



THE BLACK REP

THEATRE OF THE SOUL SINCE 1976

JITNEY

BY AUGUST WILSON

DIRECTED BY RON HIMES

WE'RE ALL JUST ALONG FOR THE RIDE.



MAY 11 - 29, 2022 • EDISON THEATRE AT WASHINGTON UNIVERSITY

JITNEY

BY AUGUST WILSON

DIRECTED BY RON HIMES

By August Wilson
Directed by Ron Himes**

Dramaturg / Assistant Director

John Ray Proctor

Assistant Director

Nychollete Easter

Scenic Design

Harlan D. Penn

Lighting Design

Joseph W. Clapper

Sound Design

Justin Schmitz

Costume Design

Jamie Bullins

Stage Manager

Tatiana Durant*

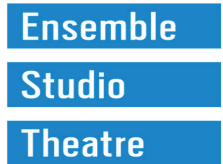
May 11 - 29, 2022
Edison Theatre Washington University in St. Louis

** SDC, The Director is a member of the Society of Stage Directors and Choreographers, Inc. an independent national labor union *Members of Actor's Equity Association, the Union of Professional Actors and Stage Hands of the United States.

'August Wilson's Jitney' is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

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DRAMATURG NOTES

“August Wilson’s Century Cycle is considered one of the crowning achievements of the American theatre. From 1982 until 2005, August Wilson penned ten plays that captured the Black experience in Pittsburgh throughout the 20th century. With one play for each decade, these varied masterpieces earned Wilson two Pulitzer Prizes, multiple Tony Award nominations, a Peabody, and many other accolades. *Jitney* premiered in 1982, making it the first in Wilson’s cycle.” – Concord Theatricals.

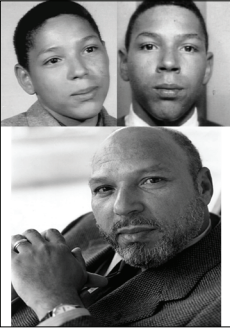
“Let’s go back, let’s go back, let’s go way on to way back when...” Think, Aretha Franklin.

During the 1970’s, regular taxi cabs would not drive to the Hill District in Pittsburgh, so residents turned to unofficial and unlicensed taxi cabs called jitneys. Buses and public transportation underserved, or sometimes simply refused to service, Pittsburgh’s Black neighborhoods and communities. Even today Pittsburgh continues to lead the nation among cities of size having the largest percentage of people residing in food deserts. Jitneys provided more than simply a service; they were essential. Jitney drivers took Black people to grocery stores, to airports, home, wherever, at a time when race, race relations, and discrimination were in a complicated period in America.

The 1970s saw National Guardsmen kill and wound students at Kent State protesting the Vietnam War, television banned the advertisement of cigarettes, the voting age was lowered from 21 to 18, and Walt Disney World opened in Orlando, Florida. In 1973 the Supreme Court ruled in *Roe versus Wade* that a woman cannot be prevented from having an abortion in the first six months of pregnancy, and by 1974 we saw the impeachment and the first resignation of an American President. *Wheel of Fortune* (1975) premiered on television, as *Sanford and Son* (1972 – 1976), *The Supremes* broke up (1977), Richard Roundtree played the title role in *Shaft* (1971), Diana Ross and Billy Dee Williams starred in *Lady Sings the Blues* (1972) and *Mahogany* (1975). *Good Times* (1974) with Esther Rolle, John Amos, and Jimmy Walker ultimately fired Amos because he challenged the writing of his character as an abusive Black father who had issues with addiction. Who and what Black people could and would be was a complicated and complex negotiation and commodification of Black identity that was being writ large in movies, on television, and in the music of the 1970s.

