
THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents

A RAISIN IN THE SUN

By **LORRAINE HANSBERRY**
Directed by **ROBERT O'HARA**

Featuring **FRANCOIS BATTISTE, TOUSSAINT BATTISTE, ALMERIA CAMPBELL, JOHN CLAY III, VANN DUKES, BJORN DUPATY, CALVIN DUTTON, MISTER FITZGERALD, PERRI GAFFNEY, SKYLER GALLON, PAIGE GILBERT, CHRISTOPHER MARQUIS LINDSAY, MANDI MASDEN, CAMDEN MCKINNON, JESSE PENNINGTON, TONYA PINKINS, N'YOMI STEWART**

Scenic Design **CLINT RAMOS**

Costume Design **KAREN PERRY**

Lighting Design **ALEX JAINCHILL**

Sound Design **ELISHEBA ITTOOP**

Sound System Design **WILL PICKENS**

Video Design **BRITTANY BLAND**

Hair and Wig Design **NIKIYA MATHIS**

Prop Manager **CLAIRE M. KAVANAH**

Intimacy & Fight Director **TENIECE DIVYA JOHNSON**

Movement and Musical Staging **RICKEY TRIPP**

Casting **JORDAN THALER/KATE MURRAY/THE TELSEY OFFICE/KARYN CASL/DESTINY LILLY**

Production Stage Manager **CLARISSA MARIE LIGON**

Line Producer **ALVERNEQ LINDSAY**

Company Manager **JILLIAN BRINBERG**

Production Manager **CRISTINA AYÓN VIESCA**

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JORDAN THALER**

Production Executive
RUTH E. STERNBERG

A RAISIN IN THE SUN directed by Robert O'Hara, was produced by the **WILLIAMSTOWN THEATRE FESTIVAL** (Mandy Greenfield, Artistic Director) in 2019. The Public Theater is delighted to be in partnership with Williamstown Theatre Festival for this new production. A RAISIN IN THE SUN is presented through exclusive arrangement with **JOI GRESHAM** and **THE LORRAINE HANSBERRY TRUST**.

Lead support for The Public provided by **THE BLAVATNIK FAMILY FOUNDATION** and **FORD FOUNDATION**. **THE LUESTHER T. MERTZ LEGACY TRUST** provides leadership support for The Public Theater's year-round activities.

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COMPANY

(in order of appearance)

Ruth Younger	MANDI MASNEN
Walter Lee Younger.....	FRANCOIS BATTISTE
Travis Younger (<i>select performances*</i>).....	TOUSSAINT BATTISTE
Travis Younger (<i>select performances**</i>).....	CAMDEN MCKINNON
Beneatha Younger	PAIGE GILBERT
Lena Younger	TONYA PINKINS
Joseph Asagai.....	JOHN CLAY III
George Murchison.....	MISTER FITZGERALD
Mrs. Johnson	PERRI GAFFNEY
Karl Lindner.....	JESSE PENNINGTON
Bobo/Ghost	CALVIN DUTTON
Moving Men.....	CHRISTOPHER MARQUIS LINDSAY, BJORN DUPATY
Stage Manager	ANDIE BURNS
Fight Captain.....	BJORN DUPATY
Dance Captain.....	N'YOMI STEWART
Intimacy Captain.....	ANDIE BURNS

UNDERSTUDIES

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

For Ruth Younger, Mrs. Johnson—ALMERIA CAMPBELL; for Walter Lee Younger—CALVIN DUTTON; for Beneatha Younger—N'YOMI STEWART; for Lena Younger—PERRI GAFFNEY; for Joseph Asagai—MISTER FITZGERALD; for George Murchison—JOHN CLAY III; for Joseph Asagai, George Murchison, Bobo, Ghost—CHRISTOPHER MARQUIS LINDSAY; for Karl Lindner—SKYLER GALLUN; for Bobo, Ghost, Walter Lee Younger—BJORN DUPATY; for Moving Man—VANN DUKES.

