

# MARK TAPER FORUM

49<sup>TH</sup> 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

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**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

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**THIRD SEASON PRODUCTION**

Disgraced

**BY**

Ayad Akhtar

**DIRECTED BY**

Kimberly Senior

JUN 8 – JUL 17, 2016

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**FOURTH SEASON PRODUCTION**

August Wilson's  
Ma Rainey's Black Bottom

**DIRECTED BY**

Phylicia Rashad

AUG 31 – OCT 16, 2016

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**FIFTH SEASON PRODUCTION**

Druid Production of  
The Beauty Queen of Leenane

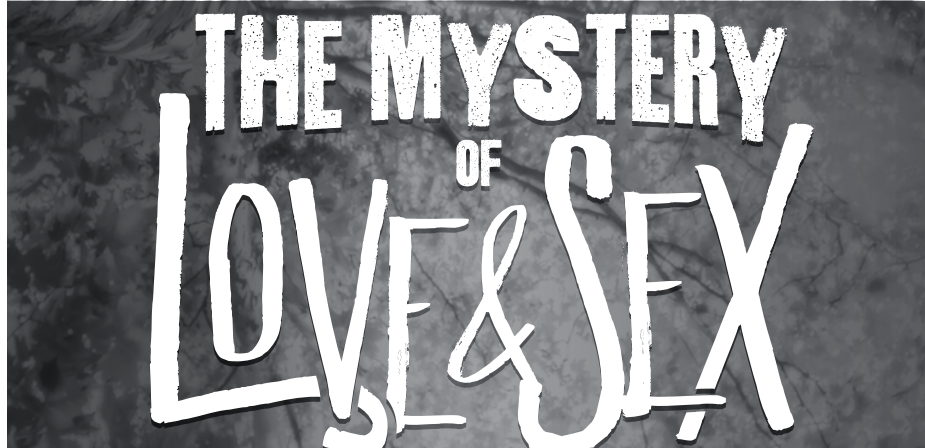
**BY**

Martin McDonagh

**DIRECTED BY**

Garry Hynes

NOV 9 – DEC 18, 2016



# INSPIRING OUR FUTURE

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PRESENTS THE WEST COAST PREMIERE OF

# THE MYSTERY OF LOVE & SEX

BY

**Bathsheba Doran**

WITH

**Sharon Lawrence    David Pittu    Robert Towers    York Walker    Mae Whitman**

SCENIC DESIGN

COSTUME DESIGN

LIGHTING DESIGN

ORIGINAL MUSIC AND SOUND DESIGN

**Takeshi Kata**

**Laura Bauer**

**Rui Rita**

**Karl Fredrik Lundeberg**

CASTING

ASSOCIATE ARTISTIC DIRECTOR

PRODUCTION STAGE MANAGER

**Meg Fister**

**Kelley Kirkpatrick**

**David S. Franklin**

DIRECTED BY

**Robert Egan**

**FEBRUARY 10 – MARCH 20, 2016 MARK TAPER FORUM**

Originally Produced by Lincoln Center Theater in 2015, New York City.

L-R: Playwright Bathsheba Doran, CTG Staff Member Mandy Ratliff and cast members Mae Whitman, York Walker, David Pittu and Sharon Lawrence.  
PHOTO BY CRAIG SCHWARTZ.





# CAST

## IN ORDER OF SPEAKING

**Sharon Lawrence** ..... Lucinda  
**David Pittu** ..... Howard  
**Mae Whitman** ..... Charlotte  
**York Walker** ..... Jonny  
**Robert Towers**..... Howard's Father

## UNDERSTUDIES

For Lucinda – **Elyse Mirto**  
For Howard and Howard's Father – **David Pevsner**  
For Charlotte – **Hannah Tamminen**  
For Jonny – **Damone Williams**

## STAGE MANAGER

**Michelle Blair**

## INTERMISSION

*The Mystery of Love & Sex* is performed with one intermission.

