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National Museum of African American History and Culture

Playbill for A Raisin in the Sun with insert essay 'Sweet Lorraine'

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WHO'S WHO IN THE CAST

Susan Lori-Parks (Two River Theater). Film and TV credits include a recurring role on "Tyler Perry's House of Payne" and the independent film All About Youth. He holds a BA from Morehouse College and an MFA in acting from University of Illinois.

[[image]]

SEAN PATRICK THOMAS

(Joseph Asagai) Theatre: Arin Arbus' Othello (Intimam Theatre); Timon of Athens and Much Ado About Nothing (New York Shakespeare Festival); and Six Degrees of Separation (Hangar Theatre). Film: John Sayles' Honeydrinker (Black Reel Award nomination), Darren Aronofsky's The Fountain, Barbershop, Barbershop 2: Back in Business, Save the Last Dance (two MTV Movie Awards; Male Standout Award at the Movieline Magazine Young Hollywood Awards), Courage Under Fire, Finding Neighbors, The Burrowers, Cruel Intentions, Can't Hardly Wait, Picture Perfect, and Conspiracy Theory. TV: "A Raisin in the Sun" (NAACP Image Award nomination, Best Actor), "The District" (Movieguide's Grace Award), "Reaper," "Ringer," "American Horror Story," and "Lie to Me." Thomas earned his BA from the University of Virginia and his MFA from New York University.

[[image]]

KEITH ERIC CHAPPELLE (Moving Man; u/s George Murchison) made his Broadway debut in Cyrano de Bergerac starring Kevin Kline. His Off-Broadway credits include The Comedy of Errors, Richard III, and Love's Labour's Lost (Public Theater); and A Cool Dip... (Playwrights Horizons). He has appeared in regional theatre productions with the Shakespeare Theatre, McCarter Theatre, and the Acting Company. TV credits include "Elementary," "Blue Bloods," "The Good Wife," "Persons of Interest," "Law & Order," and "Great Performances." Keith is a graduate of the Julliard School's Drama Division.

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BILLY EUGENE JONES

(Moving Man; u/s Walter Lee Younger and Bobo) has appeared in the Broadway productions of The Trip to Bountiful, The Big Knife, The Mountaintop, Passing Strange, Radio Golf, and Gem of the Ocean. Off-Broadway credits include Taking Care of Baby (Manhattan Theatre Club); The Jammer (Atlantic Theater Company); In the Footprint: The Battle Over Atlantic Yards (the Civilians); and Waiting for Godot and Three Sisters (Classical Theatre of Harlem). Regional credits include The Good Negro (the Goodman Theatre); Stick Fly (Arena Stage/Huntington Theatre); Death of a Salesman, Richard II, and Breath, Boom (Yale Repertory Theatre), Spunk (Actors Theatre of Louisville); Othello (California Shakespeare Theater); Gee's Bend (Alabama Shakespeare Festival); Jitney (Alliance Theatre); Hamlet, Guys and Dolls, The Collected Works of Billy the Kid, All's Well That Ends Well, Avenue X, Ohio Tip-Off, and My Children! My Africa! (Dallas Theater Center); Henry IV Parts 1 and 2, Macbeth, and Twelfth Night (Shakespeare Festival of Dallas). MFA: Yale School of Drama.

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MICHELLE BECK

(u/s Beneatha) Off-Broadway: As You Like It and The Tempest (BAM/Old Vic's Bridge Project); A Kid Like Jake (LCT3); Much Ado About NOTHING (Theater for a New Audience); Richard III, Love's Labor's Lost, and The Tempest workshop (Public Theater); and The Aeneid

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(Red Bull Theater). Regional: Twelfth Night (Chicago Shakespeare Theater), Hamlet (Shakespeare theater, DC), Tartuffe (McCarter/Yale Repertory Theater), and The Winter's Tale and Cyrano de Bergerac (Oregon Shakespeare Festival). Film: Spinning Into Butter, Death of a Prince, and Sextile Aspect. Training: SUNY Purchase, South Carolina Governor's School for the Arts and Humanities.

[[image]]

THOMAS MICHAEL HAMMOND
(u/s Karl Lindner). Broadway: Lucky Guy, Death of a Salesman, and The Merchant of Venice (Lorenzo Theatre). Selected Off-Broadway: Dr. Knock, Madras House (Mint Theater Company), Cymbeline (Theatre for a New Audience), and Swansong. Regional: Rabbit Hole and Measure for Measure. Selected film and TV: the upcoming feature El Chupacabra, "Blue Bloods," "Law & Order," and "American Masters."

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[[advertisement]]

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THE MOST TALKED ABOUT COMEDY OF THE YEAR."
'Ben Brantley, New York Times'

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