FIRST SEASON PRODUCTION
The Young Vic Production of
ARTHUR MILLER’S
A VIEW FROM THE BRIDGE
Directed by Ivo van Hove
Sep 7 – Oct 16, 2016

SECOND SEASON PRODUCTION
AMÉLIE, A NEW MUSICAL
Book by Craig Lucas
Music by Daniel Messé
Lyrics by Nathan Tysen & Daniel Messé
Choreography by Sam Pinkleton
Directed by Pam MacKinnon
Dec 4, 2016 – Jan 15, 2017

THIRD SEASON PRODUCTION
FUN HOME
Based on the Graphic Novel by Alison Bechdel
Score by Jeanine Tesori
Book & Lyrics by Lisa Kron
Choreography by Danny Mefford
Directed by Sam Gold
Feb 21 – Apr 1, 2017

FOURTH SEASON PRODUCTION
The Acclaimed Fiasco Theater Production of
JAMES LAPINE & STEPHEN SONDHEIM’S
INTO THE WOODS
Music & Lyrics by Stephen Sondheim
Book by James Lapine
Directed by Noah Brody & Ben Steinfeld
Apr 4 – May 14, 2017

FIFTH SEASON PRODUCTION
JERSEY BOYS
Book by Marshall Brickman & Rick Elice
Music by Bob Gaudio
Lyrics by Bob Crewe
Choreography by Sergio Trujillo
Directed by Des McAnuff
May 16 – Jun 24, 2017

SIXTH SEASON PRODUCTION
The National Theatre Production of
THE CURIOUS INCIDENT OF THE DOG
IN THE NIGHT-TIME
Based on the Novel by Mark Haddon
Adapted by Simon Stephens
Directed by Marianne Elliott
Aug 2 – Sep 10, 2017
INSPIRING OUR FUTURE

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Center Theatre Group wishes to thank the following donors for their significant gifts and for their belief in the transformative power of theatre.

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DANNY BINSTOCK  CATHERINE COMBS  ALEX ESOLA
ANDRUS NICHOLS  HOWARD W. OVERSHOWN  DAVE REGISTER
THOMAS JAY RYAN  FREDERICK WELLER

Directed by

IVO VAN HOVE

The Young Vic Production of Arthur Miller’s A View From the Bridge was presented on Broadway in 2015 by
Scott Rudin  Lincoln Center Theater
Eli Bush  Robert G. Bartner  Roger Berlind  William Berlind  Roy Furman  Peter May
Amanda Lipitz  Stephanie P. McClelland  Jay Alix & Una Jackman  Scott M. Delman  Sonia Friedman  John Gore
Ruth Hendel  JFL Theatricals  Heni Koenigsberg  Jon B. Platt  Daryl Roth  Spring Sirkin
Executive Producers
Joey Parnes  Sue Wagner  John Johnson

September 7 – October 16, 2016
AHMANSON THEATRE
CAST

Louis .......................................................... Howard W. Overshown
Alfieri ............................................................. Thomas Jay Ryan
Eddie .............................................................. Frederick Weller
Catherine .......................................................... Catherine Combs
Beatrice .......................................................... Andrus Nichols
Marco ............................................................. Alex Esola
Rodolpho ........................................................ Dave Register
Officer ............................................................ Danny Binstock

UNDERSTUDIES
Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

For Eddie – Danny Binstock
For Catherine – Delia Cunningham
For Rodolpho, Officer – Brady Dowad
For Alfieri – Howard W. Overshown
For Marco, Louis – Mac V. Wallach
For Beatrice – Paige Lindsey White

STAGE MANAGERS
Geoff Boronda (New York)
Susie Walsh (Los Angeles)

INTERMISSION
A View From the Bridge will be performed without an intermission.

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.
Arthur Miller at Center Theatre Group
Five Productions Over Fifty Years
Almost exactly 101 years after
Arthur Miller’s birth,

Center Theatre Group is thrilled to be bringing the work of one of America’s master playwrights back to our stages to open our 50th Anniversary Season. Our history with Miller began in December 1972, our sixth season, with a highly successful production of *The Crucible* starring Charlton Heston as John Proctor.

