

Mark Taper Forum

41st Season 2007/2008

First Subscription Production
Presented at the Ahmanson Theatre

The History Boys

by Alan Bennett
Directed by Paul Miller
Original Direction by Nicholas Hytner
November 7 – December 9, 2007

Second Subscription Production
Presented at the Ahmanson Theatre

Sweeney Todd

The Demon Barber of Fleet Street
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
From an Adaptation by Christopher Bond
Music Orchestrated by Sarah Travis
Directed and Designed by John Doyle
March 11 – April 6, 2008

Third Subscription Production
Presented at the New Mark Taper Forum

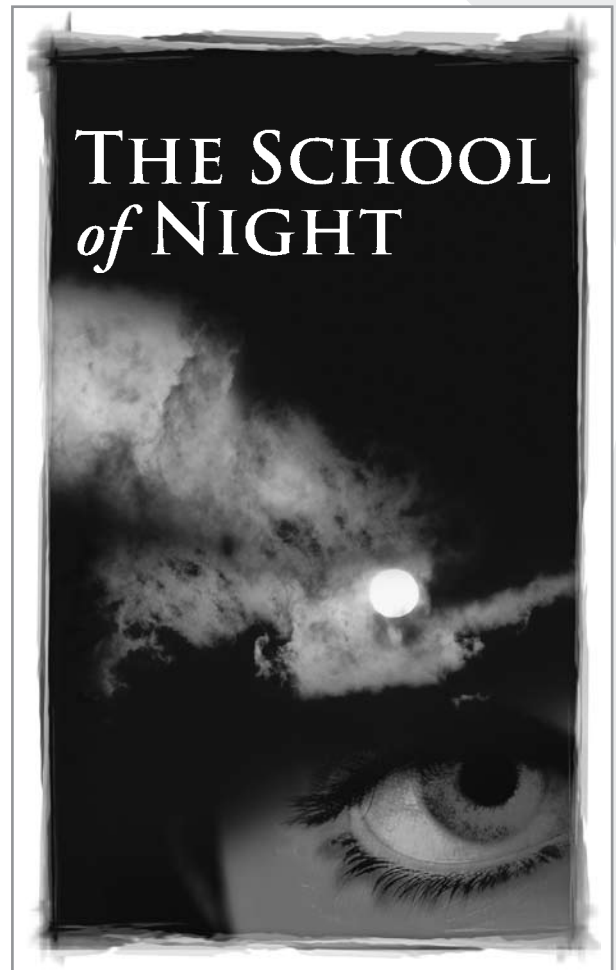
The House of Blue Leaves

by John Guare
Directed by Nicholas Martin
August 30 – October 19, 2008

Fourth Subscription Production
Presented at the New Mark Taper Forum

The School of Night

by Peter Whelan
Directed by Bill Alexander
American Premiere
October 30 – December 17, 2008



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Group
L.A.'s Theatre Company



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Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

The First Day of Rehearsals



Members of the cast of *The School of Night*.



Tymberlee Chanel.



L TO R: Ian Bedford, Tymberlee Chanel, Adrian LaTourelle, Alicia Roper and David Bridel.



L TO R: Mark H. Dold, John Sloan, Michael Bakkensen and Gregory Wooddell.



Rob Nagle.

Photos by Craig Schwartz.



Michael Ritchie, ARTISTIC DIRECTOR Charles Dillingham, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

IN ASSOCIATION WITH
Mike Merrick and Edward Rissien

PRESENTS

THE SCHOOL of NIGHT

BY
Peter Whelan

WITH (in alphabetical order)

Michael Bakkensen Ian Bedford Tymberlee Chanel Paula Christensen
Mark H. Dold Johnny Giacalone Michael Kirby Adrian LaTourelle
Henri Lubatti Jon Monastero Rob Nagle Richard Robichaux
Alicia Roper John Sloan Nick Toren Gregory Wooddell

SET DESIGN
Simon Higlett

COSTUME DESIGN
Robert Perdziola

LIGHTING DESIGN
Russell H. Champa

SOUND DESIGN
Cricket S. Myers

MUSIC
Ilona Sekacz

MUSICAL DIRECTION
David O

FIGHT DIRECTION
Steve Rankin

DIALECT COACH
Joel Goldes

COMMEDIA AND
MOVEMENT DIRECTION
David Bridel

CASTING
Erika Sellin

ASSOCIATE PRODUCER
Kelley Kirkpatrick

PRODUCTION
STAGE MANAGER
David S. Franklin

DIRECTED BY
Bill Alexander

October 30 – December 17, 2008
New Mark Taper Forum

CAST

(in alphabetical order)

Michael Bakkensen Thomas Kyd
Ian Bedford Ingram Frizer
Tymberlee Chanel Rosalinda Benotti
Paula Christensen Landlady, Ensemble
Mark H. Dold Robyn Poley
Johnny Giacalone Mostyn, Officer, Ensemble
Michael Kirby Prison Jailer, Ensemble
Adrian LaTourelle Thomas Walsingham
Henri Lubatti Sir Walter Raleigh
Jon Monastero Harlequin, Ensemble
Rob Nagle Nicholas Skeres
Richard Robichaux Steward, Ensemble
Alicia Roper Audry Walsingham
John Sloan Tom Stone
Nick Toren Pantalone, Ensemble
Gregory Wooddell Kit Marlowe

Time

The action takes place between Summer 1592 and Spring 1593.

There will be one 15-minute intermission.

