

**MARK TAPER
FORUM**
49TH SEASON 2016

FIRST SEASON PRODUCTION

The Mystery of Love & Sex

BY

Bathsheba Doran

DIRECTED BY

Robert Egan

WEST COAST PREMIERE

FEB 10 – MAR 20, 2016

SECOND SEASON PRODUCTION

Father Comes Home From
The Wars (Parts 1, 2 & 3)

BY

Suzan-Lori Parks

DIRECTED BY

Jo Bonney

WEST COAST PREMIERE

APR 5 – MAY 15, 2016

THIRD SEASON PRODUCTION

Disgraced

BY

Ayad Akhtar

DIRECTED BY

Kimberly Senior

JUN 8 – JUL 17, 2016

FOURTH SEASON PRODUCTION

August Wilson's
Ma Rainey's Black Bottom

DIRECTED BY

Phylicia Rashad

AUG 31 – OCT 16, 2016

FIFTH SEASON PRODUCTION

Druid Production of
The Beauty Queen of Leenane

BY

Martin McDonagh

DIRECTED BY

Garry Hynes

NOV 9 – DEC 18, 2016

 Center
Theatre
Group
Mark Taper
Forum
at the Music Center
L.A.'s Theatre Company



**FATHER COMES HOME
FROM THE WARS**

Parts 1, 2 & 3



Sterling K. Brown. PHOTOS BY JOAN MARCUS.

INSPIRING OUR FUTURE

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PRESENTS

FATHER COMES HOME FROM THE WARS

Parts 1, 2 & 3

BY

Suzan-Lori Parks

PRESENTED IN ASSOCIATION WITH THE PUBLIC THEATER AND THE AMERICAN REPERTORY THEATER

WITH

Steven Bargonetti
Michael McKean
Roger Robinson

Sterling K. Brown
Patrena Murray
Julian Rozzell Jr.

Russell G. Jones
Tonye Patano
Josh Wingate

Sameerah Luqmaan-Harris
Larry Powell

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Thomas Schall

SONGS AND
ADDITIONAL MUSIC

Suzan-Lori Parks

MUSIC DIRECTION
AND ARRANGEMENTS

Steven Bargonetti

CASTING BY

Meg Fister

ORIGINAL CASTING

Jordan Thaler
Heidi Griffiths

ASSOCIATE
ARTISTIC DIRECTOR

Kelley Kirkpatrick

PRODUCTION
STAGE MANAGER

Evangeline Rose Whitlock

DIRECTED BY

Jo Bonney

APRIL 5 – MAY 15, 2016 MARK TAPER FORUM

Father Comes Home From The Wars (Parts 1, 2 & 3) was developed by The Public Theater (Oskar Eustis, Artistic Director; Patrick Willingham, Executive Director) and had its world premiere there on October 27, 2014.

The premiere was presented in association with The American Repertory Theater at Harvard University (Diane Paulus, Artistic Director; Diane Borger, Producer).

CAST

IN ORDER OF APPEARANCE

Musician	Steven Bargonetti
Leader/Runaway Slave	Russell G. Jones
Second/Runaway Slave	Julian Rozzell Jr.
Third/Runaway Slave	Tonye Patano
Fourth/Odyssey Dog	Patrena Murray
The Oldest Old Man	Roger Robinson
Hero/Ulysses	Sterling K. Brown
Penny	Sameerah Luqmaan-Harris
Homer	Larry Powell
Smith	Josh Wingate
Colonel	Michael McKean

UNDERSTUDIES

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

- For Colonel/Smith – **Ty Mayberry**
- For Homer/Odyssey Dog/Male Ensemble – **Donovan Mitchell**
- For Penny/Female Ensemble – **Carolyn Ratteray**
- For The Oldest Old Man/Male Ensemble – **Thomas Silcott**
- For Hero/Ulysses – **Desean Kevin Terry**

STAGE MANAGER

David S. Franklin

TIME/PLACE

Part 1: A Measure of a Man

Early spring, 1862. A modest plantation in Texas.

Part 2: A Battle in the Wilderness

Late summer, 1862. A wooded area in the South.
Pretty much in the middle of nowhere.