"*The Crucible* is once again timely," wrote Dan Sullivan in his initial review in the *Los Angeles Times*. “The physical challenge of a big part in a big play in a big theater forces Heston really to open up, and he really can.” Indeed, *The Crucible* marked the beginning of a long and fruitful collaboration: Heston took on the challenge of starring roles at the Ahmanson five more times over the next 12 seasons.

*The Crucible* quickly had audiences buzzing. “How nice to hear a theater crowd at intermission talking about the play! Not only were they doing that between acts of *The Crucible* at the Ahmanson the other night, they were getting into the issues that seem to make the play newly topical every few years,” wrote Dan Sullivan after a return trip to the theatre. “It must be gratifying for Arthur Miller to know that audiences are finding so much juice in *The Crucible* after almost 20 years.”

Throughout the decades, our audiences have found new relevance in the spotlight Miller shines on crucial moments in American history. In 1984, Miller traveled to Los Angeles for the West Coast premiere of *The American Clock* at the Mark Taper Forum, which Founding Artistic Director Gordon Davidson directed. Miller had spent years working on the play, which was inspired by Studs Terkel’s *Hard Times: An Oral History of the Great Depression*. Although *The American Clock* premiered in New York in 1980, Miller wrote a new version for the Taper production. “It was Arthur Miller trying to get his hands around the whole

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Depression, and being a child of the Depression and being affected by that, in a sense, and Arthur was always asking questions about family and about moral responsibility in one way or another,” recalled Davidson in an interview later. Looking back in 2004 before his retirement from Center Theatre Group, Davidson called *The American Clock* “a great experience, with Arthur Miller staying at our house and helping [my children] Rachel and Adam with their homework.”

Miller’s work returned to Center Theatre Group and the Ahmanson in 2000 with the revival of *Death of a Salesman* that had earned four 1999 Tony Awards®, including Best Revival and Best Actor in a Play for Brian Dennehy. “It’s remarkable to see Miller’s 1949 play in the light of a new century, in such a handsome, grandiloquent production,” wrote Steven Leigh Morris in the *L.A. Weekly*, “a production to which—quoting Willy’s long-suffering wife, Linda (Elizabeth Franz)—‘attention must be paid.’”

Center Theatre Group Artistic Director Michael Ritchie’s passion for Miller’s canon stretches back decades. Prior to arriving in Los Angeles, in his first season as artistic director of the Williamstown Theater Festival, in 1996, he produced two of Miller’s plays: the American premiere of *The Ride Down Mount Morgan* and *All My Sons*. In 2001, Ritchie revived Miller’s *The Man Who Had All the Luck* at Williamstown starring Chris O’Donnell; the production transferred to Broadway and was chosen by *Time* magazine as one of the year’s 10 best plays.

Last year, in honor of Miller’s centennial, Ritchie brought 1968’s *The Price* to the Taper in a production directed by Tony winner Garry Hynes and featuring Kate Burton, John Bedford Lloyd, Alan Mandell, and Sam Robards. *The Price*, wrote Charles McNulty in the *Los Angeles Times*, “explodes with the thunderous moral inquiry that has earned the author a place on the Mt. Rushmore of American playwriting.”

Getting the Young Vic Production of *A View From the Bridge* to the Ahmanson stage was a no-brainer for Ritchie. “It’s never a question of whether I want to do an Arthur Miller play,” said Ritchie. “It’s a question of whether we can get the very best production of an Arthur Miller play to our stages. Ivo van Hove is a tremendous director, and this production is nothing short of groundbreaking. I’m tremendously excited to have it here at the Ahmanson.”
WHO’S WHO

DANNY BINSTOCK (Officer). Broadway: Breakfast at Tiffany’s. Other New York: Bones in the Basket, Regional: The Music Man (The Guthrie), The Imaginary Invalid (Bard Fisher Center), The Last Match (City Theatre), POP! (Yale Rep), The May Queen (Geva Theatre Center), Assassins (PlayMakers Rep), Titus Andronicus (Shakespeare Theatre Co.). Film: A Good Maramme, Good Friday, No Pay, Nudity. TV: Codes of Conduct (HBO), The Blacklist.