THERE WILL BE ONE INTERMISSION.

*September 30; October 1, 2, 4, 5, 8 (evening), 9 (evening), 13, 14, 15 (matinee), 16 (matinee), 18, 19, 22 (evening), 23 (evening), 27, 28, 29 (matinee), 30 (matinee); November 1, 2, 5 (evening), 6 (evening)

**September 27, 28, 29; October 6, 7, 8 (matinee), 9 (matinee), 11, 12, 15 (evening), 16 (evening), 20, 21, 22 (matinee), 23 (matinee), 25, 26, 29 (evening), 30 (evening); November 3, 4, 5 (matinee), 6 (matinee)



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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

A RAISIN IN THE SUN is one of the greatest and most important American plays ever written. More than that, it is a play that grows in majesty, truth, and brilliance as the decades pass. Written the year before I was born, it sounds (especially in Robert O'Hara's brilliant production) as if it was written yesterday, or tomorrow—it is still that relevant, that prescient. Watching it is an exhilarating, dizzying experience: joy at the power of Hansberry's art, grief at the immense damage that racism has done to the Younger family, gratitude for the introduction to these extraordinary characters, fear that in the almost 65 years since RAISIN debuted, we have solved none of the deep, systemic problems Hansberry lays bare.

Hansberry herself was the product of complications as dialectical as America itself. Her father was a landlord who grew wealthy off of breaking up apartments into small kitchenettes, such as the Younger family's home. He was also a fierce crusader for racial equality who consistently challenged racist laws. She was a lesbian at a time when queer culture was almost entirely underground; she was a Marxist and a communist who was startlingly free of dogmatic thinking. The more time I spend with RAISIN, the clearer it becomes what we lost when she died at the dreadfully young age of 34.

She was a radical, she was an artist, she was a force to be reckoned with.

Robert O'Hara has been working on RAISIN for years, including at the Williamstown Theater Festival under the astute leadership of Mandy Greenfield in 2019. I am thrilled that he has continued his exploration of this seminal work at The Public. We tend not to do revivals; however we now feel the deep need to listen to the voices of Hansberry and James Baldwin (whose brilliant mind and insights are at the center of yet another show this fall, Elevator Repair Service's *Baldwin and Buckley at Cambridge*). **They were prophets, understanding our time better than we could,** even though they are long passed.

Robert has assembled an amazing cast and design team, who have brought Hansberry's play to beautiful, stunning life. I am so grateful to them for sharing this searing piece of theater with us.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

WHO'S WHO IN THE CAST

THE PUBLIC THEATER continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 184 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 58 AUDELCO Awards, 6 Antonly Awards and 6 Pulitzer Prizes. publictheater.org

FRANCOIS BATTISTE (*Walter Lee Younger*). The Public: *The Good Negro* (Obie), *Detroit '67*, *Head of Passes*, *The Winter's Tale*, *Merchant of Venice*. Broadway: *Bronx Bombers*, *Prelude to a Kiss*, *Magic/Bird*, *Jitney* (national tour). London: *One Night in Miami* (Donmar). Off-Broadway: *Epiphany*, *Broke-ology* (Lincoln

Center); *Paradise Blue* (Signature); *10 Things to Do Before I Die* (Second Stage). Numerous regional credits. TV: "Godfather of Harlem," "New Amsterdam," "Station 19," "Evil," "10 Days in the Valley," "The Family," "The Good Wife," "Person of Interest," *The Normal Heart*, "Are We There Yet." Training: Juilliard.

TOUSSAINT BATTISTE (*Travis Younger*). This is Battiste's first professional theatrical role. Based with his family in Sacramento, CA, he attends Natomas Charter School – PACT Homeschool Academy. He enjoys singing, playing piano, cooking, sketching dinosaurs, Jiu-Jitsu, chess, freestyle BMX and scootering, and is a budding acrobat and aspiring Lego master. He is grateful to his fellow cast members for taking him under their wings and he's especially excited to be working with his father for the first time.

