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

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

FOURTH SEASON PRODUCTION

BLOCK PARTY
Celebrating Los Angeles Theatre

FAILURE: A LOVE STORY
from Coeurage Theatre Company
Written by Philip Dawkins
Directed by Michael Matthews
Apr 14–23, 2017

CITIZEN: AN AMERICAN LYRIC
from The Fountain Theatre
Written by Claudia Rankine
Adapted for the stage by Stephen Sachs
Directed by Shirley Jo Finney
Apr 28 – May 7, 2017

DRIY LAND
from The Echo Theater Company
Written by Ruby Rae Spiegel
Directed by Alana Dietze
May 12–21, 2017

FIFTH 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.

Center Theatre Group would also like to thank the following donors for making commitments to the 50th Anniversary Campaign through increased giving to our Annual Fund and through legacy gifts to our Endowment:

Pamela & Dennis Beck, Anne Bruner & Jim Bremner, Nancy & Donald de Brier, Darell & Elizabeth Krasnoff, Jo Muse, Patrick Owen & Norman Dixon, Cheryl A. Shepherd, Sunshine Stone, Hope Landis Warner.

Legacy Gifts
$1,000,000 AND ABOVE
Judith & Thomas Beckmen
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Other Legacy Gifts
Shirley & Irving Ashkenas, Bill Cohn & Dan Miller, Steven Llanusa & Glenn Miya, M.D., Gloria Lothrop, Carol & Douglas Mancino, Nan Rae, Randy & Bruce Ross
Presents the World Premiere of

GOODGRIEF

Written by
Ngozi Anyanwu

With
Dayo Ade Wade Allain-Marcus Ngozi Anyanwu Marcus Henderson
Omozé Idehenre Carla Renata Mark Jude Sullivan

Scenic Design
Stephanie Kerley Schwartz

Costume Design
Karen Perry

Lighting Design
Pablo Santiago

Sound Design
Adam Phalen

Music by
Kathryn Bostic

Casting
Meg Fister

Dramaturg
Joy Meads

Associate Producer
Lindsay Allbaugh

Production Stage Manager
Anne L. Hitt

Directed By
Patricia McGregor

FEBRUARY 26 – MARCH 26, 2017
KIRK DOUGLAS THEATRE
A Letter From The Playwright

This was a play written because I missed someone and I missed myself when I was this young. I conjured him. I thought of him. Conjured my past and wrote the things I might have said or did had I a second chance to walk in this world. So for all intents and purposes, though it feels autobiographical...This is still very much a work of fiction, but for thinking these words. For saying these words for directing these words I thank you. Through you these people live.

That’s all I got...now the play.

CAST (In Order of Appearance)

Nkechi........................................Ngozi Anyanwu
Papa..............................................Dayo Ade
MJG’s Mom.....................................Carla Renata
Bro..............................................Mark Jude Sullivan
NeNe.............................................Omoze Idehenre
MJG............................................Wade Allain-Marcus

Intermission

Good Grief will be performed without an intermission.

Time/Place

The play takes place between 1992 and 2005
Also the beginning of time...
And the future.
We are in Bucks County, Pennsylvania.
Bensalem to be exact.
And it is always night.

Stage Manager

Brooke Baldwin

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

DAYO ADE (Papa) is a Los Angeles-based actor, producer, and writer. Dayo began his acting career at an early age playing BLT in the long-running hit Canadian teen series Degrassi High, which has become an international franchise. After five seasons on Degrassi, Dayo moved to Los Angeles to further his acting career. Since then, he has guest starred and recurred on shows such as Lost, Bones, NCIS, NCIS: Los Angeles, CSI: NY, Scrubs, Alias, Star Trek, Beauty and the Beast, and Castle. He also played MP Winston in the film Unthinkable, starring Samuel L. Jackson, and Godwin in Phat Girlz, starring Mo’Nique. Dayo splits time in Toronto where he played Leo Beckett on CBC’s hit cop drama Cracked as well as recurred on the critically acclaimed series The L.A. Complex for the CW Network. In addition to acting, Dayo is now producing and has several television and film projects in development.

WADE ALLAIN-MARCUS (MJG) is a Los Angeles native and is thrilled to make his debut at the Kirk Douglas Theatre. Off-Broadway: Post No Bills (Rattlestick Playwrights Theater). Regional: Welcome to Amyso’s (Old Globe). Film: Brooklyn’s Finest, The American Mall, Take Me Home Tonight, Beyond the Lights, French Dirty. TV: HBO’s Insecure, FX’s new drama Snowfall, Gossip Girl, Burn Notice, Single Ladies, Castle.

