

TAPER

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

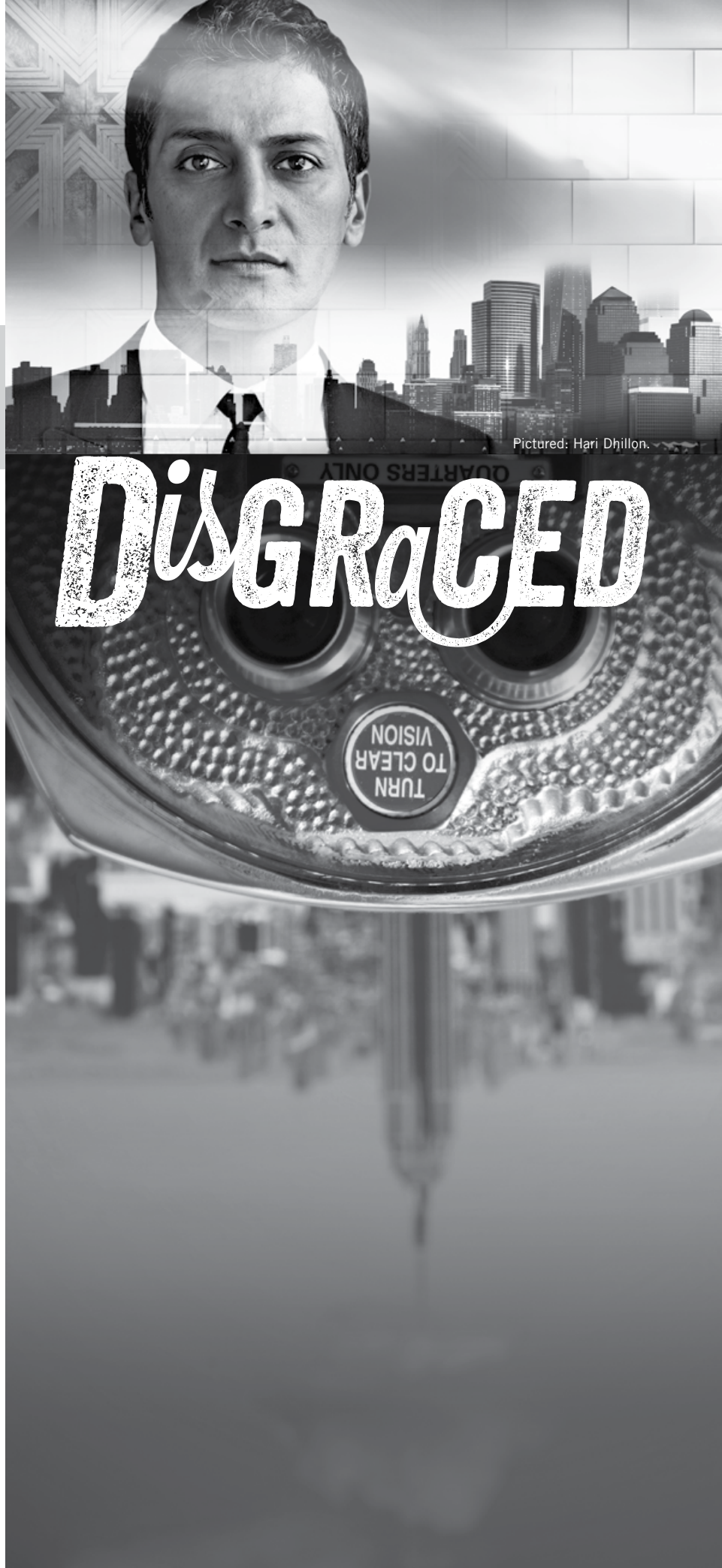
Fifth Season Production

DRUID PRODUCTION OF

THE BEAUTY QUEEN OF LEENANE

By Martin McDonagh
Directed by Garry Hynes

Nov 9 – Dec 18, 2016



Pictured: Hari Dhillon.

