

Theater Three Collaborative
George Bartenieff & Karen Malpede, Artistic Directors
&
Theater for the New City
Crystal Field, Artistic Director
present



THE BEEKEEPER'S
BY DAUGHTER
KAREN MALPEDE

Written and Directed by **Karen Malpede**
Set Design, Production & Technical Direction
by **Michaelangelo DeSerio**
Costume Design by **Sally Ann Parsons & Carisa Kelly**
Lighting Design by **Tony Giovannetti**
Sound Design & Music Composition by **Arthur Rosen**
Production Stage Manager **Benjamin Andrew Vigil**
Assistant Stage Manager **Arys Figueredo**
Photographer **Beatriz Schiller**
Festival of Conscience & Audience Outreach **Wendee Greene**
Digital Media Specialist **Catherine Greninger**
Press Representative **Jonathan Slaff**



Setting

The play is set on an Adriatic island in the summer and early fall of 1994, with an Epilogue eight months later. Scene 1: Robert Blaze's house; Scene 2: A picnic outside, near the beehives; Scene 3: The forest; Scene 4: A cliff overlooking the sea; Epilogue: The house.

Cast

(in order of appearance)

Sybil Blaze.....Evangeline Johns*
Jamie Knox....P.J. Brennan
Robert Blaze....George Bartenieff*
Admira Ismic...Di Zhu
Rachel Deming-Blaze...Najla Said*

*Appearing courtesy of Actor's Equity

Program Note:

Unmoored from the historical moment this 22 year-old play, written in the midst of the war in Bosnia, has become an island in the mind. Is there a lesson to be learned, I wonder? Or is it simply a relief to know that despite the fact that plays are of necessity spurred into being by contemporary events, they last, if they do, because as history recedes their innards become apparent, over time a truer impetus unfolds like genitalia so that what was beneath the moment, hidden as if in shame, is revealed to be the source.

There was a feeling palpable in the 1980ies and 90ies, gaining wide-spread traction once more with our increased understanding of perilous climate change, that poetry is wild nature produced by human nature; poetry is how we link ourselves to life, and that as we listen to poetic utterance we transform, shape change, become our opposites, become what we fear, and are reconstituted as fearless, new, and open.

Especially, if we find a witness, a listener, someone able to hold our grief alongside their own—we learn that there is relief in this merging of sorrows. There is healing in becoming fluid in storytelling, gender, sensibility and thought.

This is the Dionysian drama of transgression and temptation from which none of us is immune. Too many among us have suffered rape and sexual violation, war and displacement; too many are refugees, unwanted, scorned. But Dionysus comes to all as a seducer, despite our woundedness, despite our losses. Dionysus, the transsexual god, leads us into a deeper stratum of our own erotic knowledge, deeper into our own ability to rise from a dismembered self and to re-member ourselves as generative beings.

This has been the message and the motive of Theater Three Collaborative since it was founded to produce *The Beekeeper's Daughter* 22 years ago. A poetry of the theater bold enough to confront the growing atrocities of the late 20th and the worse 21st Century would be a force for reparation. And I could not have done a bit of it without the unwavering multiple talents of George Bartenieff and all of our collaborators.

--Karen Malpede, Brooklyn, May 2016

Company Biographies

George Bartenieff (Robert) originated the role of Robert in 1995 at the Dionysia World Festival of Contemporary Drama, Italy. Earlier this year, he played Uncle in TTC's *Extreme Whether* in Paris as part of ArtCop21, a role he originated in 2014. His 65 year career in the theater includes Broadway, off- and off-off Broadway, regional theater, and has earned him four Obie Awards including Best Actor for the TTC production *I Will Bear Witness*, and Sustained Excellence as an Actor, for Karen Malpede's *Us*; a Drama Desk for David Hare's *Stuff Happens*, a Philly for best actor in *Tuesday's With Morrie*. Noteworthy productions include: Krapp in Alan Schneider's production of *Krapp's Last Tape*, and Peter in Edward Albee's *The Zoo Story*, Judith Malina's *The Brig*, JoAnne Aikilitis' *Dead End Kids*, *Cymbeline* and *The Bacchae*; *Fiddler on the Roof* and *The Merchant of Venice* on Broadway, Michael Grief's *Romeo & Juliet*, NYSF. He is co-founder and artistic director of Theater Three Collaborative and has starred in every production since 1995. He was co-founder of Theater for the New City (1976); he also co-founded the Greenwich Village Halloween Parade and is responsible for the public art project in the Clinton-Washington G train subway station in Brooklyn. RADA and The Guildhall.

