

MARKTAPERFORUM

CENTER
THEATRE
GROUP

2019/20 SEASON

FIRST SEASON PRODUCTION

A PLAY IS A POEM

By Ethan Coen

Directed by Neil Pepe

World Premiere

Sep 11 – Oct 13, 2019

SECOND SEASON PRODUCTION

LATIN HISTORY FOR MORONS

Written by & Starring John Leguizamo

Directed by Tony Taccone

Sep 5 – Oct 20, 2019

Presented at the Ahmanson Theatre

OR

THE NEW ONE

Written & Performed by Mike Birbiglia

Directed by Seth Barrish

Oct 23 – Nov 24, 2019

Presented at the Ahmanson Theatre

THIRD SEASON PRODUCTION

AUGUST WILSON'S JITNEY

Directed by Ruben Santiago-Hudson

Nov 22 – Dec 29, 2019

FOURTH SEASON PRODUCTION

HEIDI SCHRECK'S WHAT THE CONSTITUTION MEANS TO ME

Directed by Oliver Butler

Jan 12 – Feb 16, 2020

FIFTH SEASON PRODUCTION

THE ANTIPODES

By Annie Baker

Directed by Lila Neugebauer

Mar 25 – Apr 26, 2020

SIXTH SEASON PRODUCTION

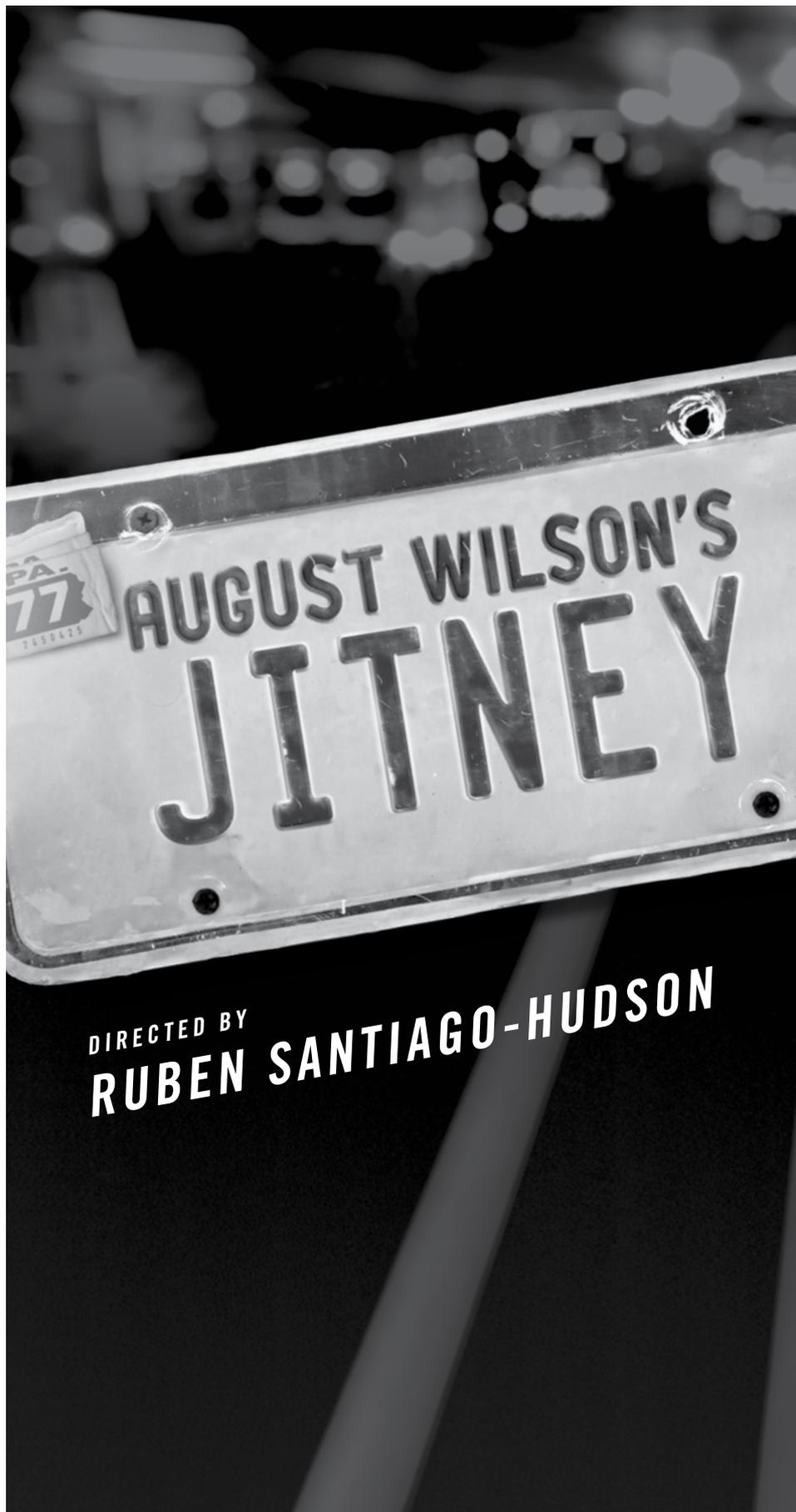
KING JAMES

By Rajiv Joseph

Directed by Anna D. Shapiro

World Premiere Production

Jul 29 – Aug 30, 2020



DIRECTED BY
RUBEN SANTIAGO-HUDSON



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IN ASSOCIATION WITH
Manhattan Theatre Club

ARTISTIC DIRECTOR EXECUTIVE PRODUCER
Lynne Meadow Barry Grove

PRESENT

AUGUST WILSON'S JITNEY

With

Francois Battiste Harvy Blanks Amari Cheatom
Anthony Chisholm Brian D. Coats
Steven Anthony Jones Nija Okoro
Keith Randolph Smith Ray Anthony Thomas
James T. Alfred A. Russell Andrews Patrese D. McClain

Directed by

RUBEN SANTIAGO-HUDSON

Scenic Design

David Gallo

Costume Design

Toni-Leslie James

Lighting Design

Jane Cox

Sound Design

**Darron L West
& Charles Coes**

Original Music

Bill Sims Jr.