August Wilson began his Century Cycle with *Jitney* in 1982. Wilson’s cycle, more often than not, tells the story of Black men and Black male existence in America. Certainly, the settings of his plays is Pittsburgh, however his stories, more generally, tell the story of Black working class men in America over the course of the century. Rather than slave narratives, or the servant, narratives, or the criminal narratives, or even the Black superhuman narratives of the Blacksploitation era that were hallmarks of the movies and television shows of the 1970s, Wilson’s plays create a narrative in which Black characters (and Black men) occupy a broad and diverse range of existence. His characters are loving and flawed. They invoke memories and images of Black fathers and sons and uncles and cousins. They remind you of the very human men that hung out on corners, who drank and laughed and played cards, who loved and wronged your sisters and mothers and aunts. *Jitney* (and all of the characters in Wilson’s cycle, really) remind me of my family. I know these characters because I grew up with these characters. Wilson’s project, and the subject of *Jitney* really, creates a space in which Black men can sit with each other, exist with each other, and tell stories. These characters express vulnerability and loss, and friendship and love. Are these characters perfect? Are they perfect human beings? I don’t think that was Wilson’s goal. Wilson created a context within which Black men exist in all of their complicated, complex, imperfect, beautiful and honest ways, even if only for the duration of a fiction.

ABOUT THE PLAYWRIGHT



AUGUST WILSON (April 27, 1945 - October 2, 2005) authored *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Radio Golf*. These works explore the heritage and experience of African-Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theaters across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*.

Mr. Wilson's works garnered many awards including Pulitzer Prizes for *Fences* (1987); and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; as well as eight New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwrighting, the Whiting Writers Award, 2003 Heinz Award, was awarded a 1999 National Humanities Medal by the President of the United States, and received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of *New Dramatists*, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theater located at 245 West 52nd Street - The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007.

Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azilla Carmen Wilson, and his wife, costume designer Constanza Romero.



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* Deceased

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Musical Director Emeritus Charles Creath
Fellow Christian Kitchens
Fellow Kristen Gray
Fellow Crayten Clendon
Fellow Nychollete Easter
Fellow Tatiana Durant
Fellow Taijha Silas
Fellow Zahria Moore

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Creative Group Rodgers Townsend



CAST AND PRODUCTION STAFF

CAST

<i>Becker</i>	Kevin Brown
<i>Fielding</i>	J. Samuel Davis*
<i>Youngblood</i>	Olajuwon Davis
<i>Booster</i>	Phillip Dixon
<i>Philmore</i>	Richard Harris
<i>Doub</i>	Edward L. Hill
<i>Turnbo</i>	Ron Himes
<i>Rena</i>	Alex Jay
<i>Doub Understudy</i>	Brian McKinley
<i>Shealy</i>	Robert A. Mitchell

THE PRODUCTION STAFF

<i>Director</i>	Ron Himes**
<i>Dramaturg/Assistant Director</i>	Dr. John "Ray" Proctor
<i>Assistant Director</i>	Nychollete Easter
<i>Scenic Design</i>	Harlan D. Penn
<i>Lighting Design</i>	Joseph W. Clapper
<i>Sound Designer</i>	Justin Schmitz
<i>Costume Designer</i>	Jamie Bullins
<i>Stage Manager</i>	Tatiana Durant*
<i>Technical Director</i>	Bryce Allen
<i>Master Carpenter</i>	Phillip Dixon
<i>Master Electrician</i>	Christian Kitchens
<i>Costume Shop Supervisor</i>	Ellen Minch
<i>Costume Shop Assistant</i>	Kristen Gray
<i>Covid Safety Manager</i>	Crayten Clendon

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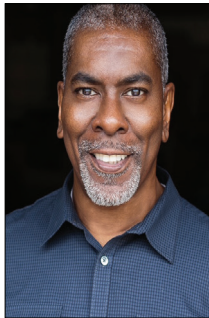


THE CAST



KEVIN BROWN (Becker), is thrilled and honored to be making his St Louis Black Repertory Company debut with this amazing August Wilson play. A native of August Wilson's Pittsburgh (Hill District) through the casting of the Pittsburgh Playwrights Theater company he has successfully completed seven of the August Wilson 10 play century cycle. *Piano lesson, Jitney, Fences, Seven guitars, King Hadley II, Radio Golf and Gem of the Ocean* directed by Andrea Frye and Mark Clayton Southers. He was last seen in *Freda Peoples* (New Horizon Theater), *Miss Julie Clarissa and John* (Pittsburgh Playwrights Theater), *East Texas Hot Links* (Pittsburgh Playwrights Theater). Film credits include : *The Kid* (You Tube Series) , *Unrelated* (B.D Allen film),

