered the father of 20th Century patrician conservatism. New York-based performance ensemble Elevator Repair Service, a company with a rich history of adapting unconventional texts (*Gatz*, *Arguendo*, *The Sound and the Fury*), stages the debate verbatim. With both 1965 and 2022 in mind, *Baldwin and Buckley at Cambridge* presents the debate as real, immediate, and of *this* moment.

With the exception of the final scene, the text of this production is taken verbatim from a debate that took place at The Cambridge Union, University of Cambridge, on February 18th, 1965 between James Baldwin and William F. Buckley, Jr. Text from the final scene is taken from several letters, interviews, and other writings of James Baldwin and Lorraine Hansberry and compiled by the ensemble.

## ABOUT ELEVATOR REPAIR SERVICE

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

### ERS Staff

John Collins, Artistic Director

Marilyn Haines, Managing Director

Maurina Lioce, Associate Artistic Director/Stage Manager

Hanna Novak, Producer

Mariana Catalina, Company Manager

Quincy Confoy, Development Associate

Lucy Mallett, Finance Manager

### ERS Board of Directors

Bill Stasiulatis, Chair

Kenneth B. Cera, Vice-Chair

Zoe E. Rotter, Vice-Chair

Lucy Mallett, Treasurer

John Collins, President

Arthur Aufses

Clay Ballard

Steve Bodow

Doug Curtis

David Gilbert

John Kim

Fritz Michel

Greig Sargeant

Ira Simmonds

Anne Stringfield

Robert A. Wilson, Jr.

## ABOUT THE ARTISTS

**Aaron Amodt** (Production Manager) has been involved with a number of ERS productions including tours of *Gatz*; *Everyone's Fine with Virginia Woolf*; *The Select (The Sun Also Rises)*; *Fondly, Collette Richland*. In New York City he has worked with New York Theatre Workshop on *Slave Play*; *What the Constitution Means to Me*; *Othello*; *Hadestown*; and *Lazarus*. He has been involved with tours such as *A Billion Nights on Earth* (Lucidity Suitcase Intercontinental) and *Ringling Brothers And Barnum And Bailey Circus*. Outside of theatre Aaron collects commemorative telecom postage stamps and makes ghost photographs which you can find on IG @amodttech.

**Mariana Catalina** (Company Manager) joins ERS as Company Manager, after many years as an arts worker in New York City. In addition to her work with ERS, she is a producer of live performance, as well as a writer and performer. Mariana produces and collaborates with the downtown theater company Half Straddle (*Is This A Room, Here I Go: Pt. 2 of You*), and has worked as a stage and company manager with a variety of artists both independently and through institutions in New York such as The Kitchen, Performance Space New York, and Mabou Mines.

**John Collins** (Director) founded Elevator Repair Service in 1991. Since then he has directed or co-directed all of the company's productions while also serving as the company's Artistic Director. ERS productions directed by John include *Cab Legs*, *Room Tone*, *Gatz*, *The Select (The Sun Also Rises)*, *The Sound and the Fury*, *Arguendo*, *Measure for Measure*, and numerous others. The company's work, under his direction, has been seen in over a dozen countries as well as in cities across the U.S. John is an experienced sound designer and has worked for The Wooster Group, Richard Foreman, Target Margin Theater, and others. Current projects include *Baldwin and Buckley at Cambridge*, a new adaptation of Chekhov's *The Seagull*, and a new project based on James Joyce's *Ulysses*. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship, and a Doris Duke Performing Artist Award.

**Alan C. Edwards'** (Lighting Designer) work Off-Broadway includes the world premiere of *Harry Clarke* at The Vineyard, for which he received a Lucille Lortel Award; the world premiere of *Kill Move Paradise* at the National Black Theatre, for which he received a Drama Desk nomination; and Anna Deavere Smith's *Fires in the Mirror* at the Signature Theatre, which also received a Lucille Lortel nomination. Regionally, he's had the pleasure of designing four plays by Dominique Morisseau: *Pipeline*, *Skeleton Crew* (Actors Theatre of Louisville), *Paradise Blue* (Geffen Playhouse), and *Detroit '67* (Chautauqua Theatre Co.); *Twisted Melodies*, a new musical about Donny Hathaway at Center Stage Baltimore; and the new musical *Lights Out: Nat King Cole* at the Geffen Playhouse in Los Angeles, as well as its world premiere production at People's Light & Theatre Co. in Malvern, PA in 2017. Additional credits include *Twilight: Los Angeles 1992* and *The Hot Wing King* at Signature Theatre; *Chasing Magic* and *Where We Dwell* (by tap dancer Ayodele Casel); *American Moor* (Red Bull); *Native Son* (The Acting Company); productions of *Dutchman*, *Antigone*,