Hair & Make-Up Design

Matthew Armentrout

Fight Direction

Thomas Schall

Production Stage Manager

Kamra A. Jacobs

Assistant Stage Manager

Mandisa Reed

Broadway Casting

**Caparelliotis Casting
& Nancy Piccione**

Additional Casting

Laura Stanczyk

Company Manager

Casey McDermott

Production Supervisor

SenovvA Inc.

General Manager

Maximum Entertainment Productions

Original Broadway Production Produced by Manhattan Theatre Club at the Samuel J. Friedman Theatre

IN ASSOCIATION WITH

Eric Falkenstein Ron Simons John Legend/Mike Jackson Ken Wirth

NOVEMBER 22 – DECEMBER 29, 2019 **MARK TAPER FORUM**

AN OPPORTUNITY TO CELEBRATE

An Interview with *Jitney* Director
Ruben Santiago-Hudson





L-R: Amari Cheatom, Harvy Blanks, and Brian D. Coats. Photo by Joan Marcus.

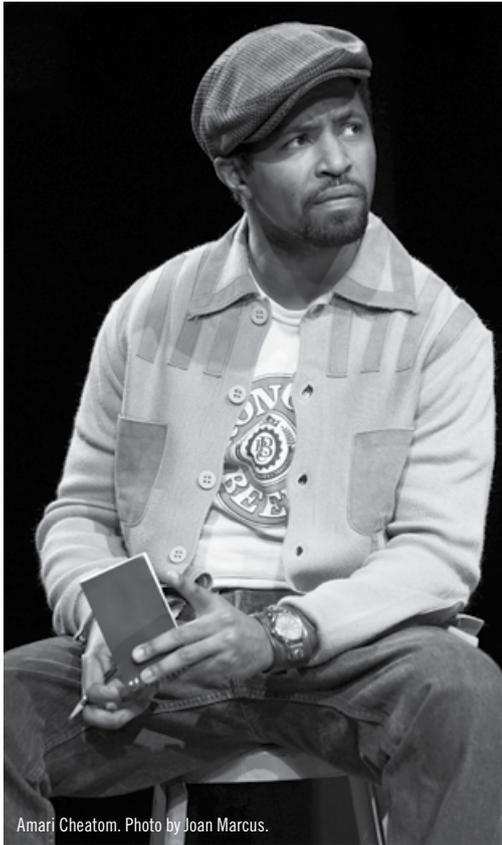
Ruben Santiago-Hudson describes August Wilson's *Jitney* as “two parallel love stories.”

“August writes about all the things that are innate in human nature—jealousy and nobility, love, deceit. *Jitney* has all of those things,” explained the actor, director, and writer, who last appeared at Center Theatre Group this past spring in *Lackawanna Blues* at the Taper. “But if you look at it from the outside, it looks like a bunch of men trying to hold onto their station.”

Set in 1970s Pittsburgh, *Jitney* is on its face about the drivers at an unlicensed taxi cab (or jitney) station fighting against the forces of gentrification that threaten to shut them down. But there is much more to the story, which is why this new production, directed by Santiago-Hudson, resonated on Broadway, where it received six Tony Award® nominations, winning Best Revival of a Play.

“*Jitney* is important to today’s audiences and yesterday’s audiences and tomorrow’s audiences,” said Santiago-Hudson. “We’re watching these two love stories clashing and passing each other. It’s the opportunity to see people of color wanting, needing, and achieving everything that’s called the American Dream, people of color trying to attain the most simple of lives and values—justice, liberty, freedom. That’s the conflict—that’s the challenge we’re facing from the minute we were thrown on this soil.”

Santiago-Hudson noted that throughout all of Wilson’s *American Century Cycle*, people of color are fighting “for common, basic human needs”—from *Gem of the Ocean* (taking place in 1904) to its final installment, *Radio Golf* (set in the late 1990s). “It’s important that the audiences come in and witness the beauty, the magnificence, the anger, the disdain, the joy, the humor, and love of people of color. ‘Cause we all got it,” he said.



Amari Cheatom. Photo by Joan Marcus.



Nija Okoro. Photo by Joan Marcus.

“August writes about all the things that are innate in human nature—jealousy and nobility, love, deceit. *Jitney* has all of those things.”

Those emotions are all on display throughout the two love stories at the center of *Jitney*. The first follows a “totally tattered” relationship between a father and son “who don’t know how to bring that love together, who don’t know how to get on the same because they’re estranged and no longer know each other,” said Santiago-Hudson. “There’s another love story—one in jeopardy—about two young people with a child that are trying to figure out how to make their love a successful love,” he said.

There are few people as intimately acquainted with Wilson’s work as Santiago-Hudson, who acted in *Seven Guitars* and *Gem of the Ocean*, winning the Tony for his performance in *Seven Guitars*. He was also a friend. Weeks before Wilson died in 2005, Santiago-Hudson asked if he could be the person to bring *Jitney*—the only show in the *American Century Cycle* that had not appeared on Broadway in Wilson’s lifetime—to the Great White Way.