ALEX ESOLA (Marco). Film/TV: Mr. Robot, The Young Pope, Scream, Law & Order: SVU, Odd Mom Out, A Student’s Obsession, The Mysteries of Laura, and Eye Candy. Off-Broadway: I Hate Hamlet, Macbeth, Richard II, A Midsommer Night’s Dream, Henry IV Part I and II (Colorado Shakespeare Festival); Romeo and Juliet (Public Theater of Minnesota). BFA: NYU Tisch School of the Arts. Thanks from the bottom of my heart to Mom, Dad, Paradigm, Michal Zecher, Telsey + Co, and all of the family I’ve met over the years who have given me nothing but support and love. “No man is a failure who has friends.” –It’s a Wonderful Life.

ANDRUS NICHOLS (Beatrice). Off-Broadway: Sense and Sensibility (Drama League nomination, Best Revival; Off Broadway Alliance Award winner), Hamlet, Saint Joan (Bedlam; Lucille Lortel nomination, Outstanding Lead Actress; Off Broadway Alliance Award, Best Revival). New York: Sense and Sensibility, The Seagull, Twelfth Night, Julius Caesar (with Denzel Washington), Richard III (with Kevin Spacey), Beauty on the Vine (with Olivia Wilde), A Free Man of Color (with Jeffrey Wright), Orlando (by Sarah Ruhl), Macbeth, Yellowman (original cast), and Never the Sinner. Recent regional credits include Off The Main Road (with Kyra Sedgwick and Estelle Parsons) and A Moon for the Misbegotten (with Audra McDonald and Glynn Turman at Williamstown Theatre Festival), World premiere of Marley at Baltimore Center Stage, Much Ado About Nothing and Richard III at Folger Theatre, Death of a Salesman (with Charles S. Dutton at Yale Rep), The Trip to Bountiful at Cleveland Play House, Cylibourne Park at Pioneer Theatre, and Henry V at Two River Theater. TV credits include Brain Dead, The Affair, Allegiance, Elementary, White Collar, Unforgotten, Law & Order: SVU and Cl. Film includes Pride and Glory, Body of Lies, You Were Never Here (2016), Lost Cat Corona (2016).

WHAT YOU WILL (Bedlam); Hello from Bertha (Pooks Hill); Hamlet (Shakespeare Forum); The Libertine (Fools’ Theatre). Regional: Hamlet, Saint Joan (Bedlam/Onley Theatre Center/Central Square Theater; Helen Hayes and Elliot Norton nominations, Outstanding Lead Actress; IRNE Award, Outstanding Visiting Performer); Hamlet (title role); Iphigenia and Other Daughters (We Players/Alcatraz Island); Julius Caesar; The Rainmaker; The Importance of Being Earnest; others. Andrus is co-founder of the Obie Award-winning theatre company, Bedlam. www.andrus-nichols.com

HOWARD W. OVERSHOWN (Louis). New York credits include Julius Caesar (with Denzel Washington), Richard III (with Kevin Spacey), Beauty on the Vine (with Olivia Wilde), A Free Man of Color (with Jeffrey Wright), Orlando (by Sarah Ruhl), Macbeth, Yellowman (original cast), and Never the Sinner. Recent regional credits include Off The Main Road (with Kyra Sedgwick and Estelle Parsons) and A Moon for the Misbegotten (with Audra McDonald and Glynn Turman at Williamstown Theatre Festival), World premiere of Marley at Baltimore Center Stage, Much Ado About Nothing and Richard III at Folger Theatre, Death of a Salesman (with Charles S. Dutton at Yale Rep), The Trip to Bountiful at Cleveland Play House, Cylibourne Park at Pioneer Theatre, and Henry V at Two River Theater. TV credits include Brain Dead, The Affair, Allegiance, Elementary, White Collar, Unforgotten, Law & Order: SVU and Cl. Film includes Pride and Glory, Body of Lies, You Were Never Here (2016), Lost Cat Corona (2016).

