

AUGUST WILSON'S JITNEY



2019/20 SEASON

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AUGUST WILSON'S JITNEY

BY AUGUST WILSON

DIRECTED BY RUBEN SANTIAGO-HUDSON

KREEGER THEATER | SEPTEMBER 13 - OCTOBER 20, 2019

August Wilson's *Jitney*, the 2017 Tony Award-winning production directed by Ruben Santiago-Hudson, opens Arena Stage's season with the dramatic story of a Pittsburgh jitney station, a symbol of stability, struggling against an oppressive lack of opportunity and unnerving neighborhood gentrification that threatens the way they live and work. The drivers resist powerful forces while coming to grips with their pasts to fulfill their own hopes and dreams for the future.

TONY AWARD-WINNING MUSICAL

DISNEY'S NEWSIES

MUSIC BY ALAN MENKEN | LYRICS BY JACK FELDMAN | BOOK BY HARVEY FIERSTEIN

A MUSICAL BASED ON THE DISNEY FILM WRITTEN BY BOB TZUDIKER AND NONI WHITE

ORIGINALLY PRODUCED ON BROADWAY BY DISNEY THEATRICAL PRODUCTIONS

DIRECTED BY MOLLY SMITH | CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY LAURA BERGQUIST

RICHANDLER STAGE | NOVEMBER 1 - DECEMBER 22, 2019

In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country — Joseph Pulitzer and William Randolph Hearst — and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing up and speaking out. *Newsies* is “a winning, high-energy musical” (*Entertainment Weekly*) just in time for the holidays and perfect for the whole family.

WORLD-PREMIERE LOVE STORY

KEN LUDWIG'S DEAR JACK, DEAR LOUISE

BY KEN LUDWIG

DIRECTED BY JACKIE MAXWELL

KREEGER THEATER | NOVEMBER 21 - DECEMBER 29, 2019

When two strangers meet by letter during World War II, a love story begins. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (*Baskerville: A Sherlock Holmes Mystery*, *Lend Me a Tenor*) tells the joyous, heart-warming story of his parents' courtship during World War II and the results are anything but expected.

COURAGEOUS VOICES

A THOUSAND SPLENDID SUNS

ADAPTED BY URSULA RANI SARMA

BASED ON THE NOVEL BY KHALED HOSSEINI

DIRECTED BY CAREY PERLOFF

KREEGER THEATER | JANUARY 17 - MARCH 1, 2020

Adapted from the *New York Times* bestselling novel by Khaled Hosseini (*Kite Runner*), the lives of two Afghan women are inextricably bound together. In the war-ravaged Kabul, Miriam and Laila become unlikely allies in the face of the insurmountable odds of a brutal and oppressive way of life. Called “emotionally stirring” (*Los Angeles Times*), this gripping and heart-rending fight for survival will keep you on the edge of your seat from start to finish.

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PRODUCTION OF

MOTHER ROAD

BY OCTAVIO SOLIS | DIRECTED BY BILL RAUCH
FICHANDLER STAGE | FEBRUARY 7 - MARCH 8, 2020

As William Joad sets out on an epic journey to pass down his family farm, he is humiliated to find that the only surviving descendant of his family is a Mexican-American named Martin Jodes, an ex-migrant worker. Inspired by John Steinbeck's classic, *The Grapes of Wrath*, the two men forge an unlikely bond and come to terms with their brutal past. This powerful new play examines the crossroads of family, immigration and the American dream.

WORLD-PREMIERE POWER PLAY

CELIA AND FIDEL

BY EDUARDO MACHADO | DIRECTED BY MOLLY SMITH
ARLENE AND ROBERT KOGOD CRADLE | FEBRUARY 28 - APRIL 12, 2020

Can one woman change the mind of a man and the fate of a nation? Fidel Castro's most trusted confidant and political partner, Celia Sánchez, is never far from his side as he grapples with how to move his country forward. Imbued with magical realism, Arena Stage's seventh Power Play imagines a conversation between Cuba's most influential female revolutionary and its most notorious political leader in a contest between morality and power.

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AUGUST WILSON'S SEVEN GUITARS

BY AUGUST WILSON
DIRECTED BY TAZEWEILL THOMPSON
FICHANDLER STAGE | APRIL 3 - MAY 3, 2020

Seven lives are interconnected in 1940s Pittsburgh when old friend and blues singer Floyd Barton vows to turn his life around after a surprise windfall leaves him hopeful for a second chance. Infused with deep and soaring blues rhythms, this "rich and exceptionally vivid" (*Variety*) play pits the desire for a better future against the harsh realities ultimately leading to heartbreaking and inescapable circumstances.