Wilson agreed, but had his own request: for Santiago-Hudson to perform in Wilson’s autobiographical one-man show, *How I Learned What I Learned*, first. “He called me specifically and asked me to do *How I Learned What I Learned* because he couldn’t complete his journey with that play,” said Santiago-Hudson. “So two weeks before his transition—when he passed—I promised him that I would.” It took a little longer than anticipated, but in 2013, Santiago-Hudson made good on the promise, starring in *How I Learned What I Learned* Off-Broadway at the Signature Theatre.

Bringing *Jitney* to Broadway was its own journey as well. “They felt there was no need for the show to go to Broadway, and I selfishly thought, why not complete the 10-play cycle?” said Santiago-Hudson. “I feel like at this point I’m not satisfied—I can never be satisfied. Contentment is my enemy. If I get content, then I’ll never keep fighting.”



Ray Anthony Thomas. Photo by Joan Marcus.

“...August’s writing always instills a completeness in human beings, even though they’re in a struggle. They still have nobility. They still have dignity. Rarely do we get to celebrate in that way. And August gives you that opportunity every time.”

Nonetheless, he believes he’s “paid a wonderful honor” in being a part of this *Jitney* revival.

“August Wilson accomplished things that no other writer in America has ever accomplished,” said Santiago-Hudson. “He wrote 10 plays, and all of them went to Broadway. Now there are writers who’ve written 10 times as many plays, five times as many plays. But has every one gone to Broadway?” Wilson is “batting 1.000,” said Santiago-Hudson. “That in itself is monumental.”

So is the work itself. “I don’t think there’s been a whole lot of opportunities for people of color, African American people—people from African descent in America—to be celebrated in such a fullness,” said Santiago-Hudson. “And August’s writing always instills a completeness in human beings, even though they’re in a struggle. They still have nobility. They still have dignity. Rarely do we get to celebrate in that way. And August gives you that opportunity every time.”

CAST

(In Alphabetical Order)

Booster	FRANCOIS BATTISTE
Shealy	HARVY BLANKS
Youngblood	AMARI CHEATOM
Fielding	ANTHONY CHISHOLM
Philmore	BRIAN D. COATS
Becker	STEVEN ANTHONY JONES
Rena	NIJA OKORO
Doub	KEITH RANDOLPH SMITH
Turnbo	RAY ANTHONY THOMAS

UNDERSTUDIES

Understudies never substitute for a listed performer unless a specific announcement is made at the time of the performance.

JAMES T. ALFRED (Booster, Youngblood)

A. RUSSELL ANDREWS (Philmore, Becker, Doub, Turnbo)

BRIAN D. COATS (Shealy, Fielding)

PATRESE D. McCLAIN (Rena)

FIGHT CAPTAIN

James T. Alfred

TIME & PLACE

A gypsy cab station in the Hill District of Pittsburgh in the early fall of 1977.

INTERMISSION

Jitney will be performed with one 15-minute intermission.

WHO'S WHO



FRANCOIS BATTISTE (*Booster*) is known for his roles on Broadway in *Bronx Bombers* (Circle in the Square); *Magic/Bird* (Longacre); and *Prelude to a Kiss* (Roundabout). His London credits include *One Night in Miami* (Donmar Warehouse), which received the 2016 Olivier nomination for Best Play. Select

Off-Broadway credits include *Paradise Blue* (Signature Theatre); Obie Award winner *The Good Negro, Head of Passes*, and *Detroit '67* (Public Theater); *The Merchant of Venice* starring Al Pacino and *The Winter's Tale* with Ruben Santiago-Hudson (Delacorte Theater); and *10 Things to Do Before I Die* (Second Stage). Regionally, he has worked with Sundance; NY Stage & Film; Williamstown; Chicago Shakespeare; and the Goodman. His television and film credits include ABC's *Ten Days in the Valley* and *The Family*; HBO's *The Normal Heart*; CBS's *Person of Interest* and *The Good Wife*; *Are We There Yet?* on TBS; *Men in Black III*; and *A Long Walk*. Francois was a John Houseman Prize recipient at The Juilliard School and attended Oxford's British American Drama Academy. He also earned his BS at Illinois State University.



HARVY BLANKS (*Shealy*) was seen on Broadway in August Wilson's *Jitney*. His regional credits include *King Hedley II* (New Jersey); *Familiar* (Seattle); *Moscow* (Williamstown); *The Mountaintop* (Portland); *Fire on the Mountain* (Mountain View); *Familiar* (Yale Rep); and *Jitney* (Red Bank). He has performed in all 10 plays in

August Wilson's *American Century Cycle* and won the Drama Desk Award for the Off-Broadway production of *Tabletop*.



AMARI CHEATOM (*Youngblood*). Theatre credits include *Skeleton Crew* (The Old Globe SD); *Detroit '67* (Baltimore Center Stage); *The Temple Bombing* (Alliance Theatre); *Fetch Clay, Make Man* (True Colors Theatre Co.); *Dutch Masters* (LAByrinth Theater Company); *On the Levee* (Lincoln Center); *The Book of Grace*

(The Public Theater); and *Zooman and the Sign* (Signature Theatre). A graduate of the Juilliard School Drama Division. The Freddie Hendricks Youth Ensemble of Atlanta. Film credits include *Roman J. Israel, Esq.*; *Detroit*; *Crown Heights*; *Moths and Butterflies*; *The Alchemist Cookbook*; *Django Unchained*; *Newlyweeds*; *Night Catches Us*; and

Knucklehead. Television credits include *Numbers* (CBS), *Chase* (USA), *Detroit 1-8-7* (ABC), and *Georgetown* (ABC).