and *Macbeth* for the Classical Theatre of Harlem; and *Bluebird Memories* featuring rap-artist Common (Audible Theatre). On Broadway he was the associate to Jennifer Tipton on *The Testament of Mary*. He is a graduate of Yale School of Drama, where he is also an assistant professor of lighting. For more information visit [alancedwards.com](http://alancedwards.com).

**Stephanie Weeks** (Lorraine Hansberry) is an award winning actor and director. She has performed at renowned theaters including Lincoln Center, Playwrights Horizons, Soho Rep, La Jolla Playhouse among others. With Target Margin Theater she was awarded for her years of dedication, the OBIE for Recognition of Artistic Achievement and Commitment to Excellence in Theater as an Associate Artist. Stephanie also starred in the film *Confessionsofa Ex-Doofus-ItchyFooted-Mutha*, Official Selection of the Tribeca Film Festival directed by acclaimed director Melvin Van Peebles. Television Credits include *Tales of The City* starring Laura Linney on Netflix, *The Good Fight* (CBS) and *Law and Order* (NBC). In her directing work, she just recently directed *A Boy and His Soul* by Colman Domingo at the Kitchen Theatre in Ithaca, *Eclipsed* by Danai Gurira at University of Utah, awarded Outstanding Performance and Production Ensemble by the Kennedy Center (Festivention Series). Other productions include *After Midnight* for the Target Margin Yiddish Theater Lab and *Machinal* by Sophie Treadwell at New York University to name a few. She holds an MFA from the American Conservatory Theater in San Francisco and has a certificate of study from London Academy of Music and Drama.

**Jessica Jahn** (Costume Designer) A graduate of Rutgers University, with degrees in both Dance and Psychology, Jessica Jahn danced professionally in NYC before beginning a career in design. She has had the opportunity to work with directors such as Tina Landau, Tommy Kail, Francesca Zambello, Charles Randolph Wright, Tazewell Thompson, Leisel Tommy, Diane Paulus and Jessica Blank, as well as writers/composers Charles Fuller, Norah Ephron, Andrea Davis Pinkney, Kevin Puts, Jake Heggie, Steve Earle, Tracy K. Smith, Mark Campbell and Charles Busch. Known for her work in the traditional repertoire, she is also dedicated to innovative work within her field. Jessica collaborated on one of the earliest performances of Tarell Alvin McCraney's *In The Red and Brown Water*, directed by Tina Landau. She designed *Blue*, written by Tazewell Thompson and composed by Jeanine Tesori, winner of the MCANA Award for Best New Opera, and worked with Jessica Blank, Eric Jensen and Steve Earle on The Public's premiere of *Coal Country*. She was awarded both the Lucille Lortel and Drama Desk for her design of Charles Busch's *The Confession of Lily Dare*. Jessica's dedication to racial and social justice is based on her lived experience as a black woman, and she takes a holistic approach to her work through the lens of equity. Currently, she is a member of the steering committees of Opera America's Women's Opera Network (WON) and Racial Justice Opera Network (RJON), and also served as the inaugural chair to the Equity, Diversity and Inclusion (EDI) committee at the Glimmerglass Festival, and was the coordinator for their equity initiatives. She finds particular enthusiasm for her work with Turn The Spotlight, The Open Stage Project and Children of Promise NYC, organizations that provide mentorships and empower young people. Jessica is also an Adjunct Costume Design Professor with Brandeis University's Theatre Arts Department, as well as Rutgers University's Mason Gross School of the Arts. | [jessicajahn.com](http://jessicajahn.com)

