

2018/19 SEASON

FIRST SEASON PRODUCTION

SWEAT

By Lynn Nottage

Directed by Lisa Peterson

August 29 – October 7, 2018

SECOND SEASON PRODUCTION

VALLEY OF THE HEART

Written and Directed by Luis Valdez

October 30 – December 9, 2018

THIRD SEASON PRODUCTION

LINDA VISTA

By Tracy Letts

Directed by Dexter Bullard

January 9 – February 17, 2019

FOURTH SEASON PRODUCTION

LACKAWANNA BLUES

Written, Performed, and Directed by

Ruben Santiago-Hudson

Original Music Composed by

Bill Sims Jr.

Additional Music Composed by

Chris Thomas King

March 5 – April 21, 2019

FIFTH SEASON PRODUCTION

HAPPY DAYS

By Samuel Beckett

Directed by James Bundy

With Dianne Wiest

May 15 – June 30, 2019



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MICHAEL RITCHIE Artistic Director | **DOUGLAS C. BAKER** Producing Director

GORDON DAVIDSON Founding Artistic Director

Presents

LACKAWANNA BLUES

Written, Performed, and Directed by

Ruben Santiago-Hudson

Music Performed and

Additional Music Composed by

Chris Thomas King

Original Music Composed by

Bill Sims Jr.

Scenic Design

Michael Carnahan

Costume Design

Karen Perry

Lighting Design

Jen Schriever

Sound Design

Phillip G. Allen

Associate Producer

Kelley Kirkpatrick

Production Stage Manager

David S. Franklin

Stage Managers

Michelle Blair (L.A.)
Ayisha Hunt (N.Y.)

Lackawanna Blues will be performed without an intermission.

MARCH 5 – APRIL 21, 2019 MARK TAPER FORUM

Lackawanna Blues was originally produced by the Joseph Papp Public Theater/New York Shakespeare Festival. George C. Wolfe, Producing Director, April 2001. Original Direction by Loretta Greco.

Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

In Memoriam

Lackawanna Blues
is dedicated
to the memory of
Bill Sims Jr.

(1949 – 2019)



L-R: Ruben Santiago-Hudson and Bill Sims Jr. Photo by Benedict Evans.

For over 20 years and dozens of projects, Bill Sims Jr. and I have stood shoulder to shoulder. Whether in cafes, arenas, living rooms, or on Broadway, Bill's music, spirit, intellect, and passion saturated everything he touched. His music has been the bedrock, the foundation, the warm blanket that engulfed everything we've done. Every note Bill played had to be the truth. Everything he wrote was life itself...*his* life, his story...our lives and history...clearly, profoundly, dignified, and authentic.

Bill loved *Lackawanna Blues* as much and maybe even more than I did. I once said to him, "I don't know if I could do *Lackawanna Blues* if you aren't there." And in his classic Bill Sims Jr. cool he responded, "I'll be there. You might not see me, but I'll be there."

Watch and listen closely—that soothing touch you feel...that warm embrace...Bill and Nanny spreading some love our way.

"Well Done."

Ruben Santiago-Hudson

WHO'S WHO



RUBEN SANTIAGO-HUDSON (*Writer, Performer, and Director*). Directing: *Jitney*—MTC (Tony, Drama Desk, Drama League, New York Drama Critics' Circle, Outer Critics Circle Awards); *Othello*—Delacorte Theater; *The Piano Lesson* (Lucille Lortel, Obie, Joseph A. Callaway, AUDELCO Awards); *Paradise Blue, My Children! My Africa!, The First Breeze of Summer, Seven*

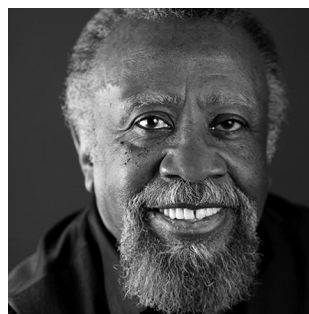
Guitars—Signature Theatre, NYC; *The Happiest Song Plays Last*—Second Stage Theater; *Skeleton Crew*—Atlantic Theater Company; *Your Blues Ain't Sweet Like Mine, Two Trains Running, Jitney*—Two River Theater; *Things of Dry Hours*—New York Theatre Workshop; *Gem of the Ocean*—McCarter Theatre and A.C.T., San Francisco. Acting: Broadway—*Seven Guitars* (Tony Award), *Jelly's Last Jam, Stick Fly, Gem of the Ocean*. Off-Broadway—*How I Learned What I Learned*—Signature Theatre; *Lackawanna Blues* (Obie, Helen Hayes), *The Winter's Tale, Measure for Measure, Henry VII, East Texas Hot Links*—Public Theater/NYSF; *Ceremonies in Dark Old Men, A Soldier's Play*—NEC. Writer: NAACP Image Award, Humanitas Prize, Christopher Award, Obie Award, Helen Hayes Award, AUDELCO Award, HBO Comedy Arts Festival Award, National Board of Review Award, ABFF Award, NAMIC Vision Award, Golden Globe, WGA Award, and Emmy nominations. Artistic Director of August Wilson's *American Century Cycle*—recording all 10 plays for WNYC at The Greene Space, NYC. MFA in acting—Wayne State University, BA in theatre—Binghamton University. Doctor of Humane Letters—Buffalo State College and Wayne State University.