ANTHONY CHISHOLM (*Fielding*) can currently be seen recurring in the Hulu series *Wu-Tang: An American Saga*. He is a Tony Award® nominee for his portrayal of Elder Joseph Barlow in August Wilson's *Radio Golf*. His other Broadway credits include August Wilson's *Two Trains Running* and *Gem of the Ocean*. Off-

Broadway credits include August Wilson's *Jitney*, for which he received the Drama Desk Award and Obie Award for his portrayal of Fielding, *The Happiest Song Plays Last* at Second Stage Theater, and roles with the New York Shakespeare Festival/Public Theater, among others.

Overseas: the hit Vietnam play *Tracers* at London's Royal Court Theatre; Sydney, Australia's Seymour Center and Melbourne's Universal; and August Wilson's *Jitney* at the National Theatre in London (Olivier Award, Best New Play). He is also the recipient of the NAACP Theatre Award, the AUDELCO Award, the Ovation Award, and the IRNE Award. His film work includes *Going in Style*, *Chirag*, *My Bakery in Brooklyn*, and *Beloved*, among others. Select television credits include *Random Acts of Flyness*, *High Maintenance*, *Shades of Blue*, *Detroit 1-8-7*, *Law & Order: SVU*, and the role of Burr Redding on HBO's *Oz*.



BRIAN D. COATS (*Philmore, Understudy for Shealy, Fielding*). Broadway: (MTC/national tour) *Jitney*. Off-Broadway includes *The Brothers Paranormal* (Pan Asian Repertory Theatre), *Travisville* (Ensemble Studio Theatre), *La Ruta* (Working Theater), *The Bacchae*, *The First Noel* (Classical Theatre of Harlem/The Apollo), *On the*

Levee (Lincoln Center), *The Merry Wives of Windsor*, *Two Gentlemen of Verona* (Public/NYSF). Regional: *The Royale* (Cleveland Play House), *The Nest* (Denver Center Theatre), Ralph Ellison's *Invisible Man* (Huntington Theatre, Studio Theatre DC), *King Hedley II*, *Seven Guitars*, *Ma Rainey's Black Bottom* (Two River Theater), *Fences*, *A Raisin in the Sun* (Geva Theatre), *Distant Fires* (People's Light and Theatre Company), *Clybourne Park* (Caldwell Theatre), *The Wedding Gift*, *pen/man/ship* (Contemporary American Theater Fest), *Count* (PlayMakers Rep). TV includes *Law & Order*, *Law & Order: SVU*, *JAG*, *Blue Bloods*, *The Sopranos*, *Boardwalk Empire*, *Luke Cage*, and *The Blacklist*.



STEVEN ANTHONY JONES (*Becker*) was the Artistic Director of the Lorraine Hansberry Theatre. He has worked professionally on stage, television, and in film for 46 years. He has performed in the works of August Wilson, Fuller, Fugard, Stoppard, Gotanda, Beckett, Pinter, Molière, Shakespeare, Chekhov, and others. He was in the

original cast of *A Soldier's Play* produced by the Negro Ensemble Company, which won an Obie Award for ensemble acting and the Pulitzer Prize for Best Drama. He performed, taught, and directed at the American Conservatory Theater for 22 years as a member of the core acting company. Mr. Jones received his early theatre training at Karamu House in his hometown of Cleveland, Ohio.



NIJA OKORO (*Rena*) is thrilled to be back at the Taper. Some of her theatre credits include *The Legend of Georgia McBride* (Geffen Playhouse); *Ma Rainey's Black Bottom* (Mark Taper Forum); *Two Trains Running* (Matrix Theatre); *Joe Turner's Come and Gone* (understudy, Mark Taper Forum); the World premiere of *Zoey's*

Perfect Wedding (Denver Center); *An Octoroon* (Chautauqua Theater); *Blueprints to Freedom* (La Jolla Playhouse); *The Mountaintop* (Cape May Stage); *Bossa Nova* (Sundance Theatre Lab); and *Echo in Silence* (McCarter Theatre). TV: *The Deuce*, *Animal Kingdom*, *StartUp*, *Insecure*, *Monday Mornings*, *Hail Mary*, *Southland*, *Medium*, and *ER*. Upcoming film: *Red River*, *A Doll's House* (starring Sir Ben Kingsley), and *Gilpin*. Nija has received two Ovation Awards and a Stage Raw Award for her work in Mr. Wilson's plays. Graduate of The Juilliard School. Dedicated to Malvenia.



KEITH RANDOLPH SMITH (*Doub*). Broadway: *Jitney*, *American Psycho*, *Come Back, Little Sheba*, *Salome*, *King Hedley II*; *Fences*; *The Piano Lesson*. Off-Broadway: *Paradise Blue*; *Lockdown*; *Tamburlaine*; *Holiday Heart*; *The First Breeze of Summer*; *Jitney*; *The Revolving Cycles Truly and Steadily Roll'd*; *Intimacy*. Regional: *A*

Human Being, *of a Sort*; *How to Catch Creation*; *Our Town*; *Romeo and Juliet*; *Antony and Cleopatra*; *A Midsummer Night's Dream*; *The Tempest*; *Three Sisters*; *Ivanov*; *The Seagull*; *In Walks Ed*; *Water by the Spoonful*; *Sunset Baby*; *The Absolute Brightness of Leonard Pelkey*. Film and TV: *The Good Fight*; *Law & Order*; *One Life to Live*; *I'll Fly Away*;

NY Undercover; *Cosby*; *Malcolm X*; *Girl 6*; *Path to Paradise*; *Anesthesia*; *Backstreet Justice*; *The Warrior Class*; *Dead Dogs Lie*; *Fallout*.