INSPIRING OUR FUTURE

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MICHAEL RITCHIE Artistic Director | **STEPHEN D. ROUNTREE** Managing Director | **DOUGLAS C. BAKER** Producing Director
GORDON DAVIDSON Founding Artistic Director

Presents

DisGRACED

By

Ayad Akhtar

With

J Anthony Crane **Behzad Dabu** **Hari Dhillon**
Karen Pittman **Emily Swallow**

Scenic Design

John Lee Beatty

Costume Design

Jennifer von Mayrhauser

Lighting Design

Christine A. Binder

Sound Design

Jill BC Du Boff

Casting by

Meg Fister

Associate
Artistic Director

Kelley Kirkpatrick

Production
Stage Manager

David S. Franklin

Directed By

Kimberly Senior

JUNE 8 – JULY 17, 2016 MARK TAPER FORUM

Disgraced was developed in part at the New Writers New Plays residency at Vineyard Arts Project (Ashley Melone, Founder and Artistic Director.)

New York Premiere Produced by Lincoln Center Theater, New York City, 2012.

Original Broadway Production produced by The Araca Group, Lincoln Center Theater, Jennifer Evans, Amanda Watkins, Richard Winkler, Rodger Hess, Stephanie P. McClelland, Tulchin/Bartner Productions, Jessica Genick, Jonathan Reinis, Carl Levin/Ashley De Simone/TNTDynaMite Productions, Alden Bergson/Rachel Weinstein, Greenleaf Productions, Darren Deverna/Jere Harris, The Shubert Organization, and The David Merrick Arts Foundation.

Disgraced had its world premiere in January 2012 at American Theater Company, Chicago, Illinois (PJ Paparelli, Artistic Director).

Disgraced is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST

IN ORDER OF APPEARANCE

Amir **Hari Dhillon**
Emily **Emily Swallow**
Abe **Behzad Dabu**
Isaac..... **J Anthony Crane**
Jory **Karen Pittman**

UNDERSTUDIES

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

For Emily – **Courtney Rackley**
For Jory – **Jenelle Lynn Randall**
For Isaac – **Thaddeus Shafer**
For Amir/Abe – **Moneer Yaqubi**

STAGE MANAGER

Brooke Baldwin

INTERMISSION

Disgraced will be performed without an intermission.

TIME/PLACE

2011 - 2012

The first two scenes take place in the late summer of 2011.
The third scene takes place three months later during fall.
The fourth scene takes place six months later during spring.

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
Disgraced Playwright

Ayad Akhtar

and Director

Kimberly Senior

By Jonathan L. Green



Kimberly Senior and Ayad Akhtar. Photo by Craig Schwartz.

Disgraced, by playwright, novelist, screenwriter and actor Ayad Akhtar, premiered in Chicago in 2012 at American Theater Company. The play then went on to New York's Lincoln Center Theater, subsequently won the Pulitzer Prize, and later transferred to Broadway where it earned a Tony Award nomination for Best Play. Director Kimberly Senior has accompanied Akhtar at every step of the play's continued journey, helming the original production, both New York mountings and at several regional theatres including its Los Angeles premiere at the Mark Taper Forum. Akhtar and Senior spoke with Goodman Theatre's Jonathan L. Green about their enduring collaboration when a production was mounted at the Goodman in 2015.

Jonathan L. Green: Ayad, in the published version of this script you make a note that although *Disgraced* is a play dealing with big ideas, it's actually written to be entertainment: comedy, thriller, tragedy. Why did you feel this story needed to be a play rather than a book or screenplay?

Ayad Akhtar: I got to a point where I was writing screenplays, but none of the films I wrote were getting made. I knew I wanted to write a play ever since college, but I never really did it. I had ideas for different stories, and all that just started percolating into something about this character Amir. The earliest draft of the play, which very few people have seen, begins with a monologue that Amir delivers to the audience. He's remembering and talking about this dinner party, and that's how it started. I just followed it from there.

Kimberly Senior: Having also read your novel, *American Dervish*, I believe there is something to the medium of theatre that denies the audience an interior experience [inside the minds] of the characters. That's essential to *Disgraced*. We are constantly assessing people's motives and allegiances and constantly switching sides. We are presented solely with what they say and do. We don't get to know what they think. Whereas [Akhtar's novel] is intended as a partnership with the reader; [in the novel] we know what's going on inside the characters' heads.