A TRAILBLAZING SPIRIT

TONI STONE

BY LYDIA R. DIAMOND | DIRECTED BY PAM MACKINNON
IN ASSOCIATION WITH AMERICAN CONSERVATORY THEATER
KREEGER THEATER | APRIL 23 - MAY 31, 2020

Considered a pioneer, Toni Stone is the first woman to play baseball in the Negro Leagues, also making her the first woman to play professionally in a men's league in the 1950s. Based on Martha Ackmann's book *Curveball, The Remarkable Story of Toni Stone*, this uplifting story follows Stone as she blazes a path in the male-dominated sports world against all odds, shattering expectations and creating her own set of rules.

SPECIAL ADD-ON PRODUCTION

WORLD-PREMIERE DRAMA

RIGHT TO BE FORGOTTEN

BY SHARYN ROTHSTEIN | DIRECTED BY SEEMA SUEKO
ARLENE AND ROBERT KOGOD CRADLE | OCTOBER 11 - NOVEMBER 10, 2019

The Internet never forgets. A young man's mistake at 17 haunts him online a decade later. Desperate for a normal life, he goes to extraordinary lengths to erase his indiscretion. But freedom of information is big business, and the tech companies aren't going down without a fight. Secrets, lies and political backstabbing abound in this riveting new drama about one man's fierce battle to reclaim his right to privacy.



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AUGUST WILSON FESTIVAL

Events

Designers Panel: Building the World of August Wilson

September 16, 2019 from 7-8:30 p.m.,
with dessert reception to follow

August Wilson, Here and Now: A conversation with Arena Stage's Molly Smith and Ford's Theatre's Paul Tetreault

*joined by Dr. Sandra Shannon
and Riley Temple*

September 25, 2019 from 6:30-7:15 p.m.

Writers Panel: On the Shoulders of Giants — August Wilson's Dramatic Legacy

September 28, 2019 from 5:30-7 p.m.

Pre-Show Surround Discussion: Gentrification in Washington, D.C.

*in partnership with the
August Wilson Society*

October 16, 2019 from 6-7 p.m.

Post-Show Discussion with special guest Paul Ellis, Wilson's nephew and Executive Director of August Wilson House

October 17, 2019 following the 8 p.m.
performance of *Jitney*

Pre-Show Surround Discussion: African American Music and Society

*in partnership with the
August Wilson Society*

April 24, 2020 from 6:30-7:30 p.m.

Women of Wilson Panel

April 25, 2020 from 5:30-7 p.m.

August Wilson Documentary Film Screening

"American Masters" August Wilson:
The Ground on Which I Stand
May 4, 2020 at 7 p.m.

AUGUST WILSON'S JITNEY

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There are few voices that articulate the American experience with the honesty and the bittersweet beauty of August Wilson.

Arena Stage has had a long love affair with August Wilson. Arena has been producing Wilson's work for over 30 years, starting in 1987 with *Joe Turner's Come and Gone*. When contemplating our 70th Anniversary Season, we quickly gravitated toward celebrating August Wilson as an American Giant. We are pleased to feature his work through our Giants Festival all season, with two mainstage productions, a provocative series beyond the plays and brilliant artists.

We begin with *Jitney*, directed by the dynamic Ruben Santiago-Hudson. Many artists are returning from his hit 2017 Broadway production for Arena's audiences. At its heart, *Jitney* is a story of community during a period of so-called urban renewal and the collective growth and radical changes of its members. Sound familiar? The impact of urban growth is very evident in our very own Southwest neighborhood, as the second phase of The District Wharf continues to grow and the neighborhood changes. After Arena, this production will tour to Detroit, Los Angeles, San Diego and Seattle.

Some of my cherished Arena memories include our productions of August Wilson plays: *King Hedley II*, *Ma Rainey's Black Bottom* and *Two Trains Running*. Before this production of *Jitney*, we had produced seven of the 10 plays in Wilson's American Century Cycle. In addition to *Jitney*, we will produce *Seven Guitars* (April 3–May 3, 2020), directed by Arena favorite Tazewell Thompson.