CHRIS THOMAS KING (*Performer and Additional Music Compositions*). Born in 1962, New Orleans blues guitarist, composer, and actor Chris Thomas King became the last major folk-blues discovery of the 20th century when he was discovered in Louisiana in 1979 by a folklorist from the Smithsonian Institute in Washington, D.C. He was introduced to the world by

venerable folk label Arhoolie Records as an authentic folk-blues successor to Lead Belly, Muddy Waters, Robert Johnson, and Jelly Roll Morton. As the darling of blues purists and aficionados, King shocked the music world in the early '90s when he embraced hip hop modernity and digital aesthetics, turning the blues world upside down. In 1999, Chris Thomas King was chosen by the Coen brothers to play the role of itinerant bluesman Tommy Johnson alongside George Clooney in the Academy Award-winning movie *O Brother, Where Art Thou?* King followed this with a major acting role in another Academy Award-winning film, *Ray*, as band leader

Lowell Fulson. Furthermore, King scored music for both *O Brother, Where Art Thou?* and *Ray*'s award-winning soundtracks. Forty years after becoming the last major folk-blues discovery of the 20th century, King, whose career is a coda for the folk-blues revival of the '60s, is today one of the most important artists in the world for having changed the way we think of blues. Having superseded the success of his predecessors, selling more than 10 million records in America—a remarkable feat for an blues artist—the multi-talented Grammy and Country Music Award (CMA) winner, with 16 albums and dozens of films to his credit, continues to headline theatres and festivals worldwide. His latest album is *Hotel Voodoo*.



BILL SIMS JR. (*Original Music Compositions*) was an internationally respected vocalist, multi-instrumentalist, and “Master of the Blues.” He began playing piano at age four, and by 14 he was playing professionally in a rhythm and blues group. A Warner Bros. recording artist, Mr. Sims also was an accomplished musical

director and lent his talents to many theatre and film productions in New York and the United States. He won the Obie Award for his original compositions in *Lackawanna Blues*, as well as the Drama Desk Award for Outstanding Music in a Play for the Tony Award-winning revival of *Jitney* in 2017. Mr. Sims also was nominated for a Grammy for *And I Still Rise*. Additional theatre credits include *Ma Rainey's Black Bottom* and August Wilson's *Two Trains Running* (Two River Theater) and *The Piano Lesson* (Hartford Stage and Signature Theatre). Mr. Sims was the subject of the acclaimed documentary *An American Love Story* (PBS), for which he composed many of the songs on the soundtrack. Other film credits include *Lackawanna Blues, New York Stories, Miss Ruby's House, American Gangster*, and *Cadillac Records*.

MICHAEL CARNAHAN (*Scenic Designer*). Off-Broadway—Atlantic Theater Company: *Skeleton Crew*; 59E59: *I and You*; Second Stage Theater: *The Happiest Song Plays Last*; Signature Theatre: *The Piano Lesson, The First Breeze of Summer, Life Could Be A Dream, The Marvelous Wonderettes, Three Mo' Tenors, Pygmalion, Howie the Rookie, Brando*. International—*Billy Elliot the Musical*: Atelier de Cultura, São Paulo, Brazil. Tours—*Cheers Live On Stage, A Christmas Story: The Musical, Peter and the Starcatcher*. Regional—credits include Apollo Theater, Arena Stage, American Conservatory Theater, Kennedy Center, McCarter Theatre, Williamstown Theatre Festival, Baltimore Center Stage, Actors Theatre of Louisville, Pasadena Playhouse, Two River Theater, Chautauqua Theater Company, Cleveland Play House, Detroit Public Theatre, Laguna Playhouse, Utah Shakespeare Festival, Northlight Theatre, Signature Theatre, Bucks County Playhouse, Ogunquit Playhouse, Arsht Center. michaelcarnahandesign.com. IG: Carnypics. Twitter: @mike_carnahan

