

THEATRE MAINSTAGE
**CRUMBS
FROM THE
TABLE OF JOY**

by Lynn Nottage

Directed by Dr. Jaye Austin Williams

Thursday, Oct. 21 at 7:30 p.m.

Saturday, Oct. 23 at 7:30 p.m. and

Sunday, Oct. 24 at 2 p.m.



CRUMBS FROM THE TABLE OF JOY

Stage Management by Jillie Santos '22
Scene Design by F. Elaine Williams
Costume Design by Paula D. Davis
Light Design by Heath J. Hansum
Sound Design by Heath J. Hansum
Fight Choreography by Sam Norton
Dialect/Cultural Consultant Greg Geffrard
Intimacy Choreography dr. cfrancis blackchild
Assistant Directors Quentin "Q" Andrews '24, Emma Battle '22
Assistant Lighting Designer Gabe Gross '23
Dance Consultant Giulio Menegaldo

CAST

Godfrey Crump Isaiah Mays '23
Godfrey Crump Understudy..... Quentin "Q" Andrews '24
Ernestine Crump..... Jeniah Martin '22
Ermina Crump Azhani Duncan-Reese '23
Lily Ann Green..... Bryanni Williams '23
Gerte Schulte..... Miki Du Bois '22
Radio Announcer Jon Riker '22
Attacker 1 Griffin Miller '24
Attacker 2 James Howe '23

PRODUCTION STAFF

Assistant Stage Manager..... James Howe '23
Prop Master Jackie Zak '24
Master Electrician..... Matt Nowell '23
Fight Captain Quentin "Q" Andrews '24
Intimacy Captain..... Emma Battle '22
Makeup and Hair Design Sarah Williard, Tallulah Samburg '22
Wardrobe Ansley Manlowe '24
Captioning Technician..... Maggie McDonald '25
Makeup and Hair..... Ainsley Manlowe '24
Lightboard Operator..... Riley Steere '24
Sound Board Operator..... Eliza Greenberg '24
Run Crew Emma Battle '25, Griffin Miller '24, Katherine Leschner '23
Costume Studio Manager..... Pam Miller
Costume TAs Costume TAs - Abby Strayer '22, Haley Quall '24, Lindsey Kaufman '24, Sarah Preston '25, Nellie Smith '24
Scene Painting..... Mia Shum '25, Skylar Bernstein '24, Jackie Zak '24, Sophie McQuaide '23
Scenery and Lighting Production Crew..... Georgia Corbett '24, Azhani Duncan-Reese '23, Kyle Fontes '25, Eliza Greenberg '25, Maggie Hunter '24, Alice Jackins '25, Katherine Leschner '23, Angela Meckley '25, Evelyn Pierce '25, Julia Tokish '22, Nicole Wilson '25, Matt Nowell '23, Riley Steere '24.
Publicity..... Jeniah Martin '22, Caroline Tattersfield '22, Miki Du Bois '22, Ryan Bremer '22, James Howe '23, Clea Ramos '25, Tristan An '25

DIRECTOR'S NOTE by Dr Jaye Austin Williams

*Sometimes a crumb falls from the table of joy,
Sometimes a bone is flung,
To some people love is given,
To others only heaven.*

-- Langston Hughes, "Luck"

Lynn Nottage takes her inspiration from poet, playwright and author, Langston Hughes' poem *Luck* for what she once described to me as her "little play that could." Hughes sets the coordinates locating scarcity (crumbs and bones), plenitude (joy), care (love and personhood) and neglect (otherness and/as death) within the abysmal space into which Godfrey, Ernestine and Ermina Crump have been pitched by slavery and Jim Crow. It is 1950, five years after the end of World War II. Recently widowed, and his daughters now motherless, Godfrey is in pursuit of Father Divine, who sees himself as God on earth, and interracial marriage as the pathway to salvation (life and freedom) for Black people. Ermina, Godfrey's youngest, carries the accrual of trauma and loss in her body, while Ernestine, the oldest, and an aspiring writer, records and reports to us on all that has and will come to pass ... and its cost.