Understudies

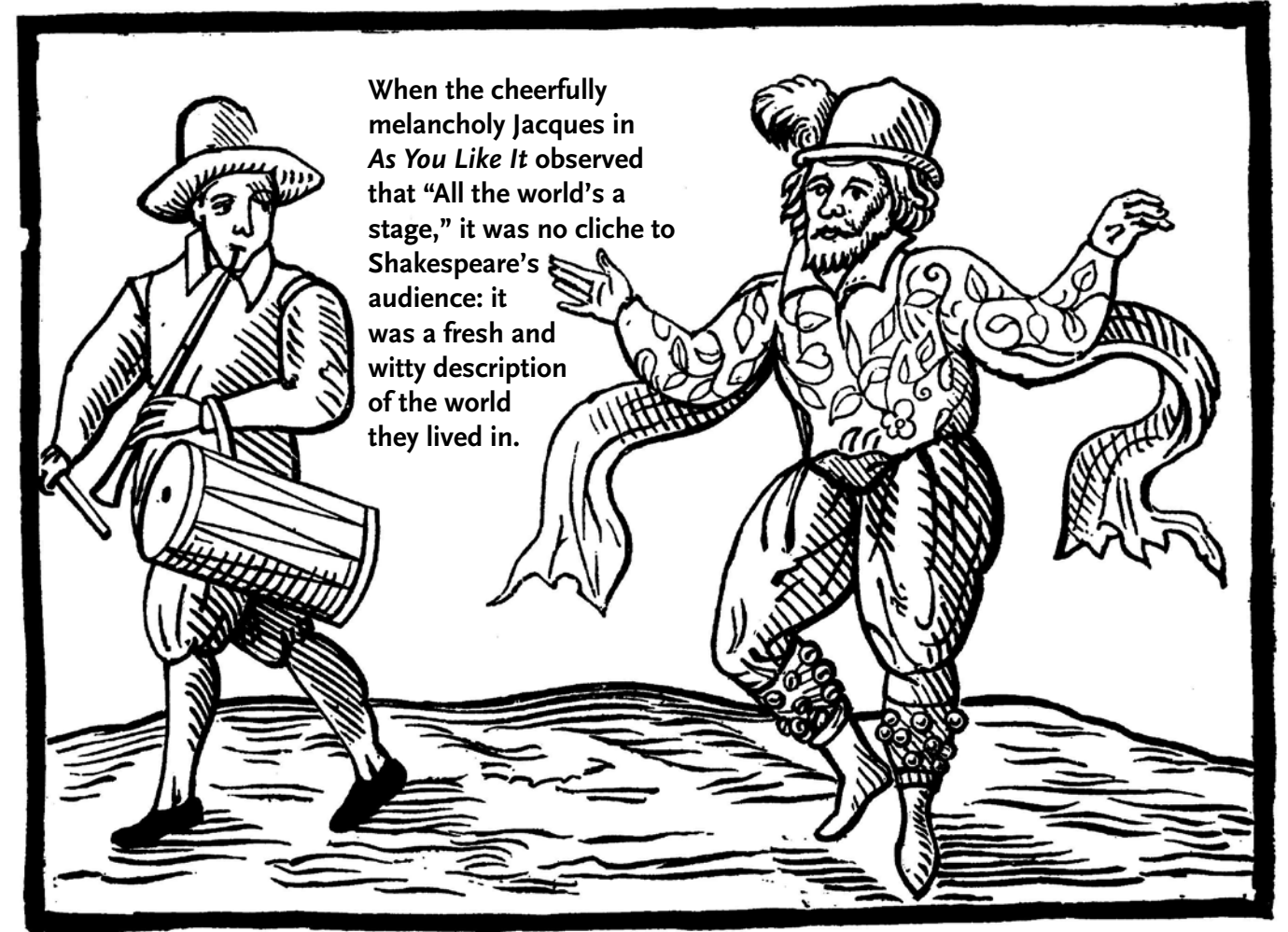
Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.

For Tymberlee Chanel and Alicia Roper – **Paula Christensen**; For John Sloan and Jon Monastero – **Johnny Giacalone**; For Ian Bedford and Gregory Wooddell – **Michael Kirby**;
For Johnny Giacalone, Rob Nagle and Richard Robichaux – **Jon Monastero**;
For Nick Toren – **Rob Nagle**; For Michael Bakkensen and Henri Lubatti – **Richard Robichaux**;
For Mark H. Dold, Michael Kirby and Adrian LaTourelle – **Nick Toren**.

Please turn off all electronic devices such as cellular phones, PDA's, beepers and watch alarms.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.



Will Kemp, Elizabethan clown.

When all the world was a stage and the stage a world: Some of the Characters

by Frank Dwyer

THE EXCITING, DANGEROUS, highly theatrical Elizabethan Age began in 1558, with the coronation of 25-year-old Elizabeth Tudor. Her realm seemed to have gone directly from the darkness and violence of the Middle Ages to the darkness and violence of the Reformation and Counter-Reformation without stopping at the Renaissance. While Italy, France and Spain were blazing with new hope, joy, science and art, Elizabeth's grandfather, Henry VII, was finishing up the medieval Wars of the Roses, and her father, Henry VIII, was ushering in new discord by declaring himself head of the English Church.

Elizabethan England was a dangerous place. Elizabeth was beset by enemies domestic and foreign, all her life....

Elizabeth, daughter of Anne Boleyn, had a lonely childhood as her father moved on from wife to wife. During the reign of her Catholic stepsister, Mary I, who earned the nickname “Bloody Mary” for her persecution of Protestants, Protestant Elizabeth lived in seclusion and somehow managed to survive.

When she succeeded Mary, England was divided by sectarian strife, at war with France, at odds with powerful Spain, and in a long-term economic crisis. Against all expectations, however, Elizabeth I turned out to be brilliant, patient, moderate, and fiscally prudent, a queen who brought stability and confidence. She kept herself and the nation free of European entanglements and, more or less, at peace. When Spain did attack, she rallied her people to defeat the great Armada.

Elizabethan England was a dangerous place. Elizabeth was beset by enemies, domestic and foreign, all her life, but under her stewardship England prospered, witnessing the last great flowering of the Renaissance. She was hailed as “Gloriana,” and truly the achievements of those who flourished under her aegis are among the greatest glories of our civilization.

Thomas Kyd (1558-1594), a scrivener’s son, is remembered primarily for *The Spanish Tragedy*. This exuberant, cunningly constructed, frequently gruesome revenge play may have been the most popular and influential play of the period. His contemporaries described him as “Famous Kyd,” one of “our best for tragedy,” but the first 10 editions of his masterpiece don’t even list him as the author. None of his other plays survive. No portrait of him has come down to us. But the luckless Kyd’s greatest misfortune may have been his friendship with another more gifted colleague, the flamboyant, mysterious, radiantly dangerous Christopher Marlowe, with whom he shared a patron, Lord Strange, and even, for a time, lodgings. After what he said were “bitter times and privy broken passions,” Kyd died young.

Christopher Marlowe (1564-1593), a cobbler’s son, died even younger. A bright boy, he won a six-year scholarship to Cambridge, though he had to study theology to keep it. Cambridge at first withheld his master’s degree on the grounds that he had spent too much time away from school. The officials changed their minds when the Queen’s Privy Council wrote to say that the young scholar “had done her majestie good service . . . in matters touching the benefitt of his Countrie.” The most likely explanation for this mysterious intervention is that young Kit Marlowe was a spy, a cog in the extremely modern and efficient espionage network established by Sir Francis Walsingham, Elizabeth’s powerful Secretary of State.

After his school days Marlowe had a continuing connection with Sir Thomas Walsingham, the great spymaster’s young cousin, so it seems likely that he continued his secret career as a spy even as he pursued his public career, to increasing acclaim, as a playwright. In the relatively few turbulent years that remained to him, Marlowe won his immortality with a handful of plays: both parts of *Tamburlaine*, *The Tragical History of Doctor Faustus*, *The Jew of Malta*, *The Massacre at Paris* and *Edward II*. He was famous for his mastery of blank verse, his bombastic eloquence, his “mighty line,” and his over-reaching super-hero/villains. The dazzling range and intensity of his work was mirrored in the passions of his life. He was only 29 when he died, but the truly surprising thing may be how he managed to live so long.