House of Stone (Redwood Productions) *Rehabilitation of the Hill* (Steel Town Productions). Brown has also enjoyed background film work on, *Fences, Ma Rainey's Black Bottom, Concussion, A League of their Own* (Netflix) and *Rustin* (a Michelle and Barack Obama production). Currently Brown is working as a teaching artist at the Community Empowerment



J. SAMUEL DAVIS (Fielding) is excited to be a part of *Jitney* at The Black Repertory Theater. He last worked with The Black Rep as West in last season's award winning *Two Trains Running*. He was last seen this past summer in the much acclaimed production of *King Lear* with St. Louis Shakespeare as Earl of Kent. He also appeared in The Repertory Theater of St Louis' production of *A Christmas Carol* this past holiday. Davis has played roles from Shakespeare to August Wilson in a career that spans over 20 years. He has worked in major theaters, regionally and nationally, as well as appearing in video projects, industry films, and has headlined his own concerts. Starting out as a company member for The St. Louis Black Repertory Company, Davis continues to expand his career to include many diverse and challenging roles.

Some of his credits include the following: Simon in *The Whipping Man*, Walter Lee in *A Raisin in the Sun*, Oedipus in *Oedipus the King*, Tom Wingfield in *The Glass Menagerie*, and Bashir in *Bashir Lazhar* a one man show for which he won a Kevin Kline award for Best actor in a Play. He also garnered an award in 2019 from The St. Louis Theater Circle critics for his role as Antoine DuPre in *District Merchants* produced by the New Jewish Theater.



OLAJUWON DAVIS (Youngblood), is honored and excited to be back home at The Black Rep where he began his acting career many years ago in the stage-production of *Sarafina!*, as Crocodile. After humble beginnings he performed street theatre, and starred in his first on screen production, *Palacios*, where he won the Special Award for Outstanding Performance at St. Louis International Film Festival in 2017. He is grateful for the love and support of his friends and family. And sends a special thanks to Ron Himes for continuing to believe in his talent and gifts.



PHILLIP DIXON (Booster) , is happy to perform again at The Black Rep. He was last seen in *Seven Guitars* as Canewell. He would like to thank The Black Rep staff for all of their support.



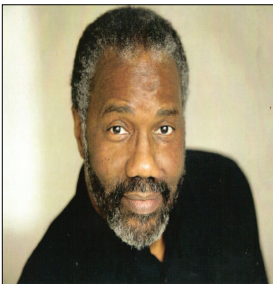
RICHARD HARRIS (Philmore), is a professional SAG-AFTRA actor who has recently transplanted from Los Angeles. He is presently a local based out of Kansas City and St. Louis, performing in Commercial, Television, and Film. Richard attended Howard University, studying Music Education. He also has a degree in Recording Engineering from Cedar Valley College, Dallas, TX. He is a member of Alpha Phi Omega National Service Fraternity, Zeta Phi Chapter. Before becoming an actor, Richard worked 30 years in the music industry: Touring musician for Columbia Records Artist, Johnny Taylor, and Atlantic Records Artist Levert, Signed as a Recording Artist with Chrysalis Records, Producer and Programmer for songwriter Diane Warren at Realsongs Publishing, Co-producer and Mix Engineer Vaz Ent/Motown, A Staff Recording Engineer at Universal Music Publishing. Richard now lives in Columbia,

where his focus is Theatre and the forming of an African American Repertory Troupe with an emphasis on August Wilson's Century Cycle.