## TIME/PLACE

**Act I:** Five years ago.

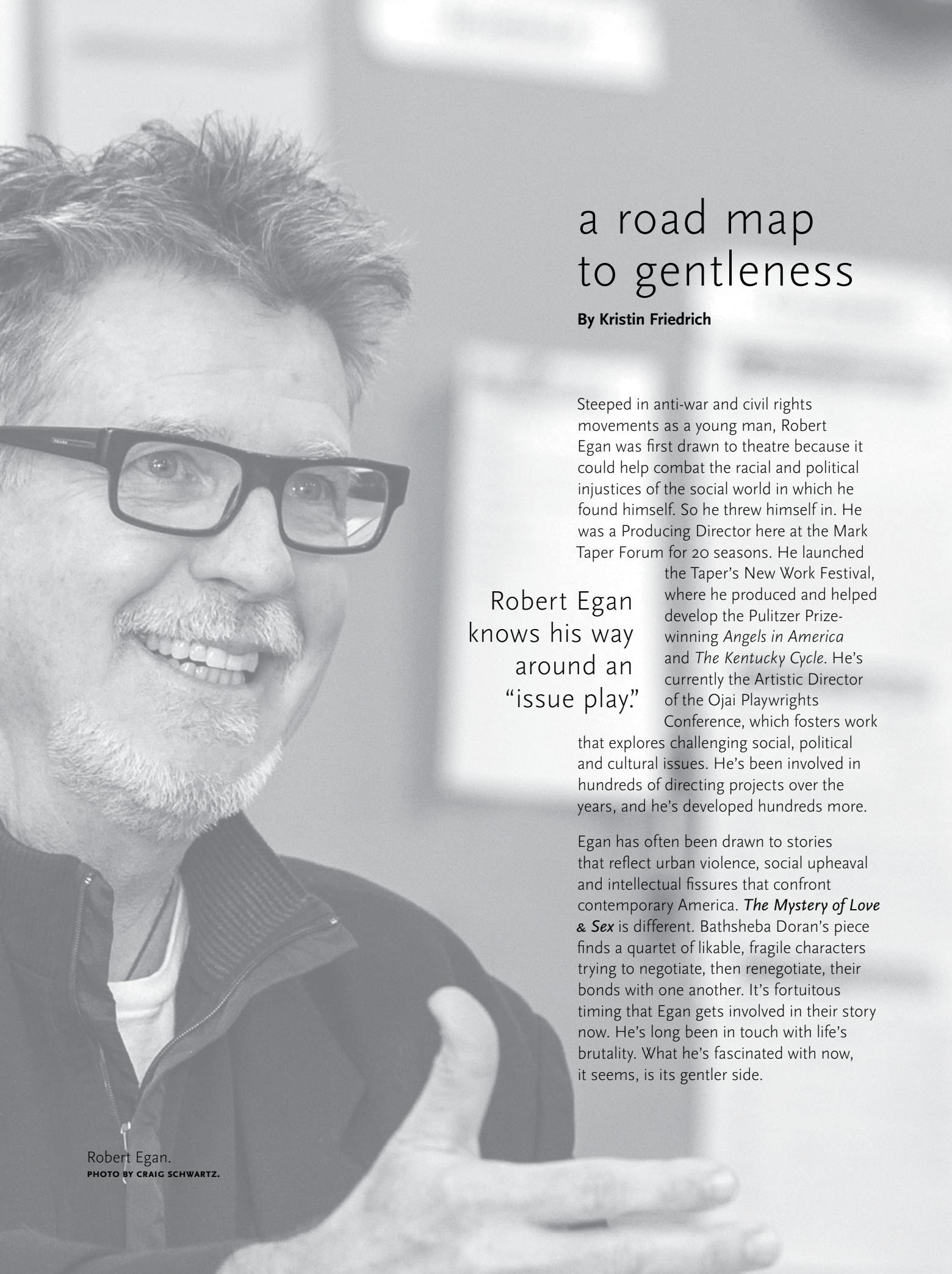
**Act II:** The present.

**Place:** The outskirts of major cities in the American South.

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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 road map to gentleness

By Kristin Friedrich

Robert Egan  
knows his way  
around an  
“issue play.”

Steeped in anti-war and civil rights movements as a young man, Robert Egan was first drawn to theatre because it could help combat the racial and political injustices of the social world in which he found himself. So he threw himself in. He was a Producing Director here at the Mark Taper Forum for 20 seasons. He launched the Taper's New Work Festival, where he produced and helped develop the Pulitzer Prize-winning *Angels in America* and *The Kentucky Cycle*. He's currently the Artistic Director of the Ojai Playwrights Conference, which fosters work that explores challenging social, political and cultural issues. He's been involved in hundreds of directing projects over the years, and he's developed hundreds more.

Egan has often been drawn to stories that reflect urban violence, social upheaval and intellectual fissures that confront contemporary America. *The Mystery of Love & Sex* is different. Bathsheba Doran's piece finds a quartet of likable, fragile characters trying to negotiate, then renegotiate, their bonds with one another. It's fortuitous timing that Egan gets involved in their story now. He's long been in touch with life's brutality. What he's fascinated with now, it seems, is its gentler side.

Robert Egan.

PHOTO BY CRAIG SCHWARTZ.