We don’t know if Shakespeare was thinking of **Sir Walter Raleigh** (?1554-1618) when he wrote his description of Julius Caesar,

“Why, man, he doth bestride the narrow world
Like a Colossus,”

but in his own narrow Elizabethan world bursting with larger-than-life characters the Colossus was Raleigh. By 1599, when Shakespeare wrote those words, Raleigh had already distinguished himself as a soldier, sailor, courtier, poet, parliamentarian and explorer/adventurer. Later on he would add “historian, philosopher and scientist” to the list. He had fought in France and in Ireland. Coming out of Ireland, he had met the Queen and risen quickly in her favor. Why not? He was handsome, daring, witty, manly, amorous. Though not a wealthy man, he swept off his “new plush cloak” and laid it on a “plushy place” so the Queen would not muddy her shoes. She made him Captain of her guard, perhaps her heart. He fell out of the Queen’s favor even more quickly — she sent him briefly to the Tower — for his rash, secret marriage to one of her maids-of-honor. She forgave him, but he never recovered all the favor he had lost.

By 1599 he had sailed with the Earl of Essex to attack the Spanish at Cadiz; had led an expedition to the New World, searching for the Golden City, “El Dorado”; and had written the best answer to Christopher Marlowe’s sly “The Passionate Shepherd to His Love,” in his witty, deadpan “The Nymph’s Reply to the Shepherd.” He would be remembered as a true poet even if he had accomplished nothing else.

In 1603, accused of conspiracy against King James, Raleigh was again confined in the Tower. He spent most of his last 13 years there, under sentence of death, conducting alchemical experiments in an old henhouse and writing a *History of the World*. He was let out of prison only to lead one final expedition to find New World gold, but he failed, disastrously; and his long-postponed sentence was carried out when he returned.

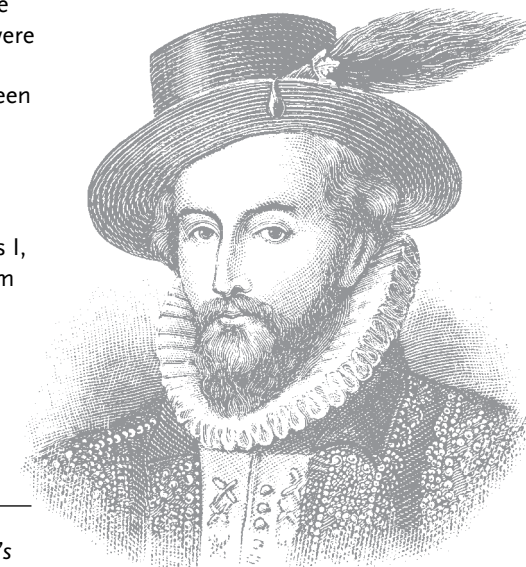
Sir Thomas Walsingham (1563/8-1630) ended his days as a peaceful country gentleman, but his life had its theatrically “Elizabethan” early chapters. He was a courier and confidential agent for his cousin Sir Francis Walsingham, the Queen’s great spymaster. He was also the friend and patron of various literary men and so may be responsible for having recruited young Christopher Marlowe to his cousin’s network.

Lady Etheldreda Shelton (“Audry”) Walsingham, Sir Thomas’ wife, was a wealthy heiress, a distant relation of Queen Elizabeth’s and later a favorite of King James I’s queen, Anne of Denmark. Sir Thomas and Lady Audry were appointed joint Keepers of the Queen’s Wardrobe. Audry was a frequent participant in the elegant masques that so charmed and engaged the Queen and the Stuart court.

History remembers **Ingram Frizer** (d. 1627) as Sir Thomas Walsingham’s servant, a spy, an ordinary criminal, and an acquaintance of Christopher Marlowe’s. In his later years, Frizer received many favors from King James I, thanks, apparently, to the continuing patronage of Lady Audry Walsingham — which makes some think that he may have owed his loyalty, and taken his orders, from the lady.

Francis Poley and Nicholas Skeres were shady characters in the dark margins of Elizabethan society, spies and low-lives; drinking companions of Frizer and Marlowe. ●

Frank Dwyer is currently working on a new translation of Frank Wedekind’s astonishing and still urgent 1891 play, Spring Awakening: A Children’s Tragedy, with his UCLA colleague Emma Lewis Thomas.



Sir Walter Raleigh

The Coroner's Report on The Death of Christopher Marlowe

A certain Ingram Frizer, late of London, and the aforesaid Christopher Marlowe and one Nicholas Skeres and Robert Poley, on the thirtieth day of May, at Deptford Strand, within the verge, about the tenth hour before noon of the same day, met together in a room in the house of a certain Eleanor Bull, widow, and there passed the time together...

It so befell that the said Christopher Marlowe on a sudden and of his malice towards the said Ingram aforethought, was at his back, whereupon the said Ingram, in defense of his life, with the dagger of the value of twelve pence, gave the said Christopher a mortal wound over his right eye of the depth of two inches and the width of one inch; of which wound the aforesaid Christopher Marlowe then and there instantly died.

What was The School of Night?

THE SCHOOL OF NIGHT was a group of intellectuals in Elizabethan England who met in secret to discuss and explore new ideas. These men who studied science, philosophy and religion, included Sir Walter Raleigh, Christopher Marlowe, Lord Henry Percy, Ingram Frizer, Richard Baines and Thomas Harriot, among others. In an effort to discredit them and their ideas, these freethinkers were labeled as atheists, a dangerous accusation during these times. William Shakespeare seems to have made reference to The School of Night in *Love's Labour's Lost* when he says,

"... Black is the badge of hell
The hue of dungeons and the School of Night."

Who's Who



MICHAEL BAKKENEN (*Thomas Kyd*). Broadway: *Noises Off*, *Festen* and *The Man Who Came to Dinner*. Off-Broadway: *The Paris Letter*. Other New York: *The Secret of Mme. Bonnard's Bath* (Theater Row), *Tales of Doomed Love* (West End), *Waxing West* (Lark) and *Alarms* (Lincoln Center Director's Lab). Regional: *The Home Place* (Guthrie), *Born Yesterday* (Arena Stage), *Lady Windermere's Fan* (Baltimore Center Stage), *Shakespeare's R & J* (Alliance), *The Long Walk and Jack & Jill* (Guthrie), *Big Love* (ACT), *Light Up the Sky* (La Jolla Playhouse), *Romeo & Juliet* and *Twelfth Night* (N.J. Shakespeare Festival), *Macbeth*, *Titus Andronicus* and *Disguises* (Alabama Shakespeare Festival), *Indoor/Outdoor and Fixed* (Hangar). Film: *Memoria Mortals* (Sundance), *Not Quite Breathing*, *Not Quite Dead* (Independent). Television: *Law & Order*, *Guiding Light*, *Stage on Screen*. MFA: UCSD, B.A.: Yale.