RAY ANTHONY THOMAS (*Turnbo*) is thrilled to return to this production. His Broadway credits include *Jitney*, *The Crucible*, and *Race*. Ray has created roles in two Pulitzer Prize-winning plays: *Water by the Spoonful* and *Between Riverside and Crazy*. He also created a role in *Volunteer Man* (Obie-winning performance).

Recent theatre includes *Moscow Moscow Moscow Moscow* (Off-Broadway); *Two Trains Running* (Cincy/Milwaukee); *The Year to Come* (La Jolla); and *Artney Jackson* (Williamstown). Other credits include *Fences* and *Jitney* for August Wilson's *American Century Cycle* with NPR Radio. Recent film and TV credits include *Isn't It Romantic* and *High Maintenance* (HBO).



JAMES T. ALFRED (*Understudy for Booster, Youngblood*) is widely recognized as the cereal-eating music producer/owner of Ghetto Ass Studios on FOX's hit drama *EMPIRE*. Off-Broadway credits: *Pipeline* (understudy, Lincoln Center); *Blood* (NBT); *This Land* (Vineyard Theatre); *All's Well That Ends Well* (Public Theater).

Select regional theatre credits: *Head of Passes* (World premiere); *Hushabye* (Steppenwolf Theatre); *Ma Rainey's Black Bottom*, *Mountaintop* (Guthrie Theater, ATC); *Jitney* (Penumbra, KC Rep, ATC); *Two Trains Running*, *Detroit '67*, *A Brown Tale* (Penumbra Theatre); *Fences* (Denver Center, IRT, ATC, Milwaukee Rep); *Endgame* (Baltimore Center Stage). Television credits: *Empire*, *Chicago P.D.*, *Blacklist*, *Blindspot*, *FBI*, *Boss*, and *Prison Break*.



A. RUSSELL ANDREWS (*Understudy for Philmore, Becker, Doub, Turnbo*). Founding member of award-winning StageWalkers Productions. Russell won two NAACP Theatre Awards and two L.A. Ovation Awards for work as actor/producer with Wilson's *Jitney* and *Ma Rainey's Black Bottom*, where he won his first Best

Actor NAACP Theatre Award. After developing both *Mister* in the World premiere of *King Hedley II* at Pittsburgh's New Hazlett Theater and *Youngblood* in the inaugural production of *Jitney* at Pittsburgh's Public Theater, he reprised his role

of *Youngblood* in the *Jitney* cast that won the 2002 Olivier Award for Best New Play at London's Royal National Theatre. Film/TV credits include Vice Principal Gaines on HBO's *Insecure* and Principal Avery in HBO's upcoming *Sterling*.



PATRESE D. McCLAIN (*Understudy for Rena*) is delighted to be joining the *Jitney* family. Originally from Chicago, she has worked with many theatre companies in her hometown and in regional theatres all over the country. Select regional theatre credits include *Pipeline* and *Skeleton Crew* at Actors Theatre; *Short*

Shakespeare! Romeo and Juliet at Chicago Shakespeare Theater; *The Mountaintop* and *Skeleton Crew* at People's Light and Theatre Company; *White Guy on the Bus* at Northlight Theatre; *for colored girls...*, *Spunk*, *Tartuffe*, and *The Misanthrope* at Court Theatre; *Two Trains Running* at Geva Theatre Center; *No Child...* and *Pericles* at The St. Louis Black Rep. Recent film credits include BET's *Friend Request*, *Workingman*, *Widows* directed by Steve McQueen, and *Captive State* directed by Rupert Wyatt. Television credits include *Chicago Med*, *Chicago Fire* (NBC); *Sirens* (USA); and *Detroit 1-8-7* (ABC). Awards include Barrymore Award winner for Outstanding Leading Actress, St. Louis Theater Circle Award winner for Best Solo Performance, and two-time Joseph Jefferson nominee for Outstanding Supporting Actress. Training: BFA Howard University, MFA Pennsylvania State University. patresedmcclain.com

AUGUST WILSON's (*Playwright*) plays include *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson* (Pulitzer Prize winner), *Seven Guitars*, *Fences* (Pulitzer Prize winner, Tony Award winner), *Two Trains Running*, *Jitney* (Olivier Award winner), *King Hedley II*, and *Radio Golf*. In 2003, he made his stage debut in his one-man show, *How I Learned What I Learned*. He received an Emmy Award nomination for his screenplay *The Piano Lesson*. Other works include *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming*, and the musical satire *Black Bart and the Sacred Hills*. Other awards include eight New York Drama Critics' Circle Awards, Rockefeller and Guggenheim Fellowships in Playwriting, a Whiting Award, 2003 Heinz Award, 1999 National Humanities Medal, and induction into the Theater Hall of Fame.

RUBEN SANTIAGO-HUDSON (*Director*) is honored to continue this journey with August Wilson's *Jitney*, which, as a recent Broadway production, has garnered several awards for Outstanding Revival including the Tony Award, Drama Desk Award, Outer Critics Circle Award, Drama League, and the NY Drama Critics' Circle Award, along with six Tony nominations. Ruben's directing credits include *The Piano Lesson*, *Skeleton Crew*, *Othello*, *Gem of The Ocean*, *Paradise Blue*, *My Children! My Africa!*, *Ma Rainey's Black Bottom*, *Cabin in the Sky*, *The Happiest Song Plays Last*, *Two Trains Running*, *Things of Dry Hours*, *The First Breeze of Summer*, and *Your Blues Ain't Sweet Like Mine*, among many others. Mr. Santiago-Hudson received a Tony Award as featured actor for his performance in August Wilson's *Seven Guitars*. He made his Broadway acting debut alongside Gregory Hines in *Jelly's Last Jam*. Other Broadway credits include *Stick Fly* and *Gem of the Ocean*. The multi-award-winning director/writer/actor wrote, executive produced, and co-starred in the HBO film *Lackawanna Blues* based on his Obie and Helen Hayes Award-winning play. The movie received several honors including Emmy, Golden Globe, NAACP Image, Humanitas, National Board of Reviews, Black Filmmaker Foundation, and Christopher Awards. In a career that spans over four decades, Ruben considers opening The Ruben Santiago-Hudson Fine Arts Learning Center in 2014 in his hometown of Lackawanna, NY as one of his proudest and most cherished accomplishments.