ALMERIA CAMPBELL (*Understudy Ruth Younger/Mrs. Johnson*) is a Texas native. She attended Mason Gross School of Performing Arts at Rutgers University. Most recently she was in *Steel Magnolias*. Check out her website: almericampbell.com.

JOHN CLAY III (*Joseph Asagai*). Broadway: *Choir Boy*. Off-Broadway: *Grand Hotel*. TV: "Raising Kanan," PBS' "Great Performances" (Mass). Education: Carnegie Mellon University.

VANN DUKES (*Understudy Moving Man*) is a recent graduate of NYU Tisch Drama. Off-Broadway: *Generation Rise* (Ping Chong and Company). They were most recently a resident actor in The Mercury Store's Spring season and worked with directors such as Awoye Timpo, Daniel Aukin and Raz Golden.

BJORN DUPATY (*Moving Man*). Broadway: *Thoughts of a Colored Man*. The Public: *Mlima's Tale*. Off-Broadway: *Two Mile*

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WHO'S WHO IN THE CAST

Hollow. National tour: *Julius Caesar*, *The Comedy of Errors*. Regional: *Pipeline*, *Hot Wing King* (Studio Theater); *Mudrow* (People's Light Theater); *Do You Feel Anger* (Humana Festival); *Clybourne Park* (Pittsburgh Public Theater); *Pipeline, Fairfield* (Cleveland Playhouse). Film: *Demolition*. TV: "Alpha House," "Sleepy Hollow," "The Blacklist," "Person of Interest," "Zero Hour," "All My Children." MFA from Rutgers University, Mason Gross School of the Arts. www.bjorndupaty.com

CALVIN DUTTON (*Bobo/Ghost*). Television: he can be seen on the final season of Donald Glover's award-winning FX show "Atlanta." MFA: NYU Tisch School of the Arts graduate acting program aka The Fifth Floor.

MISTER FITZGERALD (*George Murchison*) hails from Baltimore, MD. He is recently coming off his run in *Exception to the Rule* at Roundabout as Abdul. Off-Broadway: *Blue Man Group*, *Rio Uphill* (York), *On Sugarland* (NYTW). Regional: *Of Mice and Men*, *The Wiz*. He's starring in the upcoming film *The Last Deal* as Bobby. Film: *Boogie*, *30 Weeks*. TV: "Power Book II," "FBI," "The Blacklist" and "Godfather of Harlem."

PERRI GAFFNEY (*Mrs. Johnson*). Stage credits: *Familiar* (Guthrie, Seattle); *Guess Who's Coming to Dinner* (St. Louis Rep); *Death and the King's Horseman*, *Macbeth* (Oregon Shakespeare Festival); *Intimate Apparel* (ATL, Cleveland Playhouse, OSF); *Polk County* (Arena Stage, McCarter, Berkeley Rep); *The Resurrection of Alice* (solo show she adapted from her debut novel): AAAA of Chicago Best Actress; BTAA Best Actress, Best Playwright and Best Play nominations; Helen Hayes Best Actress nomination.

SKYLER GALLUN he/him (*Understudy Karl Lindner*). Off-Broadway and New York theatre: *Richard III* (The Public's Shakespeare in the Park); *Terezin* (Playwrights Horizons); *Macbeth*, *Romeo and Juliet* (Shakespeare in Bryant Park); *Henry VI: Part III*, *Twelfth Night*, *Cymbeline* (Shakespeare in the Parking Lot). Regional: *Lord of the Flies* (Denver Center), *Macbeth* (dir. Robert O'Hara, Denver Center). Film: *Ray Donovan: The Movie*, *Souvenirs*. TV: "Ray Donovan," "Dickinson." NYU BFA.