EDWARD L. HILL (Doub), is excited and honored to make his St. Louis debut in this production of *Jitney* with The Black Rep. Prior to relocating to the St Louis area Edward's portrayal with the Dayton Theater Guild, as Paul Robeson, in *Mr. Rickey Calls a Meeting* was recorded as riveting and earned him the credit of Breakthrough Male Performance in a Play for the 2020 Dayton Theater Season. Edward has theater and musical theater credits as an actor, director, and performance coach. Roles include Troy, in August Wilson's *Fences*, Mr. West, in August Wilson's *Two Trains Running*, and the Warden in *Kiss of the Spider Woman*. Television and film credits include: *The Contingent*, *Survivor's Remorse*, and *Six*. Edward received the key to the city in Charlotte North Carolina for his performance of an original monologue entitled "*And Then We Came to Memphis*" in honor of the life and legacy of Dr. Martin Luther King Jr. Edward has

been a company member of Trustus Theater, Columbia South, and VLA Theatre, Killeen Texas. Edward is a Board Member of the Dayton Theatre Guild. Edward currently serves as Provost and Vice President of Academic Affairs at Harris-Stowe State University.



RON HIMES (Turnbo), is the Founder and Producing Director of The Black Rep. His acting credits include The Black Rep's production of *Two Trains Running* (Hollaway), *Fences* (Troy), for which he won The St. Louis Theater Circle Award in 2019 for Outstanding Achievement as an Actor in a Drama, *Seven Guitars*, *Sunset Baby*, *The Whipping Man*, *On Golden Pond*, *Romeo and Juliet*, *Death and the King's Horseman*, *Boesman and Lena* and *Gem of the Ocean*, which was featured at the 2007 National Black Theatre Festival in Winston-Salem, North Carolina. Additional credits include King in *King Hedley II*, Banquo in *Macbeth*, Herald Loomis in *Joe Turner's Come And*

Gone, Robert Johnson in *Robert Johnson: Trick the Devil*, for which he won the Woodie Award for Outstanding Actor in a Lead Role, and Blind Jordan in *Sty of the Blind Pig*, Booster in *Jitney*, /Malcolm X in *The Meeting* and *When The Chickens Come Home to Roost*. He created the role of Joe Lee in *Conversations On A Dirt Road*. His acting credits in other St. Louis theatres include HotCity, the Repertory Theatre of St. Louis and The Muny.

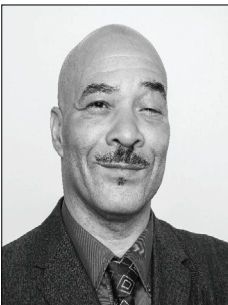


ALEX JAY (Rena), was born and raised in St. Louis, MO. She is an alumna of the University of Missouri-St. Louis. There, she received her Bachelor's Degree in Theater and Communications. She has acted in a host of plays and musicals throughout the region. Notably; *Behind the Sheet* and *Nina Simone: Four Women* with The Black Rep, *Something Like Godspell* with TLT Productions, *Fleshtones* with First Run Theatre, and *The Ville: Avengance* with St. Louis Shakespeare Festival. She is elated at any opportunity to grow in her craft.



BRIAN MCKINLEY (Doub Understudy), is a native of Peoria, IL. Peoria's rich community theatre scene drew Brian onto the stage during his teenage years. Brian attended Western Illinois University (WIU) to earn a BFA in Musical Theatre. Credits from his time in college include *The Colored Museum*, *The Wild Party*, and *Ruined*. After attending WIU Brian moved to St. Louis to start work as an Acting Intern at the St. Louis Black Repertory Company. He's been with The Black Rep for four years and currently, he is an Executive Assistant with the company. Highlighted credits include: *Behnd The Sheet*, *Sweat* (St. Louis Black Repertory Company), *The Wizard of Oz* (Theatre League, Inc.), *A Midsummer Night's Dream* (Minot State University Summer Theatre), and *The Wiz* (Center of Creative Arts (COCA)). He is extremely grateful to be performing in another Black Rep production with an amazing cast. He would like to

thank his family and friends for all their love and support.



ROBERT A. MITCHELL (Shealy), is happy to be back home at The Black Rep, after a long stint in New Orleans, where he also ran his own company, The NonProphet Theatre-South. This is his 3rd August Wilson show here, and he hopes to get more under his belt before he retires. Recent roles in NOLA include: Sheldon Forrester in *Trouble in Mind*, Wining Boy/(US) in *The Piano Lesson*, Don Quixote in Camino Real, and Sir Julius Winfield in *Pulp Shakespeare*. Big love out to Ron and The Black Rep Fam, my STL friends and family, and, of course, my Bunny.