DAVID GALLO (*Scenic Designer*) has designed more than 30 Broadway productions, including *Memphis*, *First Date*, *The Drowsy Chaperone* (Tony Award for Best Scenic Design), *The Mountaintop*, *Reasons to be Pretty*, *Xanadu*, *Company*, and *Thoroughly Modern Millie*. Working with August Wilson from 1996 until his death, David designed the premiere productions of Wilson's later works, including *King Hedley II*, *Jitney*, *Gem of the Ocean*, and *Radio Golf*—the latter two of which each garnered him Tony nominations. Other awards: Drama Desk, Lucille Lortel, Ovation, Obie, L.A. Drama Critics, Outer Critics Circle, and NAACP. davidgallo.com

TONI-LESLIE JAMES (*Costume Designer*). Broadway: *Come From Away* (2017); *Amazing Grace*; *Lucky Guy*; *The Scottsboro Boys*; *Finian's Rainbow*; *Chita Rivera: The Dancer's Life*; *Ma Rainey's Black Bottom*; *King Hedley II*; *One Mo' Time*; *The Wild Party*; *Marie Christine*; *Footloose*; *The Tempest*; *Twilight: Los Angeles, 1992*; *Angels in America: Millennium Approaches* and *Perestroika*; *Chronicle*

of a *Death Foretold*; and *Jelly's Last Jam*. Awards: Tony nomination, three Drama Desk nominations, six Lucille Lortel nominations, Hewes Design Award, Irene Sharaff Young Masters Award, and the 2009 Obie Award for Sustained Excellence in Costume Design.

JANE COX's (*Lighting Designer*) projects with Ruben Santiago-Hudson include *Seven Guitars* at Signature Theatre. Broadway: *The Color Purple*; *Machinal*; *All the Way*; *Come Back, Little Sheba*; and *Picnic*. Recent projects include *Amélie* at Berkeley Repertory Theatre; *Othello* at NYTW; *Hamlet* at the Barbican; *Roe* at OSF; *The Flick* at the National Theatre, London; and *Passion*, *Peer Gynt*, and *Allegro* at Classic Stage Company. Jane is a member of the Monica Bill Barnes Dance Company, has a long collaboration with the Oregon Shakespeare Festival, and is the director of the theatre program at Princeton University.

DARRON L WEST (*Sound Designer*). *The American Plan*, *To Be or Not to Be*, *The Royal Family*, *Top Girls*, and *Time Stands Still*. He is a Tony- and Obie Award-winning sound designer whose work for theatre and dance has been heard in more than 500 productions nationally and internationally, on and Off-Broadway. His accolades for sound design also include the Bay Area Theatre Critics Circle, Lucille Lortel, and AUDELCO awards. He is a two-time Henry Hewes Design Award winner and a proud recipient of the Princess Grace Award statue.

CHARLES COES (*Sound Designer*) is a New Jersey-based sound designer. Off-Broadway he's designed: *Dreams of the Washer King* (Playwrights Realm); *The Servant of Two Masters* (TFANA, among others); *The Robber Bridegroom* (Roundabout); *For Peter Pan on her 70th Birthday* (Playwrights Horizons); and *Natural Shocks* (WP Theater). He teaches at the Yale School of Drama and has worked as an associate on many Broadway shows including *Peter and the Starcatcher*; *Great Comet of 1812*; and *To Kill a Mockingbird*. He's won the Craig Noel Award (San Diego) and the Footlights Award (Milwaukee) for sound design.

BILL SIMS JR. (*Original Music*) is an internationally respected "Master of the Blues." He is a 2012 Grammy® nominee for *And Still I Rise* and an Obie Award winner for *Lackawanna Blues*. Recent theatre credits: *Ma Rainey's Black Bottom* (Two River), *The Piano Lesson* (Hartford Stage and Signature Theatre), August Wilson's *Two Trains Running* and *Jitney* (Two River). Mr. Sims was the subject of the documentary

An American Love Story (PBS), for which he composed many of the songs for the soundtrack. Other film credits: *Lackawanna Blues*, *New York Stories*, *Miss Ruby's House*, *American Gangster*, and *Cadillac Records*. Training: Ohio State University. heritagebluesorchestra.com

MATTHEW ARMENTROUT's (*Hair and Wig Designer*) Broadway design credits include *Bernhardt/Hamlet*. Other design credits include *Merrily We Roll Along* (Roundabout), *Anna May Wong—The Actress Who Died a Thousand Deaths* (Mabou Mines), *Paradise Square* (Berkeley Repertory Theatre), *Othello* (Shakespeare in the Park), *London Rocks* (Busch Gardens Williamsburg), and *A Christmas Carol* (Busch Gardens Williamsburg).

THOMAS SCHALL (*Fight Director*) has worked on more than 60 Broadway shows, including *The Front Page*, *The Crucible*, *Blackbird*, *The Color Purple*, *Waitress*, *The King and I*, *War Horse*, *This Is Our Youth*, *Of Mice and Men*, *Romeo and Juliet*, *Lucky Guy*, *Death of a Salesman*, *Venus in Fur*, and *A View from the Bridge*. He has worked extensively at Lincoln Center (*Disgraced*, *Blood and Gifts*), The Public Theater (*Hamlet*, *King Lear*, *Mother Courage*, *Father Comes Home from the Wars*), MTC (*Ruined*, *Murder Ballad*), NY Theatre Workshop (*Red Speedo*, *Othello*), and the Met Opera (*Le Nozze di Figaro*, *Il Trovatore*).