PAIGE GILBERT (*Beneath a Younger*). Broadway: *The Skin of Our Teeth*, *The Rose Tattoo*. Other theatre includes *School Girls; Or, the African Mean Girls Play*, *BLKS* (MCC); *Street Children* (New Ohio Theatre); *The Comedy of Errors*, *Joe Turner's Come and Gone* (Purchase Rep). Film: *Late Night*, *Adam* (independent), *Choices*. TV: "Russian Doll," "High Maintenance," "The Deuce." Education: BFA, SUNY Purchase.

CHRISTOPHER MARQUIS LINDSAY he/him (*Moving Man*). Regional: Citizen Barlow in *Gem of the Ocean* (Trinity Rep); Ferdinand in *The Tempest*, Stokely Carmichael in *The Parchman Hour*, Fred in *A Christmas Carol* (Virginia Stage Company). TV: "Blue Bloods." Lindsay holds an MFA from Brown/Trinity Rep (2022) and a BA from Norfolk State University in English/theatre. He is a recipient of the David Wickham Playwrighting Award (2022) and the KCACTF Lorraine Hansberry Playwrighting Award (2021).

MANDI MASDEN she/her (*Ruth Younger*). Broadway: *Saint Joan*, *Jitney* (MTC). Off-Broadway: *The Light* (MCC, OCC nomination); *Our Lady of Kibeho*, *The Piano Lesson* (Signature); *A Midsummer Night's Dream* (TFANA). Regional: Williamstown,

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WHO'S WHO IN THE CAST

La Jolla, Cincinnati Playhouse in the Park, Kansas City Rep, Denver Center. Film/TV: *Trouble, A Midsummer Night's Dream*, "And Just Like That," "Evil," "Bluff City Law," "NCIS: New Orleans," "Madam Secretary," "Law & Order: SVU," "Blue Bloods." BA, Macalester College. MFA, National Theatre Conservatory. Owner of Apostrophe Puzzles.

CAMDEN MCKINNON (*Travis Younger*) has always had a love for theatre, film and all forms of art. His upcoming feature film (to be released early 2023) will be in theatres worldwide. McKinnon has made appearances on the STARZ network. He has a jr. black belt in taekwondo and plays the viola.

JESSE PENNINGTON (*Karl Lindner*). The Public: *The Winter's Tale*; *The Taming of the Shrew*. Off-Broadway: *Uncle Vanya* (Hunter Theater Project); *Bootycandy*, *Rodney's Wife*, *Franny's Way* (Playwrights Horizons); *The Mountains Look Different* (Mint); *The General From America* (TFANA); *The False Servant* (CSC). Europe: *The Apple Family Plays*. Regional: Geffen, A.C.T., Guthrie, Huntington, Alley, Williamstown, others. Film: *When Zachary Beaver Came to Town*, *American Gun*. TV: "Uncle Vanya." Awards: Obie, Lortel (nomination). MFA, NYU.

TONYA PINKINS (*Lena Younger*) is a Tony Award-winning actor/singer who has starred in nine Broadway shows including the original *Caroline, or Change* (The Public Theater). Her award-winning film *Red Pill* is available worldwide and on YouTube. Her book *Red Pill Unmasked*, a historical, spiritual and philosophical memoir on life, is available in print or on Audible. In addition to being an actress and author, Pinkins is a playwright and director. The Red Pill Game is available at redpillmovie.com. Visit her at tonyapinkins.com.

N'YOMI STEWART she/her (*Understudy Beneatha Younger*) is a graduate of the University of North Carolina School of the Arts and Youngarts alumnus. Recently she was a part of The Public's 60th anniversary of Shakespeare in the Park in *Richard III*, directed by Robert O'Hara.