JLG: The play's protagonist is a Muslim-raised apostate and many religions are discussed in the play. Did your religious or irreligious upbringings affect your work on the play?

KS: In a larger sense, when an audience interacts with *Disgraced*, they think they're signed up to align with the person who looks most like them or who has the same background. They find very quickly that's not the case. As an Arab-Jewish woman, I never feel more Jewish than when I am the only Jew in the room. And the least Jewish I've felt in my entire life was when I visited Israel. You have no need to assert yourself then. But when I'm sitting in a room full of white people, then I'm like, "Oh, by the way, I'm only half white." The play makes the characters have to stand by their identities in a way that they might not otherwise because each of them is a minority. They have to defend their point of view. The play made me assess that. Which of these traditions do I practice? Are they old and meaningless, or actually valuable?

JLG: Kimberly remarked earlier that the characters in *Disgraced* are all, in a way, minorities. They're heartfelt and also very conflicted and complicated. Have you seen any particular embrace or push-back from any communities—religious, ethnic or otherwise?

AA: Both embrace and rejection. And very, very vigorous. The play seems to function as a weird kind of litmus test. It tells you where you are in society and has the capacity to connect people to themselves in a more heartfelt way, and to connect them to others as well. I know a lot of people resist that. Some people feel like the mirror aspect says stuff it shouldn't say, and some people feel the mirror does stuff it shouldn't do. I've gotten an equal amount of

In a larger sense, when an audience interacts with *Disgraced*, they think they're signed up to align with the person who looks most like them or who has the same background. They find very quickly that's not the case. —Kimberly Senior

feedback from both sides of the Muslim community with some people asking, “Why are you doing this?” and others saying, “Thank God you are doing this!”

JLG: Kimberly, you made your Broadway debut directing this play, but you’ve been directing in Chicago for years. What was your Broadway experience like, in contrast to working in some of Chicago’s biggest and smallest theatres?

KS: The amount of work, the love and everything that I put into the play is the same whether the theatre is above a Mexican restaurant or on [Broadway]. The language I use and the way that I speak about the work is the same. The biggest thing is in the difference between commercial and nonprofit theatre. Directing *Disgraced* for the Goodman, I’m part of the theatre’s rich history; I’m on a continuum of American theatre that’s happening there. There’s a whole machine working to make this play and many other plays happen. Whereas on Broadway, *I was* the theatre company. You know? That was it. I was like the creative head of a theatre company called *Disgraced*. It’s very different making a singular entity in that way. I couldn’t have done it without all 20 of those years of making plays in Chicago storefronts and the confidence that I’ve gained from so many fantastic people there.

Jonathan L. Green is the Literary Management Associate at Goodman Theatre.

The play seems to function as a weird kind of litmus test. It tells you where you are in society and has the capacity to connect people to themselves in a more heartfelt way, and to connect them to others as well. —Ayad Akhtar



L-R: Behzad Dabu, Karen Pittman, Ayad Akhtar, Hari Dhillon, Emily Swallow, Kimberly Senior and J Anthony Crane. Photo by Craig Schwartz.

WHO'S WHO



J ANTHONY CRANE (*Isaac*). Broadway: *The Country House*, *Sight Unseen*, *Butley* and *The Winslow Boy* (with Roger Rees). Off-Broadway: *Modern Orthodox* directed by James Lapine (Dodger Stages) and *The Brothers Karamazov* (La MaMa), among others. Tours: *The Lion King* (first national tour, as Scar). Regional: *Cyrano* (TheatreWorks Silicon Valley); *The Music Man* (Theatre Under The Stars); *Disgraced* (Goodman Theatre and Seattle Repertory Theatre); *Sight Unseen* (The Old Globe); *Spamalot* (Wynn Las Vegas); *Farragut North* and *Fifty Words* (Contemporary American Theater Festival); *All My Sons*, *Our Country's Good*, *Twelfth Night*, *The Taming of the Shrew*. Los Angeles: *The Glass Menagerie* (Pasadena Playhouse); *Long Day's Journey into Night*, *Closer*, *The Scarecrow* (Pacific Resident Theater). TV/Film: *Elementary*, *Ugly Betty*, *Judging Amy*, *The Practice*, *Frasier*, *CSI: Crime Scene Investigation*, USA's *The Big Easy*. He is a graduate of Northwestern University and a Los Angeles native.