P.J. Brennan (Jamie) attended The Central School of Speech and Drama in Swiss Cottage, London. After graduating, he landed a part on the hit UK show "Hollyoaks" where he portrayed the character Doug Carter for three years. He has been in several BBC Radio 4 dramas including "Moby Dick" and "Albert Speer's Walk Around the World". This is his first show in NYC since moving back home to Brooklyn last year.

Di Zhu (Admira) is thrilled and honored to be back at Theatre Three Collaborative, continuing her work with Karen Malpede and George Bartenieff after their collaboration together in *Extreme Whether* (Cherry Lane Theater & TNC) and *Another Life* (TNC & 2013 RADA Festival, London) Overseas, Di has performed in Turkey at the 9th Ordu International Theatre Festival with *Billy Bob Boils the*

Sea, an original show she co-wrote with director Aleksey Burago. She has also recently served as an assistant director and acting coach at Bilkent University in Ankara, Turkey on the production *Lady with a Lapdog, with Jokes and a Happy Ending*, based on the short stories of Anton Chekhov. Select NYC theater credits include *Avenue of Wonder*, *My Uncle Chekhov*, *The Bear & Other Jokes by Anton Chekhov*, *Uncle Vanya*, *The Seagull*, *Border Sweet Border*, *In Ghostly Japan* and *House of Curiosities*. Di has recently played in the role of Wenge Deng in the feature film *Whiskey Tango Foxtrot*, opposite Tina Fey, Martin Freeman and Margot Robbie. You can catch her next in The Russian Arts Theater and Studio's July-August production of *Crime and Punishment*, where she will be playing Sonya Marmeladov. Di wishes to thank the cast and crew for all their kindness, support and generosity in helping her with this role! www.whoisdi.com.

Evangeline Johns (Sybil) recent favorite roles include Mag Folan in *Beauty Queen of Lehane*, Thelma Cates in *Nite Mother*, and Cora in *Buzz Son of a Bee*, a musical work-in-progress. She has an extensive background in experimental, multi-media theatre, having originated roles in works by Laurie Carlos, Paula-Josa Jones, Jessica Hagedorn, Ralph Lemon, and more. Also created and performed works as part of Mac Wellman's New Works Project at (now defunct) BACA Downtown, and at Papp's Public Theatre. I am so happy and honored to be working with this fine cast in Ms. Malpede's *The Beekeeper's Daughter*. Special love and thanks to Andrew, Ariana and Peggy. More extensive bio and links to reel are on buzzsonofabee.com.

Najla Said (Rachel) As an actress, Najla has performed Off-Broadway, regionally and internationally, as well as in film and television. Theatre credits include Heather Raffo's *Nine Parts of Desire* (Seattle Rep), the London and New York premieres of Karen Malpede's *Prophecy*, and Naomi Wallace's *The Fever Chart: Three Visions of the Middle East* (Central Square Theater). In April 2010, Najla completed an eight-week Off-Broadway run of her solo show, *Palestine*. That same year, she was named one of "Forty Feminists Under Forty" by The Feminist Press. She is one of New York Theatre Workshop's "Usual Suspects," and has also worked at the Public, The Cherry Lane, New

Dramatists, The Lark, and Second Stage, among others. In 2012, she collaborated with Vanessa Redgrave on “A World I Loved,” based on her grandmother’s memoir, which premiered at The Brighton Festival in the UK, and The Miller Theatre in collaboration with The Public Theatre in New York. In 2014, Najla’s play *The Assumption of Mary* was featured as one of the 48 plays in *The Mysteries* at The Flea Theatre. She also had the honor of directing the rock opera “The Life And Death of Kenyon Phillips” at Joe’s Pub. Najla is a graduate of Princeton University. She studied acting in New York at The Actor’s Center. Her memoir, *Looking for Palestine: Growing Up Confused in An Arab-American Family* (based on her solo play), was published by Riverhead, a division of Penguin Books, in August 2013.