IAN BEDFORD (*Ingram Frizer*) Off-Broadway: *Flags* (59E59 Theatre). Regional: *The Beaux Strategem*, *Richard III* (Shakespeare Theatre Co.), *Our Town* (La Jolla Playhouse), title roles in *Macbeth* (Orlando Shakespeare), *Richard III* (Lake Tahoe Shakespeare) and *Henry V* (Marin and Pennsylvania Shakespeare). Also, *Treasure Island* (People's Light & Theatre), *Metamorphoses* (Florida Studio Theatre), *Moby Dick: Rehearsed* (Guildhall), *Macbeth*, *Othello*, *As You Like It*, *Henry IV Part 1* (Pennsylvania Shakespeare), *Richard III*, *As You Like It* (Shakespeare Santa Cruz), and three seasons with the Utah Shakespearean Festival. Other New York: *Rue and Below the Belt* (Theatre for the New City), *Frankenstein: So Frightful an Event* (McGinn-Cazale). Television: *Law & Order: S.V.U.* (recurring), *Nash Bridges*, *Guiding Light*, *One Life to Live*, *The Brighton Chronicles*. Education: MFA, U.C. San Diego; B.A., Yale.



TYMBERLEE CHANEL (*Rosalinda Benotti*). Regional: *False Creeds* (O'Neill Playwrights Conference), *The Game of Love and Chance* (Folger Shakespeare Co.), *The Importance of Being Earnest* (Arena Stage), *The Piano Lesson* (Arena Stage), *Color Me Dark* (Kennedy Center), *Insurrection: Holding History* (Berkshire Theatre Festival), as well as work at the Crossroads Theatre, Virginia Stage

Company, Indiana Rep., Shenandoah Shakespeare Co., Washington Shakespeare Co. and Theatre J. New York: *Worst Laid Plans* (Upright Citizens Brigade). Los Angeles: *Agamemnon* (The Getty Villa), *Worst Laid Plans* (Upright Citizens Brigade). Television: *Grey's Anatomy*, *Brothers & Sisters*, *CSI*, *12 Miles of Bad Road*, *Numb3rs*. Education: Chautauqua Conservatory, Old Dominion University, The Shakespeare Theatre's Academy for Classical Acting at the George Washington University. Special Thanks to Thomasyne Hill, Tom Stables and Michael Einfeld.



PAULA CHRISTENSEN (*Landlady, Ensemble*). New York: *The Third From The Left* (Playwrights' Arena, director Jon Lawrence Rivera). Regional: *The Clean House* (Ensemble Theater Company), *Phaedra* (Antaeus Company at the Getty Villa), *The Song that Killed the Snake* (Pegasus Repertory), *The Orange Grove* (Playwrights' Arena), *A Christmas Carol*, *Cyrano de Bergerac* (South Coast Repertory), *Manna: Or the Book of Madeline* (SCR NewSCRipts series, dir. Anna D. Shapiro). Other L.A.: *Romeo and Juliet* (Shakespeare at Play), *She Stoops to Conquer* (Pasadena Shakespeare). Film: *Now Here*, *La Casa de Azucar*, *Two Dogs Inside*. Television: *The Bold and The Beautiful*, *Justice*, *Boomtown*.



MARK H. DOLD (*Robyn Poley*). Broadway: 2005 revival of *Absurd Person Singular*. Off-Broadway: *Shockheaded Peter* (Little Shubert), *Tall Grass* (Beckett), *The Winter's Tale* and *Race* (Classic Stage Co.), *Timon of Athens*, *Othello* and *The Seagull* with Meryl Streep (New York Shakespeare Festival), *Mayhem* (Lion), *Comic Potential* (Manhattan Theatre Club), *Romeo + Juliet* (directed by Bill Alexander). Regional: highlights include premieres of Lynn Nottage's *Las Meninas*, Patrick Marber's *Dealer's Choice*, Frank McGuinness' *Hecuba*, Craig Lucas' *Singing Forest* and five seasons at Barrington Stage Company. Film: *Three Windows*, *Charlie's Party*, *Say You'll Be Mine*. Television: *Gossip Girl*, *Third Watch*, *Law & Order* triumvirate, *Conviction*, *Novel Reflections* (pilot), *Brother Outsider*, *The Progressives* (PBS miniseries), *All My Children* (six years recurring principle). Education: Boston University, Yale School of Drama. Awards: Connecticut Critics Circle, N.J. Press and the Carole Dye.



JOHNNY GIACALONE (*Mostyn, Officer, Ensemble*). Off-Broadway: *As You Like It* (The Public Theater), *Debbie Does Dallas* (Jane Street), *Blur* (u/s, Manhattan Theatre Club). Regional: *Mezzulah, 1946* (City Theatre of Pittsburgh), *Edgardo*

Mine (Hartford Stage), *Romeo & Juliet* (McCarter Theatre), *Romeo & Juliet* (Portland Stage Company), *Romeo & Juliet* (Princeton Repertory). Other New York: Ensemble Studio Theatre (company member), N.Y. International Fringe, Directors Company, Soho Rep, Present Company, Lincoln Center Institute, New York Performance Works. Other L.A. Theatre: *Little Armenia* (Fountain), *The Gazillionaire Show* (M Bar, Luna Playhouse), *Twelfth Night* (Lodestone). Television: *Law & Order, Hate, iEarly, Ten Years of MTV*. Film: *Little Kings, Looking for An Echo, Rubout, Dark House*.



MICHAEL KIRBY (*Prison Jailer, Ensemble*). Regional: *The American Plan, 2008 Shakespeare Festival, 2007 Shakespeare Festival, Othello* (Old Globe), *A Tale of Charles Dickens* (L.A. Theatre Works), *Romeo and Juliet* (Kingsmen Shakespeare

Festival), *Hamlet* (Curtis Theatre). Other L.A.: *Chekhov x 4* (Antaeus), *Spite for Spite, Don Juan* (Siglo De Oro Festival with Andak Stage Company, Founding Member), *Twelfth Night* (The Company Rep). Film: *Connected, Passing Normal, Chase, The Slut*. Television: *Boston Public, MTV*. Education: MFA from The Old Globe/USD, B.A. in theatre from Cal State Fullerton.