BEHZAD DABU (*Abe*). *The Matchmaker*, *Disgraced* (Goodman Theatre, Berkeley Repertory Theatre, American Theater Company, Seattle Repertory Theatre) and *A Christmas Carol* (Goodman Theatre). Chicago credits include *Inana*, *Blood and Gifts* and *The History Boys* (TimeLine Theatre Company); *Samsara* (Jeff Award nomination) and *Disconnect* (Victory Gardens Theater); *Twelfth Night* (First Folio Theatre); *Holes* (Adventure Stage Chicago); *We Live Here* (Theatre Seven of Chicago). Film and television credits include *Chicago P.D.*, *You're So Talented*, *King Rat* and *Imperfections*. He is a company member at TimeLine Theatre, a member of The Chicago Inclusion Project and a graduate of Columbia College Chicago. Behzaddabu.com.



HARI DHILLON (*Amir*). Broadway: *Disgraced* (directed by Kimberly Senior). U.K. Theatre: *Dinner With Friends* (directed by Tom Attenborough), *Disgraced* (directed by Nadia Fall), *Mother Teresa Is Dead* (directed by Simon Usher), *The Idiots* (directed by Lindsey Posner), *Naga Mandala* (directed by Sita Ramamurthy), *As You Like It* (directed by Robert Shaw), *Franziska* (directed by Georgina de Welie). U.S. Theatre: *Morbidity & Mortality* (directed by Loretta Greco); *A Perfect Wedding* (directed by Gordon Davidson); *Drifting Elegant* (directed by Amy Glazer). Film: *Take Down*, *The Ground Beneath Her Feet*, *Cradle 2 the*

Grave, *Lawless Heart*, *State of the Party*, *Eleven One Ninety Seven*, *Entrapment*. Television: *Madam Secretary* (CBS), *Law & Order: SVU* (NBC), *Criminal Minds: Beyond Borders* (CBS), *Midsomer Murders* (ITV), *The Mysteries of Laura* (NBC), *Holby City* (BBC), *The Mentalist* (CBS), *The Loop* (Fox), *Without a Trace* (CBS), *Mr. Nice Guy* (ABC), *Medium* (NBC), *Charmed* (CW), *Trial & Retribution* (ITV), *Dream Team* (Sky).



KAREN PITTMAN (*Jory*). Broadway: *Disgraced* (2015 Theatre World Award winner), *Good People*, *Passing Strange*. Off-Broadway: *King Liz* (Second Stage), *Domesticated* (Mitzi Newhouse/Lincoln Center), *Disgraced* (LCT3/Lincoln Center). Regional: *Neat* (Kitchen Theatre), *Two Things* (Denver Center). Film: *Custody*, *Begin Again*, *The Rewrite*, *The Bourne Legacy*, *Last Night*. TV: Upcoming *Luke Cage* (Marvel Comics), *The Americans*, *Horace and Pete*, *Person of Interest*, *The Blacklist*, *House of Cards*, *The Good Wife*, *Law & Order: SVU*, *Law & Order* and more.



EMILY SWALLOW (*Emily*). Broadway: *High Fidelity*. Off-Broadway: *Romantic Poetry* (Manhattan Theatre Club); *Measure for Pleasure* (Public Theater); *Much Ado About Nothing* (NYSF/Public Theater); *The Black Eyed* (New York Theatre Workshop). Other New York: *Orange Lemon Egg Canary* (P.S. 122). Regional: *Nice Fish* (with Mark Rylance), *Cat on a Hot Tin Roof*, *A Midsummer Night's Dream* (Guthrie Theater); *The Taming of the Shrew* (2010 Falstaff Award, Best Actress), *King Lear*, *The Madness of George III* (Old Globe); *POP!* (Yale Rep). L.A.: *The Country House* (Ovation Award, Best Ensemble, Geffen Playhouse); *Completeness* (VS. Theatre/Firefly Theater). Film: *The Lucky Ones*, *The Rift* (upcoming), *The Games We Play* (upcoming). TV: *Supernatural*, *The Mentalist*, *Monday Mornings*, *How to Get Away with Murder*, *The Good Wife*, *Southland*, *Girlfriends' Guide to Divorce*, *Ringer*, *Medium*, *Ironside*, *Flight of the Conchords*, *Adoptable* (upcoming). MFA: NYU/Tisch.