Arys Figueredo (Assistant Stage Manager) Selected Credits Off-Broadway: *The Memory Show* (Transport Group). NYC: *When I Started Dating Men* (Dixon Place HOT! Festival), *Red Flamboyant* (Firebone Theatre Company), *Things I Left On Long Island* (FRINGE NYC). Regional: *Edith Can Shoot Things and Hit Them* (Company One), *Far From Heaven* (SpeakEasy Stage Company). International: *Arrabal* (Festival Iberoamericano), *Baby* (Edinburgh Festival Fringe). Other credentials: Stage Manager for RADD Theatre Co. & UglyRhino Productions, MTC’s Paul A. Kaplan Theatre Management Program, Barrington Stage Company’s Stage Management Apprenticeship. BA from the University of Florida. Actor’s Equity Member Candidate.

Benjamin Andrew Vigil (Production Stage Manager) is privileged to be making his TTC debut. NY Experience: *Keep, Sapien Sapien Sapien*, *The Gunfighter Meets His Match*, *A Doll’s House*, *Galápagos*, *Vieux Carré*, *A Streetcar Named Desire*, *Sharon Tate in Heaven*, *The Brink of Us*, *The Big White Door*, *SeaGull69* (adapted from *The Seagull*), and *Cat on a Hot Tin Roof*. Regional Experience: *Oliver!*, *Fuddy Meers*, *A Funny Thing ... Forum*, *Hamlet*, *reasons to be pretty*, and *How I Learned To Drive* among many more. Special thank you to his entire family, Michael, Dana, and everyone that has helped him learn, in any capacity, along the way. BenjaminAndrewVigil@gmail.com

Karen Malpede (playwright/director) is author/ director, of 17 full-length plays plus a Dogologue: *Hermes in the Anthropocene*. She is co-founder with George Bartenieff of Theater Three Collaborative; TTCs productions have premiered in Veroli, Italy; New York; London; Pristina, Kosovo; Berlin; and Paris. *Extreme Whether* is being adapted for a tour of India by the Atelier Theater, New Delhi, and will be staged at a national festival in Denmark this June. A volume of her plays, *Plays in Time: The Beekeeper's Daughter, Prophecy, Another Life, Extreme Whether* is forthcoming from Intellect in 2017. She is editor of *Acts of War: Iraq & Afghanistan in Seven Plays; Women in Theater: Compassion & Hope; Three Works by the Open Theatre; and People's Theater*. She is author of a collection of early plays *A Monster Has Stolen the Sun and Other Plays*. She is a frequent contributor to *The Kenyon Review*, where she writes about climate change and where *Extreme Whether* will be published in September and *Another Life* was excerpted in 2010; the international *Torture Magazine*; and *The Brooklyn Reader* and has written numerous essays on theater and culture, including a reflection on her visit to Sarajevo in 1995, just after Dayton, to work with students at the Drama Academy, published in *New Theatre Quarterly*, UK. She teaches in the Theater & Justice and Environmental Justice programs at John Jay College for Criminal Justice. NYFA, McKnight fellowships for playwriting, MFA Columbia.

Michaelangelo DeSerio (Scenic Designer, Technical Director, Production Manager). Michaelangelo is a native New Yorker, artist and adventurer working in a number of mediums including fiction, essays, photography and the occasional bad poem. In theater, he works as a Scenic, Props and Lighting Designer, and as a technical theater manager/Master Technician in both LA and NYC. Michaelangelo has recently been spending more time out West in order to better establish himself on that side of the country. Since being there he has had the opportunity to work with UCLA's Center for the Art of Performance, Cornerstone Theater, Central Theatre Group, and Contra Tiempo. Back home Michaelangelo has been fortunate to work with companies such as The Living Theatre, Irondale Ensemble Project, The Civilians, New Georges, Theater

for the New City, Strike Anywhere and hundreds more. This is his fourth production with Theater Three Collaborative, and his second as the Scenic Designer.

