



Artwork by Paul Koudounaris

FIRST SEASON PRODUCTION

**THROW ME ON THE BURNPILE
AND LIGHT ME UP**

Written and Performed by Lucy Alibar
Directed by Neel Keller
World Premiere
Sep 10 – Oct 2, 2016

SECOND SEASON PRODUCTION

VICUÑA

By Jon Robin Baitz
Directed by Robert Egan
World Premiere
Oct 23 – Nov 20, 2016

DOUGLAS+ SPECIAL EVENT

THE WHOLEHEARTED

Conceived and Created by Stein | Holum Projects
Written and Co-directed by Deborah Stein
Performed and Co-directed by Suli Holum
World Premiere Production
Dec 2–11, 2016

DOUGLAS+ SPECIAL EVENT

ADLER & GIBB

By Tim Crouch
Directed by Tim Crouch, Andy Smith,
and Karl James
American Premiere
Jan 17–29, 2017

THIRD SEASON PRODUCTION

GOOD GRIEF

By Ngozi Anyanwu
Directed by Patricia McGregor
World Premiere
Feb 26 – Mar 26, 2017

BLOCK PARTY

Celebrating Los Angeles Theatre
Apr 14 – May 21, 2017

FOURTH SEASON PRODUCTION

KING OF THE YEES

By Lauren Yee
Directed by Joshua Kahan Brody
World Premiere Production
Jul 9 – Aug 6, 2017



As we celebrate our 50th Anniversary Season, we would like to take this opportunity to thank the following donors who have made extraordinary investments in Center Theatre Group's future. Their support will ensure that Center Theatre Group—and Los Angeles audiences and artists—enjoy another 50 years of theatrical excellence.

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

Presents

ADLER & GIBB

Produced in association with In Company Collective

Written by

Tim Crouch

With

Tim Crouch

Gina Moxley

Jillian Pullara

Cath Whitefield

Design

Charlotte Espiner

Original Music and
Sound Design

Max & Ben Ringham

Video Design

**Christine Molloy
Joe Lawlor**

Associate
Artistic Director

Kelley Kirkpatrick

Production
Stage Manager

Brooke Baldwin

Co-Directed By

Tim Crouch, Andy Smith & Karl James

JANUARY 17–29, 2017
KIRK DOUGLAS THEATRE

Adler & Gibb was co-commissioned by the Royal Court Theatre and Center Theatre Group. *Adler & Gibb* was developed, in part, at the 2013 Sundance Theatre Lab at MASS MoCA, and was originally produced by the Royal Court Theatre.

About The Play

Adler & Gibb began with an attempt to 'write' a real person. It soon became concerned with the ethical issues of such a task and our society's obsession with reality and authenticity. The play has travelled through many stages of development. The first version was seen at the Royal Court Theatre in summer 2014—with the cast of Amelda Brown, Brian Ferguson, Denise Gough, and Rachel Redford. The journey since then has been one of reduction and removal—simplifying the staging and amplifying the story. The text varies from the 2014 production, but the intention remains the same.

The scale and ambition of *Adler & Gibb* is new to my work and it means a lot to have an opportunity to re-visit it this year. The Royal Court run in 2014 enabled me to stretch every aspect of the play to its fullest. I'm excited now to increase the reach of the writing while simplifying the demands of the staging. We've talked of developing an 'unplugged' version that builds on what we learned two years ago. Out of respect for Adler & Gibb's 1999 manifesto, *There Are Now Enough Objects*, we have removed some objects. This is a version that allows the audience to really hear the words, see the pictures in their heads, and follow the story. A version that, despite those fewer objects, might be said to contain more theatre.

—Tim Crouch

CAST (In Order of Appearance)

Jillian Pullara Student
Cath Whitefield Louise
Tim Crouch Sam
Gina Moxley Gibb

Intermission

Adler & Gibb will be performed without an intermission.

Stage Manager

Hannah Moore

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.

WHO'S WHO

JILLIAN PULLARA (*Student*) is an improviser from New York City. She has just finished the MFA Writing for Stage and Broadcast Media course at The Royal Central School of Speech and Drama. She has had two short plays produced at 8 Squared: A Night of New Writing. This is her first performance in a scripted role.