**Question: Tell me about your first reaction to *The Mystery of Love & Sex*?**

**Robert Egan:** I thought it was remarkable in that it covers so much human territory with such ease and grace and economy. It's very much about life transitions. Its characters are constantly searching, seeking, and in many ways trying to connect in some deeper and richer way with the people they

“..Bash shows you the quiet seismic shifts that go on in all of our lives...”

love. They're trying to find trust and belief in each other. How do you find that kind of tenderness in a brutal world? Somehow in these two hours, Bash [Doran's nickname] shows you the quiet seismic shifts that go on in all of our lives, whether we're dealing with our sexuality, trying to create family or trying to love. The play meditates on how we negotiate

those kinds of connections. But this isn't just about lovers and friendship and marriage – it's also beautifully existential. It's about the ongoing mysterious symphony of life.

**How has running the Ojai Playwrights Conference, which nurtures a new group of established and emerging playwrights every year, changed the way you direct?**

Our focus is to collaborate with a writer to help them fulfill their vision of their play. We're not helping them develop their play for any specific theatres, which have their own agendas. There's a purity about the work at Ojai. It's similar to what you do in the rehearsal room. You explore the play together, and then you guide the room directorially to help the actors bring to life the demands of the play. I'm doing the same thing here as I do in Ojai. But I have to go way beyond, because this is a fully realized production with sound, sets and lights.

**Is playwright Doran involved in the rehearsal process?**

Yes, Bash is here with us. She was here for casting. Every actor was chosen with her. And as a dramatist, she's extremely meticulous and disciplined. I love having the playwright in the room, because we sit for about a week, examining the play page by page. We're talking about the story, the



**TOP:** Sharon Lawrence.

**BELOW, L-R:** York Walker and David Pittu.



York Walker and Mae Whitman.  
PHOTOS BY CRAIG SCHWARTZ.

structure, the characters, what inspires them, what lines actually mean, what the backstory is. Then we drill down to moment-to-moment actions. It's a very involved process.

**The play has tension, but it's also clear that the characters love each other. How do you approach that kind of tone?**

It's challenging to get the balance right. It's hard to define the form that Bash writes. You're moving along with the characters and then suddenly the history they've been

"...all of the characters are operating from a place of care, even when they're screwing up!"

living, the things they've been repressing, the silences they've endured – come out and they send shock waves through the four main characters. A lot of plays, from the first scene, there's drama, fissure and conflict. This play isn't like that. I don't think life is like that. Most of us experience life as a daily process to create peaceful waters. Then there are little tidal waves that hit and we try to return to the calm.

What's beautiful in this play is that all of the characters are operating from a place of care, even when they're screwing up.

**It also fast-forwards through a few years in their lives, through great change, without a lot of exposition.**

It's thrilling when you're engaged in a play as an outsider in the same way you engage in life. You re-encounter people. In the play when we jump five years, you experience through Bash's writing and action that these relationships have changed. Then you reflect on previous scenes and you realize why that person was silent, that they didn't want to reveal something.

**A lot of your background, and your work, is steeped in activism and politics and social issues. How does the intimacy of this play feel?**

I'm older than when I started out directing plays downtown 30 years ago. I've lived a lot more life. I'm divorced, I'm remarried. I have two sons and two step-sons. You're not aware of it, but as life moves



inevitably forward you become different. Bash's play *Kin* and this play have some similar elements and structures—there are marriages, then disillusion, then reconnections. We tend to think of plays about marriage, like *Who's Afraid of Virginia Woolf?*, with vicious pyrotechnics from beginning to end. But in a lot of our relationships, things go silent, things go to sleep. It's a slow shifting of the tectonic plates, it's not a big earthquake. I think that's the way many things happen in life. But Bash's characters go on, they keep trying to reconfigure their connections. There is something quietly noble and courageous about them.

**It seems as if this play came your way at an interesting time, that you're identifying with its ideas.**

I think it's taking me to places in my own life that I'm exploring and trying to embrace and live fully within. It's surprising and good that I'm encountering this play right now. It's also surprising and good that I'm encountering Bash right now. I am a very disciplined guy, I'm rigorous, I work hard, I take it all very seriously. Bash is all of those things and more. She has a big, tender heart. I like to think we share that too. It's great to be working with a like-minded artist and human being.

"How do we negotiate toward a better world?"

With Bash and the play, it's a glimpse into a better world. How do we negotiate toward a better world? I think some of the most powerful plays are plays that examine that question not through grand, big issues, although those plays are great too. What Bash does is explore all of those larger issues through very specific relationships, through two young people and two parents, who oddly and ironically are both trying to find the same things. There's not some deep-seated pathology to them. They're together in the big struggle of life.

—Kristin Friedrich is a Los Angeles-based freelance writer.

Bathsheba Doran.