LORRAINE HANSBERRY (*Playwright*) (1930-1965) was a Black activist, artist, public intellectual and writer. In 1959, she became the youngest American playwright and the only African American to win the New York Drama Critics Circle Award for Best Play for *A Raisin in the Sun*. In 1965, she died of cancer. *To Be Young, Gifted, and Black*, an autobiographical portrait adapted

by her former husband and literary executor Robert Nemiroff, was produced in 1969. Hansberry's writings also include *The Sign in Sidney Brustein's Window*, *Les Blancs*, *The Drinking Gourd*, *What Use Are Flowers?* and *The Movement*. The Lorraine Hansberry Papers are located at the Schomburg Center for Research in Black Culture in New York City. lhlt.org

ROBERT O'HARA (*Director*) is the Tony-nominated director of *Slave Play* and is currently working on several film, television and theatre projects. He's a two-time Obie Award and two-time NAACP Award winner whose work has been seen around the country. SDC, WGA.

CLINT RAMOS (*Scenic Design*). The Public: 26 shows including *Soft Power*, *White Noise*, *Wild Goose Dreams*, *Here Lies Love*, *Dry Powder*, *Eclipsed*, *Barbecue*, *Buzzer*, etc. Broadway: *Slave Play*, *Eclipsed*, *Once on This Island*, *Torch Song*, *The Rose Tattoo*, *Sunday in the Park With George*, *The Elephant Man*, *Burn This*, *Grand Horizons*, etc. Film: *Respect*, *Lingua Franca*, etc. Awards: Tony, Drama Desk, two Obies, three Lortels, two ATW Hewes, etc. Producing creative director at NYCC Encores! @clintramos

KAREN PERRY (*Costume Design*). Forty-plus year history at The Public, including *Dancing on Moonlight*; *Jonin*; *The Brother/Sister Plays*; and *Bring in 'da Noise, Bring in 'da Funk*. Broadway: *Lackawanna Blues* (2021). Off-Broadway: *runboyrun*; *In Old Age*; *The Happiest Song Plays Last*; *stop. reset*; etc. Regional: *Personality: The Lloyd Price Musical*. Awards/nominations: 2020 Antonio Award, two LA Ovation Awards, Lortel Award, three NAACP Awards, CDG Award, Hewitt Award, Cable Ace Award, Emmy nomination, NBTF Lifetime Design Award, nine AUDELCO Awards.

ALEX JAINCHILL (*Lighting Design*). Selected credits: *Richard III* (The Public's Shakespeare in the Park), *X: Life and Times of Malcolm X* (Detroit Opera), *Long Day's Journey Into Night* (Audible/Minetta Lane), *Gun and Powder* (Signature Theatre, D.C.), *A Raisin in the Sun* (Williamstown), *BLKS* (MCC), *Black Super Hero Magic Mama* (Geffen Playhouse), *Mankind* (Playwrights Horizons), *Uni/Son* (OSF). Associate lighting design: *Significant Other*, *Old Times*. AlexJainchill.com

ELISHEBA ITTOOP's (*Sound Design*) credits include The Public, the Kennedy Center, MTC, Roundabout, The Shed,

WHO'S WHO IN THE CAST

Playwrights Horizons, Signature Theatre, Atlantic Theater, American Repertory Theater, Guthrie Theater, Steppenwolf Theatre, OSF, Soho Rep, NYTW, Woolly Mammoth, Arena Stage and the National Gallery of Art. Ittoop is a sound designer and composer for *The New York Times*. Education: NYU, North Carolina School of the Arts. elisebaittoop.com

WILL PICKENS (*Sound System Design*). The Public: *Gabriel Family Trilogy, Grounded, Josephine & I, Apple Family Tetralogy, The Brother/Sister Plays, Why Torture Is Wrong....* Broadway: *Harry Potter and the Cursed Child* (Lyric Theatre); *M. Butterfly, Indecent* (Cort Theatre); *Dames at Sea* (Helen Hayes Theater); *Honeymoon in Vegas* (Nederlander Theatre); *The Realistic Joneses* (Lyceum Theatre). Off-Broadway: Hunter Theater Project, Cherry Lane Theatre, Signature Theatre. Regional: CAA Ed Mirvish Theatre, Curran Theatre, Ahmanson Theatre, Huntington Theatre.