In celebrating August Wilson, we want to explore his impact on American theater. The August Wilson Festival (part of the "American Giants" series) will include artists discussing Wilson's plays but also his legacy and how his work affected theirs. During the run of *Jitney*, there will be a panel of designers ("Building the World of August Wilson" on September 16) and a panel of writers ("On the Shoulder of Giants — August Wilson's Dramatic Legacy" on September 28).

We have several great discussions planned as well. On September 25, Paul Tetreault from Ford's Theatre — which is producing *Fences* this fall — and I will get together to discuss the challenges, opportunities and necessity of producing August Wilson in Washington, D.C., in 2019. We will be joined on the panel by Dr. Sandra Shannon, Howard University Professor Emerita and Founder and President of the August Wilson Society; and Riley Temple, scholar and theologian. On October 16, in partnership with the August Wilson Society, Arena will host a discussion on "Gentrification in Washington, D.C." with local activists and experts Mignotae Kebede and Tony Lewis, moderated by Dr. Sandra Shannon. Additionally, on October 17, Wilson's nephew and executive director of the August Wilson House, Paul Ellis will host a post-show discussion.

Be on the lookout for more activities in the spring around *Seven Guitars*. I look forward to hearing these artists and scholars share their experiences, their memories of Wilson and their insights into how August Wilson changed the world of American theater.

A stylized, handwritten signature of Molly Smith in black ink.

Molly Smith
Artistic Director



Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac and Tidewater regions.



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FROM THE EXECUTIVE PRODUCER



In our own copy describing the story being told in August Wilson's deeply human and affecting *Jitney*, we highlight “the unnerving neighborhood gentrification that threatens the way we live and work.” As someone who lives and works in Southwest D.C., a neighborhood in radical transition, the lessons of this play ring true. As patrons of Arena, I am willing to bet you are feeling the changes as well with mixed emotions, but mainly joy, I hope.

Looking back six decades, we witness a brutal experiment in urban planning that destroyed a tight-knit community; our quadrant was leveled in walking distance of the HUD building when planners had hatched the planning experiment. I chose the adjective “brutal” for a reason, as much of the architecture that replaced the ramshackle and authentic homes was eventually recognized as Brutalist architecture. Not the proudest moment in our history, yet the opportunity for Arena Stage to set up shop at Sixth and Maine Southwest would not have presented itself at the end of the 1950s. Over the years, there were several different plans to revitalize the neighborhoods that did not achieve success. The arrival of the Waterfront metro station (1993), Nationals Stadium (2008), The District Wharf (2017), and Audi Field (2018) along with our own huge commitment to transform our facilities (2010) have been embraced as real progress.

To quote a study commissioned by our very own Southwest Business Improvement District (SWBID), “Over the next 20 years, the private sector will invest approximately \$3.4 billion into the Southwest, more than half of that investment in the next five years, during which over 4,000 units of housing and 1.5 million square feet of commercial space are slated to deliver.” The SWBID serves our neighborhood community by maintaining streets, parks and public areas, as well as neighborhood events (farmers' markets, community suppers at the duck pond), marketing and helping residents and visitors deal with transportation issues. Arena is represented in the SWBID and we are determined to work with our fellow businesses to improve over the next decade the quality of our lives in Southwest, from residents to theatergoers and everyone in between. Parking is at the top of that list. And like patience, they both start with a P. Also starting with P is partnership, and Arena's partnership with the SWBID and our community friends is the key to creating a safe and easy-to-travel neighborhood. I like to think you all are partners in this endeavor as well.

Hope you enjoy *Jitney*.

A handwritten signature in dark ink, appearing to read 'Edgar'.

Edgar Dobie

Executive Producer

President of the Corporation

The Hill District and the jitney

by Naysan Mojjani, Literary Manager

Pittsburgh's Hill District, where August Wilson was born and raised, has a long relationship with the jitney — the unlicensed and unregulated car services that pop up in communities underserved by more official transportation options. So it is appropriate that *Jitney* was the first play that August Wilson wrote in his American Century Cycle, his iconic sequence of 10 plays centered in the Hill District and relating the story of the African American experience.

The jitney arose from the 1914 recession, when the new phenomenon of used cars helped transform the unemployed into independent businessmen. The industry exploded, spreading across the country at rapid speed; the crack-down came almost as rapidly. Much like Uber and Lyft, jitneys faced regulatory scrutiny, safety concerns, and hostility from competitors (both licensed taxi companies and municipal transit services); unlike modern ride-sharing giants, jitneys had neither the organization nor the money to fight back, and by the 1920s, jitneys were all-but-extinct in most markets.