CATH WHITEFIELD (*Louise*) trained at Lecoq. Her credits include: *Measure for Measure* (The Young Vic), *Bondagers* (Royal Lyceum Theatre Edinburgh), *Medea* (National Theatre), *Life Of Galileo* (Birmingham Rep), *A Midsummer Night's Dream* (Royal Lyceum Theatre Edinburgh), *Electra* (Gate Theatre), *Othello* (Royal Shakespeare Company), *Between Dog And Wolf* (Paines Plough), *The Caucasian Chalk Circle* (National Theatre), *Home East Lothian* (National Theatre of Scotland), *Mancub* (National Theatre of Scotland), *Lost Ones* (Vanishing Point).

GINA MOXLEY (*Gibb*) is a writer, actor, and director. Recent productions: *A Midsummer Night's Dream* (Abbey Theatre), *The Seagull and Other Birds* (Abrons Art Center and Cowell Theater), *Dead Centre: Lippy* (Abrons Arts Center and Schaubühne), and *All That Fall* (International Beckett Festival). Her plays include *The Crumb Trail*, *Danti-Dan* (Stewart Parker Award); *Dog House* (National Theatre Connections UK), *Toupees and Snare Drums* (Abbey Theatre), and *Tea Set* (Edinburgh 2015). She has had several radio plays broadcast on RTÉ Radio One. She was director and dramaturg on Sonya Kelly's award-winning *The Wheelchair on My Face* (Scotsman Fringe First, Edinburgh 2012) and *How to Keep an Alien* (Best Production, Dublin Fringe Festival 2014). Gina was also a director and dramaturg on Stefanie Preissner's *Solpadeine is My Boyfriend* (DFF 2012). She has also published some short stories. Gina has collaborated with Sean Lynch on several exhibitions including *Adventure Capital* (Venice Biennale 2015) and performed in Alan Phelan's film *Our Kind* (commissioned by the Hugh Lane Gallery).

TIM CROUCH (*Writer, Co-Director, Sam*) is a theatre artist based in Brighton. He writes plays, performs in them, and takes responsibility for their production. Before he started to make his own work in 2003, he was an actor. Crouch works with a number of associates and collaborators to produce his writing. There isn't a company structure; things and people are brought together when they are needed. The starting process has always been a text written by Crouch. Early work was made in response to a self-generated impulse to tell a story or explore a form. This impulse is still the first motivation but it's become slightly more formalized through the involvement of commissioning theatres and organizations.

ANDY SMITH (*Co-Director*) is a writer and theatre maker who—over the last 10 years—has been making theatre under the name a smith, writing and performing characteristically simple solo works that are unafraid to approach and address big subjects. These include *The Next Two Days of Everything* (2009), *All That Is Solid Melts Into Air* (2011), and *Commonwealth* (2012), which was also performed by Tim Crouch at The Royal Court in July 2013 as part of the Open Court Season. Andy has been working with Crouch since 2004, co-directing (with Karl James) *An Oak Tree* (2005), *ENGLAND* (2007), and *The Author* (2009). In 2013, Crouch and Smith co-wrote and performed *What Happens to the Hope at the End of the Evening* at The Almeida Theatre. Smith is currently completing an AHRC funded practice-as-research PhD at Lancaster University, where he has also taught courses in contemporary theatre practice, performance composition, and contemporary european theatre.

KARL JAMES (*Co-Director*). As director of The Dialogue Project, essentially what he does is help people talk to each other. The Dialogue Project works with a healthy mixture of businesses and non-profit organizations and has a decade's worth of experience now in helping teams think together when the stakes are high. Their formats adapt to the context they're in.

CHARLOTTE ESPINER (*Design*) gained a distinction in foundation art and design at Bristol School of Art before studying classics at King's College, Cambridge. In 2011, she completed her theatre design training at the Motley Theatre Design School. Her theatre design credits include *Home Chat* (Finborough Theatre), *Adler & Gibb* (Summerhall, Edinburgh; The Unicorn, London; The Lowry, Manchester), *It Is Easy To Be Dead* (Finborough Theatre), *All or Nothing*, *The Musical* (Waterloo Vault and National Tour), *The Revenger's Tragedy* (Oval House Theatre), *Mouthful* (Trafalgar Studios), *The*

Devil to Pay on Brook Street (Handel House Museum), *Pal Joey* (Karamel Club), *The Dispute* (Summerhall, Edinburgh, and Odeon Cinemas), *The Tempest* (Oval House Theatre), *This Child* (Bridewell Theatre), *Richard II* (St James' Church, Paddington), *Hamlet* (The Rose Playhouse, Southwark), *The Provoked Wife* (Greenwich Playhouse), *Entries on Love* (Rich Mix), and *Abstract/Nouns* (Pleasance).