**Alexander Le Vaillant Freer's** (Associate Lighting Designer) work has been seen across the United States as well as internationally. He holds an MFA in Lighting Design from California Institute of the Arts, and a BFA from Stephens College. Previous design credits: *#Unwanted* (The Shed, NYC), *Not Even The Good Things* (Theatre Row, NYC), *Miracle on 34<sup>th</sup> Street* (Pasadena Playhouse, Pasadena CA), *Fruition* (Theatre of Note, Los Angeles CA) *Cirque Swan Lake* (Mesa PAC, Mesa AZ) *Fantômas-Revenge of the Image* (Whuzen, China), *Francesca Francesca* (Edinburgh, Scotland), *Ocean of Milk* (Prague, CR), *of Light* (Reykjavik, Iceland), *Titanic-A Devised Piece* (Moscow, Russia). Previous Associate Credits: *A Grand Night for Singing* (Goodspeed Opera House, East Haddam CT), *Detroit Red* (Paramount Theatre, Boston MA), *HAM: A Musical Memoir* (Pasadena Playhouse, Pasadena CA). Previous Assistant Credits: *Habibati Man Takoun* (Riyadh Seasons, Riyadh Saudi Arabia) *Hot Wing King* (Signature Theatre, NYC), *Fires in the Mirror* (Signature Theatre, NYC), *Leonard Bernstein's Mass* (Walt Disney Concert Hall, Los Angeles CA), *Lights Out: Nat King Cole* (The Geffen, Los Angeles CA). | [levaillantdesign.com](http://levaillantdesign.com)

**Maurina Lioce** (Assistant Director and Stage Manager) With ERS: *The Sound and the Fury*; *Arguendo*; *The Select (The Sun Also Rises)* (tours); *Gatz* (tours); *Fondly Collette Richland*; *Measure for Measure*; *Everyone's Fine with Virginia Woolf*. NYC: Stage Management for Half Straddle, Adrienne Truscott, Jim Findlay, David Byrne, Sibyl Kempson's 7 Daughters of Eve Theater & Performance Co., Andrew Ondrejcek, Mike Iveson, Erin Markey, Suzanne Bocanegra and Young Jean Lee. Maurina has been a member of Elevator Repair Service since 2014.

**Hanna Novak** (Producer) is a theater producer, director and playwright based in New York City. She is the Producer for Elevator Repair Service (ERS) as of 2022 and previously served as the company's Associate Producer and Company Manager. She has worked on various ERS tours and premieres, including *Gatz* (tours); *Fondly, Collette Richland*; and *Baldwin and Buckley at Cambridge*, among others. She is currently producing the company's take on Chekhov's *The Seagull* and a new project based on Joyce's *Ulysses*. As a playwright and director, her work has been performed in various venues in New York City including The Performing Garage and the New Ohio Theatre. She has collaborated with theater companies Tina Satter/Half Straddle and minor theater as well as with video and performance artist Liz Magic Laser. Hanna has worked with Elevator Repair Service since 2016.

**Gavin Price** (Mr. Heycock) is a multidisciplinary performing and technical artist. He is a classically trained actor & vocalist, and plays over ten instruments. He is also a sound and video designer, as well as a Motion Capture technician. He has performed with Elevator Repair Service in *Gatz*; *Baldwin and Buckley at Cambridge*; *The Seagull*; *Everyone's Fine with Virginia Woolf*; *Measure for Measure*; *The Select (the Sun Also Rises)*; *The Sound and the Fury*; *Arguendo*; *Fondly, Collette Richland*; *A Sort of Joy* (MoMA). His other projects include the award-winning short film *Boccamazzo Construction*; *The Return of Adam* (Metropolitan Museum of Art); *XX-ID* (New Museum); *Merce Cunningham Retrospective* (MCA); Saint Fortune, co-founder. He has also performed and designed with Mabou Mines,

Tectonic Theater, CabinFever, Face the Music, 7 Daughters of Eve, Pandora Boxx & Mrs. Kasha Davis, Theater in Quarantine, and with Emily Pacilio as the dance comedy duo The Basics. Listen to his music on Spotify & iTunes: The Witch Ones, The Tender Band, Cabin Fever.

**Greig Sargeant** (James Baldwin) New York Theater Workshop: *Bonnie's Last Flight*; *Fondly, Collette Richland*; *The Little Foxes* dir. Ivo van Hove ; *The Sound and the Fury*. The Public Theater: *Measure for Measure*; *The Sound and the Fury*. The Vineyard Theater: *Strictly Dishonorable*. BAM/Next Wave Festival: *The Parable Conference*. Baryshnikov Arts Center: *Go Forth/Please Bury Me*. ERS: *Gatz*. Target Margin: *Uncle Vanya*. Regional: The Walker Arts Center, RedCat, Axial Theater, Johnny Carson Theater, Montclair State Theater, The Spoleto Festival. International: Culturegest - Lisbon, Vienna Festival, Holland Festival, Adelaide Festival. Film: *Help Me Mary* dir. by Annie Tippe, *The Bad Infinity* dir. by Graham Sack. Company Member: Target Margin Theater, Elevator Repair Service. Training: West Virginia University (MFA), William Esper.