COURTNEY RACKLEY (*Understudy for Emily*). New York: *XXX Love Act* (Ohio Theatre), *The Crucible* (Michael Parva), *After the Fall* (Elaine Aiken). Regional: *Sex With Strangers* (TheatreWorks), *27 Wagons Full of Cotton* (Kate Whoriskey), *The Seagull* (A.R.T.), *A Midsummer Night's Dream* (NJ Shakespeare Festival). Other L.A.: *God of Carnage* (Graeme Clifford), *Shopping and F***ing*

(L.A. premiere), *Eddie*, *Kill The President* (L.A. premiere), *Rendition in Damascus* (L.A. premiere). BFA from NYU's Tisch School of the Arts, MFA from Harvard's A.R.T. Currently in its second season is her series *Firsts* which is about a new relationship going through its awkward and somewhat inappropriate "firsts." www.FirstsTheSeries.com.



JENELLE LYNN RANDALL (*Understudy for Jory*). Jenelle is grateful to return to the Taper in *Disgraced*. Jenelle made her Taper debut in *The Christians*. Jenelle also played Miss Gardner in the L.A. and La Mirada productions of *Carrie: The Musical*. Jenelle was Etta James in *A Night With Janis Joplin* and Hattie in *Kiss Me, Kate* both at Pasadena Playhouse. Jenelle's Broadway credits include *All Shook Up* and *Brooklyn The Musical* national tour. Jenelle's TV credits include *The Young and the Restless*, *Love That Girl!*, *Boardwalk Empire* and *Law & Order: SVU*. Jenelle graduated with a B.A. in musical theatre from GMU. Jenelle thanks God and Mr. and Mrs. Ernest Randall.



THADDEUS SHAFER (*Understudy for Isaac*). Based in L.A., Shafer has been nominated for Ovation, Stage Raw and Hollywood Fringe awards. Recent L.A. Credits: *Lunatics & Actors* (Four Clowns), *Hot 'N' Throbbing* (Illyrian Players/Watts Village), *Off the Kings Road* (Odyssey Theatre), *What of the Night* (The Vagrancy), *How I Learned to Drive* (Illyrian Players), *In the Next Room, or the vibrator play* (Theatre Union). New York: *Seven Seductions of Taylor Swift*. Shafer has also performed at Theatre @ Boston Court, A Noise Within, Seattle Repertory Theatre and ReAct. On television, Shafer stars as Jim Miller on AHC's *Gunslingers* and can currently be seen on commercials for Disney, Napa Auto Parts and Investigation Discovery. Also a director and producer, he is the founder of Higpig, the producing director of The Illyrian Players and producer of the annual immersive theatre event, *Kiss of Death*. Big love to his wife, Kari Lee Cartwright. www.thaddeusshafer.com.



MONEER YAQUBI (*Understudy for Amir/ Abe*) is thrilled to be part of such an incredible production. Disney/ABC Diversity Talent Showcase Alum. TV: *Homeland* (Showtime), *CSI: NY* (CBS), *Prom Queen* (CW) and the groundbreaking Emmy-nominated web series *Sam Has 7 Friends*. Film: *Charlie Wilson's War*.

You can catch Moneer in the upcoming series *Shooter* on USA. Love and special thanks to family, Eric, Wayne, Robert and Sarah.



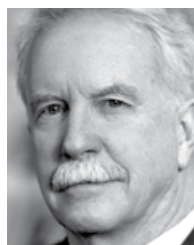
AYAD AKHTAR (*Playwright*) is a novelist and author of *American Dervish*, published in over 20 languages worldwide and named a 2012 Best Book of the Year by Kirkus Reviews, Toronto's Globe and Mail, Shelf Awareness and O, The Oprah Magazine. His play *Disgraced* won the 2013 Pulitzer Prize for Drama, ran on Broadway at the

Lyceum Theatre and is currently the most produced play in the country. In addition to *Disgraced*, his plays *The Who & The What* and *The Invisible Hand* received off-Broadway runs and are currently being produced nationwide. Ayad was listed as the most produced playwright for the 2015-16 season by *American Theatre*. As a screenwriter, he was nominated for an Independent Spirit Award for Best Screenplay for *The War Within*. He has been the recipient of fellowships from MacDowell, Djerassi, Sundance Institute, Ucross and Yaddo.