PHOTO BY CRAIG SCHWARTZ.





# WHO'S WHO



## SHARON LAWRENCE

(*Lucinda*). Sharon is known for her Emmy-nominated and SAG Award-winning portrayal of A.D.A Sylvia Costas Sipowicz in *NYPD Blue*, as well as roles on

*Desperate Housewives*, *Grey's Anatomy* (for which she earned her fourth Emmy nod), *Monk*, *Law & Order: SVU*, *Rizzoli & Isles*, *Ladies Man* with Alfred Molina and *Curb Your Enthusiasm* with Larry David. Recent work includes *Blunt Talk* with Sir Patrick Stewart and an arc on NBC's upcoming series *Game of Silence*. An accomplished stage actress, Sharon played 20 different women in the Coward cabaret *Love, Noël* at the Wallis. At the Pasadena Playhouse she starred in Noël Coward's final play, *A Song at Twilight*, and as Vivien Leigh in *Orson's Shadow* (Ovation nomination, winner LA Drama Critics Circle Award). At the Taper she originated the role of Maureen in Theresa Rebeck's *Poor Behavior* and was featured in the Carl Reiner gala *Enter Laughing*. Broadway credits include *Cabaret*, *Fiddler on the Roof* and *Velma Kelly* in *Chicago*. [Twitter@sharonlawrence](#).



## DAVID PITTU (Howard).

Broadway: *Is He Dead?* (Tony nomination, Outer Critics Circle nomination), *LoveMusik* (Tony and Drama Desk nominations, Outer Critics Circle Award),

*Parade* (national tour, National Broadway Award). Off-Broadway: *What's That Smell: The Music of Jacob Sterling* (also writer and lyricist, Outer Critics Circle nomination, Best Actor in a Musical and Best Off-Broadway Musical), *Twelfth Night* (Delacorte, 2009, St. Clair Bayfield Award), *Equivocation* (Manhattan Theatre Club, Lortel and Outer Critics Circle nominations), *The Heir Apparent* (Chicago Shakespeare

Theater), *Three Kinds of Exile*, *The Room* (Atlantic Theater Company, Drama Desk and Lortel nominations), *Stuff Happens* (Public Theater, Drama Desk Award). New York City Center Encores!: *Of Thee I Sing*, *Bells are Ringing*, *It's a Bird... It's a Plane... It's Superman*. Williamstown: *A Flea in Her Ear*. Film and TV: *The Blacklist*, *House of Cards*, *Mercy Street*, *The Knick*, *The Following*, *Person of Interest*, all of the *Law & Order* series, *Damages*, *Men in Black 3*, *Pan Am*, *The Good Wife*, *Fringe*, *Rescue Me*, *Sex and the City*, *King Kong*, *The Invention of Lying*. 2014 Audie Award for narration of Donna Tartt's *The Goldfinch*.



## ROBERT TOWERS

(*Howard's Father*).

A performer since the age of six, Robert is thrilled to be making his MTF debut. Career highlights include creating the role, in Los Angeles, of Snoopy in *You're A Good Man Charlie Brown*, Oregon Shakespeare Festival, national tours of 1776 and *A Funny Thing Happened On The Way To The Forum*, Cliff in *Look Back In Anger*, Pappy in *Li'l Abner*. Film: *A Midsummer Night's Dream*, *Don't Look Up*, *The Wedding Ringer*, *I Will Follow You Into the Dark* and *The Curious Case Of Benjamin Button* as the adolescent/old Benjamin. Television: *Frasier*, *It's Always Sunny in Philadelphia*, *Hot in Cleveland*, *Sullivan & Son*. Voice-Over: *Charlie Brown*, *Doctor Dolittle*, *Kidd Video*, *The Making of Gone With The Wind*.



## YORK WALKER (Jonny)

is thrilled to make his Mark Taper Forum debut with *The Mystery of Love & Sex!* Regional: *One Night in Miami* (Denver Center For The Performing Arts); *Napoli!*, *A Christmas Carol* (American Conservatory Theater); *A Raisin In The Sun* (California

Shakespeare Theater); *Let Bygones Be, Heist!* (34th Annual Humana Festival); *Dracula, A Christmas Carol, Important People* (Actors Theatre of Louisville); *As You Like It, Everything Is Ours* (Chautauqua Theater Company); *Hairspray* (Gateway Playhouse). International: *The House of Bernarda Alba* (Moscow Art Theatre). Training: MFA, American Conservatory Theater.