Carisa Kelly (Costume Designer) got her start as a designer when she was 8 and her mom taught her to sew. Since then she gone on to make a 10+ year career in telling stories through clothes. This marks the third play Carisa has worked on with Theater Three Collaborative, Karen and George. Most of her time is now spent with films but she loves both the theatre and movies. Recent works include “52 Morality”, Mike Bribiglia’s “Don’t Think Twice” (SxSW, Tribeca) Ido Fluk’s “The Ticket”(Tribeca), Danny DeViot’s “ Curmudgeons” (Tribeca). She holds an MFA from NYU Tisch School of the Arts.

Sally Ann Parsons (Costume Designer) has designed all TTC productions since the original *The Beekeeper’s Daughter* in Veroli, Italy, 1994. She designed costumes for Daniel Nagrin’s many solo works, including *The Peloponnesian War* sand was part of his experiment in improvisation, *The Work Group*. She was a longtime collaborator with the downtown theater artist, Lee Nagrin, the third of Theater Three Collaborative. She costumed Don Redlich’s company for many years, including a number of pieces choreographed by Hanya Holm, designed many solo works for the performance artist Margaret Beals, as well as music theater works for Eric Saltzman. She designed for Elina Mooney, Phoebe Neville, Irene Feigenheimer, Barbara Roan, Billy Siegenfeld, Lee Conner, and Lorn MacDougall. She owns and is the creative director of Parsons-Meares, Ltd, a theatrical costume shop established in 1980 with her husband, James Meares. Parsons-Meares, Ltd. creates costumes for Broadway shows, dance, opera, as well as various spectacles including ice shows and circuses.

Arthur Rosen (Music and Sound Composer) for TTC has composed original music and sound for *Prophecy*, *Another Life*, and *Extreme Whether*, as well as for this production of *The Beekeeper’s Daughter*. His first foray in the theatre world was in the avant-garde theatres of NYC in the seventies. Stylistically, he has traveled from Rock/Pop to Jazz to Contemporary Concert and Theatre Music to the Djembe and Sabar Music of West Africa. His Major Work: Trouble the Water

has been over 14 years in the writing, and is a culmination of all these styles and experiences.

Tony Giovannetti (Lighting Designer) has designed lights for all TTC production since 1995, including the premier of *I Will Bear Witness* at Classic Stage Company, and most recently he joined us in Paris for our performances of *Extreme Whether* at ARTCop21 where he solved a variety of design problems. He has designed many productions for Meredith Monk, Lee Nagrin and others, working inside and at sight specific locations outside. He is head of the electrics department at the Metropolitan Opera and has designed lighting for numerous outdoor summer concerts. Bessie Award winner for lighting design.

Catherine Greninger (Digital Media Specialist) designs and maintains our website and digital communications. A graduate of Pratt Institute and current student at SVA, she enjoys her time involved with the theater life while pursuing her passion in experimental motion graphics.

Beatriz Schiller (Photographer & Journalist) is New York based since 1970, worked with choreographers and directors from the beginnings of post-modern dance and new theater to now. Photographs the work of directors such as Robert Wilson and Peter Sellars, Lee Breuer, Karen Malpede and Richard Foreman; Dance Companies such as Mark Morris Dance Group, Alvin Ailey, Pina Bausch, Douglas Dunn, Doug Varone + other. Photographs all productions of the Metropolitan Opera from 1981. Born in Brazil, Rio de Janeiro. Published in the US, and internationally: The N.Y.Times, The New Yorker, N.Y. Magazine, Opera News, Dance Magazine and others.

Luba Lukova (Graphic Design) has designed all TTC posters and graphics, plus video for productions of *Another Life* and *Extreme Whether*. Internationally recognized, New York based Luba Lukova is regarded as one of the most distinctive image-makers working today. Lukova's solo exhibitions have been held at UNESCO, Paris; DDD Gallery, Osaka, Japan; La MaMa Gallery, New York; and The Art Institute of Boston. She has received commissions from Adobe

Systems, Sony Music, and Harvard University. Her work is included in the permanent collections of the Museum of Modern Art, New York; The Library of Congress; and Bibliotheque nationale de France, Paris. Her numerous awards include Grand Prix Savignac at the International Poster Salon, Paris; the Golden Pencil Award at the One Club, New York; Honor Laureate at the International Poster Exhibition in Fort Collins, CO. The Huffington Post recently included Lukova's work as number one in their review "15 Women Artists, Who Have Left Their Mark On Modern Design." Lukova's work is currently on view at MoMA, New York and Denver Art Museum.

