

The Nashville Shakespeare Festival: An Educator's Guidebook



Directed by Chuck Smith

**SUMMER
SHAKESPEARE
FESTIVAL 2021**



**THE NASHVILLE
SHAKESPEARE
FESTIVAL**

INDEX

Cast of JITNEY

Producer/Director Statements

Production Staff

August Wilson Resources

oneC1TY FAQs

Sponsors



SUMMER SHAKESPEARE FESTIVAL 2021

AUGUST WILSON'S **JITNEY**

oneCITY Nashville: August 12 - Aug 22
Academy Park Franklin: Sept 16, 17

MA Mature Audiences



KAMAL ANGELO BOLDEN*
BOOSTER



JARVIS BYNUM
PHILMORE



KYRA DAVIS
RENA



KENNY DOZIER
TURNBO



CLARK HARRIS
DOUB/BECKER



PIERRE JOHNSON
FIELDING



ETHAN JONES
SHEALY



GEROLD OLIVER*
YOUNGBLOOD



RASHAD RAYFORD
BOOSTER



ELLIOTT WINSTON
ROBINSON
SHEALY/DOUB



BRIAN ANTHONY WILSON*
BECKER



**PERSEPHONE FELDER-
FENTRESS***
STAGE MANAGER

* member AEA

A few words from Producer, Kenny Dozier

I remember coming to 2019 Summer Shakespeare Festival production of “The Tempest”. As I sat in the audience I was trying to figure out why I was feeling so good. The audience, surroundings, ambience, and production all felt good. Which made me feel so good. As the Artistic Director of Kennie Playhouse Theatre, I immediately wanted to make a Kennie Playhouse Theatre audience feel this good.

Flash forward to 2021 we are here in pursuit to make everyone involved feel good. Good theater magically transports its audience. Often transporting them from wherever they are to a place they may not have been before. Creating entertaining imaginary circumstances. So with Kennie Playhouse Theater we hope that our involvement with Nashville Shakespeare Festival will create these imaginary circumstances for its audience that makes them feel good.

Come support the Arts and experience the goodness of Theater!

A few words from Director, Chuck Smith

Welcome to the world of August Wilson! For those who are not familiar with Mr. Wilson I would characterize him by saying *what Dr. King did for the civil rights movement of the fifties and sixties, August Wilson has done for the black theater movement in our era*. By writing a play depicting the African American experience for each decade of the twentieth century, including two Pulitzer Prize winners, *Fences* and *Piano Lesson*, he can be compared with the great writers of all time. These plays were not written in sequence and all take place in Wilson’s hometown of Pittsburgh, except for *Ma Rainey’s Black Bottom*, which takes place in my hometown Chicago. He wrote the “bookends” last; Wilson’s Twentieth Century Cycle begins with *Gem of the Ocean*, his 1900’s play, and ends with *Radio Golf*, which takes place in the 1990’s. After he finished writing *Radio Golf* in 2005, he died at the age of sixty. Each of the cycle’s ten plays stands completely on its own, and ***the very first play that he wrote*** in the early eighties, *Jitney*, is the one you are about to experience.