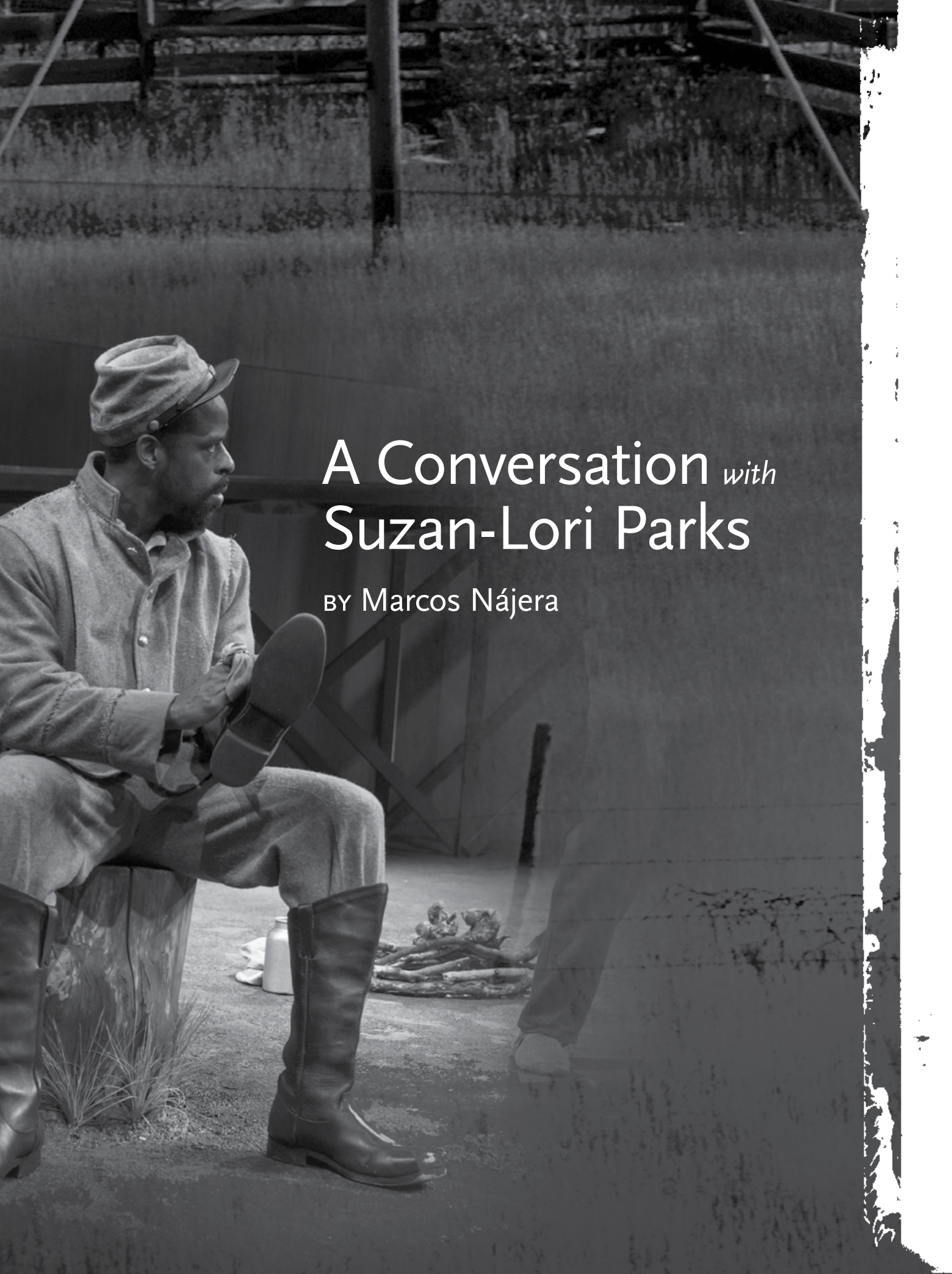
INTERMISSION: *Father Comes Home From The Wars* (Parts 1, 2 & 3) is performed with one intermission.

Part 3: The Union of My Confederate Parts

Fall, 1863. A modest plantation in Texas.

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.





A Conversation *with* Suzan-Lori Parks

BY Marcos Nájera

Marcos Najera: Ms. Parks, what would you say is your job? Your J-O-B.

Suzan-Lori Parks: My job. Like my, you mean—hmm. You mean my day job or my mission in life?

MN: Both. (Laughs.)

SLP: In the theatre, the playwright is the person who writes the play. And it's spelled "W-R-I-G-H-T" not "W-R-I-T-E" because the focus is on the craft. Like someone who makes something. So I'm the maker of the play.

I see myself as an architect, so what I do is basically draw up the plan out of nothing. In the theatre, everybody starts with something. The actors have the text, the director has the script, the designers have something to work on. The playwright starts with a blank piece of paper or a blank computer screen. A void. And she or he, the architect, creates something in the void that everybody can live in. And hopefully if we build it right, it will last for a long time and be sturdy like a good house or a cool apartment building or a great bicycle. It's high-quality crafts-person-ship.

I work closely on the first production with the actors, the director and the designers to create stuff so my blueprint gets changed and rearranged and added to and subtracted from a lot before we turn on the lights and invite you in to see the show.

MN: What's guiding you as your fingers float across a keyboard? Or do you prefer to pre-plan the writing?

SLP: It's weird. It's actually a combination. I'm an architect. I'm gonna plan. But this is what a lot of people don't understand. They don't understand how planning can actually create freedom. A good plan can be an excellent foundation for fantastic inspiration. They think "##\$*, if I plan, if I outline—it's gonna kill it!" What I do is I create a roadmap and then I allow myself to be surprised.

My great mission in life as a writer—well, I write a lot. I write for TV, I write for film, I write songs, I have a band, I write essays, and I'm working on a second novel. As a writer I think my job is to tell the truth and have fun. Bring joy. And, you know, encourage people to fess up! Be real. Be real by pretending!

Isn't that funny?! (Laughs.) But sometimes that's the best way to be real.

MN: In the PBS documentary about you, *The Topdog Diaries*, you told students to explore what you call "the mind beyond the mind." I thought that was a very cool idea. Can you talk about that?

SLP: Most people these days are on automatic pilot. They're not really thinking about what they are doing. We've all been there at one time or another. You find yourself mindlessly watching television, flippin' through some online article that's making you feel bad, cruisin' through Facebook and wondering why you don't get any work done. You know, like that!

So that's your mind. But what I'm interested in is the "mind beyond the mind." The thing that is really you. The greater good that we all have a part in creating. That deep river of mystery that runs through us all—that's where I write from—the collective unconscious.

It's the bigger picture. We all know what that is. You know, you wake up in the morning and you listen to the birds. The moments of awareness when you are awake. It's those moments. I encourage people to visit that place often. Just be on to your own stuff.

MN: What's the biggest block for students when you are encouraging them to go visit their "mind beyond the mind" and just be on to their own stuff?

SLP: Everyday life. It's your biggest block AND it's your biggest source of liberation. It's the best crowbar—but it can get in the way.