ACTION OF THE PLAY

SETTING:

Gypsy cab station in Pittsburgh, Pennsylvania

TIME:

Early Fall 1977

ACT I

- Scene 1* Day 1, Mid-Morning
- Scnet 2* Day 1, Early Afternoon
- Scene 3* Day 2, Early Morning
- Scene 4* Day 2, Half Hour Later

INTERMISSION

ACT II

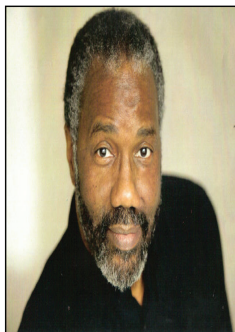
- Scene 1* Day 3, Next Afternoon
- Scene 2* Day 3, Early Evening
- Scene 3* The Next Day
- Scene 4* 3 Days Later

STAGE MANAGEMENT



TATIANA DURANT* (Stage Manager), (They/Them) is a Black, Queer, theatre artist from Roanoke, Virginia. In Spring 2021 they graduated from Hollins University with a B.A. in theatre and recently finished their first semester of graduate school as a M.F.A. playwrighting student at Hollins. Tatiana is also the lead organizer of No Justice No Peace - Roanoke, an abolitionist and Black empowerment group in Virginia. They love all things transformative and radical.

THE ARTISTIC TEAM



RON HIMES (Director), has produced and directed more than 200 plays at The Black Rep, including all ten plays written by August Wilson. His Black Rep directing credits include: *Sweat*, *Spell #7*, *Don't Bother Me I Can't Cope*, *Nina Simone*; *Four Women*, *Canfield Drive*, *Dot*, *Lines In The Dust*, *Twisted Melodies*, *Sunset Baby*, *Purlie*, *Black Nativity: A Holiday Celebration*, the critically acclaimed productions of *Ruined* and *The Montford Point Marine*. Himes also created and directed the highly acclaimed, *Crossin' Over* and *Tell Me Somethin' Good*. He has directed a number of world premieres including *Torn Asunder*, *Smash/Hit!*, *Insidious*, *Home the Musical*, *Servant of the People*, *Riffs* and *Urban Transitions: Loose Blossoms*.

Directing credits from theatres across the country include *Ain't Misbehavin'* and *Fences* (The Clarence Brown Theatre in Knoxville); *The ColoredMuseum* and *Blues for an Alabama Sky* (Indiana Repertory Theatre); *Flyin' West* (Delaware Theatre Company); *For Colored Girls.....* (People's Light and Theatre Company in Philadelphia);

Riffs (Seven Stages in Atlanta); *Spunk*, *Spell #7* and *Radio Golf* (Studio Theatre in Washington, DC); *One Flew Over the Cuckoo's Nest* and *I'm Not Rappaport* (Old Creamery Theatre in Garrison, IA); and *An Enemy of the People* (Perseverance Theatre in Juneau, AK). University and College credits include: *Crumbs From The Table Of Joy* and *Our Town*, (University of Southern Indiana in Evansville); *Intimate Apparel*, (University of Indiana in Bloomington); *You Can't Take It With You*, (University of Wisconsin in Madison); *The Championship Season* and *The Dance on Widow's Row*, (Dillard University in New Orleans); *Three Ways Home* (University of Illinois in Champaign); *The Darker Face of the Earth* (University of South Carolina in Columbia); *For Colored Girls....*, *Blues for Mr. Charlie*, *Hairspray*, *Ragtime*, *The Lion* and *The Jewel and Trojan Women* (Washington University in St. Louis).