One of the few cities where jitneys persisted was Pittsburgh. Jitneys ferried Civil Rights protestors to the hospital. Pittsburgh police routinely used jitneys to get drunks home. In the 1980s, it was estimated that there were twice as many jitneys operating in the city as licensed cabs. When *Jitney* premiered in 1982 at the Allegheny Repertory Theatre, Wilson and his mother Daisy took a jitney to the theater. Particularly in the Hill District, this usage continues today.

The biggest reason the jitney has lasted in the Hill District is that the residents haven't had many other options. Many people couldn't afford a car, the area was under-served by public transit and the traditional taxis avoided the predominantly black Hill. Additionally, even when other options are available, jitneys go above and beyond; because it is an informal and human interaction, drivers form relationships with their customers and are more willing to lend a hand with things like carrying groceries and helping elderly customers upstairs. As Becker says in *Jitney*, "We providing a service to the community. We ain't just giving rides to people."

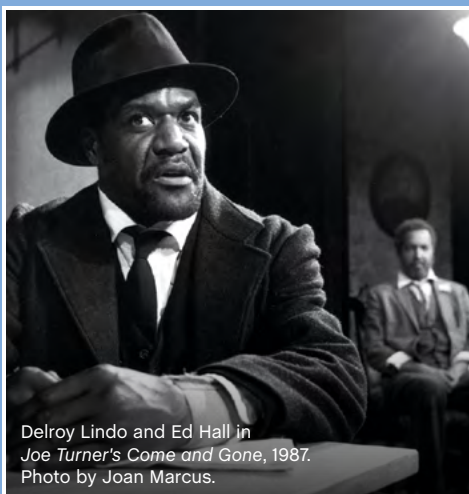
That service, and that human connection, is critical in the Hill District. Once the cultural center of black Pittsburgh, the population has plummeted over the last half-century — from almost 40,000 in the late 1950s to about 12,000 today — and those who remain lag behind the rest of the city economically — the Hill's median household income is about half that of the city overall. Many see a deliberate effort by the city to displace and gentrify. While much has changed in the decades since Wilson wrote *Jitney*, the pressure the characters in the play feel from the city is not too different from what residents of the Hill face in 2019.

This is part of the wisdom of Wilson's work; the struggles of today and yesterday and the day before yesterday are not dissimilar, and neither are the tools we use — community, perseverance, tradition, family — to endure those struggles.



MAP KEY

1. 1727 Bedford Avenue: August Wilson's childhood home, and the inspiration for the setting of *Seven Guitars*
2. The home Daisy Wilson, August's mother, lived in when she passed away, and the setting of *King Hedley II*
3. Original Hill District Carnegie Library where a young Wilson took charge of his own education, after dropping out of 10th grade
4. A. Leo Weil School, where Wilson and Rob Penny co-founded Black Horizons Theater
5. Crawford Grill #2, where Wilson heard John Coltrane play in 1966
6. Pat's Place, a cigar store and pool hall, where Wilson observed and learned from the elder statesmen of his community
7. Eddie's Diner, the inspiration for Memphis Lee's diner in *Two Trains Running*
8. Westbrook Jitney Station, the inspiration for Becker's station in *Jitney*
9. 1839 Wylie Avenue, the fictional home of Aunt Ester, the centuries-old mystic who appears in several plays, most notably *Gem of the Ocean*
10. Seth and Bertha Holly's boarding house, from *Joe Turner's Come and Gone*
11. The Irene Kaufmann Settlement House, now Hill House, was a mainstay of public service in the Hill District, and is referenced in several of August Wilson's plays, including *Jitney* and *The Piano Lesson*
12. The Ellis Hotel is one of the locations referenced in *Jitney*, and was a safe haven for African American travelers, including such luminaries as Ella Fitzgerald and Duke Ellington



Delroy Lindo and Ed Hall in *Joe Turner's Come and Gone*, 1987. Photo by Joan Marcus.



Jimonn Cole, Pascale Armand and Lynnne Godfrey in *Gem of the Ocean*, 2007. Photo by Scott Suchman.



Jessica Frances Dukes and Bowman Wright in *King Hedley II*, 2015. Photo by C. Stanley Photography.