KIMBERLY SENIOR (*Director*). Kimberly directed the Broadway premiere of *Disgraced*, which she previously directed off-Broadway at Lincoln Center Theater/ LCT3. Her other off-Broadway credits include *The Who & The What* (LCT3). Her regional credits include *Sex with Strangers* (Geffen), *Disgraced* (Berkeley Rep/Seattle

Rep), *The Who & The What* (La Jolla Playhouse), *Little Gem* (City Theatre); *Murder on the Nile* and *A Few Good Men* (Peninsula Players); *Mauritius* (TheatreSquared). Her many Chicago credits include *Disgraced* and *Rapture*, *Blister*, *Burn* (Goodman Theatre); *Marjorie Prime*, *The Diary of Anne Frank*, *Hedda Gabler*, *The Letters* (Writers Theatre); *Discord*, *4000 Miles*, *The Whipping Man* (Northlight Theatre); *Want*, *The North Plan* (Steppenwolf), among others. Senior is the founder of Collaboraction, a Resident Director at Writers Theatre, and an Associate Artist at TimeLine Theatre Company. Senior was named the 2012 Best Director in Chicago by Chicago Magazine. She was a finalist for SDC's Fichandler and Callaway Awards and received the 2010 Excellence in Teaching Award from Columbia College. kimberlysenior.net.



JOHN LEE BEATTY (*Scenic Design*). Broadway: 110 productions including *Disgraced*, *The Nance* (Tony Award), *Outside Mullingar*, *Venus in Fur*, *Other Desert Cities*, *Good People*, *Rabbit Hole*, *Chicago*, *The Color Purple*, *Doubt*, *Proof*, *The Sisters Rosensweig*, *A Delicate Balance*, *The Heiress*, *Dinner at Eight*, *The*

Last Night of Ballyhoo, *The Royal Family*, *Burn This*, *Talley's Folly* (Tony Award), *Fifth of July*, *Crimes of the Heart*, *Ain't*

Misbehavin'. Other New York: *Lips Together, Teeth Apart; Sylvia; The Substance of Fire; A Life in the Theatre* as well as multiple seasons for Lincoln Center Theater, Manhattan Theatre Club, Shakespeare in the Park, City Center *Encores!* Regional: The Guthrie, Arena Stage, The Goodman, Hartford Stage, Steppenwolf, Cincinnati Playhouse, Seattle Rep, Old Globe, Oregon Shakespeare, Actors Theatre of Louisville, Long Wharf Theatre, Alliance Theatre, more. For CTG and The Music Center: Since 1976, 22 productions at the Taper, Ahmanson and Chandler, including *Poor Behavior, My Old Lady, The Most Happy Fella, Cat on a Hot Tin Roof, Proposals, Picnic*.



JENNIFER VON MAYRHAUSER (*Costume Design*). Broadway: *Disgraced; Rabbit Hole; Wit; Come Back, Little Sheba; The Heidi Chronicles; Hay Fever; Talley's Folly; Baby; Execution of Justice; Angels Fall* and others. Off-Broadway: *Prodigal Son* and *Ripcord* (Manhattan Theatre Club); *Dada Woof Papa Hot* and *Domesticated* (Lincoln Center);

Obie Award for Sustained Excellence. CTG/Kirk Douglas Theatre: *Come Back, Little Sheba*. Regional: McCarter Theatre, Long Wharf Theatre, Guthrie Theater, etc. Film: *Hateship Loveship, The Private Lives of Pippa Lee, The Ballad of Jack and Rose, Double Whammy, The Real Blonde, Captain Ron, I'm Not Rappaport, The Hand That Rocks the Cradle, Lean on Me, Mystic Pizza*. TV: *Game of Silence* (pilot), *Unforgettable, The Slap, Under the Dome, Law & Order* (18 seasons, Emmy nomination). Honored by New York Women in Film & Television: Designing Hollywood. jennifervonmayrhauser.com.