DR. JOHN "RAY" PROCTOR (Assistant Director/ Dramaturg), is an Assistant Professor of Theatre at Tulane University, where he teaches Acting I - Advanced Acting, African American Theatre History, Plays and Playwrights, and Theatre for Social Justice. He holds a Bachelor of Arts (English) from Webster University, a Master of Fine Arts (Acting) from West Virginia University, and a Ph. D. in Theatre Research from the University of Wisconsin-Madison. In the summer of 2019, he played Colonel Brandon in the Reno Little Theatre's production of *Sense and Sensibility*. He has also played Mercutio in *Romeo and Juliet* (Organic Theatre/Chicago), Alonso in *The Tempest* (New Orleans Shakespeare Festival), Peter in Lorraine Hansberry's *Les Blancs* (Madison), Shylock in *The Merchant of Venice* (Arizona Repertory Theatre), the title role in *Othello* (The Greenbriar). In New Orleans he has appeared on the Southern Rep stage in *Airline Highway* and *Father Come Home from the*

Wars. Dr. Proctor has also co-authored (with Ms. Olivia Dawson) the play - *Out Loud*, which opened at eta Creative Arts Foundation on Chicago's south side. Their play received seven 2014 Black Theatre Alliance nominations for Best Play, Best New Script, Best Director, Best Actress, Best Supporting Actress, and Best Ensemble. He is also featured contributor in the forthcoming collection *Romeo and Juliet: Adaptation and the Arts*. He would also like to thank the George Lurcy Fund for Research and Creative Projects by Liberal Arts Faculty and the support of Tulane University's School of Liberal Arts.



NYCHOLLETE EASTER (Assistant Director), was born and raised in Houston, Texas. She has been a part of numerous productions including *Talking With* and *Dog Sees God: Confessions of A Teenage Blockhead* (Stephen F. Austin State University) both of which she assistant directed! She has also directed *Turn-Up!* for The Black Rep's 21-22 touring season! She recently received her bachelor's of arts in acting and directing from Stephen F. Austin State University in Nacogdoches, Texas! Nychollete strives to tell stories that represent a diverse group of characters and people! She has been doing theatre for 11 years and considers herself to be a well rounded theatre artist. She is very excited to continue her work at The Black Rep for its 45th season!"



HARLAN D. PENN (Scenic Designer), is a proud graduate of Florida A&M University and the University of North Carolina School of the Arts. The South Florida native has designed for off-Broadway, Off Off Broadway, cable television, regional theatre, and educational theatre. In addition, Penn has served as an Art Director and Assistant Art Director for film & television productions for NETLIX, HULU, ABC, NBC, HALLMARK MOVIE CHANNEL, CBS and TURNER BROADCASTING. Theatre design credits include: *For Colored Girls*, *Blues For An Alabama Sky*, *On Striver's Row*, *Flyin' West*, *Dreamgirls*, *Seven Guitars*, *Gem Of The Ocean*, *Jitney*, *Radio Golf*, *King Hedley II*, *Chained Dog*, *Drumline Live* (International tour), *The Mighty Gents*, *Camp Logan*, *Buried Child*, *Looking*, *Catch Me If You Can*, and *The Life and Adventures Of Nicholas Nickleby* to name a few. Film/TV productions include *God Friended Me*, *For Life*, *Girls 5eva*, *The Last O.G.*, *Saturday Night Live*, *Raising Kanan*,

Madame Secretary, *Katy Keene* and *Roland Martin Unfiltered*. Mr. Penn has served as assistant scenic designer to Scenic Designer Felix E. Cochren on productions at The McCarter Theatre, Geva Theatre, Syracuse Stage, The Goodman Theatre, Virginia Stage

Company, and The Cleveland Playhouse. After a 20 plus career as a set designer, Harlan founded the American-Caribbean Theatre Alliance, Inc. during the summer of 2014. Mr. Penn is also a proud member of the Alpha Phi Alpha Fraternity, Inc. and IASTE/United Scenic Artist Local 829 in the scenic design and Scenic Art category. Mr. Penn is currently a professor of Scenic Design at the Howard University Department of Theatre Arts/Chadwick Boseman College of Fine Arts in Washington D.C.



JOSEPH W. CLAPPER (Lighting Designer), feels great to once again be part of a creative team in producing live theater. What an honor to be included with this talented collection of friends. It is great to be back in the theater! I hope you will agree with me that this powerful drama, you will be living live, has been worth the wait to return your theater. Some of Joe's Black Rep credits include *Behind The Sheet*, *Home*, *Spell #7*, *Crowns*, *Fences*, *Don't Bother Me*, *I Can't Cope!* and *Dot*. Once again, it is great to be back in the Theater!