NGOZI ANYANWU (Nkechi, Playwright). Theatre: War (Rattlestick Playwrights Theater); Vanya and Sonia and Masha and Spike (understudy, Mark Taper Forum). TV: Deadbeat, Law & Order: SVU, and the upcoming HBO show The Deuce. Producer: Artistic Associate Producer for Now Africa’s Playwrights Festival. She is also on the literary committee of the Rattlestick Playwrights Theater (NYC). Playwright: Most recently Good Grief won the inaugural Center Theatre Group/Humanitas Award, was listed in the 2016 annual Kilroys’ List, and was a semifinalist for the Princess Grace Award. Her play Nike was recently presented as part of the National Black Theatre’s Keep Soul Alive Monday Reading Series. Anyanwu was a member of The Fire This Time’s inaugural writers’ group. She most recently worked a reading of a new play, The Homecoming Queen, at Yale with Page 73 for their summer residency. Residencies at Djerassi Resident Artists Program, SPACE on Ryder Farm, and LCT3. She is also a finalist for The Playwrights’ Center Jerome Fellowship as well as Page 73’s fellowship. Education: UCSD (MFA, acting); Point Park University (BA).

MARCUS HENDERSON (Bro) is a St. Louis native and Alabama State/Yale School of Drama graduate who can be seen in such films as Django Unchained, Whiplash, Disney’s remake of Pete’s Dragon, and Jordan Peele’s directorial debut Get Out. TV credits include Starz original series Survivor’s Remorse and FX’s new drama Snowfall. Marcus is happy to be working with
Center Theatre Group again and looks forward to many more collaborations. Eyethemartist.tumblr.com

OMOZÉ IDEHENRE (NeNé, Regional: Runboynrun (Magic Theatre); Gem of the Ocean, The Convert, Seven Guitars (Marin Theatre Company); The Comedy of Errors and Richard III (Oregon Shakespeare Festival); The Winter’s Tale, Spunk, Macbeth (California Shakespeare Festival); Clybourne Park, Marcus; or the Secret of Sweet, The Caucasian Chalk Circle, Scarred, A Doll’s House, and A Midsummer Night’s Dream (American Conservatory Theater). Film: On the Road. Truly grateful for this opportunity to play with this tremendous director, cast, and crew at the Kirk Douglas Theatre.


MARK JUDE SULLIVAN (JD). Broadway: To Be or Not To Be (Manhattan Theatre Club), L.A.: Immediate Family (Mark Taper Forum); Casa Valentina (Pasadena Playhouse); Amadeus, The Whipping Man, The Liar, Romeo and Juliet (L.A. Theatre Works); Private Eyes, Lobby Hero, Betrayal (InHouse Theatre); Mary’s Wedding (Malibu Playhouse, NY). NY: The Dining Room (Keen Company, Drama Desk Award); Surface to Air (Symphony Space); Vertebræ (NYTW). Regional: The Whipping Man, The Sisters Rosensweig (Old Globe Theatre); A Midsummer Night’s Dream (Actors Theatre of Louisville); The Merry Wives of Windsor (Shakespeare Theatre Company); Measure for Measure, Melissa Arctic (Folger Shakespeare Theatre); The Cripple of Inishmaan, The Shape of Things (Studio Theatre); Big Death and Little Death, After Ashley (Woolly Mammoth Theatre, Helen Hayes Award nom); The Master and Margarita, Family Stories (Rorschach Theatre). Film: Bear With Us. TV: Google’s Sing It!, ABC’s Pan Am, ABC Family’s Ms. Education, CBS’s As the World Turns.

PATRICIA McGRÉGOR (Director) has twice been profiled by The New York Times for her direction of World premieres. Recent credits include Hamlet (The Public Theater), Measure for Measure (Old Globe), The Parchman Hour (Guthrie Theater), Ugly Lies the Bone (Roundabout Underground), brownsville song (b-side for tray) (LCT3), and Holding It Down (Metropolitan Museum). Other credits include A Raisin in the Sun, The Winter’s Tale, and Spunk (California Shakespeare Theater), Adoration of the Old Woman (INTAR), The House That Will Not Stand (Berkeley Repertory Theatre, Yale Repertory Theatre), Blood Dazzler (Harlem Stage), and the World premiere of Hurt Village (Signature Theatre Company). She served as associate director of Felaf on Broadway. For many years she has directed The 24 Hour Plays on Broadway. She co-founded Angela’s Pulse with her sister, choreographer and organizer Paloma McGregor. Ms. McGregor attended the Yale School of Drama, where she was a Paul and Daisy Soros Fellow and Artistic Director of the Yale Cabaret.