**MAE WHITMAN**  
(Charlotte). Los Angeles: *Speech & Debate* and Young Playwrights Festival (The Blank Theatre). Film: *The Duff, The Perks of Being a Wallflower, Tinker Bell,*

*Scott Pilgrim vs. the World, Nights in Rodanthe, One Fine Day, Independence Day, Hope Floats, When a Man Loves a Woman.* TV: *Parenthood, Arrested Development, Teenage Mutant Ninja Turtles, Robot Chicken, Family Guy, Thief, In Treatment, State of Grace, Chicago Hope, Jag, Friends, ER, Grey's Anatomy.*



**ELYSE MIRTO**  
(Understudy for Lucinda). Off-Broadway: *White's Lies*. New York: *Any Day Now* (New York Innovative Theatre Award), *Next Year in Jerusalem* (NYIT award

nomination). Los Angeles: *Conviction* (Ovation nomination); *The Guardsman, Figaro* (BroadwayWorld nomination), *A Flee in Her Ear* (A Noise Within); *The Verdi Girls, Steel Magnolias* (Laguna Playhouse); *Much Ado About Nothing, Hamlet, Twelfth Night* (Kingsmen Shakespeare Fest), *Forever House* (Skylight Theatre Company). Chicago: *Riverview* (the Goodman), *As You Like It, Twelfth Night* (Chicago Shakespeare Theater). Film: *Disturbia, Cowboy Junction, Penny Dreadful, Avenge, Of Two Minds.* TV: *Scandal, NCIS, The Last Ship, Law & Order: SVU.*

**DAVID PEVSNER** (Understudy for Howard and Howard's Father) Los Angeles: *Vanya and Sonia and Masha and Spike* (understudy Vanya, Mark Taper Forum), *When Pigs Fly,*



*Bang Bang, Musical Comedy Whore, Chicago, F\*cking Men, It Must Be Him, Corpus Christi, Into the Woods, To Bitter and Back.* Broadway: *Fiddler on the Roof.* Off-Broadway: *When*

*Pigs Fly, Party.* National Tours: *Fiddler on the Roof, South Pacific.* Film: *Spa Night, Scrooge & Marley, Joshua Tree, 1951: A Portrait of James Dean, Role/Play, Corpus Christi: Playing with Redemption, Confessions, Love & Teleportation, Marble Hornets.* TV: *Modern Family, Grey's Anatomy, Liz & Dick, Law & Order: L.A., Desperate Housewives, Las Vegas, The LXD, Coffee House Chronicles, Old Dogs & New Tricks.*



**HANNAH TAMMINEN**  
(Understudy for Charlotte). CTG Debut. Theatre: *Ether Dome* (La Jolla Playhouse), *Scott and Hem* (Falcon Theatre), *Cornerstone* (La Jolla Playhouse WoW Festival),

*#serials* (The Flea), *Malfi, Inc.* (Theatre 54), *Blue Window* (The Barrow Group), *Iphigenia in Tauris* (American Theatre of Actors). UC San Diego Graduate Acting: *Golden Boy* (Lorna Moon), *She Stoops to Conquer* (Constance Neville), among others. Film: *The Birch Grove, The Starlight, Persuasion.* Member of sketch comedy group TMI Hollywood. B.A. Skidmore College, MFA University of California, San Diego. Thank you to Robert Egan, Meg Fister and family and friends for their constant support and encouragement. [www.HannahTamminen.com](http://www.HannahTamminen.com).



**DAMONE WILLIAMS**  
(Understudy for Jonny). Off-Off-Broadway: *Rachel* (New Brooklyn Theatre). L.A.: *Battledrum* (West Coast premiere), *Chuckleball, Romeo and Juliet, A Midsummer*

*Night's Dream, Strings Attached* (world premiere). D.C.: *Hunger In Paradise, for colored queer boys, 11 x 8 1/2 Inches.* Film: *Middle of Nowhere, Put It in a Book,*



Case 219, *Gideon's Cross*, *Emeka*. TV: *Big Time Rush*, *DTLA* (Pilot). Training: Atlantic Theater Company (Atlantic Acting School), Steppenwolf Theatre Company (Steppenwolf Classes West). Social Media: @DamoneWilliams\_ (Twitter, Instagram).