I do a lot of yoga. *Yoga chitta vritti nirodha*—yoga calms the fluctuations of the mind [from The Yoga Sutras]. Those fluctuations of the mind, they make it difficult to hear what the spiritual masters call that small, still voice within. I suggest to my students that if you don't have a meditation practice, start one. Five minutes a day, sitting quietly, first thing in the morning. Set your timer, sit there, breathe, close your eyes. That's all you need to do and then grow it!

MN: I took a meditation class last night. The instructor held up a glitter snow globe

and shook it. She said the glitter flakes swirling around inside show what our minds often look like. But the glitter soon settled to the bottom and the water became clear and still again. She said, “That is meditation.” I said, “It calms down the glitter!”

SLP: Yes! It doesn’t wipe the glitter away. It doesn’t say, “Bad glitter, bad glitter”—it doesn’t scold the glitter! Doesn’t say, “Dump the glitter.” Nothing like that. It just says, “Chill glitter, glitter chill—so I can see clearly today.”

Oh! Today is Topdog Day, B-T-W! On this day in history, 1999, on the sixth of January I started writing *Topdog/Underdog*! I finished it less than three days later. Boom, I was done. Every year I celebrate by saying, “Thank you, thank you, thank you for sending me the wonderful play *Topdog/Underdog*.”

MN: Happy Topdog Day! January 6 is also what we call in the Latino community “Día de Los Reyes” or “King’s Day.” So with all this royalty and celebration of today, it makes me think of your favorite James Baldwin quote about putting the crown on your head.

SLP: (Laughs.) Oh what a great teacher he was, and that’s his saying, “Your crown is bought and paid for, all you have to do is put it on your head.” Man, I’ve had such great teachers. James Baldwin was a great teacher. The blank page is a great teacher. *Kung Fu Panda* is a great teacher—Pixar movies, the good ones! Good boyfriends. Bad boyfriends! Friends. I encourage my students to seek good teachers everywhere.

MN: Was your father a teacher for you in some way?

SLP: Oh yes, my dad—Donald Parks—was a career Army officer. He joined the Army ROTC in college—it was one of the few places in this country where an African-American person could join, get a job, and have some kind of guarantee of fair treatment. To become a colonel in the army from where he grew up [in Chicago] was a big deal. He’s buried in Arlington National Cemetery and the Bronze Star was the big medal that he got.

Father Comes Home From The Wars is inspired by my dad. It was not inspired by

The Odyssey. *The Odyssey* is in our drinking water. So you get bits and pieces and shards and shrapnel of a lot of things. *The Odyssey* is a big thing you get. It’s a big thing that people latch on to and think I’m doing a retelling of *The Odyssey*. No, I’m not. That’s not where I’m coming from. It’s *Star Wars*! It’s Ulysses S. Grant.

MN: So in the war of our daily lives, we get hit by all this information and it is stuck inside of us. And it comes back out when we want to tell a story. Is that what you mean?

SLP: Right! Right! Right! Exactly. [This play] was inspired by my dad coming home from war a lot. He did a tour in Korea and two tours in Vietnam. Or coming home from having practiced being at war. I always remember it being in the spring, because it was around my birthday. And people would say, “Where’s your dad?” “He’s in the field,” I’d say. His 9-to-5 was he’d go out into the field and practice being at war and then he’d come home for dinner!

MN: I noticed in that PBS documentary that you have a pink Post-It note above your desk that says: “Vomit!”

SLP: Ha, ha! That was several incarnations of houses ago, but that means “Get it out! Clean it up later!”

MN: And with this play, how does music help you “get it out?”

SLP: See that’s the thing. I’ve been playing and writing music for as long as I’ve been writing plays. And this one—it sings. There was music in there from the very beginning. I could hear the music. My favorite song, “Bronze Star,” which I wrote for my dad, was the beginning. It appears to us in Parts 1, 2 and 3 as underscore. You don’t hear the whole song. We are going to hear it later in Part 9, I think. I always seem to be writing operas, spoken operas, if that makes any sense. It’s just the river on which these words float. The music is the river for me.

The music is more old-timey. It’s Americana. But the language is a mash-up and that’s on purpose. It’s contemporary language in a historical context. I’ve been writing plays about history for a long time. It’s like the [William] Faulkner quote, “History is not was, it is.” History is now, so let’s celebrate it.

MN: Well, happy Topdog Day and King's Day. You've earned your crown.

SLP: Thanks! I'm going to go pick up my son, Durham, now. He was named after my grandfather.

MN: Oh cool, was your grandfather a veteran too?

SLP: No, he laid the sidewalks in West Texas, in the black part of town, of course. He was like a businessman, the black part of town didn't have sidewalks so you know.

MN: That's poetic when you create a road for other people to follow. I think it runs in the family.

This candid and revealing conversation between Suzan-Lori Parks and journalist-theatre artist Marcos Nájera is from our Discovery Guide for "Father Comes Home From The Wars (Parts 1, 2 & 3)." Center Theatre Group offers a variety of arts education and engagement programs for teachers, students and members of the community. Our Discovery Guides provide a creative and information-packed resource for students who are attending our Young Audiences performances – and for anyone who wants to learn more about the themes of the show.

Marcos Nájera is a freelance journalist, theatre artist and member of CTG's Teaching Artist Faculty. He's filed stories for NPR, BBC, CNN, Village Voice Media and Sirius Satellite Radio.

L-R, BACK ROW: Cast members Larry Powell, Roger Robinson, Michael McKean, Josh Wingate, Russell G. Jones and Julian Rozzell Jr.; FRONT ROW: Patrena Murray, Tonye Patano, Sameerah Luqmaan-Harris and Sterling K. Brown.

PHOTO BY CRAIG SCHWARTZ.