KAREN PERRY (*Costume Designer*) is a native third-generation New Yorker who has been living in Santa Monica since 1999. After *Good Grief* (Kirk Douglas Theatre) and *Joe Turner's Come and Gone* (Mark Taper Forum), she is returning to Center Theatre Group with her 12TH collaboration in costume design with director Ruben Santiago-Hudson and music composer Bill Sims Jr. Karen's recent and upcoming costume design projects include *Jazz* (Marin Theatre Company), *Black Super Hero Magic Mama* (Geffen Playhouse), *Fun Home* (Baltimore Center Stage), August Wilson's *King Hedley II* (Two River Theater), *Oklahoma!* (TUTS), *Cinderella* (Eglevsky Ballet Company, NY), *Familiar* (Woolly Mammoth, Guthrie Theater, and Seattle Rep), *Citizens Market* (City Theatre Company), *Skeleton Crew* (Baltimore Center Stage), *Hair*, *Steel Magnolias*, and *Miller, Mississippi* (Dallas Theater Center). Awards, accolades, and nominations include CableACE TV Award, Emmy nomination, Costume Designers Guild Award, nine AUDELCO Awards, two NAACP Awards, Lucille Lortel Award nomination, Henry Hewes Design Theatre Award, two BTAA Costume Design Awards, Dallas Costume Designer of the Year Award, and the National Black Theatre Festival's Lifetime Achievement Award for Costume Design Excellence in American and Black Stage, Film, and Television.

JEN SCHRIEVER (*Lighting Designer*). Previously with Center Theatre Group: *School Girls; Or, the African Mean Girls Play* (Kirk Douglas Theatre). Broadway: *What the Constitution Means to Me*, *The Lifespan of a Fact*, *Eclipsed*, *Ghetto Klown*. Recent Off-Broadway: *What the Constitution Means to Me* (NYTW), *Thom Pain*, *Night is a Room* (Signature), *Collective Rage*, *School Girls; Or, the African Mean Girls Play* (MCC); *Usual Girls*, *Bobbie Clearly*, *On the Exhale* (Roundabout); *Dan Cody's Yacht*, *In the Body of the World* (Manhattan Theatre Club); *The Amateurs* (Vineyard); *Strange Interlude* (Transport Group); *The Moors* (Playwrights Realm); *Eclipsed*, *ToasT*, and *A Second Chance* (The Public). Regional: NYSAF, Goodman, Berkeley Rep, ART, OSF, Goodspeed, Studio Theatre, Shakespeare Theatre, Woolly Mammoth, South Coast Rep, and Williamstown. Opera: *Die Fledermaus*, *Pearl Fishers* (Metropolitan); *Faust*, *A Midsummer Night's Dream*, *La Traviata* (Mariinsky, Russia); and *The Pearl Fishers* (English National Opera). Adjunct Professor: Purchase College. jenschriever.com

PHILLIP G. ALLEN (*Sound Designer*). Broadway: *Six Dance Lessons in Six Weeks*. Select credits: national tour of *Jesus Christ Superstar* (2002–2005); *Oklahoma!* at the Denver Center; *Annie*, *Mamma Mia!*, *A Chorus Line*, *Spamalot*, *Hair*, *Chicago*, and *The Producers* at the Hollywood Bowl; Deaf West's *Spring Awakening*; *The Ten Commandments* at the Dolby Theatre; *Valley of the Heart*, *Zoot Suit* (revival), Randy Newman's *Harps and Angels*, *Pippin*, *The House of Blue Leaves*, *The Talking Cure*, *Like Jazz*, *Big River*, and *Flower Drum Song* at the Mark Taper Forum; and the first 15 seasons of Reprise Theatre Company shows at UCLA. Mr. Allen created and oversees the BFA program in sound design at USC.

DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group highlights: *An Enemy of the People*, Baz Luhrmann's *La Bohème*, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red*, *Seminar*, *Tribes*, *Humor Abuse*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, *Disgraced*, *A View From The Bridge*, *Zoot Suit*, *Archduke*, *King of the Yees*, *Head of Passes*, *Water by the Spoonful*, *Sweat*, *Valley of the Heart*, *Linda Vista*, and had the pleasure of assisting on *Soft Power*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

MICHELLE BLAIR (*Stage Manager*, L.A.) has worked on over 30 productions for Center Theatre Group. Some highlights include *Linda Vista*, *Sweat*, *Water by the Spoonful*, *Head of Passes*, *Heisenberg*, *Archduke*, *Zoot Suit*, *Ma Rainey's Black Bottom*, *The Christians*, *Bent*, *The Sunshine Boys*, *Joe Turner's Come and Gone*, *Red*, *Vigil*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Bloody Bloody Andrew Jackson*, *Nightingale*, *all wear bowlers*, *Topdog/Underdog*, and “QED” at Lincoln Center Theater. Other favorites include *The Tempest* with the Los Angeles Philharmonic, *Henry IV* with Shakespeare Center Los Angeles, *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to 10-year-old Liam and seven-year-old Imogen.