CHRISTINE A. BINDER (*Lighting Design*). Chicago credits include *Follies* (Chicago Shakespeare Theater), *Hedda Gabler* (Writers Theatre), *Lookingglass Alice* (Lookingglass Theatre Company), *4000 Miles* (Northlight Theatre), *An Issue of Blood* (Victory Gardens Theater) and *Swan Lake* (Joffrey Ballet). Her opera designs include work at Lyric Opera of Chicago, Chicago Opera Theater, San Diego Opera, New York City Opera, Pittsburgh Opera, Houston Grand Opera, as well as the recent *Eugene Onegin* for Geneva Opera in Switzerland. Upcoming designs include *The Heir Apparent* (Chicago Shakespeare Theater), *Eugene Onegin* (Houston Grand Opera), *Thaddeus and Slocum: A Vaudeville Adventure* (Lookingglass Theatre Company) and *Cinderella* (Joffrey Ballet). Ms. Binder has received Jeff Award nominations for her work with Court Theatre, Lookingglass Theatre Company and Northlight Theatre.

JILL BC DU BOFF (*Sound Design*). Broadway credits include *Disgraced, Hand to God, The Heidi Chronicles, Picnic, Wit, Other Desert Cities, Good People, The Constant Wife, The Good Body* and *Bill Maher: Victory Begins at Home*. Off-Broadway

credits include work at Lincoln Center Theater, Manhattan Theatre Club, Atlantic Theater Company, Vineyard Theatre, MCC Theater, Playwrights Horizons, The Public Theater, Second Stage Theatre, New York Theatre Workshop, Women's Project Theater, New Georges, The Flea Theater, Cherry Lane Theatre, Signature Theatre Company, Clubbed Thumb (affiliate artist) and Penguin Rep Theatre. Regional credits include work with Bay Street Theater, La Jolla Playhouse, Cincinnati Playhouse, Westport County Playhouse, Berkeley Repertory Theatre, Portland Stage Company, Long Wharf Theatre, New York Stage and Film, Humana Festival of New American Plays at Actors Theatre of Louisville, Williamstown Theatre Festival and Adirondack Theatre Festival. Radio credits include *Studio 360, Naked Radio* and *Radiolab*. Du Boff has received the Ruth Morley Design Award, an Obie Award for Sustained Excellence and a Lilly Award. She has also been nominated for Drama Desk and Henry Hewes awards and is an adjunct professor at Sarah Lawrence College.

UNKLEDAVE'S FIGHT-HOUSE (*Fight Direction*) is a team of fight directors founded by David Anzuelo. The core members are Jesse Geguzis, Gerry Rodriguez and Sean F. Griffin. Broadway credits include *Tuck Everlasting* (Broadhurst Theatre); *An American in Paris* (Palace Theatre); *Disgraced* (Lyceum Theatre). Off-Broadway credits include *Mercury Fur* (The New Group); *And I and Silence* (Signature Theatre Company), *To the Bone* (Cherry Lane Theatre), *Locusts Have No King* (INTAR Theatre), *The Hill Town Plays* (Rattlestick Playwrights Theater). Regional credits include *Disgraced* (Goodman, Seattle Rep, Berkeley Rep), *Selkie* (Rising Phoenix Rep). Film: *Poor Behavior, Last Night at Angelo's, Emoticon*.



MEG FISTER (*Casting*). Previous casting credits include *Father Comes Home From The Wars (Parts 1, 2 & 3)* by Suzan-Lori Parks, *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; *One of the Nice Ones* by Erik Patterson, *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.



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. 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).