DAVE REGISTER (Rodolpho). Off-Broadway: Lover I’ll Bring You Back to Life (Ars Nova); A Midsommer Night’s Dream (Classic Stage Company; dir. Tyne Rafaeli); Not Afraid (Under St. Marks Theater; NYT Critics’ Pick). Film: The Witch Files; Dara Ju. Training: Columbia School of the Arts, MFA. Columbia Stages highlights include: Light, Fen (dir. Brian Kulick); 4000 Miles (dir. Sam Gold); The Three Sisters; Richard II; The Seagull.


DELIA CUNNINGHAM (Understudy for Catherine) is thrilled to be making her professional debut in this production of A View From the Bridge. She is a proud graduate of the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, Class of 2016 and is deferring her admission to Northwestern University to be part of this extraordinary production. She was featured in the documentary All This Panic, which premiered at the Tribeca Film Festival earlier this year, and is a recipient of a 2016 National YoungArts Foundation Award in Theater. She wants to thank her mom, dad, and brother for their undying support of her path in the arts as well as her incredible friends. Much love to all the bugs.

BRADY DOWAD (Understudy for Rodolpho, Officer) graduated from Carnegie Mellon University School of Drama (2015) and moved to New York City shortly thereafter. Regional: Hapgood (Williamstown Theatre Festival), Three Sisters (Philip Chosky Theater), and The Aliens (John Wells Studio). Television: Red Oaks (Amazon Studios), Limitless (CBS).

MAC V. WALLACH (Understudy for Marco, Louis) is ecstatic to be making his Center Theatre Group debut! Off-Broadway: Macbeth (Park Avenue Armory). Regional/Touring: Man of La Mancha (Inspire Theatre), Teacher from the Black Lagoon… (Theatreworks USA). Mac studied at Playwrights Horizons and the Experimental Theatre Wing, graduating from NYU Tisch School of the Arts in 2014. Love to the Hall, the Bears, Paquito, and his amazing team at Washington Square Films. Never Sink! www.macwallach.com

IVO VAN HOVE (Director) made his Broadway debut with A View From the Bridge. As General Director of Holland’s leading theatre company Toneelgroep Amsterdam, he has staged many internationally acclaimed productions, including, in New York: Alice in Bed, More Stately Mansions (Obie Award), A Streetcar Named Desire, Hedda Gabler (Obie), The Misanthrope, The Little Foxes, and Scenes From a Marriage, all at New York Theatre Workshop; Roman Tragedies, Cries and Whispers, Opening Night, Angels in America, and Antigone at BAM; and Teorema at the Lincoln Center Festival. Van Hove’s opera credits include the premiere of Brokeback Mountain at Teatro Real in Madrid, as well as productions of The Clemency of Titus, Idomeneo, Mazeppa, Macbeth, Lolanta, The Makropulos Case, Lulu, and The Ring Cycle.


JEFF JAMES (Associate Director). Credits as director include: La Musica (Young Vic), Stink Foot (The Yard Theatre), One for the Road/Victoria Station (‘Young Vic and The Print Room). As associate director: A View From the Bridge (Young Vic, West End, Théâtre de l’Odéon Paris, Broadway), The Crucible (Broadway), The Changeling (Young Vic). As assistant director: Lazarus (New York Theatre Workshop), Antigone (Barbican, Théâtres de la Ville de Luxembourg, Toneelgroep Amsterdam), Edward II, Blurred Lines (National Theatre).