MAX & BEN RINGHAM (*Original Music and Sound Design*) are composers and sound designers. They have been twice nominated for a best sound design Olivier Award (*Piaf* and *Ladykillers*) and accepted one as part of the creative team for *The Pride*. They accepted the 2014 Best Sound Design Award at the Off-West End Awards for *Ring* (BAC) and an IMGA for Sound Design Excellence for the iOS audio game *Papa Sangre II*. In 2014, they started an app-based theatre company called Wiretapper with David Rosenberg and Andrew Rutland.

CHRISTINE MOLLOY & JOE LAWLOR (*Video Design*) both currently live and work in London. They were honored with the Prix UIP (International Film Festival Rotterdam) and nominated for best short film (European Film Awards) in 2008 and won the Best Director of Photography (30th Durban International Film Festival) in 2009. Lawlor and Molloy's films have been nominated for major, international prizes globally, including The Michael Powell Award for Best British Feature Film, Edinburgh International Film Festival (Edinburgh, UK) in 2008, the FIPRESCI, Haifa International Film Festival (Haifa, Israel) in 2008, and the Sutherland Trophy, The Times BFI 52nd London Film Festival (London, UK) in 2008. Their moving image work has been included in major video and film festivals around the world, including Rencontres Internationales (Paris, France) in 2011, the Sydney Film Festival (Sydney, Australia) in 2008, and the 35th Telluride Film Festival (Telluride, USA) in 2008.

BROOKE BALDWIN (*Production 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!

HANNAH MOORE (*Stage Manager*) is a freelance production manager, stage manager, and technician, specializing in performance art and experimental theatre. She has a masters in performance making from Goldsmiths University of London and has been working across the spectrum of theatre, dance, and live art for the last seven years, working with UK-based artists such as Stacy Makishi, Jamie Lewis Hadley, Cathy Waller, Tom Marshman, and Katy Baird. Hannah has been the technical producer for international transgressive performance festival Tempting Failure since its inception and is currently managing productions for Joseph Mercier and PanicLab.

IN COMPANY COLLECTIVE (*Tour Producer*) offers sustained producing, design, and production support for independent artists facilitated by a range of creative practitioners. ICC aim for long-term engagement with audience and participants while facilitating artistic risk-taking. ICC also collaborates with other cultural organizations, inspiring new ways of working and focus on sector development through creating mentoring, training, and think-tank opportunities. ICC currently works with Split Britches, Liz Carr, Brian Lobel, Le Gateau Chocolat, Dance Umbrella, Tim Crouch, and the Royal Court Theatre. They also lead The Sick of the Fringe—a mini festival aimed at inspiring collaborations between sciences and the arts—taking place during the Edinburgh Festival Fringe (commissioned by the Wellcome Trust).

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, 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 in 2014 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 trustee of Occidental College, The Ahmanson Foundation, Children's Hospital of Los Angeles, and Polytechnic School. 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 27TH 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 mainstage 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 ADLER & GIBB

Carpentry Crew Richard Dunn, Bo Foxworth, Connor Hayes,
 Donovan Martinelli, Randall Pound
 Electrics Crew Vanessa Rodriguez, Juan Lozano, Alif Marchi, Lunchbox,
 Derek Jones, Amelia Olson
 Video Engineer Ryan Tirell
 Original Design Lizzie Clachan
 Original Lighting Design Natasha Chivers

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Trevor Algatt, Bradford Barnes, Stephen Lydic, AJ Meijer, Eduardo Fernandez-Bauman, Tarah Pollock

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CREDITS

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 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).



MICHAEL RITCHIE Artistic Director | **STEPHEN D. ROUNTREE** Managing Director
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.

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