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NIJA OKORO

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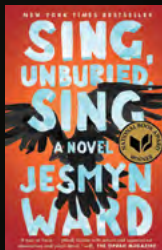
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SETTING

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

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

James T. Alfred (Booster, Youngblood)
A. Russell Andrews (Philmore, Becker, Turnbo, Doub)
Brian D. Coats (Shealy, Fielding)
Patrese D. McClain (Rena)

FIGHT CAPTAIN

James T. Alfred

*The Actors and Stage Managers employed in this production
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Sound and Video Supervisor.....	BRIAN BURCHETT
Production Supervisor.....	JAMES E. CLEVELAND
Production Manager.....	RON GRIMSHAW
Associate Production Manager	ANNA ENGELSMAN
Company 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 Assistant.....	JESSICA R. AGUILAR
Casting Assistant.....	SARAH COONEY
Assistant to the Director	MALEK MAYO
Deck Carpenter	MICK COUGHLAN
Props.....	KYLE HANDZIAK
Light Board Operator.....	KELSEY L. SWANSON
Sound Technician	DREW MOBERLEY
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CAST



FRANCOIS BATTISTE (Booster) is known for his roles on Broadway in *Bronx Bombers* (Circle in the Square); *Magic/Bird* (Long Acre); 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. Francois' select Off-Broadway credits include: *Paradise Blue* (Signature Theatre); OBIE award-winner *The Good Negro*, *Head of Passes* and *Detroit '67* (Public Theatre); *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 B.S. at Illinois State University.



HARVY BLANKS (Shealy) is excited to be at Arena Stage. He 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* (Redbank). He has performed in all 10 plays in August Wilson's Century Cycle and won the Drama Desk Award for the Off-Broadway production of *Table Top*.



AMARI CHEATOM (Youngblood) is excited to be at Arena Stage. His theater 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* (LAByrnith Theatre Company); *On The Levee* (Lincoln Center); *The Book of Grace* (The Public Theatre); 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 be seen in the upcoming 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 and Obie Awards for his portrayal of Fielding, *The Happiest Song Plays Last* at Second Stage Theatre and roles with the NY 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 I.R.N.E. Award. His film work includes *Going In Style*, *Chiraq*, *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, u/s Shealy, Fielding) will be returning to D.C. for his role in Arena Stage's *Jitney* after working with the company on Broadway. He was last seen in the D.C. area in Ralph Ellison's *Invisible Man* at Studio Theater where he shared an Ensemble Helen Hayes Award. Off-Broadway credits include: Public/ NYSF, Lincoln Center Theater/LCT3, Cherry Lane, Ensemble Studio Theatre (Member), Classical Theatre of Harlem. August Wilson plays include *Fences* (Geva, Florida Rep), *King Hedley II*, *Ma Rainey's Black Bottom* and *Seven Guitars* (Two River). Regional companies include Denver Theater Center, Huntington, People's Light and Theater Co and Playmakers Rep.





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, (Charles) Fuller, Fugard, Stoppard, Gotonda, Becket, Pinter, Moliere, 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 theater training at Karamu House in his hometown of Cleveland, Ohio.



NIJA OKORO (Rena) is thrilled to be making her debut at Arena Stage. Some of her theater 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* (u/s Mark Taper Forum); the world premiere of *Zoey's Perfect Wedding* (Denver Center); *An Octoroon* (Chautauqua Theatre Center); *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*. Training: The Juilliard School. Dedicated to Malvenia.



KEITH RANDOLPH SMITH

(Doub) is excited to be back in D.C. He has been seen on Broadway in *American Psycho*; *Fences*; *Jitney*; *King Hedley II*; *The Piano Lesson*; *Come Back, Little Sheba*; and *Salome*. His

Off-Broadway credits include *Intimacy* (New Group); *Theatre for One* (Brookfield Place); *The First Breeze of Summer* (Signature); *Holiday Heart* (MTC); *Tamburlaine* (TFANA); *Jitney* (2ST); and *Fabulation* (Playwrights Horizon).



RAY ANTHONY THOMAS

(Turnbo) is thrilled to return to D.C. for 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 theater *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 Century Cycle with NPR Radio. Recent film and TV credits include *Isn't It Romantic* and *High Maintenance* (HBO).