ADRIAN LATOURELLE (*Thomas Walsingham*). New York: *Democracy Project* (N.Y. Theatre Workshop), *Texarkana Waltz* (Kirk Theatre), *Sherlock Holmes* (Fringe Festival), *Bloody Poetry* (Synapse Production), *Dido, Queen of Carthage* (Target

Margin Theater), *The Propaganda Plays* (Dixon Place). Regional: *Bell, Book and Candle* (Old Globe), *Enchanted April* (San Jose Repertory), *Private Lives* (Virginia Stage Company), *1984, Kiss of Blood, Arden of Faversham* (Empty Space Theatre), *The Misanthrope, Thorn Pain* (Based on Nothing), *Big Love, An Experiment with an Air Pump, The Seagull, Inexpressible Island* (Dallas Theater Center), *The Mystery of Irma Vep* (Triad Stage), *Measure for Measure, The Inspector*

General, The Glass Menagerie (Yale Repertory Theatre). Film/T.V.: *Criminal Minds, Sons of Anarchy, Without A Trace, Boston Legal, Numb3rs, Guiding Light, Little Crumb, Trust Me, The Temp*. Training: MFA, Yale School of Drama; Sanford Meisner.



HENRI LUBATTI (*Sir Walter Raleigh*). Center Theatre Group: *The Talking Cure* (Mark Taper Forum). Regional Theatre: *Hamlet* (South Coast Repertory), *Antigone* (South Coast Repertory), *Henry V* (Old Globe, San Diego), *An Ideal Husband* (Seattle

Repertory), *An American Daughter* (Seattle Repertory), *Ghosts* (Intiman Theatre). Television: *Sleeper Cell, 11th Hour, Life, Standoff, The O.C., The Unit, 24, Spin City, ER, Enterprise, Felicity*. Other: Member of Antaeus Classical Theater Ensemble.



JON MONASTERO (*Harlequin, Ensemble*). Off-Broadway: *Ten West* (Chelsea Playhouse). National Tours: *Ten West* (L.A., S.F., Portland, Seattle, Bellingham, Vancouver, Chicago, NYC, Toronto). Other New York: *Ten West* (Upright Citizen's

Brigade Theatre), *NY Clown Theater Festival* (Brick Theatre). Los Angeles: *The Composer is Dead* (Disney Concert Hall), *SummerSounds* (Hollywood Bowl), *Nights Errant, I Wrote This/Ten West, Serial Killers, 365 Days/365 Plays* (Sacred Fools Theatre), *Fafalo* (Miles Playhouse, Inside the Ford), *Young Writer's Project* (Theatre of Note), *The Tempest* (Morgan-Wixson Theatre), *Twelfth Night* (Lost Studio), also *Velveteen Rabbit, Antigone, Ten West* (Comedy Central Stages, iOWest, Steve Allen Theatre). Film/Television: *Wasting Away, The Procedure, Ingles Ya!, QTV, True Blood, Decisions, Decisions*. Relevant Training: *Commedia dell'Arte* (John Achorn, Joan Schirle), *Clown* (Jef Johnson), *Mime* (Lorin Salm).



ROB NAGLE (*Nicholas Skeres*). Regional: *Taking Steps* (South Coast Repertory), *Love's Labour's Lost, The Merry Wives of Windsor, Romeo & Juliet* (The Old Globe), *The Voyage Inheritance* (Centerstage), *Ctrl+Alt+Delete* (San Jose Repertory),

Lovers and Executioners (Connecticut Repertory), *Macbeth, Henry V, All's Well That Ends Well, Volpone, Measure for Measure* (Shakespeare Theatre). Other L.A.: *The Last Days of Judas Iscariot, Angry* (Black

Dahlia, Bug (Lost Angels), *Moonlight and Magnolias* (Odyssey Theatre), *James Joyce's The Dead* (Open Fist), *Loot* (Theatre East), *Eighteen* (Meadows Basement), *Much Ado About Nothing* (Shakespeare Festival/LA). Film: *The Soloist, Fun with Dick and Jane, Cellular, American Wedding*. Television: *Eli Stone, Cold Case, The Middleman, Studio 60 on the Sunset Strip, Without A Trace, Everwood, The Guardian, Buffy the Vampire Slayer, Dawson's Creek*. Education: Northwestern University. Geek: www.robnagle.com.



RICHARD ROBICHAUX (*Steward, Ensemble*). Off-Broadway: *The Complete Works of William Shakespeare Abridged* (Century Center). Regional: *All's Well That Ends Well* (Yale Rep.), *The Silent Woman* (Shakespeare Theatre),

Amadeus (Syracuse Stage), *The Importance of Being Earnest* (Indiana Rep.), *Love's Labors Lost* (Shakespeare Santa Cruz), *Spring Storm* (Marin Theatre Co.), as well as work at the N.Y. Fringe Festival, Wings Theatre, Milwaukee Rep and Colorado Shakespeare Festival. Television: *Law & Order* (NBC), *Law & Order: CI* (NBC), *Spin City* (ABC), *Hate* (Showtime), *Chicken Club* (Comedy Central), *Atom TV* (Comedy Central), *Scare Tactics* (Sci-Fi Channel). Film: *Tony n' Tina's Wedding: The Movie* (Tribeca Film Festival), *Flannel Pajamas* (Sundance Film Festival), *Ready? OK!* (Outfest), *Foreign Exchange*. MFA: Rutgers University. For Natalie and Gus.



ALICIA ROPER (*Audry Walsingham*). Broadway: *Dance of Death* (with Helen Mirren and Sir Ian McKellen). Off-Off-Broadway: *The Breadwinner* (Keen Company/ Merrimack Repertory co-production). Regional: *Well* (Cleveland Playhouse),

Enchanted April, Philadelphia Story and *The Voyage Inheritance* (Walnut Street Theatre), *The Constant Wife* (Coconut Grove Playhouse/Walnut Street Theatre co-production), *Ice Glen* and *The Last Schwartz* (Florida Stage), *Richard III* and *The Way of the World* (Yale Rep), *Wit* (George Street Playhouse). Film: *Singles*. Television: *Law & Order, Six Degrees, Under One Roof*. Education: Yale School of Drama.

JOHN SLOAN (*Tom Stone*). Los Angeles: *System Wonderland* and *The Retreat From Moscow* (South Coast Repertory), *Mother Courage and Her Children*



(*Antaeus*), *1001* (Theatre@Boston Court). Off-Broadway: *Anne Frank and Me* (American Jewish Theatre), *Maybe Baby, It's You* (Soho Playhouse). New York: *Twelfth Night* (La MaMa E.T.C.), *Miss Lulu Bett* (Mint Theatre Company), *As You*

Like It (78th Street Theatre Lab). Regional Theatre: Denver Center Theatre Company, Intiman Theatre and Alabama Shakespeare Festival. Film: *The Oh in Ohio, The Mountain King*. Television: *Grey's Anatomy, How I Met Your Mother, The Triangle, Happy Hour, Commander in Chief, Without a Trace, Gilmore Girls, Judging Amy, American Dreams, Tru Calling*. Education: Skidmore College, B.A. English Literature.