AWOYE TIMPO (*Associate Director*). Off-Broadway: *In Old Age* (New York Theatre Workshop), *Good Grief* (Vineyard Theatre), *The Revolving Cycles Truly and Steadily Roll'd* (Playwrights Realm), *The Homecoming Queen* (Atlantic Theater), *Carnaval* (National Black Theatre), *Ndebele Funeral* (59E59, South African tour, Edinburgh Festival), *Sister Son/ji* (Billie Holiday Theatre), *In the Continuum* (Juilliard). Regional: *Paradise Blue* (Long Wharf Theatre), *Skeleton Crew* (Chester Theatre). Producer: CLASSIX, a reading series exploring classic plays by black playwrights. Other: ABC/Disney, Cherry Lane, *Fire This Time*, Ma-Yi, New Black Fest, New Dramatists, NOW Africa, PEN World Voices, Royal Shakespeare Company, Lincoln Center Directors Lab, Soho Rep Writer/Director Lab, WNYC.

CAPARELLIOTIS CASTING (*Broadway Casting*). Select Broadway: *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Meteor Shower*, *A Doll's House, Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Fences*. Select theatres: Signature, Atlantic, Ars Nova, Old Globe, McCarter, Goodman, Berkeley Rep, Seattle Rep, Arena Stage. Current TV: *New Amsterdam* (NBC).

LAURA STANCZYK (*Additional Casting*). Broadway, Off-Broadway, and tours: *Encores! Off Center, Side Show, After Midnight, A Night With Janis Joplin, Follies, Lombardi, Ragtime, Impressionism, Seafarer, Radio Golf, Coram Boy, Translations, Dirty Dancing, Glorious Ones, Noura, Little Rock, Fetch Clay, Brother/Sister Plays*. Multiple seasons for Kennedy Center, Shakespeare Theatre, Hartford Stage, McCarter, etc.

NANCY PICCIONE (*Broadway Casting*). Broadway credits include: *Choir Boy, Jitney, Heisenberg, The Father, Venus in Fur, Wit, Time Stands Still, Top Girls, Shining City, The Assembled Parties, Outside Mullingar, Casa Valentina, and Constellations*. She cast the original productions of *Proof* and *The Tale of the Allergist's Wife* Off-Broadway and on Broadway as well as their national tours. Off-Broadway credits include: *Sugar in Our Wounds, Cost of Living, Linda, Incognito, The Explorers Club, Choir Boy, The Whipping Man, Ruined, Equivocation, and The World of Extreme Happiness*. Prior to working at Manhattan Theatre Club, she was a member of the casting staff at the New York Shakespeare Festival for 10 years, where she worked on Shakespeare in the Park and numerous productions at The Public Theater. She cast the American actors for the first two seasons of The Bridge Project, produced by BAM and the Old Vic London. She is a graduate of the Yale School of Drama and a member of the Casting Society of America.

KAMRA A. JACOBS (*Production Stage Manager*). Broadway credits include *American Son* and *Children of a Lesser God*. The Public: *Much Ado About Nothing, Twelfth Night, and As You Like It*. Her regional credits include *The Bitter Game, Last Tiger in Haiti, The Wholehearted, The New One, The King and I, and Disney's The Little Mermaid*. Film credits include *American Son* (Netflix). Education: MFA, University of California, San Diego.

MANDISA REED (*Assistant Stage Manager*) is excited to be at the Mark Taper Forum. She worked at The Public on *The Bitter Game*. Regional credits include *Diana, The Heart of Rock and Roll, Summer: The Donna Summer Musical, and Squirrels*. Education: MFA, University of California, San Diego.

MANHATTAN THEATRE CLUB (*MTC*). Under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, MTC has become one of the country's most prominent theatre companies. Productions at its Broadway and Off-Broadway venues have garnered numerous awards, including 27 Tony Awards and seven Pulitzer Prizes. MTC premieres include August Wilson's

Jitney and *The Piano Lesson, Ink, Choir Boy, Wit, Vietgone, Venus in Fur, Ruined, Rabbit Hole, Doubt, Proof, Love! Valour! Compassion!, Crimes of the Heart, and Ain't Misbehavin'*.
manhattantheatreclub.com

MAXIMUM ENTERTAINMENT PRODUCTIONS (*General Manager*) is a producing, developing, and management company founded by Avram Freedberg, Mary Beth Dale, and Eva Price, and is joined by Managing Director/General Manager Carl Flanigan. Select Broadway, Off-Broadway, and touring credits include *What the Constitution Means to Me* (national tour); *Cruel Intentions: The '90s Musical; Small Mouth Sounds; Frankie Valli and the Four Seasons on Broadway!; The Hip Hop Nutcracker; The Lion; Verso; Black Light; Born for This* (L.A. and Boston); *50 Shades! The Musical; Ivy + Bean: The Musical; Voca People; and Colin Quinn: Long Story Short*. maximumcompany.com

SENOVVA (*Production Supervisor*) is built on the vast experience and personal relationships of our producers, managers, designers, and technical specialists; Senovva focuses on solution-driven services in theatre, broadcast, and architecture throughout the world. Current theatrical projects include: *Freestyle Love Supreme, The Sound Inside, American Moor, Cirque du Soleil—'Twas the Night Before..., Audible @ Minetta Lane, Jersey Boys, Only Human, Mrs. Doubtfire*.

CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his 15TH 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*.



MEGHAN PRESSMAN (*Managing Director*) joined Center Theatre Group as Managing Director in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of

Berkeley Rep, in addition to working at numerous other theatre and arts organizations across the country. She is the Vice-Chair of the National Board for the Theatre Communications Group (TCG).



DOUGLAS C. BAKER (*Producing Director*) is now in his 30TH 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.

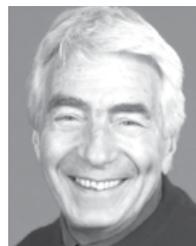


KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off-Broadway, and beyond. In addition 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.



NAUSICIA STERGIUO (*General Manager*) has worked supporting artists in theatres of all shapes, sizes and locales including Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught at USC's School of Dramatic Arts 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.



The cast of *Jitney*. Photo by Joan Marcus.

ADDITIONAL STAFF FOR JITNEY

Production Manager Ron Grimshaw
Associate Production Manager Anna Engelsman
Associate General Manager Casey McDermott
Associate Director Awoye Timpo
Associate Scenic Designer Viveca Gardiner
Associate Costume Designer Michael Magaraci
Associate Lighting Designers Tess James, Solomon Weisbard
Lighting Design Associate Itohan Edoloyi
Assistant Sound Designer Stephen Dee
Production Carpenter Daniel Whiting
Production Electrician Rachael Shair
Production Audio Stephen Dee
Production Properties Eric Reynolds
Production Assistant Jessica R. Aguilar
Casting Assistant Sarah Cooney

CREDITS

SHOW CONTROL AND SCENIC MOTION CONTROL FEATURING STAGE COMMAND SYSTEMS® BY PRG-SCENIC TECHNOLOGIES, A DIVISION OF PRG BROADWAY, L.L.C., NEW WINDSOR, NY. Scenic items fabricated by PRG-Scenic Technologies, a division of PRG Broadway, L.L.C., New Windsor, NY. Sound equipment by Masque Sound. Select costumes executed by John Kristiansen New York Inc.; David Samuel Menkes Custom Leatherwear; and Virginia Commonwealth University. Production properties provided by propNspoon. Production trucking by Clark Transfer.

MAXIMUM ENTERTAINMENT PRODUCTIONS

Eva Price, Carl Flanigan, Josh Altman, John Albert Harris, Avram Freedberg, Mary Beth Dale

Production Supervisor

SenovA Inc.
Arianna Knapp, James E. Cleveland, Lindsay Child, Ron Grimshaw, Anna Engelsman

ONLINE

CenterTheatreGroup.org #JitneyPlay
Like us on Facebook **Center Theatre Group**
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Subscribe on YouTube **CTGLA**
Follow us on Instagram **@CTGLA**



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers are represented by United Scenic Artists, Local USA-829 of the IATSE.



Directors are members of the Stage Directors and Choreographers Society, Inc., an independent national labor union.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

ARTISTIC

LINDSAY ALLBAUGH* Associate Artistic Director
NEEL KELLER* Associate Artistic Director/Literary Director
KELLEY KIRKPATRICK* Associate Artistic Director
PATRICIA GARZA* Line Producer, Special Artistic Projects
MICHAEL DONOVAN CASTING Casting Consultant
SUZANNE HEE MAYBERRY Casting Coordinator
TIFFANY SLAGLE Literary Assistant
MATTHEW BOURNE, DANAI GURIRA,
ANNA D. SHAPIRO Associate Artists

KRISTINA WONG Sherwood Award Recipient, 2019

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CAMILLE SCHENKKAN Next Generation Initiatives Director
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FELIPE M. SANCHEZ Emerging Artists and
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ERIC SIMS* Associate General Manager
MEGAN AARON Company Manager & Assistant General Manager
KEVIN JOHNSON General Management Associate
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CHRISTOPHER REARDON Production Manager
KATIE CHEN Assistant Production Manager
ERIN TIFFANY Assistant Production Manager
ERICA LARSON Production Coordinator
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SCOTT LUCAS Head Properties (Ahmanson Theatre)
JAMES WRIGHT Head Electrician (Ahmanson Theatre)
ROBERT SMITH* Head Sound (Ahmanson Theatre)
SHANE ANDERSON Head Flyrail (Ahmanson Theatre)
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MARY ROMERO Head Properties (Mark Taper Forum)
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SEAN MEYER Head Electrician (Kirk Douglas Theatre)
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*On staff for 10+ years.

ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting a new generation of playwrights, we foster and develop a broad range of theatrical work from artists within the diverse communities of Los Angeles as well as from across the nation and abroad.

Artists **creating new work commissioned** by Center Theatre Group this season:

DAVID ADIMI	ALESHEA HARRIS	TREY LYFORD	SARAH RUHL
JON ROBIN BAITZ	RAJIV JOSEPH	RICHARD MONTOYA	ROGER GUENVEUR SMITH
STEVE CUIFFO	LISA KRON	JANINE NABERS	GEOFF SOBELLE
LISA D'AMOUR	KIMBER LEE	QUI NGUYEN	LUIS VALDEZ
WILL ENO	YOUNG JEAN LEE	LYNN NOTTAGE	PAULA VOGEL
JENNIFER HALEY	MATTHEW LOPEZ	MARCO RAMIREZ	TRACEY SCOTT WILSON
			KAREN ZACARIAS

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**. Our growing community currently contains 103 playwrights. 2019/20 Season members:

ADELINA ANTHONY	DIONNA MICHELLE DANIEL
NGOZI ANYANWU	BOO KILLEBREW
JONATHAN CAREN	KENNETH LIN
	KEMP POWERS

Learn more at CTGLA.org/Artists.