BRITTANY BLAND (*Video Design*) is a storyteller who has dedicated her life to the proliferation of empathy. Bland's work explores

emerging media and technology's role in performance. Originally from Atlanta, GA, she holds a MFA in design from the Yale School of Drama. Her recent design credits include *Goddess* (Berkeley Repertory Theater), *Twelfth Night* (Classical Theater of Harlem), *A Dozen Dreams* (En Garde Arts) and *Seize the King* (Classical Theater of Harlem).

NIKIYA MATHIS (*Hair and Wig Design*). Broadway: *Death of a Salesman, Chicken & Biscuits*. Off-Broadway: *Black No More* (The New Group); *Confederates* (Signature Theatre); *Nollywood Dreams* (MCC); *for colored girls...*, *Richard III* (The Public); *The Wedding Band* (TFANA); *Stew* (Page 73); *Our Dear Dead Drug Lord* (WP Theater); *Rags Parkland...* (Ars Nova). Regional: Berkeley Rep, Ford's Theatre, La Jolla Playhouse, Berkshire Theatre, Huntington Theatre. Awards: Henry Hewes Design, Antonyo, Drama Desk nominee.

CLAIRE M. KAVANAH she/her (*Prop Manager*). The Public: *Eclipsed, The Gabriels, Privacy, Gently Down the Stream, Hamlet, Illyria, Fire in Dreamland, Miss You Like Hell, Girl From the North Country, Eve's*

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Song, Mojada, The Michaels, Mobile Unit: Shakespeare Call & Response, The Visitor, Fat Ham. Broadway advance props: *Girl From the North Country.* Broadway prop artisan: *SpongeBob SquarePants, Hand to God.* Off-Broadway prop artisan: *Little Miss Sunshine, Nobody Loves You.* Off-Broadway prop manager: *Cherry Smoke, La Ruta, Hit the Wall.* **TENIECE DIVYA JOHNSON** they/them (*Fight & Intimacy Director*) is an intimacy director, fight director, stunt performer and movement storyteller. The first Black and first non-binary intimacy director on Broadway and first Black intimacy coordinator working on TV/film, Johnson is an advocate for a decolonized approach to art, Black intimacy, kink and queer representation. Additional credits: "Succession," "Pose," "Ramy," "Hunters," "The Underground Railroad," *Slave Play, West Side Story, MJ the Musical, Richard III* and "Ghost Power Book II." They engage colleges, universities and corporations to promote healthy community practices.

RICKEY TRIPP (*Movement and Musical Staging*). Director/choreographer: *Rent, Boston Conservatory* at Berklee and *The Temptations Tribute.* Choreographer: *Kinky Boots* (Broadway at Music Circus), *X: The Life and Times of Malcolm X Opera* (Detroit Opera), *Rent* (Signature Theatre), *A Wonderful World* (world premiere, Miami New Drama), *In the Heights* (Dallas Theater Center and Broadway at Music Circus), *Dreamgirls* (Irma P. Hall Black Theater Award for Best Choreography; DTC). TV/film: *Eileen* (Universal Pictures), *A Thousand and One* (Universal Pictures).

CLARISSA MARIE LIGON (*Production Stage Manager*) is a stage manager, performer and self-proclaimed renaissance woman. She makes art because she believes it can change the world. Recent production work includes *Titanique* at The Asylum Theatre, *Assembly* at Park Ave Armory, *Is This a Room/Dana H.* at the Lyceum Theatre, *Measure for Measure* with The Public's Mobile Unit, *Black Light* at the Greenwich House Theatre and *3/Fifths* at 3LD.