NICK TOREN (*Pantalone, Ensemble*). Broadway: *The Elephant Man* (director Sean Mathias, Royale Theater). Off-Broadway: *Voice of the Turtle* (Keen Company/Mint Theatre Company), *Good Morning, Bill* (Keen Company), *Scenes from*

an Execution (Blue Light Theatre Company). Other New York: *'Tis Pity She's a Whore* (HERE), *Fantasio* (Helle Theatre), *Sightseeing* (Jose Quintero Theatre). Regional: *A Christmas Carol* (McCarter), *Loose Ends, Stags and Hens* (Guthrie Experience), *Scenes from an Execution* (Kennedy Center), as well as performances at the Utah Shakespearean Company, Missouri Rep, Northern Stage, Olney Theatre Center, Red Barn Theatre. Los Angeles: *Suicide in B flat* (Rangeview Productions). Film: *Pink Panther*. Television: *Mad Men, Without a Trace, Numb3rs, Close to Home, The Unit, Medium, It's Always Sunny in Philadelphia, The Nine*. Education: B.A. Middlebury College, MFA. University of Missouri, Kansas City.



GREGORY WOODDELL (*Kit Marlowe*). Theatre: *Cymbeline* (Broadway - Lincoln Center), world premiere of Terrence McNally's *Some Men* (Philadelphia Theatre Co.), *Much Ado About Nothing* (Kevin Kline Award nominee),

Richard III (Shakespeare Festival of St. Louis), *Cyrano de Bergerac, The Merchant of Venice, Two Gentlemen of Verona, Comedy of Errors, Othello, The Country Wife, A Midsummer Night's Dream, Lady Windermere's Fan, Richard II, Don Carlos* (Shakespeare Theatre Co., Washington, D.C.), *Gross Indecency: The Three Trials of Oscar Wilde* (Alley Theatre). *Splitting Infinity* (Summer

Play Festival, NYC - Clurman Theatre). TV/Film: 30 Rock, Third Watch, Guiding Light (recurring), Exposed, Days of Our Lives, The Paradise Virus, One Life to Live. Graduate of The Juilliard School.



PETER WHELAN (Playwright). *The Earthly Paradise* (Almeida Theatre), *The Bright and Bold Design* (The Pit, London), *Clay* (Barbican Pit, London), *The Accrington Pals* (The Warehouse, Croydon), *Lakota* (Cockpit Theatre, London), *A Revolutionary Marriage* (Theatre Royal Plymouth), *A Russian In The Woods* (Other Place Theatre, Stratford), *Divine Right* (Birmingham Rep Theatre) 1996, winner of the Writers' Guild Award, TMA Award, Eileen Anderson Award; *The Herbal Bed* (Other Place Theatre, Stratford), winner of the Writers' Guild Award, Lloyd's Private Banking Award, TMA Award; Eileen Anderson Award; *The School of Night* (Other Place Theatre, Stratford), nominated for Writers' Guild Award *Captain Swing* (Stratford-on-Avon).



BILL ALEXANDER (Director) began his career at Bristol Old Vic, directing everything from the classics to innovative drama. He joined the RSC in 1977 with a special brief for new plays. Bill became an Associate Director of the RSC in 1984. His many productions include *The Merry Wives of Windsor* for which he won an Olivier Award for Best Director, Antony Sher in *Tartuffe* and the highly-acclaimed *Richard III*, *The Accrington Pals*, *Clay*, *Captain Swing* and *The School of Night*, all by Peter Whelan were given their productions at the R.S.C. by Bill. Bill became Artistic Director of Birmingham Repertory Theatre and directed *Othello*, *Volpone*, *Old Times*, *The Snowman*, *Awake and Sing!*, *The Tempest*, *Macbeth*, *The Way of the World*, *Divine Right*, *The Alchemist*, *The Merchant of Venice* and *Hamlet*. In 2003 Bill directed two plays at the Royal National Theatre, *Frozen* by Bryony Lavery and *Mappa Mundi* by Shelagh Stephenson. In 2004 Bill returned to the R.S.C. to direct *Titus Andronicus*. In 2005 Bill directed the two parts of *Henry V* at the Shakespeare Theatre Washington. In the same year he again returned to the R.S.C. to direct Corin Redgrave in *King Lear*. His production of the children's show *The Snowman* continues to run every Christmas in the West End of London.



SIMON HIGLETT (Set Designer). Regional USA: *The Imaginary Invalid*, *Lady Windermere's Fan* (Helen Hayes Award Best Design) Shakespeare Theatre, Washington, D.C. London: *Thomas More*, *A Russian in the Woods*, *Singer* (Royal Shakespeare Company), *Enemies*, *Whistling Psyche*, *The Earthly Paradise* (Almeida), *Accidental Death Of An Anarchist* (Donmar Warehouse), *Clubland*, *The Force of Change* (Royal Court), *Hay Fever*, *Medea*, *Amy's View*, *Long Day's Journey Into Night*, *Pygmalion*. Regional U.K.: *The Glass Menagerie*, *Collaboration and Taking Sides*, *The Circle*, *A Doll's House*, *An Ideal Husband*, *The Triumph of Love*, *Nicholas Nickleby*, *To Kill A Mockingbird*, *David Copperfield*. Opera Worldwide: *The Barber of Seville*, *Resurrection*, *Guilio Cesare*, *Don Giovanni*, *La Traviata*, *La Bohème*, *La Cenerentola*, *The Marriage of Figaro*, *The Magic Flute*, *Così fan tutte* and *Albert Herring*. Stockholm 2009: *The Merry Wives of Windsor*.



ROBERT PERDZIOLA (Costume Designer). New York: *Il Pirata*, costumes (Metropolitan Opera), *Le Spectre de la Rose*, sets and costumes (American Ballet Theatre), *Pilar of Fire*, sets and costumes (American Ballet Theatre). Regional: *Ace*, costumes (Signature Theatre), *The Imaginary Invalid*, costumes (Shakespeare Theatre), *Major Barbara*, costumes (Shakespeare Theatre), *Merrily We Roll Along*, costumes (Signature Theatre), *Lady Windermere's Fan*, costumes (Shakespeare Theatre). U.S. Opera: *Anna Karenina*, costumes (Florida Grand Opera, Opera Theatre of Saint Louis), *Ariadne Auf Naxos*, sets and costumes (Lyric Opera of Chicago), *Faust*, sets and costumes (Lyric Opera of Chicago). International: *Arabella*, sets and costumes (Opera Australia), *Così fan tutte*, sets and costumes (Garsington Opera, Opera Monte Carlo), *Le Nozze di Figaro*, sets and costumes (Garsington Opera).