WHO'S WHO



STEVEN BARGONETTI (*Musician/ Music Direction and Arrangements*). Winner of the The Boston Theater Critics Association 2015 Elliot Norton Award for Outstanding Musical Performance by an Actor for *Father Comes Home From The Wars* (Public Theater, American Repertory

Theater). Lead Guitar/Guitar Synthesizer: *Disaster!*, *Holler if Ya Hear Me* and *Hair* on Broadway. Broadway: *The Color Purple*; *Caroline, or Change*; *The Full Monty*; *Starlight Express*; *Hello, Dolly!*; etc. Steven can be heard on *Sesame Street* playing a variety of instruments. Other composer and performer credits include commercials for Chase Bank, Volvo and McDonalds; *In Our Time*, *The Great War At 100* (Harvard Humanities Center); Sam Shepard's *Curse of the Starving Class* (Yale Rep); Michael Ondaatje's *Billy the Kid*; all pre-records of Fox Television's *Woodstock '99*; *Whoa Jack* and *Uncle Jack* (Tribeca Theater). Steve has played with such notables as Eric Clapton, B.B. King, Faith Hill, Celine Dion, Beyonce, Johnny Cash, Lena Horne, Eartha Kitt, Chuck Berry, etc. He is the recipient of ASCAP and Billboard songwriting awards. Graduate of Columbia University.



STERLING K. BROWN (*Hero/Ulysses*).

Veteran stage and screen actor Sterling K. Brown is most widely recognized for his portrayal of Dr. Roland Burton in the critically acclaimed Lifetime series *Army Wives*. Brown starred as prosecutor Christopher Darden in FX's highly-

rated television event series *American Crime Story: The People v. O.J. Simpson*. Brown co-stars with Tiny Fey in her feature film *Whiskey Tango Foxtrot*. He is currently in production on Dan Fogelman's untitled NBC project alongside Mandy Moore and Milo Ventimiglia, and recently completed production on M. Night Shyamalan's upcoming film, *Split*. TV: *Supernatural*, *Person of Interest*, *Masters of Sex*, *The Mentalist*, *Castle* and *Criminal Minds*. Film: *Our Idiot Brother*, *The Suspect*, *Righteous Kill* and *Trust The Man*. Theatre: *Macbeth*, *The Brother/Sister Plays* and *The Resistible Rise Of Arturo Ui* opposite Al Pacino. B.A., Stanford University. M.A., NYU's Tisch School of the Arts.

RUSSELL G. JONES (*Leader/Runaway Slave*). Theatre: *Ruined* (Manhattan Theatre Club/Geffen/Intiman/Goodman, Obie Award), *King Liz* (Second Stage Theatre Uptown), *The Call* (Playwrights Horizons, Lucille Lortel nominee), *The Power of Duff* (Huntington/New York Stage and Film), *The Whipping Man* (Cleveland Play



House), *Our Lady of 121st Street*, *A View from 151st Street*, *In Arabia We'd All Be Kings* (Labyrinth Theater Company). Film/TV: *Touched With Fire*, *Queen of Glory*, *The Ticket*, *Pinch*, *A Most Violent Year*, *Side Effects*, *Traffic* (SAG Ensemble Award), *Companions*, *Turntable*, *The Knick*,

Louie, *Person of Interest*, *The Blacklist*, *Do No Harm*, *Elementary*, *Law & Order*, *Spin City*, *The Americans*. Russell has been a member of Labyrinth Theater Company since 1995.



SAMEERAH LUQMAAN-HARRIS

(*Penny*). Off-Broadway: *No Exit* (The Pearl), Samuel Beckett's *Play* and *Act Without Words I* (Irish Repertory Theatre), *Lady Percy in Henry IV* (The Public Lab), *The Emperor Jones* (Irish Repertory Theatre/Soho Playhouse) and *ReEntry* (Urban

Stages). L.A./NYC Credits: *Sight Unseen* (Lounge Theatre), *Fefu and Her Friends* (Culture Project), *Come Back to Me* (Cherry Lane Theatre), *Ruth in A Raisin in the Sun* (The Gallery Players) and *Beatrice in Much Ado About Nothing*. Regional: *Mary T. & Lizzy K.* (world premiere at Arena Stage), *ReEntry* (Actors Theatre of Louisville; Baltimore Center Stage; world premiere at Two River Theater), *Doubt* (Asolo Repertory Theatre; Cape May Stage), *Equus* and *The Constant Wife* (Asolo Repertory Theatre). TV/Film: *The Good Wife*, *Advantageous* (2015 Sundance Film Festival — Special Jury Award), *The Bravest, the Boldest* (2014 Sundance Film Festival), *Reagan*, *Straight as an Arrow* and *The Outskirts*. www.sameerahluqmaanharris.com.



MICHAEL MCKEAN (*Colonel*).

Broadway and/or Off-Broadway: *The Band Wagon*, *All the Way*, *The Best Man*, *Superior Donuts*, *Our Town*, *The Homecoming*, *The Pajama Game*, *A Second Hand Memory*, *Hairspray*, *Accomplice*. Regional: *On the Razzle*

(Williamstown), *Superior Donuts* (Steppenwolf). Center Theatre Group: Randy Newman's *Harps and Angels* (Mark Taper Forum). Other L.A.: *Yes, Prime Minister* (Geffen), *Accomplice* (Pasadena Playhouse). London: *Love Song* (Ambassadors, West End). Film: *The Meddler*, *Whatever Works*, *For Your Consideration*, *A Mighty Wind*, *Best in Show*, *The Brady Bunch Movie*, *Jack*, *Light of Day*, *Clue*, *This is Spinal Tap*, many others. Television: *Better Call Saul*, *Food: Fact or Fiction*, *X-Files*,

Alias, Smallville, Saturday Night Live, Dream On, Laverne & Shirley, etc. To a More Perfect Union.