ANDIE BURNS she/her (*Stage Manager*). Recent credits include *Corsicana* (Playwrights Horizons); *A Strange Loop* (Broadway); *Teenage Dick, A Strange Loop* (Woolly Mammoth); *Flex, Dracula, A Christmas Carol, Corpse Washer, The Santaland Diaries,*

Pipeline, Electric Harvest, Curious Incident... (Actors Theatre of Louisville); *Grounded, The 39 Steps* (Southern Colorado Rep); as well as Eugene O'Neill Theatre Center and Spoleto Festival. BFA in stage management from Millikin University. @andieleighburns

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR A RAISIN IN THE SUN

Associate Director..... Nick Polonio
 Assistant Director..... Tanasia Nakkita Lewis
 Assistant to the Director..... Tramaine Gray
 Dialect Coach..... Dawn-Elin Fraser
 Voice and Text Coach..... Julie Congress
 Dramaturg..... Sarah Lunnie
 Associate Scenic Designer..... Diggle
 Assistant Costume Designers..... Caitly Mulkeams,
 DeShon Elem
 Associate Lighting Designer..... Austin Boyle
 Associate Sound Designer..... Christopher Darbassie
 Associate Hair and Wig Designer..... Tinika Sadiku
 Makeup Consultant..... Krystal Balleza
 Associate Line Producer..... Emma McSharry
 Assistant Company Manager..... Autumn Knight
 Associate Production Manager..... Kendall Allen
 Production Assistants..... Cori Matos Aguilera,
 Kassi Wilson
 Child Guardian..... KM Jones
 Tutor..... Bernadette Villanueva
 Assistant Prop Manager..... Amanda Perry
 Production Audio..... Camille Denholm
 A1..... Ryan Gamblin
 Sub A1..... Noah Phillips
 Audio Crew..... Sammy Ravs, Andrew Hienz,
 Melissa Valencia, Emily Nyby, Tye Hunt Fitzgerald,
 Rebecca Werner
 Production Video..... Julia Frey
 Video Programmer..... Julia Frey
 Video Crew..... Sam Iasso, Cheyenne Doczi
 Costume Coordinator..... Julia Squieri
 Wardrobe Supervisor..... Yanilsa Rafferty
 Wardrobe Crew..... Jenna Miller, Gabrielle Marino,
 Ellie Bauer
 Wardrobe Sub..... Cynthia Jasmin
 Lead Stitcher..... Miranda Beck-Bird
 Stitchers..... Jules Deschryver, Janelle Sando,
 Penelope Gerosa
 Hair/Wig Supervisor..... Savannah Shearhouse
 Hair/Wig Crew..... Chynah J. Gayton
 Hair/Wig Sub..... Lasangra Aarons
 Crafts Artisan..... Sophie Stratyner
 Head Electrician..... Desiree McCoy-Fischer
 Associate Head Electrician..... Joseph Scardino
 Assistant Head Electrician..... Howard Leuthold
 Light Board Programmer..... Parker Conzone
 Light Board Operator..... Chloe Czinsky
 Deck Electrician..... Hayes Wolfe
 Swing Electrician..... Dana Spataru
 Electricians..... Andrew Carey, Cameron Filepas,
 Cody Richardson, Dajane Wilson, Dana Spataru,
 Darcy Burke, Eddis Brown, Erin Bulman, Grace Tuchman,
 Hayes Wolfe, Howard Leuthold, Isaac Anderson,
 James Dewhurst, Jason Kelly, Jennifer Davison,
 Jesus Santiago, Lem Goldstein, Miriam Mejia,
 Parker Damm, Rhylyke Capito, Shane Crowley,
 Wendy Scher, Martin Bolger, Liv Grasso,
 Elizabeth Schweitzer, Elizabeth Camacho, Natalie Shipley