RUSSELL H. CHAMPA (Lighting Designer). Previous projects at the Mark Taper Forum: *Distracted*, *iWitness*. Current and Recent Projects: *The Slugbearers of Kayrol Island* (Vineyard Theatre, NYC), *Eurydice* (Second Stage NYC, Yale Rep., Berkeley Rep.), *The Four of Us* (Manhattan Theatre Club), *Back, Back, Back* (The Old Globe), *War Music*, *Blackbird*, *The Little Foxes* (American Conservatory Theater). Broadway: *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). New York Theatres: *Vineyard Theatre*, *Promenade Theatre*,

Union Square Theatre, *Cherry Lane Theatre*, *Classic Stage Company*, *New York Stage & Film*, *Primary Stages* and *La MaMa* e.t.c. Regional: *Wilma Theatre*, *Hartford Stage Company*, *CalShakes*, *Seattle Rep*, *Trinity Rep*, *McCarter Theatre*, *Long Wharf Theatre*, *Campo Santo*, *Williamstown Theatre Festival*, *The Actors Gang*, *The Kennedy Center*. Thanks J+J. peace.



CRICKET S. MYERS (Sound Designer). Broadway: assisted M. Roth *Brooklyn Boy* (MTC: Biltmore). Off-Broadway Designs: *The Marvelous Wonderettes* (Westside Arts Upstairs). LORT Designs: *Nightingale* (Mark Taper Forum), *Two Unrelated Plays*, *Come Back, Little Sheba* (Kirk Douglas Theatre), *Some Girl(s)* and *Emergency* (Geffen Playhouse), *Orson's Shadow* (Pasadena Playhouse), *Marvelous Wonderettes* (Laguna Playhouse). Cricket has designed over 200 productions in Los Angeles, in theatres such as the Colony Theatre, Furious Theatre Company, Celebration Theatre and West Coast Ensemble. In 2007, she won a Garland Award (three Honorable Mentions as well), and was nominated for two Ovation Awards, an LADCC and an NAACP Award. Named a "Young Designer to Watch" by Live Design Magazine, April 2007 and an "Artist to Watch" by LA Stage Magazine, Sept 2007. www.cricketsmyers.com

ILONA SEKACZ (Composer). Royal Shakespeare Company: includes *The Comedy of Errors*, *Thomas More*, *Romeo and Juliet*, *Pedro the Great Pretender*, *House of Desires*, *The Dog in the Manger*, *A Winter's Tale*, *Cyrano de Bergerac* (also West End), *The General from America*, *The Lord of the Flies*, *A Midsummer Night's Dream* (also Broadway). Other Theatre: includes *Mysteries 2006* (Belgrade Theatre), *Thomas More* (Royal Shakespeare Theatre/Novello Theatre), *The Comedy of Errors* (Royal Shakespeare Theatre/Trafalgar Studios), *Daisy Miller* (Malvern Theatre, tour and West End), *The Rivals* (Bath Festival), *ID* (Almeida), *Stanley* and *Les Liaisons Dangereuses* (Broadway). Royal National Theatre: *Stanley*, *The Secret Rapture*, *Bartholomew Fair*, *The Wandering Jew*, *Countrymania*, *Cat On a Hot Tin Roof*, *The Real Inspector Hound*, *The Critic*, *The Cherry Orchard*, *Saint Joan*.

DAVID O (Musical Director). Center Theatre Group: 13 (M.D.), *The Very Persistent Gappers of Fripp*, *The Legend of Alex* (Composer/M.D.) *Without Walls* (M.D.).

Other L.A.: *A Map of Los Angeles* (Composer – L.A. Master Chorale at Disney Hall), *Summersounds at the Hollywood Bowl* (Composer/M.D./Performer ("The Professor") – LA Philharmonic), *Imagine* (Composer – South Coast Rep), *The Last Five Years* (M.D. – Pasadena Playhouse), *The Wild Party*, *Little Fish* (M.D. – Blank Theater), *Ubu Roi* (Composer/M.D., A Noise Within), *Hippolytos* (Composer/M.D. – Getty Villa), *Atalanta* (Composer/M.D. – Powerhouse Theater) Film: *License to Wed* (Co-Composer/Performer) Other: *Toy Story: The Musical* (M.D./Arranger/Co-Composer - Disney Creative Entertainment).

STEVE RANKIN (Fight Director). Mark Taper Forum: *Water & Power*, *Electricidad*, *The Talking Cure*, *Gem of the Ocean*, *Mules*, *The House of Bernarda Alba*. Other Theatre: Ahmanson, Kirk Douglas, The Old Globe (Associate Artist), La Jolla Playhouse, Actors Theatre of Louisville, San Diego Opera, Seattle Opera, Metropolitan Opera. Broadway: *The Farnsworth Invention*, *Jersey Boys*, *The Who's Tommy*, *Getting Away With Murder*, *Two Shakespearean Actors*, *Twelfth Night*, *The Real Inspector Hound*, *Anna Christie*, *Dracula the Musical*. Off-Broadway: *Pig Farm*, *The Night Hank Williams Died*, *Below The Belt*. As an actor Mr. Rankin played Poins and staged the fights for the highly critically-acclaimed production of *Henry IV, Parts I and II* at Lincoln Center. Most recent: *Romeo and Juliet*, *Caesar and Cleopatra* for the Stratford Shakespeare Festival. Upcoming: *Guys and Dolls* on Broadway.

JOEL GOLDES (Dialect Coach). New York: *King Lear* (Chekhov Theatre). Center Theatre Group: *A Perfect Wedding*, *Sex Parasite*. Regional: *Memphis*, *The Cosmonaut's Last Message...*, *Going to St. Ives* (La Jolla Playhouse), *Da* (Old Globe), *Hamlet*, *Streetcar...*, *Bus Stop* (Rubicon). Other L.A.: *The Lady With All the Answers*, *Looped*, *Mask*, *Orson's Shadow* (Pasadena Playhouse). Also coached for the Geffen, Furious, Colony, Boston Court, Evidence Room, Syzygy, SCR and NPR/L.A. TheatreWorks. Film: *The Curious Case of Benjamin Button*, *Che*, *War of the Worlds*, *Bobby*, *Art School Confidential*, *Kit Kittredge*, *Nine Lives*. Television: *Lackawanna Blues*, *CSI*, *Heroes*, *Without a Trace*, *Numb3rs*. Education: MFA, UC Irvine. Other: www.thedialectcoach.com

DAVID BRIDEL (Commedia and Movement Direction). Opera Choreography: *Il Tabarro*, *Ariadne Auf Naxos* (L.A. Opera), *Salome*, *Das Gehege* (Bayerische Staatsoper, Munich). As Playwright: *The Actors Rehearse the Story of Charlotte Salomon* (Shakespeare

and Company), *The Legend of the Dead Soldier*, *The Heretic Mysteries* (Franklin Stage, where he is co-Artistic Director). As Director: *The Taming of the Shrew* (Bloomsbury Theatre, London), *The Misanthrope* (Library Theatre, Tel Aviv). Other L.A.: As writer and director - *I Gelosi* (Los Angeles Theatre Ensemble). Teaching: *The Presence of the Clown* with David Shiner (Summer Arts Festival, CA), currently Head of Movement for the MFA in Acting at USC. Training: Philippe Gaulier, Anatoly Vasiliev.