AYISHA HUNT (*Stage Manager*, N.Y.) is thrilled to work with Ruben for a second time and to be involved with this production of *Lackawanna Blues*. Broadway: *Summer: The Donna Summer Musical*. Recent Off-Broadway: MCC—*Relevance*, *School Girls; Or, The African Mean Girls Play*. Other credits: *Hit Her with the Skates*, The New Black Fest at the Lark Theatre, Lincoln Center Theater's Directors Lab, many festivals, readings, workshops, and events. Other theatres: The Public Theater, Theatre for a New Audience, The National Black Theatre, and Hi-ARTS. Production assistant: Disney's *Frozen*, August Wilson's *Jitney*, *Shuffle Along*, or, *the Making of the Musical Sensation of 1921 and All That Followed*, NBC's *The Wiz Live!* BA, Brooklyn Community College.

Center Theatre Group

MICHAEL RITCHIE (*Artistic Director*) is in his 14TH season as Center Theatre Group's Artistic Director, and has led over 200 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that

moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.

DOUGLAS C. BAKER (*Producing Director*) is now in his 29TH season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off-Broadway, and beyond. In addition to producing shows across Center Theatre Group's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.

NAUSICA STERGIOU (*General Manager*) has worked professionally supporting artists in theatres of all shapes, sizes, and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.

GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

ADDITIONAL STAFF FOR *LACKAWANNA BLUES*

Associate Director..... Gabriel Vega Weissman

Production Assistant Simon Chau
Resident Assistant Lighting Designer Aaron Tacy
Assistant Costume Designer..... Kat Patterson
Tailor Swantje Tuohino
Stitcher Cosmo Martinelli
Assistant Prop Lead Erin Walley
Prop Artisan Eric Babb
Prop Carpenter Ryan Howard

CREDITS

Costumes provided by the Center Theatre Group Costume Shop. Scenery constructed by F&D Scene Changes, Ltd. Props provided by Center Theatre Group Prop Department. *Lackawanna Blues* rehearsed at Manhattan Theatre Club's Creative Center and New 42ND Street Studios. Production photography by Craig Schwartz. Elizabeth Helke I VP of Entertainment Business Development, ABA-IDEAL.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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ATPAM

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Center Theatre Group would like to thank
its exceptional staff for their ongoing commitment,
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EMYLI GUDMUNDSON Marketing Manager, Kirk Douglas Theatre
CAROLINE THOMPSON/IMPACT 123 Media Planning

DEANNA McCLURE Art & Design Director
IRENE T. KANESHIRO Senior Design Manager
SANDI SILBERT Senior Designer
TARA NITZ Senior Designer
JAVIER VASQUEZ Senior Designer-Digital Specialist

COMMUNICATIONS

JAMES SIMS Director of Communications
JASON MARTIN Head of Publicity
KRISTI AVILA Publicist
KAREN BACELLAR Junior Publicist
SARAH ROTHBARD Associate Editorial Director
TYLER EMERSON Digital Product Manager
RUTH GUERRA Communications Coordinator
REZA VOJDANI Communications Coordinator
HAL BANFIELD Multimedia Producer

TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director
SKYPP CABANAS Senior Manager, Ticket Operations
NICOLE MEDINA Ticket Operations Coordinator
MICHAEL ZOLDESSY Senior Manager, Account Sales
SANDY CZUBIAK Audience and Subscriber
Services Director

JENNIFER BAKER, CHERYL HAWKER,
RICHARD RAGSDALE Audience Services Supervisors
ALICE CHEN Audience Services Asst. Supervisor
MICHAEL ESPINOZA, GARY HOLLAND Audience Services Sales Associates
SAM AARON, JESSICA ABROMOVICH, JEREMIE ARENCIBIA,
KIMBERLY ARENCIBIA, VICKI BERNDT,
DAVID BETANCOURT, ALEJANDRA DE PAZ,
KAITLYN GALVEZ, ANASTASHIA GARCIA,
ELIANA HERNANDEZ-FAUSTO, CHRISTINE PEDROZA,
EILEEN PEREZ, CHRISTIAN UNGER Audience Services Representatives
DANUTA SIEMAK Subscriber Services Supervisor
CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
IRENE CHUANG, LIGIA PISTE, PETER STALOGH Subscriber Services
Senior Representatives

SARAH K. GONTA Box Office Treasurer
ANGELICA CARBAJAL, KISHISA ROSS Assistant Treasurers
KEANA JACKSON, MICHAEL KEMPISTY, KEVIN LAUVER,
CRIS SPACCA, MICHAEL VALLE Box Office Staff

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PAUL CUEN, KRISTEN SCHRASS Priority Services Managers
SOFIA DUTCHER Priority Services Assistant Supervisor

BEAELNE AHERN, REILLY ALLEN, CLAY BUNKER,
RITA CANNON, MAGGIE DODD, NATALIE DRESSEL,
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