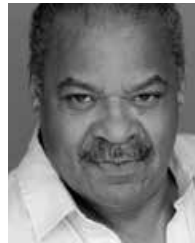
PATRENA MURRAY (*Fourth/Odyssey Dog*). *Father Comes Home From The Wars (Parts 1, 2 & 3)* (A.R.T.); *Saint Joan of the Stockyards, Julius Caesar, Henry V* (Irondale Center); *The Great American All-Star, 9/11 Voices Unheard, Peter Pan, The Pope & the Witch, The Mother, The Seagull* (Theater for the New City). Film/TV: *Daddy, The Sopranos, Law & Order*.



TONYE PATANO (*Third/Runaway Slave*) is thrilled to make her CTG debut. Tonye has garnered nominations and awards for her performances on stage and screen. She appeared on Broadway in Neil Simon's *45 Seconds from Broadway*. Recent off-Broadway and regional credits include *The Blood Quilt, Father Comes Home From The Wars* (The Public and A.R.T.) and *The Last Goodbye* (Old Globe). Tonye starred in the national tour of *Legends* and the award winning play *Ruined* (recognized by the Critics Association for Best Actress). Film work includes *The Hurricane, The Savages, Little Manhattan, The Taking of Pelham 123, Every Secret Thing, Time Out of Mind, Jack of the Red Hearts* and the upcoming *How to Tell You're a Douchebag*. TV credits include a recent guest star role on *The Blacklist* and recurring roles on the upcoming series *Brooklyn Animal Control, One Life to Live, Law & Order: SVU, The Americans* and most notably as series regular Heylia James on Showtime's critically acclaimed *Weeds*.



LARRY POWELL (*Homer*) was last seen as Associate Pastor Joshua in Lucas Hnath's *The Christians* at the Mark Taper Forum. Other Credits: *The Christians* (Playwrights Horizons); *While I Yet Live* (Primary Stages); *The Mountaintop, The Christians* and *The Brothers Size* (Actors Theatre of Louisville); *Goddess* (O'Neill National Music Theater Conference); *The Brothers Size* (Everyman Theatre); *Marcus; or The Secret of Sweet* (City Theatre); *Broke-ology* (Lincoln Center Theater, Kansas City Rep); four seasons at the Obie Award-winning Fire This Time Festival; *Bronzeville* (Robey Theatre Company, NAACP Award nomination). *365 Days/365 Plays*. Carnegie Mellon grad!



ROGER ROBINSON (*The Oldest Old Man*) last appeared on a Los Angeles stage in the acclaimed Ebony Repertory Theatre's production of *The Gospel at Colonus*. His credits stretch over 50 years as a professional actor. Broadway: *Does a Tiger Wear a Necktie?, The Miser, Ain't Supposed to Die a Natural Death, The Iceman Cometh, Seven Guitars* (Tony nomination), *Drowning Crow, Amen Corner* and *Joe Turner's Come and Gone* (Tony Award). Regional Theatre: The Old Globe, Lincoln Center, Denver Theatre Company, Yale Rep, Alley Theatre, Kennedy Center and Seattle Rep to name a few. He also performed in London's prestigious Royal National Theatre's Olivier Award-winning production of *Jitney*. Television: *How to Get Away with Murder, Elementary, Baretta, ER* and a recurring role on the series *Rubicon*. Film: forthcoming James Lapine feature *Custody, Willie Dynamite, Meteor, Wedding Daze, Preaching to the Choir* and *Foreclosure*. Honors: Independent Spirit Award nomination and L.A. Outfest Award for *Brother to Brother*, Fox Foundation Fellow. He is listed in Who's Who in America.



JULIAN ROZZELL JR. (*Second/Runaway Slave*). Rozzell's New York acting credits include (at The Public Theater) Stew and Heidi Rodewald's *The Total Bent* and Suzan-Lori Parks' *Father Comes Home From The Wars*, directed by Jo Bonney. Regional Theatre: *The Piano Lesson* at Arden Theatre Company and *No Exit* with Imago Theatre. Television: recurring role on *Boardwalk Empire* as Harlan opposite Steve Buscemi, *Law & Order, The Breaks, Person of Interest* and *Luke Cage*.



JOSH WINGATE (*Smith*) is thrilled to be making his Mark Taper Forum debut in *Father Comes Home From The Wars*. Having first stepped on stage at 15, Josh worked steadily in local and regional theatre productions in Massachusetts before relocating to Los Angeles. Notable career achievements include roles on the Peabody Award-winning FX series *Justified, Sons of Anarchy*, ABC's *Castle*, CBS' *CSI* and *CSI: NY*, Showtime's *Dexter*, MTV's *Teen Wolf* and AMC's *Fear the Walking Dead*. Wingate's impressive recurring role as Carter on ABC's *General Hospital* garnered him a 2011 Soap Opera Spirit Award nomination. On the big screen, Wingate has appeared in Scott Stewart's *Priest* and *Dark Skies*, across from

Brad Pitt in Marc Forster's *World War Z* and garnered a best actor award for his lead role in the indie success *Inverse*, directed by Matt Duggan.



DONOVAN MITCHELL (*Understudy for Homer/Odyssey Dog/Male Ensemble*). Regional: *King Lear*, *Cymbeline* (Oregon Shakespeare Festival); *The Wedding Singer* (WV Public Theatre). Los Angeles: *Choir Boy* (Geffen Playhouse); *A Soldier's Play* (Ebony Repertory

Theatre). Workshops: *Be More Chill* (Two River Theater), *Heart of Soul*, *When Stars Align*. Film: *Benny Got Shot*, *High Class Problem*, *Death to Romance*. BFA Carnegie Mellon School of Drama. Social Media: @_donrenaissance.