JUSTIN SCHMITZ (Sound Designer), is grateful to be back with The Black Rep family having previously designed *Don't Bother Me*, *I Can't Cope* and *Nina Smone*, *Four Women*. Justin is a proud member of USA 829, TSDCA, and USITT. Additional credits include productions at: The Kennedy Center, Signature Theatre, Round House, Woolly Mammoth, Studio Theatre, Olney Theatre Center, Constellation Theatre Company, Imagination Stage, amongst many others. He has collaborated Off-Broadway with 59E59 Theaters and Round House Theatre on *HandBagged* as associate sound designer, The Dixon Place Theatre as sound designer for *Cow Play*. He has been the designer of three national touring productions through the Kennedy Center's Theatre For Young Audiences including: : *Darius And Twig*, *Me, Jane...* *The Dreams and*

Adventures Of Young Jane Goodall, and most recently *Don't Let Pigeon Drive The Bus*, *The Musical* in collaboration with Mo Willems. For more information please visit www.justinschmitztheatre.com



JAMIE BULLINS (Costume Design), is a Midwest transplant and an Associate Professor in the Johnny Carson School of Theatre and Film at the University of Nebraska - Lincoln. Designing this and that for such a long time it seems, surprisingly enough, the passion for the work has not subsided. Recent work; *The Magic Flute* (costume design, Glenn Korff School of Music, UNL), *Elf Jr.* (costume design, Lincoln Community Playhouse, Penguin Project), *Little Women: The Musical* (scene design, Nebraska Wesleyan Theatre), He still believes theatre can change lives. Fool.



SUPPORT

The Black Rep wishes to acknowledge and thank our supporters. The following contributions were made in the period from September 1, 2021 through April 30, 2022. Financial gifts from companies, foundations, government entities and individuals ensure the continuance of first-rate main stage productions and education programs that touch young lives throughout Missouri and Illinois. To donate, please contact Christina Yancy, Development Associate, at 314 534-3333

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The Black Rep Community and Education Programs

The Black Rep offers three 50-minute touring productions performed by members of the Professional Intern Program. These shows are designed to be presented in most open spaces such as multipurpose rooms, gymnasiums and theatre auditoriums. No special lighting or sound equipment is required. Touring productions are accompanied by educational study guides with pre and post-performance activities designed to enlighten educators and students.

Touring Productions

WAITING FOR MARTIN

by Joseph Henderson

Grades: 6-12; Community

Waiting for Martin follows Solomon, a hard-working young man, Rose and her brother Pete, as they wait to see if Dr. Martin Luther King Jr. will pass through their area. Come along and learn what it was like to live in that time period through the stories of people that pass by this small group of youngsters waiting to see a man that changed history.

STAMPING, SHOUTING, AND SINGING HOME

by Lisa Evans

Grades 4-12

Stamping, Shouting and Singing Home follows the journey of Lizzie on her quest for Truth, Justice, and Freedom. Set in the Deep South during the 1950s Civil Rights Era, Lizzie is set to dig deep into herself, her family, and her family history in order to understand the injustices present in her life and lives of those she loves.

TURN-UP

by Naima Carter Russell & Eugene H. Russell IV

Grades Pre K - 4

Coach Carver is determined to save a failing community garden but he just can't seem to keep people interested. He fears that this growing season may be the garden's last. A mail delivery mixup somehow leads to one of his turnips growing bigger than any he's ever seen! How will he even get it out of the ground? What will he do with it when he does? A lively bunch of characters "Turn Up" to help but will it be enough? Written by Atlanta husband and wife team Naima Carter Russell and Eugene H. Russell IV and set to music, Turn-Up is a fun, humorous story about perseverance and the power of community.

Workshops and Residences

Members of the Professional Touring Company conduct drama workshops in residence in schools and community centers throughout the year. Classes vary in length from 90-min. workshops to masterclasses taught for several weeks. Subject matter may be customized to fit curriculum or other requirements.

*\$225 per 90 Min.
(Minimum 90-min. sessions)

Teen Tech

The Teen Tech Program allows interested teens to gain experience understand what it takes to develop a production behind the scenes.