BROOKE BALDWIN (*Stage Manager*). Center Theatre Group: *Women Laughing Alone With Salad, Kansas City Choir Boy, Girlfriend, Chavez Ravine, Luna Gale, Race, different words for the same thing, The Nether, The Convert, Second City's A Christmas Carol: Twist Your Dickens, Venice, Burn This, The Night Watcher, Waiting for Godot.* Dodger Theatricals: *Duck Commander Musical* at the Rio Hotel in Las Vegas. Cabrillo Music Theatre: *Bye Bye Birdie, In The Heights, Kiss Me, Kate.* Moonlight Stage Productions: *The Wizard of Oz, The Most Happy Fella, Cats, The Foreigner, Swingtime Canteen.* Geffen Playhouse: *Shipwrecked!, Time Stands Still, Through The Night* and *Love, Loss and What I Wore.* She was also on the stage management team at Universal Studios Hollywood. Love to my family and Cullen!



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 nonprofit institutions on matters relating to nonprofit 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.



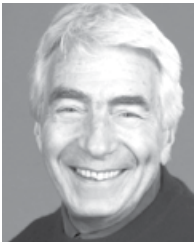
KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond. In addition 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 through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits 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 *DISGRACED*

Fight Direction UnkleDave's Fight-House
Assistant Director Emma Nicholls
Assistant Costume Designer..... Lena Sands
Associate Lighting Designer Josh Benghiat
Resident Assistant Lighting Designer Heather Graff
Associate Sound Designer Janie Bullard
Production Assistant Summer Grubaugh

CREDITS

Scenery constructed by F&D Scene Changes. Costume support provided by the Center Theatre Group Costume Shop and additional staff: Stitchers – Aurora Cortez, Suzanne Hee Mayberry. Rehearsal and production photos by Craig Schwartz.

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.



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).



↑ 50¢ ↓



In the rehearsal room for

DISGRACED

1. L-R: Emily Swallow, Hari Dhillon, Kimberly Senior and J Anthony Crane.
 2. Karen Pittman.
 3. L-R: J Anthony Crane, Behzad Dabu and Emily Swallow.
 4. Hari Dhillon and Emily Swallow.
 5. L-R: Ayad Akhtar and Behzad Dabu.
- Photos by Craig Schwartz.



MICHAEL RITCHIE Artistic Director | **STEPHEN D. ROUNTREE** Managing Director
DOUGLAS C. BAKER Producing Director

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

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NEEL KELLER Associate Artistic Director
 KELLEY KIRKPATRICK Associate Artistic Director
 DIANE RODRIGUEZ Associate Artistic Director
 LINDSAY ALLBAUGH Associate Producer
 PATRICIA GARZA Artistic Development Program Manager
 JOY MEADS Literary Manager/Artistic Engagement Strategist

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 MONTOYA, DAN O'BRIEN, DENIS O'HARE,
 LEE OVERTREE, LISA PETERSON, PLAYWRIGHTS ARENA,
 WILL POWER (FADIMAN), RIMINI PROTOKOLL,
 RAINPAN 43, MARCO RAMIREZ,
 KEN ROHT, MATT SAX,
 ROGER GUENVEUR SMITH, RIPE TIME,
 TRACEY SCOTT WILSON (FADIMAN)
Commissioned Artists

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

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 KATHRYN MACKENZIE Director of Department Operations
 TRACI KWON Director of Arts Education Initiatives
 CAMILLE SCHENKKAN Program Manager,
 Next Generation Initiatives
 JESUS REYES Program Manager,
 Community Partnerships
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 KATIE SOFF Asst General Manager
 (Mark Taper Forum, Kirk Douglas Theatre, NPD)
 JAMES VIGGIANO Company Manager
 (Mark Taper Forum, Kirk Douglas Theatre)
 CASEY McDERMOTT General Management Associate
 ERIC SIMS Director of Theatre Operations
 (Kirk Douglas Theatre)
 TOM BURMESTER Audience Experience Design/
 Front of House Mgr (Kirk Douglas Theatre)
 MAX OKEN Facility Assistant (Kirk Douglas Theatre)
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 (Kirk Douglas Theatre, Mark Taper Forum)
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 BONES MALONE Master Soundman (Mark Taper Forum)
 DENNIS SEETOO Wardrobe Supervisor (Mark Taper Forum)
 RICK GEYER Hair & Make-up Supervisor
 (Mark Taper Forum)
 LINDA WALKER House Manager (Mark Taper Forum)

SHAWN ANDERSON Master Carpenter (Ahmanson Theatre)
 ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
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