TY MAYBERRY (*Understudy for Colonel/Smith*) was most recently seen as Ernest Hemingway in the Falcon Theatre's production of *Scott and Hem* and in the Mark Taper Forum's production of *Bent*, directed by Moisés Kaufman. He was a member of the Resident Company of actors at the

Tony Award-winning Alley Theatre. While at the Alley, Ty's roles included Nick in the 40th Anniversary production of Edward Albee's *Who's Afraid of Virginia Woolf?*; Moses Jackson in Tom Stoppard's *The Invention of Love*; and the title roles in George Bernard Shaw's *The Devil's Disciple* and Shakespeare's *Hamlet*. Ty also played Hamlet at the Kingsmen Shakespeare Festival in 2013 where he will be playing *Henry V* this summer. To learn more about Ty's current and upcoming projects, visit www.tymayberry.com.



CAROLYN RATTERAY (*Understudy for Penny/Ensemble*). Off Broadway: *Hecuba* (The Pearl Theatre Company), *The Cherry Orchard* (Classical Theatre of Harlem). Regional: *Pygmalion* (Pasadena Playhouse), *The Importance of Being Earnest* and *Tartuffe* (A Noise Within), *Measure for Measure*, *The*

Merry Wives of Windsor, *As You Like It* (The Old Globe), *How to Disappear Completely and Never Be Found* (Theatre @ Boston Court), *Romeo and Juliet* and *The Winter's Tale* (American Shakespeare Center). TV: *Castle*, *NCIS*, *All My Children*, *Chemistry*, *The Young and the Restless* and *Law & Order: Criminal Intent*. Education/ Training: MFA, The Old Globe/University of San Diego; BFA, New York University.



THOMAS SILCOTT (*Understudy for The Oldest Old Man/Male Ensemble*). National and International Tours: *Bring in 'da Noise, Bring in 'da Funk*. Regional: *To Kill A Mockingbird* (Alliance Theatre); *As You Like It* and *Hamlet* (Colorado Shakespeare Festival). Los Angeles: *The Painted*

Rocks at Revolver Creek and *Coming Home* (Fountain Theatre); *"Master Harold"... and the boys* (Colony Theatre); *Othello* (Kingsmen Shakespeare Co.); *Paint Your Wagon* (u/s, Geffen Playhouse). Film: *Gods and Generals*, *Anonymous Killers*, *Life Couch*. TV: *Heartbeat*, *Criminal Minds: Beyond Borders*, *Rosewood*, *Raising the Bar*, *Desperate Housewives*, *Dirt*, *Girlfriends*, *Entourage*, *Standoff*, *The Others*, *Get Real*. Ovation Award Winner: *Noise/Funk* (Ensemble); LA Weekly Award Winner: *Coming Home* (Ensemble, Best Supporting); NAACP Award Nominee: *"Master Harold"... and the boys* (Best Supporting), *Coming Home* (Best Actor).



DESEAN KEVIN TERRY (*Understudy for Hero/Ulysses*) is a graduate of the The Juilliard School and Loyola Marymount University. TV: *Southland*, *Shameless*, *ER*, *Monk*, *Harry's Law*, *The Night Shift*, *Sleeper Cell*, *House*, *Grey's Anatomy*, *Scorpion*, *NCIS: Los Angeles*. Film: *Post Grad*, *God's Army*,

Somebody's Mother, *States of Grace*, *Bolden*, *Callers*. Off-Broadway: *Antigone Project*. Regional: *Slippery When Wet* at the Penumbra Theatre, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Comedy of Errors* at Shakespeare Center Los Angeles. CTG: *The Royale* (NAACP nomination) at the Kirk Douglas Theatre, *A Trip to Bountiful* at the Ahmanson Theatre. He dedicates this performance to Judith Royer. She gave him his first ticket to the Taper, and helped to provide a path.



SUZAN-LORI PARKS (*Playwright/ Songs and Additional Music*).

Named one of Time magazine's "100 Innovators for the Next New Wave," in 2002 Suzan-Lori Parks became the first African American woman to receive the Pulitzer Prize in Drama for her Broadway hit *Topdog/Underdog*. Broadway: *The Gershwins' Porgy and Bess* (Tony for Best Revival of a Musical, 2012). Off-Broadway: *Father Comes Home From The Wars* (*Parts 1, 2 & 3*) (Pulitzer Prize finalist, 2015; Edward M. Kennedy Prize, 2015; Horton Foote Prize, 2014), *The Book of Grace*, *In the Blood* (Pulitzer Prize finalist,

2000), *Venus* (Obie Award, 1996), *365 Days/365 Plays* and *The Death of the Last Black Man in the Whole Entire World*. Novel: *Getting Mother's Body* (Random House). Screenplay: *Their Eyes Were Watching God* (premiered on ABC's Oprah Winfrey Presents). A MacArthur "Genius" Award and Gish Prize recipient, Suzan-Lori is the Master Writer Chair at The Public Theater and serves as a professor of dramatic writing at New York University's Tisch School of the Arts.