*Classes are held on Sat. from 10am-12pm for 8 weeks. Prices:
\$10 per class

For more information
email: education@theblackrep.org or
call: 314-534-3807 ext.2

Young Actors Ensemble

The Young Actors Ensemble is composed of young artists (ages 8-17). Classes from professional artists are held every Saturday from 10-11:15am for 8 wks

Prices:
\$10 per class

Summer Performing Arts

Each summer The Black Rep provides an 8-week arts intensive designed to provide students an exciting opportunity to artistically express themselves through Theatre, Acting, Visual Arts, Dance, Movement, Playwriting, and Music.

For more information
Email: education@theblackrep.org
or call: 314-534-3807 ext.2

MAINSTAGE INTERGENERATIONAL MATINEES

The Black Rep is pleased to present intergenerational matinees for all mainstage productions. Intergenerational matinees were uniquely designed to allow schools and other local organizations to experience live theatre performances and participate in post-show discussions, at an affordable rate. For more information, to book a touring show or an Intergenerational Matinee contact the Education Dept. 314 -534-3807

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A women's Giving Initiative committed to underwriting a main stage production each year highlighting the talents of Black female artists.

This year's production: ***Behind The Sheet***
by Charly Evon Simpson.

A distinguished writer best known for her plays *Jump* and *Behind the Sheet*, Simpson was named the 2019-20 recipient of the Paula Vogel Playwriting Award from the Vineyard Theatre, co-recipient of the Dramatists Guild's Lanford Wilson Award, was nominated for the Outer Critics Circle's John Gassner Award, and two of her plays were named on The 2019 Kilroys' List.

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IN THE THEATRE

In order to assure the enjoyment of the theatre experience for all patrons, we ask your cooperation with the following considerations of the theatre environment.

- Due to Covid food is not permitted.
- Smoking is not permitted in the building.
- The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, A violation of the Author's rights and actionable under United States copyright law. For moare information, please visit: <https://shop.samuel french.com/content/files/pdf/piracy-white-paper.pdf>.
- Please silence all cell phones, beeping watches and devices upon entering the theatre and during intermission.
- Children over the age of five are welcome in the theatre, but, no babies in arms please.
- Late comers will be seated in the nearest available seats at an appropriate pause in the performance. Patrons may move to their original seats at intermission.
- In case of fire, please walk in an orderly manner to the nearest exit. Do not run.

Special Services – The theatres are fully accessible to the physically challenged and includes wheelchair seating. Please see the House Staff.

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Box Office – The Box Office at the theatres opens two hours prior to each performance. Advance tickets are available by calling The Black Rep Box Office at 314.534.3810 or online at theblackrep.org.

To reach us in person visit:

The Black Rep Box Office
6662 Olive Blvd.
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www.theblackrep.org

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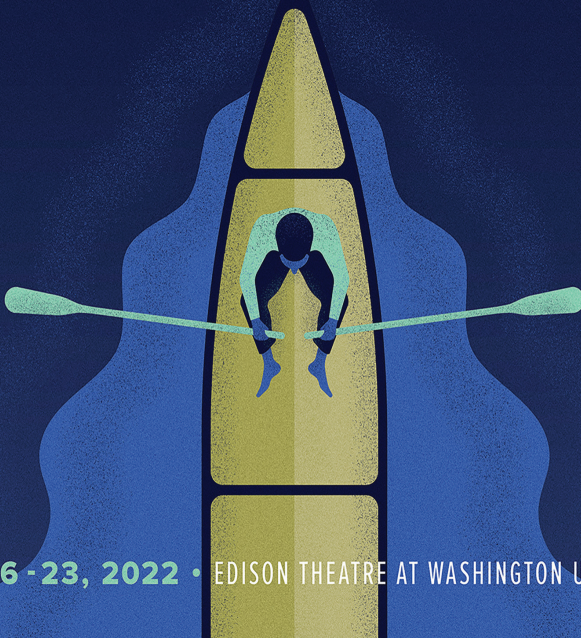
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BY NATHAN ALAN DAVIS DIRECTED BY RON HIMES

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