Prop Runner.....Riley Hutchison
 Sub Prop/Scenery Run Crew..... Erin Mullin
 Props Show Carpenter.....Milo Robinson
 Props Artisans.....Olive Barrett, Antonia Howard,
 Jennings Leonard
 Scenery Special Projects.....Meb Griffin
 Lead Carpenter.....Nick Fleming
 Scenery Construction
 & Load-In Crew.....Alyssa Armstrong,
 Anna Biggerstaff, Anthony Paglia, Beckett Mullen,
 Caeley Baines, Chris Girard, Cliona Smith, Emily Lin,
 Franny Shook, Guthrie Eden Park, Howard Moncada,
 Justin Tristan, Kev Abrams, Kris DeGirolamo,
 Luis Torres, Rory Schall, Sean Riley Cunningham,
 Allison Spanyer, Reilly J. Ryan,
 Blaize Adler-Ivanbrook, Brandon Brumm
 Lead Scenic Artist.....Kendall Davila
 Scenic Artists.....Jacob Caire, Madeleine Dieterle
 Deck Carpenter/Automation Operator.....Luis Torres
 Assistant Logistics Technician.....Samantha Pierce
 General Production Crew.....Terri Ann A. Caryl,
 Eric Berkeley, Kaycie Sweeney, Jamie Burkhardt,
 Max Carlson

CREDITS

Sound equipment provided by Masque Sound. Francois Battiste's suits by Gilberto Designs, Inc. Men's pants by Jill DiGiuseppe. Automation provided by Creative Connors. Lighting equipment provided by PRG Broadway.

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Soul On Fire written by Ahmet Ertegun, Jerry Wexler, and LaVern Baker. Performed by LaVern Baker. Published by Warner Chappell Music Corp. Courtesy of Atlantic Recording Group.
Mahalia Moans performed by Mahalia Jackson. Courtesy of Shanachie Entertainment.

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A CONVERSATION

WITH LORRAINE HANSBERRY

Playwright Lorraine Hansberry discusses her play “A Raisin in the Sun” with American broadcaster, actor, writer, and historian Studs Terkel on WMFT radio

Original air date: May 12, 1959

STUDS TERKEL A question is often, I’m sure, is asked [of] you many times. You may be tired of it. Someone comes up to you and says, “This is not really a Negro play, ‘A Raisin in the Sun.’” I’m sure you’ve been told this many—what’s your reaction? They say, “This is a play about anybody. Now what do you say?”

LORRAINE HANSBERRY That’s an excellent question because invariably this has been the point of reference. People are trying—I know what they’re trying to say. What they’re trying to say, and mistakenly as a matter of fact, which I’ll speak about, what they’re trying to say is that this is not what they consider the traditional treatment of the Negro in the theater. They’re trying to say that it isn’t a propaganda play. That it isn’t a protest play—

STUDS TERKEL No message play.

LORRAINE HANSBERRY And that it isn’t something that hits you over the head, and the other remarks, which have become clichés themselves, as a matter of fact, in discussing this kind of material. So what they’re trying to say is something very good. They’re trying to say that they believe that the characters in our play transcend category. However, it’s an unfortunate way to try and do it because I believe that one of the most sound ideas in dramatic variety is that in order to create the universal you must pay very great attention to the specific. In other words, I’ve told people that not only is this a Negro family, specifically and definitely culturally, but it’s not even a New York family or a Southern Negro family. It is specifically South Side Chicago. That kind of care, that kind of attention to the detail of reference and so forth. In other words, I think people will, to the extent they accept them and believe them as who they’re supposed to be, to that extent they can become everybody. So I was—it’s definitely a Negro play before it’s anything else.

STUDS TERKEL The universality itself is italicized when you say something specific about a specific human being or a group of human beings as you did here.

LORRAINE HANSBERRY Universality, I think, emerges from truthful identity of what is.

Studs Terkel for WFMT. “Lorraine Hansberry discusses her play ‘A Raisin in the Sun.’” Studs Terkel Radio Archive, courtesy of Chicago History Museum and WFMT. May 12, 1959. Audio Broadcast. In the collections of the Chicago History Museum.

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