JAMES T. ALFRED

(u/s *Booster, Youngblood*) is excited to join this production of *Jitney*. Off-Broadway credits: *Pipeline* – u/s (Lincoln Center); *Blood* (NBT); *This Land* (Vineyard Theatre). *Alls Well That Ends Well* (Public Theatre). Select regional theater

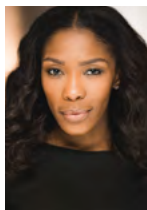
credits: *Head of Passes* – world premier, *Hushabye* (Steppenwolf Theatre); *Ma Rainey's Black Bottom*, *Mountaintop* (Guthrie Theatre, ATC); *Jitney* (Penumbra, KC Rep, ATC); *Two Trains Running*, *Detroit '67*, *A Brown Tale* (Penumbra Theatre); *Fences* (Denver Center, IRT, ATC, Milwaukee Rep); *End Game* (Baltimore Center Stage). Television credits: *Empire*, *Chicago P.D.*, *Blacklist*, *BlindSpot*, *FBI*, *BOSS* and *Prison Break*.



A. RUSSELL ANDREWS

(u/s *Philmore, Becker, Turnbo, Doub*) is a founding member of award-winning StageWalkers Productions. Russell won two NAACP Theatre awards and two L.A. Ovation awards for work with Wilson's *The Piano Lesson*,

Jitney and *Ma Rainey's Black Bottom* where he won his first Best Actor NAACP. After developing 'Mister' in the world premiere of *King Hedley II* and 'Youngblood' in the inaugural *Jitney*, both at Pittsburgh's Public, he was in the *Jitney* cast that won the 2002 Olivier Award for Best New Play at London's National Theatre. His film/TV credits include: Vice principal Gaines on HBO's *Insecure* and Principal Avery in HBO's *Sterling*.



PATRESE D. MCCLAIN (u/s Rena) is delighted to be joining the *Jitney* family. Originally from Chicago, she has worked with many theater companies in her hometown and in regional theaters all over the country. Select regional theater credits

include: *Pipeline* and *Skeleton Crew* at Actors Theatre; *Short Shakes R&J* 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 Circle Theatre Award Winner for Best Solo Performance, two-time Joseph Jefferson Nominee for Outstanding Supporting Actress. Training: BFA Howard University, MFA Pennsylvania State University. HU! Website: www.patresedmcclain.com.

CREATIVE

AUGUST WILSON (Playwright)'s 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 Writers 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* whose recent Broadway production 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 Awards, 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 Award, Humanitas, National Board of Reviews, Black Filmmaker's 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*; *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 (Lighting Designer)'s 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 theater program at Princeton University.

DARRON L. WEST (Sound Designer) Previously at the Friedman: *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 theater and dance has been heard in more than 500 productions nationally and internationally, on Broadway and off. 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: *Tales of the Washer King* (Playwright's Realm); *Servant of Two Masters* (TFANA among others); *Robber Bridegroom* (Roundabout); *For Peter Pan on Her 70th Birthday* (Playwrights); 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 theater 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 (Hair and Wig Designer)'s 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 Theater), *In the Continuum* (Juilliard). Regional: *Paradise Blue* (Long Wharf Theatre), *Skeleton Crew* (Chester Theater). Producer: CLASSIX, a reading series exploring classic plays by Black playwrights. Other: ABC/Disney, Cherry Lane, Fire This Time, Ma-Yi, New Black

WHO'S WHO

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 theaters: 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 Theatre. 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*) is excited to be at Arena Stage. Her Broadway credits include: *American Son* and *Children of Lesser God*. She worked at The Public in *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, U.C. San Diego.

MANDISA REED (*Assistant Stage Manager*) is excited to make her Arena Stage debut. 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, UC 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 7 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.