Amidst the many migrations by Black folks from south to north, the Crumps make their way from Pensacola, Florida up to Crown Heights, Brooklyn. Their dead mother's sister, Lily has set out a long time before, landing in Harlem, hoping to find that same salvation in the communist movement. In yet another infamous poem, Hughes asks, "What happens to a dream deferred?" That deferral, the protracted event horizon upon which the Crumps and Lily cast their gazes, constitutes the abyss into which the lives and dreams of so many Black folks get lost amidst what Hughes has identified as the violent precarity of their "luck" when it collides with the churn of settlers' and immigrants' dreams.

Crumbs From the Table of Joy, which had its world premiere off Broadway, at Second Stage Theatre, in 1995 (and on which I had the honor of serving as assistant director to Joe Morton), invites us now, as it did a quarter century ago, to consider the treacherous intersection between communism, immigration, and the Bebop jazz era's virtuosic waywardness in the face of Jim Crow's reenactment of the slave estate. Our production asks us to consider, as we continue to navigate a plague that has contorted human time and taken many lives, how the human has repeatedly contorted Black time, testing and demanding Black hope beyond its limits, and collapsing Black dreams into many deaths ... as 2021 collapses into 1950 ...



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.

THE DIRECTOR WISHES TO THANK:

The *Crumbs* cast and tireless crew - in particular, PSM Jillie Santos

Our amazing consultant-specialists (cfrancis blackchild, Greg Geffrard, Giulio Menegaldo and Sam Norton)

The Faculty Design and Production Team

The C. Graydon and Mary E. Rogers Faculty Fellowship Fund

CONTENT WARNING: This production deals with the history of antiblackness in the United States. It contains brief simulated violence, and discussion surrounding the traumatizing and ongoing subjection of black people.

DIRECTOR

Jaye Austin Williams is an Assistant Professor in the Department of Critical Black Studies here at Bucknell. Her work examines antiblackness and its circulation through cinema and theatre; and Black dramatists' analyses of it through their plays. Having spent thirty years as an acclaimed stage director, playwright, actor and consultant on and off Broadway and regionally (including as the assistant director to Joe Morton on the 1995 world premiere of *Crumbs...* at Second Stage Theatre in NYC), she eventually turned her focus toward gaining a deeper understanding of antiblackness' operations, and a different, more affecting lexicon with which to pursue her own analytics. She holds an MFA in Dramatic Writing from NYU's Tisch School of the Arts, and a PhD with a critical theory emphasis from the joint doctoral program in Drama and Theatre between UC Irvine and UC San Diego. She is currently completing a monograph entitled, *Staging (Within) Violence: Toward a Radical Black Dramaturgy*.

CAST & CREW BIOGRAPHIES

Isaiah Mays '23 (Godfrey) Bucknell Theatre Department: *As You Like It* (Phoebus). French Woods Festival of Performing Arts: *Pocahontas* (Wiggins); *Aliens vs. Cheerleaders* (Ensemble); *Funny Girl* (Ensemble); *West Side Story* (Ensemble). Washington Latin PCS: *Once on this Island* (Armand Beauxhomme) *The Tempest* (Ferdinand); *Othello* (Othello)

Jeniah Martin '22 (Ernestine Crump) Bucknell Theatre Department: *Bliss* (Cassandra), *Truth, Beauty, Authenticity* (Ensemble), *Cabaret* (Assistant Director), *The Revolutionists* (Marianne), *Delivery* (Director), *UnHeard/UnSpoken* (Imani/Ensemble), *Antigone* (Chorus)

Azhani Duncan-Reese '23 (Ermina Crump) Boston Latin School: *Seuessification of Romeo and Juliet* (Nurse), *Suite Surrender* (Claudia McFadden), *Once Upon a Mattress* (Lady Mabelle), *Boy at the Edge of Everything* (Ms. Chester), *Cabaret* (Ensemble), *Clybourne Park* (Francine/Lena), *Beowulf* (Wealthew), *Spamalot* (Historian). Bucknell Theatre: *First year show 2019-2020*, *Cocktails 2019-2020*, *Bliss* (Cassandra Understudy), *As You Like It* (Duke Senior)...