**BATHSHEBA DORAN**

(Playwright). Bash is the author of various plays including the *The Mystery of Love & Sex* which received its world premiere at Lincoln Center under

the direction of Sam Gold, starring Diane Lane and Tony Shalhoub, and the critically acclaimed play *Kin* which received its world premiere in spring 2011 at Playwrights Horizons, also directed by Sam Gold. She is the recipient of various playwriting awards and prizes including a Helen Merrill Award, and she is a Susan Smith Blackburn Prize finalist. Bash also served as a writer/producer for the second season of Showtime's hit series *Masters of Sex*, and was a story editor on *Smash* for NBC. Bash wrote on season two of the acclaimed Martin Scorsese/HBO series *Boardwalk Empire* (for which her episode received a WGA nomination). Bash is currently under commission from Atlantic Theater Company and Playwrights Horizons in New York City. Other current projects include a pilot for HBO, a mini series for FX about the life of Hedy Lamarr to star Diane Kruger, a new series for Channel 4 in the UK and a feature film for Levantine Films. Her work is available from Samuel French, Dramatists Play Service and Playscripts Inc. A collection entitled *The Marriage Plays* will be published by Oberon Books in 2017. B.A./M.A., Cambridge University. M.A., Oxford University. MFA, Columbia University.



**ROBERT EGAN** (Director) is Artistic Director/Producer of the Ojai Playwrights Conference, and President and CEO of RHEgan Productions and EYE Street Media. Formerly Producing

Artistic Director of the Mark Taper Forum,

he founded the Taper's New Work Festival; as Associate Artistic Director of Seattle Rep, he created its new play development program, The Other Season. He recently returned from Zimbabwe where he created the first African New Play Festival in that country. Throughout his career Robert has directed and developed hundreds of new plays for the international theatre working with writers such as Jon Robin Baitz, Sandra Tsing Loh, Stephen Adly Guirgis, Charlayne Woodard, Tony Kushner, Sussan Deyhim, David Hare, Bathsheba Doran, Tom Stoppard, Meow Meow, Anthony Minghella, Patrick Marber, Luis Alfaro and Christopher Hampton. TV: *Frasier* and *Stark Raving Mad*, among others. Theatre: Mark Taper Forum: *Arcadia*, *Aristocrats*, *Closer*, *Dealer's Choice*, *Death and the Maiden*, *Hedda Gabler* (CTG/Doolittle Theatre), *Made in Bangkok*, *Measure for Measure*, *Other Desert Cities*, *The Poison Tree*, *Richard II*, *Sansei*, *Skylight*, *Ten Unknowns*, *Widows*; Kirk Douglas Theatre: *Flight*, *Distant Shores*, *Uncle Ho to Uncle Sam*, *St. Jude*; Taper, Too: *Aunt Dan and Lemon*, *The Dream Coast*, *The Thrill*, *Weights*; Dorothy Chandler Pavilion: *Every Good Boy Deserves Favour*; Public Theater: *The Word Begins*, *The Ballad of Soapy Smith*; Playwrights Horizons: *Chinese Friends*; Seattle Rep: *Savages*, *Translations*, *The Ballad of Soapy Smith*, *Buying Time*, *Salvation Now*, *The Grass Widow*, *Between East and West*; Berkeley Rep: *The Guys*; La Jolla Playhouse: *The Night Watcher*; Actors' Gang: *The Guys*, *Julian Fleisher and Martha Plimpton Live!*; ACT Seattle: *Night and Day*, *Uncle Ho to Uncle Sam*; Oxford Playhouse: *St. Joan and Idomineo*; Oxford University Drama Society: *They Shoot Horses Don't They* (direction and adaptation).

**TAKESHI KATA** (Scenic Design).

Center Theatre Group: *Forever*, *Other Desert Cities*, *November*, *Bones*, *Two Unrelated Plays* by David Mamet, *Palomino*. L.A.: *American Buffalo*, *The Night Alive*, *Coney Island Christmas*, *The Seafarer*, *Boston Marriage* (Geffen). N.Y.: *3 Kinds of Exile*, *Through a Glass Darkly*, *Storefront Church*, *The Intelligent Design of Jenny Chow* (Atlantic Theater Company), *Adding Machine* (Minetta Lane), Barrow Street Theatre, New York Theatre Workshop, Playwrights

Horizons, Vineyard, Rattlestick. Regional: Alley, American Players Theatre, Ford's Theatre, Goodman, Hartford Stage, Long Wharf, Old Globe, Resident Ensemble Players, Steppenwolf, Yale Rep. Obie Award winner. Drama Desk, Ovation and Barrymore Award nominations. He is an Assistant Professor at University of Southern California, School of Dramatic Arts.

**LAURA BAUER** (*Costume Design*). Broadway: *A Life in the Theatre*, *Speed the Plow*, *Glengarry Glen Ross*, *Talk Radio*, *Top Girls*, *One Flew Over the Cuckoo's Nest*, *November* and *Frankie and Johnny in the Clair de Lune*. She is a company member of the Atlantic Theater Company and has worked extensively with Steppenwolf Theatre Company. Mark Taper Forum: *The Subject Was Roses*, *November* and *Appropriate*. Kirk Douglas Theatre: *Throw Me on the Burnpile* and *Light Me Up* and *Palomino*. Film: Woody Allen's *Sweet and Lowdown* and Stephen Frears' *High Fidelity*, among many others. Recent TV: *Marry Me* (NBC) and *We Are Men* (CBS).