Wendee Greene (Audience Development, Festival of Conscience Coordinator) is an ideator. With a kaleidoscopic resume that includes public relations, theatre management, food writing, and business, she finds that working on projects coming from love and passion are both the most challenging and the most joyous. Wendee has always focused on the things that feed us, be it emotionally, creatively or physically. She's currently working on all things food related -- supporting local agriculture/food production, she is interested in creating new business models and expanding Rural~Urban exchange as it pertains to food distribution, the arts, culture and economic development. Her theatre credits include Hartford Stage (Managing Fundraising & Subscription Sales); Company One Theatre (Managing Director), and The Producing Office (Company Manager for De La Guarda's inaugural run at The Daryl Roth Theater). Being a part of *The Beekeeper's Daughter* has been a reminder that, for Wendee, theatre has been the only place of worship that feels legitimate, potentially transformative, and truly sacred.

Theater Three Collaborative was founded in 1995 by George Bartenieff, Karen Malpede and the late Lee Nagrin, specifically to produce *The Beekeeper's Daughter*. Since then, TTC, under the artistic direction of Bartenieff & Malpede, has staged premiers and subsequent productions in the US and Europe of; *I Will Bear Witness*; Iraq: *Speaking of War, Prophecy, Another Life, and Extreme Whether*. TTC productions have been graced with the design talents of Sally Ann Parsons, costumes, and Tony Giovannetti,

lights, from 1995 to the present. Luba Lukova has designed all graphics since 1995; as well as video for *Another Life* and *Extreme Whether*. Beatriz Schiller is our production photographer. Other TTC regular designers: Carisa Kelly, co-costume designer; Arthur Rosen, music; and Michaelangelo DeSerio, set design, technical direction and production management. Catherine Greninger is media consultant, Wendee Greene, audience development. George and Karen are grateful for the splendid and dedicated work of these artists and to the actors who have worked with us over the years sharing their great commitment and talent, including: Abbas Noori Abbood, Kathleen Chalfant, Christen Clifford, Peter Francis James, Zach Grenier, Andrew Guilarte, Abraham Makany, Ellen Fiske, Jeff McCarthy, Kathleen Purcell, Najla Said, Alex Tavis, Di Zhu, Eunice Wong. Thank you, too, to our loyal supporters and donors, especially the late Saul Reichbach and Julie Rizzoto, Henning Hoesch, and to sustained funding from NYSCA, DCA, Puffin, Wilburn Charitable Foundation, the family of Susan Rowland and ArtCop21 funding from the Prospect Hills Foundation, Sara Beinecke Richardson and Craig Richardson, and the Rockefeller Brothers Fund. For documentation of our productions, articles by and about us, and for videos of our Festival of Conscience speakers, including climate scientists James Hansen and Jennifer Francis, and linguist and political commentator Noam Chomsky visit www.theaterthreecollaborative.org



Buy Art & Support Theater Three Collaborative

*Dear Friends,
We met walking our dogs in Fort Greene Park.
We began to appreciate one another's wit,
then, art.*

When we realized Susan Rowland had been hit by early on-set Alzheimer's, Marla, George and I, with members of the Sifton-Rowland family, organized a retrospective of her work at the Federal Court House Gallery named for Susan's late husband, Judge Charles P. Sifton. It was then, gathering her paintings, prints and ceramics from so many years, that we could see that Susan is a very great artist.

Now, we are proud to offer a selection of Susan's art for sale online by Marla through Townhouse.bz, to benefit the work of Theater Three Collaborative.

*Thanking you for your support,
George Bartenieff and Karen Malpede
Co-Artistic Directors
Theater Three Collaborative*