TOM GIBBONS (Sound Design). Credits include The Crucible (Broadway); The Brink (Orange Tree); The Lorax (Old Vic); Oresteia (Almeida); Anna Karenina (Manchester Royal Exchange); White Devil, As You Like It (Royal Shakespeare Company); Translations (Crucible Theatre); A View From the Bridge (Young Vic, West End, Théâtre de l’Odéon Paris, Broadway—nominated for Best Sound Design Olivier Award 2015); Happy Days, A Season in the Congo, and Disco Pigs (Young Vic); People, Places and Things (Olivier Award 2016), Mr Burns, The Absence of War, and Romeo and Juliet (Headlong); Lionboy (Complicite); Julius Caesar, Henry IV (St. Ann’s Warehouse); Grounded (Gate Theatre); The Spire (Salisbury Playhouse); London, The Angry Brigade, The Roundabout season, and Wasted (Paines Plough); The Rover (Hampton Court Palace); Love, Love, Love (Royal Court); Treasure Island (National Theatre); Chalet Lines, The Knowledge, Little Platoons, and 50 Ways to Leave Your Lover (Bush Theatre); The Hairy Ape, Shivered, Faith, Hope and Charity, The Hostage, and Toad (Southwark Playhouse).

AN D’HUYS (Costume Design) has been working with Ivo van Hove since 2002. Her theatre credits include Medea, Husbands and Wives, The Fountainhead, Antigone, Kings of War, and Othello (Toneelgroep Amsterdam); Poquelin, Summerfolk, Platanov, and The Cherry Orchard (TG Stan); The Misanthrope (Schaubühne Berlin); Les Damnés (Comédie Française); Lazarus (New York Theatre Workshop); A View From the Bridge (Young Vic). Opera: Die Walküre, Siegfried, and Götterdämmerung (Flanders Opera); La Clemenza di Toto (La Monnale). Dance: Quartet, Bitches Brew, and Kassandra (Rosas). Film: Toto le Héros and Rosie. She was part of the Ann Demeulemeester design team for 11 years.

GEOFF BORONDA (Stage Manager–New York). Off-Broadway credits include Mobile Unit: Romeo & Juliet, Mobile Unit: The Comedy of Errors, Buzzer, Ping Pong, Under the Radar Festival, The Urban Retreat, The Great Immensity, and Fortress of Solitude (The Public Theater). New York credits include generations (Soho Rep); She Kills Monsters (The New School of Drama); Nobody Rides A Locomotive No Mo’ (Rising Circle). Regional: Hamlet, Dear Elizabeth, and A Doctor in Spite of Himself (Yale Repertory Theatre); Dear Elizabeth (Dorset Theater Festival); Beautiful Star, A Christmas Carol (Triad Stage); The Sunshine Boys (Connecticut Repertory Theater). He received a master’s degree in stage management from the Yale School of Drama.

SUSIE WALSH (Stage Manager–Los Angeles). In Los Angeles, Susie has stage managed over 100 shows at theatres such as the Mark Taper Forum, the Ahmanson Theatre, the Geffen, LATC, the Wallis, and the Pasadena Playhouse. Favorites include Leap of Faith, A Midsummer Night’s Dream, Waiting for Godot, The Heiress, Flower Drum Song, Living Out, Stuff Happens, Arcadia, The Drowsy Chaperone, Minsky’s, The Price, and Endgame. In New York, Susie stage managed Putting it Together with Carol Burnett.


THE YOUNG VIC (Producer) is one of the UK’s leading theatres, producing new plays, forgotten works, musicals, and opera. It has deep roots in its neighborhood while co-producing and touring across Europe and in the United States. It frequently transfers shows to London’s West End. Recent productions include A Streetcar Named Desire with Gillian Anderson and Ben Foster, directed by Benedict Andrews (soon to be seen at St. Ann’s Warehouse); The Trial directed by Richard Jones; The Valley of Astonishment directed by Peter Brook; The Scottsboro Boys directed by Susan Stroman; and 1927’s Golem directed by Suzanne Andrade. Young Vic productions and co-productions recently seen in New York include A Doll’s House at BAM, Trash Cuisine at La MaMa, Kafka’s Monkey at the Baryshnikov Arts Center, The Events at New York Theatre Workshop, The Magic Flute at the New Victory Theatre, and My Perfect Mind at 59E59 Theaters. The Young Vic has been called “the best theatre in London” (Daily Telegraph) and “the most successful theatre in the country” (The Independent on Sunday).