JO BONNEY (*Director*). For Center Theatre Group: *Sex, Drugs, Rock & Roll*; *Pounding Nails in the Floor with My Forehead* and *Slanguage*. Premieres of plays by Alan Ball, Eric Bogosian, Culture Clash, Eve Ensler, Jessica Goldberg, Danny Hoch, Neil LaBute, Warren Leight, Lynn Nottage,

Dael Orlandersmith, Suzan-Lori Parks, Darci Picoult, Will Power, David Rabe, José Rivera, Seth Zvi Rosenfeld, Christopher Shinn, Diana Son, Universes, Naomi Wallace, Michael Weller. Productions of plays by Caryl Churchill, Nilo Cruz, Anna Deavere Smith, Charles Fuller, Lisa Loomer, Dan O'Brien, John Osborne, Carey Perloff, John Pollono, Lanford Wilson. Productions directed at A.R.T., PS 122, The Public Theater, NYTW, Second Stage, Goodman Theatre, La Jolla Playhouse, MCC Theater, Geffen Playhouse, Williamstown Festival, McCarter Theatre, Playwrights Horizons, Arena Stage, Signature Theatre, Long Wharf Theatre, The New Group, Classic Stage Company, Humana Festival, Almeida (London), Edinburgh Festival, Market Theatre (Johannesburg), Baxter Theatre Centre (Cape Town), Cine 13 (Paris). Recipient of 1998 Obie Award for Sustained Excellence of Direction, Lucille Lortel Best Musical and Best Revival. Drama Desk nomination for *By the Way, Meet Vera Stark*. Audelco Award for *Father Comes Home From The Wars*. 2011 Lilly Award. Editor of *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century* (TCG).

NEIL PATEL (*Scenic Design*). At Center Theatre Group: *Glimmer, Glimmer and Shine*; *This Beautiful City*; *American Night: The Ballad of Juan José*; *Oleanna*; *iWitness*. LA Opera: *Norma*. Geffen Playhouse: *By the Way, Meet Vera Stark*; *Dinner With Friends*. Recent New York credits include *The Lion*; *Pretty Filthy*; *Mr. Burns, a Post-Electric Play*; *Stage Kiss*; *Indian Ink*; *Father Comes Home From The Wars* (Parts 1, 2 & 3). Other work includes production design for the HBO Peabody Award-winning series *In Treatment*, Neil LaBute's DIRECTV series *Billy & Billie*; Denis Leary's FX series *Sex & Drugs & Rock & Roll* and the feature

films *Some Velvet Morning* (Tribeca Films), *Loitering with Intent* (Parts and Labor/The Orchard), *Little Boxes* (2016 Tribeca Film Festival).

ESOSA (*Costume Design*). *Radio City Spectacular* (2015-2016). Broadway: *On Your Feet!*; *Lady Day at Emerson's Bar & Grill*, *Motown: The Musical* (West End, national tour); *Porgy and Bess* (Tony nomination, NAACP Theatre Award), *Topdog/Underdog*. Off-Broadway: *By the Way, Meet Vera Stark* (Lucille Lortel Award, NAACP Theatre Award), *Invisible Thread*, *Sex With Strangers*, *Crowns*, *The Invisible Hand*, *Sunset Baby*, *Detroit '67*, *The Misanthrope*. Regional: *Twist* (L.A. Ovation Award), *Immediate Family*, *Marley*, *American Night: The Ballad of Juan José*, *Ruined*, *Cutting Up*, *Señor Discretion Himself* (Helen Hayes nomination), *Witness Uganda*, *Fences*, *Turandot: The Rumble for the Ring*, *Pippin*, *Ain't Misbehavin'*, *Sense & Sensibility The Musical*. Project Runway finalist; Board of Trustees, American Theatre Wing.

LAP CHI CHU (*Lighting Design*). Off-Broadway: *Father Comes Home From The Wars* (Public Theater), *The Body of an American*, *The Good Negro*, *Appropriate*. Regional: Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, Dallas Theater Center. Dance: *chamekilerner* (*Costumes by God*, *Visible Content*, *Hidden Form*, *I Mutantes Seras*, *Por Favor* and *Não Me Deixe*). Center Theatre Group (Ahmanson, Mark Taper Forum, Kirk Douglas Theatre): *Marjorie Prime*, *Other Desert Cities*, *The Royale*, *Uncle Ho to Uncle Sam*, *St. Jude*. Awards: L.A. Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards. Lighting design faculty at California Institute of the Arts.

DAN MOSES SCHREIER (*Sound Design*). Broadway: *American Psycho*, *The Visit*, *A Gentleman's Guide to Love & Murder*, *Act One*, *Sondheim on Sondheim*, *A Little Night Music*, *Gypsy* (Patti LuPone), *Radio Golf*, John Doyle's production of *Sweeney Todd*, *Gem of the Ocean*, *Pacific Overtures*, *Assassins*, *The 25th Annual Putnam County Spelling Bee*, *Into the Woods*, *Topdog/Underdog*, *Dirty Blonde*, *Bring in 'da Noise/Funk*. Off-Broadway: *Father Comes Home From The Wars*, *Passion*, *Road Show*, *Floyd Collins*, many others. He has composed scores for: *King Lear* (John Lithgow), the Broadway productions of *The Merchant of Venice* (Al Pacino), *Julius Caesar* (Denzel Washington), *The Tempest* (Patrick Stewart) and Dan Hurlin's *Disfarmer* at St. Ann's Warehouse. Awards: Four Tony Award nominations, three Drama

Desk Awards, Obie Award for Sustained Excellence, 2013 Dreyfus Fellow at The MacDowell Colony. He has recently been commissioned to compose a musical with Brian Selznick (*The Invention of Hugo Cabret*) based on Brian's book, *The Houdini Box*.

J. JARED JANAS (*Wig, Hair and Makeup Design*). Broadway: *The Visit, The Real Thing, Lady Day at Emerson's Bar and Grill, The Gershwins' Porgy and Bess, Motown: The Musical, Peter and the Starcatcher, All About Me* and *Next to Normal*. Recent Off-Broadway: *West Side Story* for Carnegie Hall, *Invisible Thread, Perfect Arrangement, The Tempest* (Shakespeare in the Park), *Pretty Filthy, Texas in Paris, A Month in the Country, Allegro, Passion, Bad Jews* and *By the Way, Meet Vera Stark*. National Tours: *42nd Street, Joseph...*, *Motown: The Musical, Porgy and Bess* and *The Full Monty*. Regional: *Another Word for Beauty* (Goodman Theatre); *Waterfall* (Pasadena Playhouse and Seattle's 5th Avenue Theatre); *Marley* (Center Stage); *Les Misérables* (Dallas Theater Center); *Kiss Me, Kate* (Barrington Stage); *Twist* (Alliance Theatre); *The Bandstand, Can-Can, Thoroughly Modern Millie, Curtains* and *Peter Pan* (Paper Mill Playhouse). TV: *Six by Sondheim, 30 Rock* and *Gilded Lilies*. Film: *Lola Versus, Angelica* and *God's Pocket*.