**Jason Sebastian** (Sound Engineer) has been working freelance in film, theater and music for over 20 years as a technician, designer, engineer, and composer. After graduating from CCM around the turn of the century he moved to New York and started work as a freelance sound recordist on location for independent films and behind the computer doing audio post-production. Meanwhile, Jason was also following a passion for live performance as a stagehand, sound engineer, designer, and composer, working in theaters such as St. Ann's Warehouse, P.S. 122, Dance Theater Workshop (NYLA) and The Chocolate Factory. He is currently the sound engineer for NY based theater company Elevator Repair Service, working on *The Select (The Sun Also Rises)*, *Gatz*, *Arguendo*, *Measure for Measure*, and *Baldwin and Buckley at Cambridge*. During his 10 years in New York he worked closely with Radiohole, Young Jean Lee, MWWorks, Tara O'Con, along with many other NY and international performance companies and theaters. He has been lucky enough to work in many venues both nationally and internationally, even the Middle East. In the southern Ohio region, Jason has worked closely with students who are interested in design, composition, and technology at CCM and Miami University. He was an adjunct faculty and staff for CCM's Sound Design program for a while, and still occasionally helps them out, having designed 2018's *Guys and Dolls*. He was also the sound designer on *Murder for Two* at the Cincinnati Playhouse in the Park earlier that year. Jason helped the Cincinnati Shakespeare Company re-open with his sound design for *Romeo and Juliet* in the fall of 2021. He currently resides in Cincinnati with his wife and two sons, but still occasionally gets to travel the world with friends and collaborators.

**Christopher-Rashee Stevenson** (Mr. Burford) is a theater artist from Baltimore, Maryland. A current SUITE/SPACE ('20-'21) artist at Mabou Mines and an alum of Lincoln Center Theater Directors Lab '18. His work as director and performer has been featured at The Performing Garage, The Tank, JACK, HERE Arts Center, The Actor's Studio, American Repertory Theater, Millennium Film Workshop, Lincoln Center Education, LaMaMa, and the Eubie Blake Jazz Institute.



**Ben Jalosa Williams** (William F. Buckley, Jr. and Sound Designer) is an actor and sound designer. He produces and curates category : other (*category-other.com*), an award-winning platform for experimental audio. Collaborators include: Elevator Repair Service, Minor Theater w/ Julia Jarcho, Christina Masciotti, Suzanne Bocanegra, Kate Benson, and many others. Recent projects include *Ulysses* (Theater Basel), *Studio Créole* (Manchester Int. Festival), and *Lost Sea*, a video arcade art installation with Victor Morales. Awards for sound design: OBIE, Lortel, Los Angeles Drama Critics Circle, and Third Coast International Audio Festival's inaugural Audio Unbound Award (for *Songs of Speculation*, co-produced with Jillian Walker). | [benwilliamsdotcom.com](http://benwilliamsdotcom.com)

**dots** (Scenic Consultant) We are a design collective based in New York City specializing in designing environments for narratives, performances and experiences. Hailing from Colombia, South Africa and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. We offer expertise in multi-disciplinary practices ranging from architecture, theater and performance design, graphic design, and film. We approach every project with diversity of thought and burning curiosity and, above all, we believe in the value of the whole being greater than the sum of its individual parts.



**Actors' Equity Association ("Equity")**, founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

#### REDCAT TECHNICAL STAFF

Technical Director: Bill Ballou  
Ass. TD, Sound and Video: Pete Pace  
Ass. TD, Lighting Director: Chu-Hsuan Chang  
Lighting Support: Shannon Barondeau

Deck: Sarah Dawn Lowry  
Wardrobe: Alejandra Aleman Garcia  
Camera Operator: Joshua Hill

#### UPCOMING AT REDCAT

**Dahlak Brathwaite: *Try/Step/Trip***

March 24 - 26, 2022

*Try/Step/Trip* is a spoken word, multi-character musical performed in the body through the language of step dance. The story follows the journey of an anonymous narrator as he re-imagines his experience in a court-ordered drug rehabilitation program. Inspired by Brathwaite's own history, *Try/Step/Trip* layers characters, poetic verse, and dialogue over music to create a theatrical piece that blurs the lines between hip-hop and dramatic performance.



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