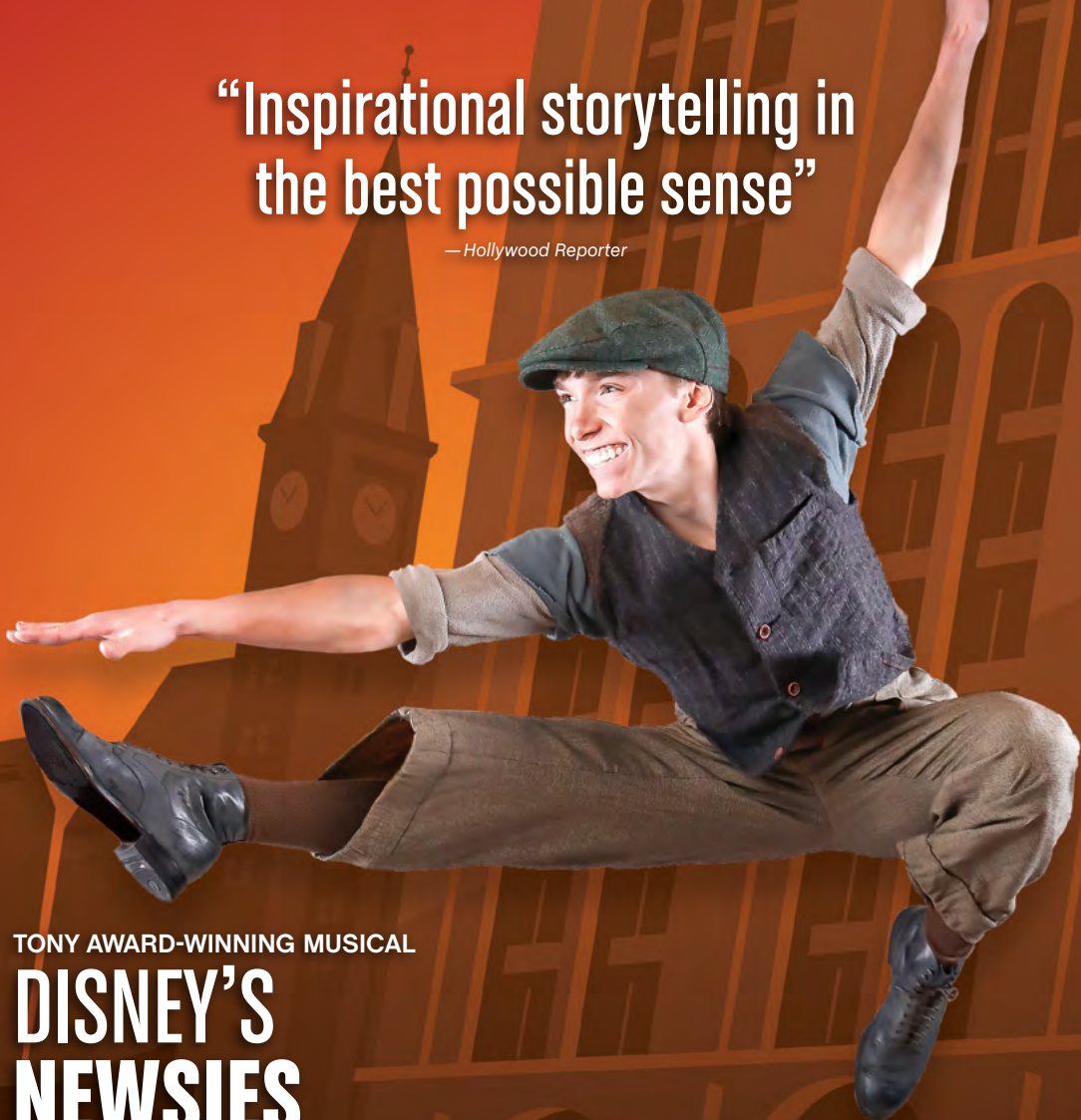
MAXIMUM ENTERTAINMENT PRODUCTIONS (*General Manager*) is a producing, developing and management company founded by Avram Freedberg, Mary Beth Dale and Eva Price; and is joined by Managing Director/General Manager Carl Flanigan. Select Broadway, Off-Broadway and Touring credits include *What the Constitution 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* (LA and Boston); *50 Shades! The Musical*; *Ivy + Bean The Musical*; *Voca People*; and *Colin Quinn: Long Story Short*. www.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 Theater, 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*.



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MOLLY SMITH (*Artistic Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Anything Goes*, *Sovereignty*, *Carousel*, *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *All My Sons* and *How I Learned to Drive*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Canada's Shaw Festival, The Court Theatre, The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979–1998. Molly has been a leader in new play development for over 40 years. She is a great believer in first, second and third productions of new work and has championed projects including *How I Learned to Drive*; *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame.

EDGAR DOBIE (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The scenic, costume, lighting and sound designers are represented by United Scenic Artists, Local USA-829 of the IATSE.



The Directors are members of the **STAGE DIRECTORS SOCIETY**, a national theatrical labor union.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

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"We feel the long-term viability of theater really has to come from two sources—annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity."

— Beth Newburger Schwartz and the late Richard Schwartz





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 Playwrights' Arena 2019..... Audrey Cefaly,
 Annalisa Dias, Paige Goodwin,
 Psalmayene 24, Alan Sharpe

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