



**Smithsonian Institution**

*National Museum of African American History and Culture*

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

Extracted on Apr-16-2024 12:55:25

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## WHO'S WHO IN THE CAST

Assurance, England People Very Nice, and The Rose Tattoo (National Theatre); Tribes; The Children's House; La Bête; Rope; and God of Carnage. Mark designed the costumes for the film The Madness of King George and is the recipient of four Olivier Awards.

**ANN ROTH** (Costume Design). Select theatre: Betrayal, The Nance (Tony), The Testament of Mary, Death of a Salesman, Hurlyburly, The Best Little Whorehouse in Texas, Singin' in the Rain, Purlie, Waiting for Godot, and The Odd Couple. Tony nominated for The Royal Family, The Crucifer of Blood, The House of Blue Leaves, and The Book of Mormon. Select films: The English Patient (Academy Award), The Way Way Back, Extremely Loud and Incredibly Close, Julie & Julia, The Reader, Doubt, Mamma Mia!, Closer, The Village, Cold Mountain, The Hours, The Talented Mr. Ripley, The Birdcage, The Mambo Kings, Working Girl, The Unbearable Lightness of Being, Silkwood, Nine to Five, Hair, The Day of the Locust (BAFTA), Kluge, and Midnight Cowboy. HBO: "Angels in America" and "Mildred Pierce." Irene Sharaff Lifetime Achievement Award (2000) and Theater Hall of Fame (2011).

**BRIAN MACDEVITT** (Lighting Design). Recent shows include Betrayal, The Book of Mormon (Broadway and West End; Tony), The Enchanted Island and Le Comte Ory at the Met, Death of a Salesman, The House of Blue Leaves, Women on the Verge of a Nervous Breakdown, Fences, A Behanding in Spokane, Race, and Joe Turner's Come and Gone (Tony). He has also received Tony Awards for Into the Woods, The Pillowman, and The Coast of Utopia. Dance credits include designs for Merce Cunningham's Nearly Ninety, the Joffrey Ballet, American Ballet Theatre, Tere O'Connor Dance, Lar Lubovitch Dance Company, and Nancy Bannon. MacDevitt is a member of Naked Angels and is a faculty member at the University of Maryland.

**SCOTT LEHRER** (Sound Design) received the first Tony for sound design for LCT's revival of South Pacific. Recent work: Mike Nichols' productions of Betrayal and Death of a Salesman (Tony nomination); John Doyle's Sondheim piece A Bed and a Chair; Richard Nelson's Apple Family plays; George Wolfe's production of Lucky Guy; the Warren Carlyle-directed Chaplin (Drama Desk Award); Cotton Club Parade; Finian's Rainbow; Gregory Mosher's productions of The Guardsman, That Championship Season, and A View From the Bridge (Tony nomination); Bartlett Sher's productions of Women on the Verge and Joe Turner's Come and Gone (Tony nomination); as well as Walter Bobbie's revival of Chicago and 45 City Center Encores!. Music projects include Loudon Wainwright's High, Wide and Handsome (Grammy Award), Judy Kuhn's All This Happiness, and Meredith Monk's mercy.

**BRANFORD MARSHALIS** (Music Curation), a Tony Award-nominated composer (Fences) NEA Jazz Master, and renowned Grammy Award-winning saxophonist, is one of the most revered instrumentalists of his time. The leader of one of the most acclaimed jazz quartets performing today, he has also become increasingly sought after as a featured soloist with such orchestras as the New York Philharmonic and the Düsseldorf Symphony. He has performed and recorded with the giants of jazz, including Miles Davis, Dizzy Gillespie, Art Blakey, Herbie Hancock, and Sonny Rollins, and has also collaborated with such diverse artists as Sting and the Grateful Dead.

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**HERB GRIFFITHS** (Casting) has worked for more than 20 years at the Joseph Papp Public Theater in New York City, collaborating with artists such as John Doyle, Peter Dinklage, and John Gielgud. He has also worked at the Kennedy Center in Washington, D.C., and at the Kennedy Center in Washington, D.C. He has worked on Broadway, including productions of The Color Purple, The Glass Menagerie, and The Glass Menagerie. He has also worked on Broadway, including productions of The Color Purple, The Glass Menagerie, and The Glass Menagerie.

**JOHN DOUGLAS THOMPSON** (Casting) has worked for more than 20 years at the Joseph Papp Public Theater in New York City, collaborating with artists such as John Doyle, Peter Dinklage, and John Gielgud. He has also worked at the Kennedy Center in Washington, D.C., and at the Kennedy Center in Washington, D.C. He has worked on Broadway, including productions of The Color Purple, The Glass Menagerie, and The Glass Menagerie. He has also worked on Broadway, including productions of The Color Purple, The Glass Menagerie, and The Glass Menagerie.

AMERICA WAS CHANGING. LOUIS ARMSTRONG PLAYED ON.

John Douglas Thompson

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HEIDI GRIFFITHS (Casting) has worked for more than 20 years at the Joseph Papp Public Theater in New York City, collaborating with Jordan Thaler to cast over 200 productions Off-Broadway and at the Delacorte Theater in Central Park, including Shakespeare new plays, and new musicals. On Broadway: Lucky Guy; Chinglish; The Motherf\*\*ker With the Hat; The Merchant of Venice; Hair; Passing Strange; Caroline, or Change; Take Me Out (Tony); Topdog/Underdog (Pulitzer Prize); The Wild Party; Bring in 'da Noise, Bring in 'da Funk; On the Town; and The Tempest. She also cast the films The Incredibly True Adventures of Two Girls in Love, MURDER and murder, and Saving Face.

MIA M. NEAL (Hair Design), a Gary, Indiana native, attended the Juilliard School professional internship program for wigs and makeup. Alongside her work in television and film, she has supervised the hair department for numerous Broadway shows, including A Raisin in the Sun (2004), Julius Caesar (2005), The Color Purple (2005), and Boeing-Boeing (2008).

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