Center Theatre Group

MICHAEL RITCHIE (Artistic Director) is in his 12th 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 in 2014 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 27th 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 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.

JEFFREY UPAH (General Manager, Ahmanson Theatre) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include Follies, God of Carnage, and The Black Rider (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theater, American Repertory Theatre, and Jacob’s Pillow Dance Festival, among others.

GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 production 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.

IN MEMORIAM
Andy Arnold 1958 – 2016

Center Theatre Group, The Music Center and the Ahmanson Theatre staff and crew mourn the loss of Ahmanson Flyman Andy Arnold. Andy worked on approximately 40 productions at the Ahmanson from 2005 – 2016, becoming a full-time staff member in 2009. He ran the theatre’s fly system backstage and was responsible for flying scenery onto and off the stage. During most productions, he could be found perched on the Ahmanson’s rail, operating battens and holding hundreds of pounds of scenery over actors’ heads using a system of counterweights.

Andy was part of a crew that worked long hours, nights, and weekends at the theatre. His colleagues valued his skill and craftsmanship, his dedication to the job and the safety of others, and the pride he took in his work. They also valued his kindness and generosity and his vast knowledge of a wide variety of topics, both onstage and off.

Before joining I.A.T.S.E. Local 33, Andy was also a longtime and valued member of I.A.T.S.E. Local 44. Prior to coming onboard at the Ahmanson, he ran special effects for the TV show Survivor and before that for CBS.

He is survived by his wife Teri, son Jared, and daughters Kala and Kirin.

Andy’s colleagues share their memories at CenterTheatreGroup.org.
In the rehearsal room for THE YOUNG VIC PRODUCTION OF ARTHUR MILLER’S A VIEW FROM THE BRIDGE.

1. L-R: Thomas Jay Ryan, Alex Esola, Catherine Combs, Andrus Nichols, Dave Register, Frederick Weller, Danny Binstock, and Howard W. Overshown.
2. Frederick Weller.
3. L-R: Catherine Combs and Andrus Nichols.
4. Thomas Jay Ryan and Associate Director Jeff James.
5. Catherine Combs, Andrus Nichols, and Howard W. Overshown.

Photos by Carol Rosegg.
**ADDITIONAL STAFF FOR A VIEW FROM THE BRIDGE**

**COMPANY MANAGER**
Edward Nelson

**PRODUCTION MANAGEMENT**
AURORA PRODUCTIONS, INC.
Ben Heller
Chris Minnick, Ryan Murphy, Geoff Quart, Liza Luxenberg, Anthony Jusino, Isaac Katzaneck, Eric Casanova, Luke Ricca, Justin Bell, Serena Monstma, Allison Queen, Melissa Mazdra, Rebecca Habel & Gene O’Donovan

Rehearsed at the New 42nd Street Studios.

MUSIC CREDITS

**SPECIAL THANKS**
Chris Cronin, Joey Parnes Productions and the staff of the Young Vic—David Lan, Artistic Director, and Lucy Woolf, Executive Director.

**CREDITS**
Scenery fabrication and refurbishing by Hudson Scenic Studio, Inc. Additional scenery fabrication by Scenic Highlights. Chain motors provided by PRG. Stage platforms provided by Steeldeck. Special effects by Water Sculptures Limited, United Kingdom. Specialty Sika floor provided by Elite Concrete. Costumes provided by Jennifer Love Costumes, Cego Shirtmakers, Hochi Asiatico Studio, Eric Winterling Costumes, Shelly Wecker, and Center Theatre Group Costume Shop. Lighting equipment provided by 4Wall Entertainment. Sound equipment provided by Sound Associates, New York. Rehearsal photography by Carol Rosegg.

Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.