PRODUCTION STAFF

Director(JITNEY).....	Chuck Smith
Director(12thNIGHT).....	JimWarren
Stage Manager (JITNEY)	Persephone Felder-Fentress*
Stage Manager (12th NIGHT).....	Daniel C. Brewer*
Assistant Stage Manager (JITNEY).....	McKenna Mimms
Assistant Stage Manager (12th NIGHT)	Alexis Lavon
Producer	Kenny Dozier
Scenic Designer	Shane Lowery
Costume Designer (JITNEY).....	Hazel Robinson
Assoc. Costume Designer (JITNEY)	Tracy Bidochka-Deakin
Costume Designer / Wardrobe Supv (12th NIGHT)	Denese Kelley
Light Designer	Janet Berka
Composer (JITNEY).....	Victor Wooten
Composer, Musical Director (12th NIGHT).....	Tom Mason
Properties Designer	Pixie Convertino
Fight Director	David Wilkerson
Site Technical Director/Master Electrician	D.J. Ranta
Light Engineer/Run Crew	Taryana Hatley
Sound Engineer	Aaron Sollman
Sound Assistant	William Finley
Wardrobe Supervisor	Denese Kelley
Run Crew	JR Knowles
Production Assistants	Keenya Riley, Kiare Green
House Manager	Sarah Bolek
Assistant House Manager	Brooke Leigh Davis-
BoxOffice.....	SarahKatherineKessen
Pre-Show Concert Coordinator	Mary Sack
Volunteer Coordinator	Anita Reed
ApprenticeCompany Directors	Katie Bruno & Denice Hicks
Apprentice Company Faculty	Jacqueline Springfield, Dylan Mo-
	rison, Shawn Whitsell, Tom Mason, Brian Hull, Mary Tanner, Jen-Jen Lin, David
	Wilkerson, Jim Warren, Herb Parker, Santiago Sosa
StageManagementApprentice	Victoria Griffin†
Fairy Camp Instructor.....	Katie Bruno
Production / Publicity Photos	Michael Gomez Photography
Poster Art	Xavier Payne
Sign Language Interpreter	Scott Baker*
Marketing Intern	Lucy Calaway
Stitchers	ErinThomas,JuliaWeaver, Denese Evans-
Kelley	
Carpenters	Jacob Friend, Cooper Humphreys,
	Drew Flickinger, Hatty King, Brooklyn Thompson

Please use these resources to familiarize yourself with August Wilson and his works.

Biographical Information

<https://www.centertheatregroup.org/programs/students/learn-about-theatre/august-wilson-monologue-competition/august-wilson-biography/>

<https://www.pbs.org/wnet/americanmasters/august-wilson-the-ground-on-which-i-stand-august-wilsonbiography-and-career-timeline/3683/>

Century Cycle, “Pittsburgh Cycle”

Historical Year Featured: *Title (Year Written)*

1900: *Gem of the Ocean* (2002)

1910: *Joe Turner’s Come and Gone* (1986)

1920: *Ma Rainey’s Black Bottom* (1984)

1930: *The Piano Lesson* (1989)

1940: *Seven Guitars* (1995)

1950: *Fences* (1985)

1960: *Two Trains Running* (1990)

1970: *Jitney* (1982)

1980: *King Hedley II* (2001)

1990: *Radio Golf* (2005)

Online Resources

[Full Background and PowerPoint Guide to JITNEY by Ron OJ Parson](#)

[The August Wilson African American Cultural Center: August’s Legacy](#)

[Kennie Playhouse Theatre: Creating a Platform to give the underserved African American acting community the opportunity tot perform for a diverse audience.](#)

More Educator’s Guides on August Wilson’s plays can be found at:

<https://www.courttheatre.org/community-engagement/education-initiative/play-guides-for-classroom/>

DURING THE SHOW

ONEC1TY and Academy Park are open-air theaters. Theatergoers are invited to bring blankets and lawn chairs, or cushioned benches for seating. Each night, food trucks are present for pre-show and intermission, or patrons may bring picnics. Audience members can expect to be up close and personal with actors entering through aisles and playing down on the stage thrust.

Because this show is performed al fresco, the audience will hear street noises, airplanes and helicopters. However, outdoor theater creates an inviting, casual atmosphere that dissolves any concerns that audience members might have of Shakespeare's language being impossible to understand. Because the actors help to immerse the audience in the story and world of the play, complexities become easier to understand and new light is shined on the play's brilliance.

oneC1TY



Academy Park, Franklin



AUDIENCE REMINDERS

- ◆ **Please turn off and put away all cell phones and digital devices before the show begins.**
- ◆ **Ushers will kindly remind you of this during the show, should they find it necessary.**
- ◆ **Please remain in your seats and refrain from talking or whispering while the show is in progress.**
- ◆ **Remember: Actors can see and hear you just as you can see and hear them!**

What new questions do you have about the characters and the story?

How did the design elements (costume, lights, sound, props, set etc.) help tell the story?

Do you relate to any of the characters?

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