**RUI RITA** (*Lighting Design*) has designed the Broadway productions of *The Velocity of Autumn*, *The Trip to Bountiful*, *Present Laughter*, *Dividing the Estate*, *Old Acquaintance* and *Enchanted April* among others. His off-Broadway premieres include *The Happiest Song Plays Last* (Second Stage), *Just Jim Dale* (Roundabout), Horton Foote's *The Old Friends* and *The Orphans' Home Cycle* (Hewes Award, Signature), *Nightingale*, *Moonlight and Magnolias* (Manhattan Theatre Club), *Big Bill*, *The Carpetbagger's Children*, *Far East* (Lincoln Center Theater), *The Day Emily Married* (Primary Stages) and *Dinner with Friends* (Variety Arts Center). His off-Broadway revivals include *The Piano Lesson* (Signature), *Talley's Folly* and *The Milk Train Doesn't Stop Here Anymore* (Roundabout) and *Engaged* (Obie Award, Theatre for a New Audience). His recent regional credits include Alley Theatre, Arena Stage, American Conservatory Theater, Center Theatre Group, Ford's Theatre, Guthrie, Huntington Theatre Company, Shakespeare Theatre, Two River, Oregon Shakespeare, Old Globe and Williamstown Theatre Festival.



**KARL FREDRIK LUNDEBERG** (*Original Music and Sound Design*) is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. Karl's works

have been performed at music festivals throughout the world. Theatre and ballet music includes scores for San Francisco's ACT, Geffen Playhouse, American Repertory Theater, BAM, Seattle Rep, Center Stage, South Coast Rep, Odyssey Theatre, Arizona Theatre Company, Pan Asian Repertory Theatre, Kirk Douglas Theatre and Mark Taper Forum (*Death and the Maiden*, *Bandido!*, *Hysteria*, *Skylight*, *Enigma Variations*, *The Poison Tree*, *Closer*, *The Molière Comedies*, *The School for Scandal*, *The Talking Cure*, *Ten Unknowns*, *Stuff Happens*). He was composer in residence at the Mark Taper Forum and served as musical director for the Shakespeare Repertory *Measure for Measure* and *Midsummer Night's Dream*, and composer/musical director for *Romeo and Juliet*, all directed by Sir Peter Hall at the Ahmanson Theatre.



**MEG FISTER** (*Casting*) is the Casting Manager at Center Theatre Group. Prior to joining the Center Theatre Group casting department, Meg was the Artistic Manager at Actors Theatre of

Louisville. Some of her previous casting credits include *Appropriate* by Branden Jacobs-Jenkins and *The Price* by Arthur Miller at the Mark Taper Forum, The Humana Festival of New American Plays: *The Christians* by Lucas Hnath, *Brownsville song (b side for Tray)* by Kimber Lee, *The Grown Ups* by Jordan Harrison, *Partners* by Dorothy Fortenberry and *The Mountaintop* by Katori Hall at Actors Theatre of Louisville. In 2010, she planned and organized a local immersion experience for playwrights from Chicago's The Second City, which ultimately resulted in a full length play centered on the city of Louisville, *It Takes a 'Ville.'* She holds a B.A. in art history from the University of Dayton.





**DAVID S. FRANKLIN**

(Production 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, A Parallelogram, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Marjorie Prime, What The Butler Saw, The Price, Bent, Appropriate, 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* and *Law of Remains* (with Reza Abdoh's Dar a Luz company).



**MICHELLE BLAIR**

(Stage Manager) has worked on over 30 productions for Center Theatre Group. Some highlights include *The Christians, Bent, What the Butler Saw,*

*Marjorie Prime, Vanya and Sonia and Masha and Spike, The Sunshine Boys, Joe Turner's Come and Gone, Backbeat, Red, Vigil, Leap of Faith, The Lieutenant of Inishmore, Parade, Bloody Bloody Andrew Jackson, Nightingale, all wear bowlers, Flight, Nothing But The Truth, Stones in His Pockets, Topdog/Underdog* and “QED” at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to seven-year-old Liam and three-year-old Imogen.



**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, Taper and Douglas stages since his

arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At Center Theatre Group, he premiered six musicals that moved to Broadway – *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations), *13, 9 to 5: The Musical, Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 40 world premieres including the musicals *Minsky's, Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage, Mary Poppins, Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated Center Theatre Group's Artistic Development Program, designed to foster the development and production of new work.