THOMAS SCHALL (*Fight Director*). Over 60 Broadway shows: *The Crucible, Blackbird, China Doll, The Color Purple, The King and I, The Elephant Man, Constellations, This Is Our Youth, Of Mice and Men, Romeo and Juliet, Lucky Guy, Death of a Salesman, War Horse, Venus in Fur, A View From the Bridge, Mary Stuart*. Off Broadway: *Hamlet, Mother Courage and Her Children, King Lear, Richard III, The Merchant of Venice, Titus Andronicus* (Public Theater); *Disgraced, Blood and Gifts, The House of Bernarda Alba, Belle Époque, The Mystery of Love & Sex* (Lincoln Center Theater); *Ruined, Murder Ballad* (MTC); *Homebody/Kabul* (BAM). *Le Nozze di Figaro, Il Trovatore* (Met Opera).



MEG FISTER (*Casting*). Previous casting credits include *The Mystery of Love & Sex* by Bathsheba Doran, *Appropriate* by Branden Jacobs-Jenkins and *The Price* by Arthur Miller at the Mark Taper Forum; *Women Laughing Alone With Salad* by Sheila Callaghan at the Kirk Douglas Theatre; *Dry Land* by Ruby Rae Spiegel and *Bed* by Sheila Callaghan at the Echo Theater Company; *The Christians* by Lucas Hnath, *brownsville song (b side for tray)* by Kimber Lee, *The Grown Ups* by Jordan Harrison and *Partners* by Dorothy

Fortenberry at the Humana Festival of New American Plays; and *The Mountaintop* by Katori Hall at Actors Theatre of Louisville.

EVANGELINE ROSE WHITLOCK (*Production Stage Manager*). Off-Broadway: *Lost Girls*, MCC; *Grounded, Father Comes Home From The Wars (Parts 1, 2 & 3), Antony and Cleopatra*, Public Theater; *The Odyssey, The Winter's Tale, The Tempest*, Public Theater Public Works (director Lear deBessonet); *Vinegar Tom, Pentecost PTP/NYC* at Atlantic Stage 2. National Tour: *Flashdance the Musical*. Regional: *Nice Fish* (American Repertory Theater/St. Ann's Warehouse), *The Scottsboro Boys*, CTG/Old Globe/A.C.T.; *Allegiance, A Room with a View, Odyssey, Engaging Shaw, The Old Globe; Limelight: The Story of Charlie Chaplin, A Dram of Dummhicit*, La Jolla Playhouse; *What is the Cause of Thunder?*, Williamstown Theatre Festival. Adjunct faculty at Adelphi University. MFA, UC San Diego.

DAVID S. FRANKLIN (*Stage Manager*). Center Theatre Group Highlights: *An Enemy of the People, Baz Luhrmann's La Bohème, Art, Romance, The Cherry Orchard, Curtains, Nightingale, The History Boys, Bloody Bloody Andrew Jackson, Two Unrelated Plays by David Mamet, Ain't Misbehavin', Parade, The Subject Was Roses, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore, Randy Newman's Harps and Angels, God of Carnage, Vigil, Waiting for Godot, Los Otros, Red, Seminar, Tribes, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Bent* and *The Christians*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse and 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).



MICHAEL RITCHIE (*Artistic Director*) is in his 11th season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre stages including the premieres of six musicals that moved to Broadway – *The Drowsy Chaperone, Curtains, 13, 9 to 5: The Musical, Bloody Bloody Andrew Jackson* and *Leap of Faith* – and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.



STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group last year as its new Managing Director. He was previously the President and CEO of The Music Center (2002- 2014) and concurrently the CEO of the Los Angeles Opera (2008-2012). He served the J. Paul

Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust.



DOUGLAS C. BAKER (*Producing Director*) is now in his 26th season at Center Theatre Group. He 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. In May 2013 Doug received

The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 50 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond.

In addition to producing shows across Center Theatre Group's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



NAUSICA STERGIU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience

Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions. MFA, Yale School of Drama, and Outward Bound trekker.



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.

**ADDITIONAL STAFF FOR FATHER COMES HOME FROM THE WARS
(PARTS 1, 2 & 3)**

Assistant Director.....Ian-Julian Williams
Production Assistant.....Mia Rosner
Resident Assistant Costume Design.....Kathryn M. Poppen
Associate Lighting Design.....Heather Graff
Assistant Lighting Design.....Meghan Hong
Associate Sound Design.....Nicholas Pope
Prop Artisan.....Eric Babb, Patrick Smith
Prop Painter.....Erin Walley
Prop Shopper..... Marissa Bergman

CREDITS

Scenery constructed by F&D Scene Changes. Costume support provided by the Center Theatre Group Costume Shop and additional staff: First Hand – Ashley Rigg; Stitchers – Aurora Cortez, Suzanne Hee Mayberry. Crafts/Dyer/Painter – Kitty Murphy-Youngs. Rehearsal and production photos by Craig Schwartz.

Father Comes Home From The Wars (Parts 1, 2 & 3) is presented by special arrangement with Samuel French, Inc.

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States. This theatre operates under an agreement between the League of Resident Theatres and 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 Treasures and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706.

ATPAM The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.



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

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).



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