ERIKA SELLIN (Casting) is celebrating her fifth year in the CTG Casting Department. CTG credits include *13*, *The Black Rider*, *Dead End*, *A Distant Shore*, *Flight*, *The House of Blue Leaves*, *Nighthawks*, *Pyrenees*, *The Stones*, *A Very Old Man With Enormous Wings*, *The Very Persistent Gappers of Fripp*, *Water & Power*, *Without Walls* and New Theatre for Now 2005. Other Theatre: Goodman Theatre, The Actors' Gang, USC, Los Angeles Philharmonic, TheatreWorks, Children's Theatre Company, Mixed Blood. Film: *Crash* (directed by Paul Haggis), *A Cinderella Story* (directed by Mark Rosman) and *My Lunch with Larry* (directed by Barry Edelstein). She is a proud member of the Casting Society of America, Actors' Equity Association, and the Stage Managers' Association. Education: MFA/University of California, San Diego. Special thanks to Alastair Coomer and Bonnie Grisan for their assistance with this production.



DAVID S. FRANKLIN (Production Stage Manager). Center Theatre Group: Highlights – *Bandido!*, *Gross Indecency*, *Like Jazz*, *Nickel and Dime*, *Intimate Apparel*, *The Goat*, *An Enemy of the People*, Baz Luhrmann's *La Bohème*, *Art*, *3hree*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *Distracted*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse, Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe – *Quotations From a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company); North America - Ann Magnuson's *You Could Be Home Now*.

MICHELLE BLAIR (Stage Manager). CTG: *Blood Bloody Andrew Jackson*, *Distracted*, *Nightingale*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, *all wear bowlers* (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), *Flight*, *Nothing But The Truth*, *Stones In His Pockets*, *Topdog/Underdog* and

"QED" at Lincoln Center Theatre. Michelle has worked extensively with Cornerstone Theater Company, where she is also a member of the Ensemble. Education: graduate of the University of Southern California and the University of Amsterdam.



MICHAEL RITCHIE (Artistic Director) is beginning his fourth season as Center Theatre Group's Artistic Director and has led over 50 productions to the Ahmanson, Taper and Douglas stages. From 1996 to 2004, Michael served as producer of the Williamstown Theatre Festival. Prior to that he was a Production Stage Manager in NYC. In his first three seasons at CTG, he premiered the musicals *The Drowsy Chaperone* and *Curtains* (both of which moved to Broadway and received a total of 21 Tony Award nominations), *13* (which opened on Broadway October 5) and *9 to 5: The Musical*, which is set to open on Broadway in April 2009. He has produced 15 world premieres including the musicals *Bloody Bloody Andrew Jackson* and *Sleeping Beauty Wakes*, and the plays *Water & Power*, *Nighthawks* and *Yellow Face*; and he presented a broad range of plays and musicals ranging from *Dead End* to *Romance* to *The Black Rider* to blockbusters such as *Jersey Boys*, *The Color Purple* and *Edward Scissorhands*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



CHARLES DILLINGHAM (Managing Director) for the past 17 years has supervised all development, marketing, administrative and financial aspects of Center Theatre Group. Prior to CTG, he was CEO of The Entertainment Corporation USA, presenting the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on U.S. tours. He was executive director of American Ballet Theatre when Mikhail Barishnikov was artistic director, managing director of the Brooklyn Academy of Music Theatre Company, general manager of the American Conservatory Theatre in San Francisco and general manager of the Williamstown Theatre Festival. He has served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the National Endowment for the Arts. He is a member of the Board of Councilors of the USC School of Theatre and the Board of Arts for L.A.



DOUGLAS C. BAKER (General Manager) is now in his 19th season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz* and *Legends!* starring Mary Martin and Carol

Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers.



KELLEY KIRKPATRICK (Associate Producer). Since arriving at CTG in 2005, Kelley has served as associate producer on *This Beautiful City*, *9 to 5: The Musical*, *Two Unrelated Plays* by David Mamet, *Clay*, *Curtains*, *Dead End*, *Water & Power*, *Yellow Face*, *iWitness*, *Nightingale*, *all wear bowlers*, *Solomania!*, *Come Back*, *Little Sheba*. Prior to his arrival at CTG, Kelley was the

production stage manager for over 40 shows on and off-Broadway including productions at the Kennedy Center, Lincoln Center, Manhattan Theatre Club, Playwrights Horizons, the Atlantic Theater Company, the Huntington Theatre Company and 12 seasons at the Williamstown Theatre Festival.



GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre – including the Tony Award for theatrical excellence, Margo

Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

Special Thanks

Mike Merrick and Edward Rissien gratefully acknowledge the support and contributions of the following groups and individuals: Buck Henry and Irene Ramp; Lauren Shuler-Donner and Richard Donner; Diane Merrick and Roger Simon; Victor Meschures; Joseph Schirripa; the Pomerantz Families of Iowa; Mike Shore; The King's School, Canterbury England – Robert Bagley; Richard Fletcher; Keith and Arlene Bronstein; and special thanks to the Donovan Offices – James M. Donovan.

Additional Staff for *The School of Night*

Stage Manager Michelle Blair
Associate Fight Director Jason Siner
Assistant Costume Designer Laura Frecon
Wigs and Hair Carol F. Doran
Resident Asst. Lighting Designer Heather Graff
Production Assistant Sally Jacob

Credits

Set Construction by F&D Scene Changes, LTD.; Costumes built and provided by the Center Theatre Group Costume Shop and additional staff: Tailor - Swantje Gragert-Tuohino; First Hands - Tami Blake, Su Lin Chen, Stephanie Workman; Stitchers - Ophelia Brown, Sally Blankfield, Lisa Hill, Mara Holland, Rachel Leathers; Costume Crafts - Ilona Muschenetz, Julie Keen-Leavenworth; Dyer/Painters - Joan Goodspeed, Julie Keen-Leavenworth; New York Shopper - Hwi-Won Lee. Additional costumes built by Eric Winterling, LTD. Production photography by Craig Schwartz.

Website

www.CenterTheatreGroup.org



The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706; The managers and press agents of this theatre are members of the Association of Theatrical Press Agents and Managers.



United Scenic Artists represents the designers and scenic painters for the American Theatre.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent labor union.

Center Theatre Group is a member of the American Arts Alliance, the League of Resident Theatres (LORT), Independent Producers' Network, League of American Theatres and Producers, LA Stage Alliance and National Alliance of Musical Theatre, and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.

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 DOUGLAS C. BAKER, General Manager

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 KELLEY KIRKPATRICK Associate Producer
 DIANE RODRIGUEZ Associate Producer/Director of New Play Production
 ANN E. WAREHAM Associate Producer
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