**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 held the position of CEO of the Los Angeles Opera concurrently from 2008-2012. Prior to The Music Center, Rountree served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum. In 1984, he was appointed Director of the Getty Center Building Program, with responsibility for managing all aspects of project development, design and construction of the Getty Center in Los Angeles. In January 1998, he was named Executive Vice President and

Chief Operating Officer for the Getty Trust. He currently serves as a Vice Chairman of the Board of Trustees of Occidental College and is a trustee of The Ahmanson Foundation, Children's Hospital of Los Angeles and the Grand Park Foundation. He advises numerous non-profit institutions on matters relating to non-profit management and building programs. His involvement was critical to the building of Walt Disney Concert Hall at The Music Center, serving on the boards of the LA Phil and Walt Disney Concert Hall, Inc.



**DOUGLAS C. BAKER**  
(Producing Director) is now in his 26th season at Center Theatre Group. Previously, he managed Broadway and touring productions including *Tru, Born Yesterday,*

*The Gospel at Colonus, Annie, A Chorus Line, Working, The Wiz* and *Legends!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. 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 STERGIOU**  
(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 through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local not-for-profits including Hollywood Orchard.



**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 *THE MYSTERY OF LOVE & SEX*

Fight Director ..... Steve Rankin  
Production Assistant..... Mia Rosner  
Resident Assistant Costume Designer ..... Kathryn M. Poppen  
Resident Assistant Lighting Designer..... Heather Graff  
Assistant Lighting Designer ..... Meghan Hong  
Prop Artisan..... Eric Babb  
Prop Carpenter..... Patrick Smith  
Prop Shopper..... Erin Walley  
Assistant to the Director..... Noah Lashly

### 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;  
Stitcher – Suzanne Hee-Mayberry.  
Rehearsal and production photos by Craig Schwartz.

*The Mystery of Love & Sex* is presented by special arrangement  
with Samuel French, Inc.

### ONLINE

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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).

Scenic Design Model  
by Takeshi Kata.

PHOTO BY CRAIG SCHWARTZ.

**CENTER THEATRE GROUP L.A.'s Theatre Company**  
 MICHAEL RITCHIE, Artistic Director    STEPHEN D. ROUNTREE, Managing Director  
 DOUGLAS C. BAKER, Producing Director

**ARTISTIC**

NEEL KELLER ..... Associate Artistic Director  
 KELLEY KIRKPATRICK ..... Associate Artistic Director  
 DIANE RODRIGUEZ ..... Associate Artistic Director  
 PIER CARLO TALENTI ..... Director of New Play Development  
 LINDSAY ALLBAUGH ..... Associate Producer  
 PATRICIA GARZA ..... Artistic Development Program Manager  
 JOY MEADS ..... Literary Manager/Artistic Engagement Strategist  
 MEG FISTER ..... Casting Manager  
 ROBIN CAMPBELL ..... Casting Department Coordinator

DAVID ADJMI (FADIMAN), SHEILA CALLAGHAN (FADIMAN), STEVE CUIFFO, JUSTIN ELLINGTON, WILL ENO (FADIMAN), MATT GOULD, DANAI GURIRA, JENNIFER HALEY, DAVID HENRY HWANG, JOE ICONIS, BRANDEN JACOBS-JENKINS, RAJIV JOSEPH, KIMBER LEE, GRIFFIN MATTHEWS, LAURAL MEADE, RICHARD MONTYO, DAN O'BRIEN, LEE OVERTREE, WILL POWER (FADIMAN), RAINPAN 43, MARCO RAMIREZ, KEN ROHT, MATT SAX, ROGER GUENVEUR SMITH, TRACEY SCOTT WILSON (FADIMAN), YOUNG JEAN LEE THEATER COMPANY ..... Commissioned Artists

TOM JACOBSON, ALLISON MOORE, JANINE NABERS, SYLVAN OSWALD, DARIA POLATIN, CHARISE CASTRO SMITH, MARTIN ZIMMERMAN ..... CTG Writers' Workshop Members

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 JESUS REYES ..... Program Manager, Community Partnerships  
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 FELIPE M. SANCHEZ ..... Program Associate  
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 KHANISHA FOSTER ..... Resident Teaching Artist  
 DEBRA PIVER ..... Resident Teaching Artist

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ERIC SIMS ..... Director of Theatre Operations (Kirk Douglas Theatre)  
 TOM BURMESTER ..... Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)  
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 SONDRA MAYER ..... Concessions Manager (Kirk Douglas Theatre)

ALANA BEIDELMAN ..... Executive Assistant to the Artistic Director  
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 JIM BERGER ..... Master Electrician (Ahmanson Theatre)  
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JENNIFER CASPELLAN, NAOMI DE LA CRUZ

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.