Bryanni Williams '23 (Lily Ann Green) Bucknell Theatre Department: *Cocktails 2019*, *Bisonettes Dance*

Miki Du Bois '22 (Gerte Schulte) Bucknell Theatre Department: *Antigone* (fly operator), *The Wolves* (light operator), *Blue Stockings* (video operator), *Cabaret* (Frenchie).

THEATRE & DANCE CONTRIBUTORS 2021-22

Laurie Aburdene, Claire Andrews, Chuck Arnao, Justine Bailey, Jill Baumbach, Ashley (Elder) Bishop, El (Crayton) Braun, Paige Braun, Graysen Bright, Isabelle Bristol, Marcie (Baria) Bristol, Jamie Brouse, Alianna Buck, Kathy Caldas, Stacey Carpeny, Tyler Chadwick, McKayla Charney, Beibei Chen, Kim Cipolla, Shirley (Parker) Curry, Fred and Eleanor Dallabrida, Eleanor (O'Connor) Dallabrida, Emily Delanty, Thomas Delanty, Chelsea Dieck, Anthony DiFazio, Rich Dionne, Martin Du Bose, Brooke Echnat, Mimi Elder, Devon English, Sally Evans, Pam Fornero, Donna Frieri, Erin (Braun) Froehlich, Fruehauf Foundation, Abigail Garrett, Ilene Garrett, Evan Gingrich, Mackenzie Gross, Brent Guenther, Meg (Frye) Helsel, Hope Hutchinson, Caroline Hybels, Liana Irvine, Hannah Jarosinski, Richard Johnson, Robert Kittell, Megan Karakelian, Joseph Koletar, Les Lagnese, Michelle Lantz-Echnat, Millo Lazarczyk, Kim (Wallace) Logan, Lisa Lu, Bob Mandel, Abigail McMullin, Eric Molitor, Douglas Monty, Lisa (Senkowski) Murphy, Sam Nelsen, Colin O'Neill, Marisa Patti, Martin Pflieger, Marilyn (Holland) Pitman, Estie Pyper, Pam (Martindell) Rank, Katie (Culver) Rastetter, Libby Safir, Ridhi Sahani, Lauren Scott, Christina Seymour, Ilana Shekman, Rachel Sherbill, Brian Simon, Kurt Skvarla, Janece Smallwood, Susan Smith, MB Sodini, Donna Spinweber, Mallory Steffey, Thomas Suczewski, Melanie Taylor, Emily Tevebaugh, Melissa Tushman-Agrimanakis, Richard Wagner, Rodney West, Alice (Haytmanek) Wood

Generous support by the Bucknell Association for the Arts, Richard A Klein Theatre and Dance Endowment, the Lisa Lu Foundation, the Skvarla Family, and the Benson Fund have made guest artists' residencies, master classes and workshops for our 2021-22 artistic season possible.

Please join us for a zoom talkback and forum on our productions of both *Appropriate* and *Crumbs from the Table of Joy* hosted by department colleagues Bryan Vandevender and cfrancis blackchild. This talk back will be held on Tuesday November 2nd from 5-7pm. Check message center for details or write to Anjalee Hutchinson at adn001@bucknell.edu for a zoom link. Thank you!

Please Note: Smoking, the taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and beepers before the performance begins. Thank you.

Theatre & Dance respectfully acknowledges and recognizes our responsibility to the original and current caretakers of this land, water, and air: the Susquehannock peoples and all of their ancestors and descendants, past, present, and future. We live and create our art here within the Bucknell community and we strive to honor those caretakers of this homeland in our presence and work.



The Kennedy Center

The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.