STEPHANIE KERLEY SCHWARTZ (Scenic Design). Previously for Center Theatre Group she designed the costumes for Randy Newman’s Harps and Angels and The Lieutenant of Inishmore, both at the Mark Taper Forum. She is Resident Designer for Rogue Machine where her scene design includes The Super Variety Match Bonus Round!, Honky, Pocatello, One Night in Miami, and Treefolk among many others. For Theatre @ Boston Court, she designed scenery for Stupid F*cking Bird and Shiv and costumes for The Golden Dragon. At Pasadena Playhouse she designed scenery and costumes for Twelve Angry Men and scenery for the recent Pygmalion. At South Coast Repertory she designed costumes for Reunion. She also designed the sets for Circle X’s production of Trevor, scenery for The Who’s Tommy and Free Outgoing at East West Players, and Dottrel, Who Kissed the Sea at Skylight Theatre, among many other productions at theatres around Southern California. Her work for the theatre has attracted multiple nominations and awards. skerleys@gmail.com

KAREN PERRY (Costume Design). Porgy and Bess (Ensemble Theatre Company at the New Vic Theater); Sunset Baby (TheatreWorks Hartford); The Lion in Winter (Guthrie Theater); Clybourne Park, A Raisin in the Sun, Dreamgirls (Dallas Theater Center); Lives of Reason, Your Blues Ain’t Sweet Like Mine, Guadalupe in the Guest Room, Third, Trouble in Mind, and August Wilson’s Jitney, Ma Rainey’s Black Bottom, Two Trains Running, and Seven Guitars (Two River Theater); The Happiest Song Plays Last (Second Stage); Stop. Reset. and The Piano Lesson (Signature Theater); Joe Turner’s Come and Go (dir. Phylicia Rashad, Mark Taper Forum); the 10th anniversary production of Crowns, written and dir. by Regina Taylor (Goodman Theatre); Blues for an Alabama Sky (Pasadena Playhouse); John Grisham’s A Time to Kill and Daniel Beatty’s Resurrection (Arena Stage); The Trip to Bountiful, The Fall of Heaven (Cincinnati Playhouse); The Brother/Sister Plays by Tarell Alvin McCraney (The Public); Things of Dry Hours by Naomi Wallace (NYTW).

PABLO SANTIANO (Lighting Design) is a lighting designer originally from Chiapas, Mexico who designs for theatre, opera, dance, and gallery work. Santiago found a home in Los Angeles while he worked in the film industry for 15 years before obtaining an MFA in lighting design from UCLA and transitioning into live stage design. He is the winner of Center Theatre Group’s 2017 Richard Sherwood Award. His design in Premeditation was nominated for an Ovation Award in 2014 and he won a Stage Raw Award for Brother’s Size in 2015. Recent highlights include the opera Breaking the Waves at the Perelman Theater for OperaPhila and Skirball Center in NYC for the PROTOTYPE festival, A Mexican Trilogy at LATC, and Zoot Suit.
at the Mark Taper Forum. Upcoming projects include <i>Destiny of Desire</i> at the Goodman Theater and <i>Flight</i> for Opera Omaha.

**ADAM PHALEN** (Sound Design). Select shows include <i>Other Desert Cities</i>, Marjorie Prime (Mark Taper Forum); The New Electric Ballroom, <i>The Word Begins</i> (Rogue Machine Theatre); 9 Circles (Booth Theater; LADCC nominee, Best Sound Design), Against Oblivion (South Coast Repertory); Tempest Redux (Odyssey Theatre); <i>Throw Me On the Bumplie and Light Me Up</i>, St. Jude, Facing Our Truth, Titus Redux, The Paris Letter, Flight (NAACP Award, Best Sound Design), ¡Gaytino!, Taking Flight, Of Equal Measure, Taking Over, Eclipsed, Bones (Kirk Douglas Theatre). Phalen is the Head Audio at the Kirk Douglas Theatre.

**KATHRYN BOSTIC** (Music). Broadway: <i>Bengal Tiger at the Baghdad Zoo</i> (Richard Rodgers Theatre), Gem of the Ocean (Walter Kerr Theatre). Regional: Gem of the Ocean, Radio Golf, Joe Turner’s Come and Gone, Bengal Tiger at the Baghdad Zoo, Eclipsed, Of the Ocean (Kirk Douglas Theatre). Regional: Gem of the Ocean, Radio Golf, Joe Turner’s Come and Gone, Bengal Tiger at the Baghdad Zoo (Seattle Repertory Theatre); Size, brownsville song (Signature Theatre, Court Theatre); Harlem (Kennedy Center); Death and the King’s Horseman (Syracuse Stage); Little Women (Cornell University Schwartz Center); <i>The Ballad of Emmett Till</i> (The Goodman Theatre). Emergency (The Geffen Playhouse). Other productions include Crossroads Theatre, Center Stage, The Huntington, The Children’s Theatre. Awards: Sundance Fellowship for film scoring, Sundance Time Warner Fellowship, BMI Conducting Fellowship. Nominations: OVation Awards, NAACP Theatre Award. Performance credits include: Ronnie Scott’s (London), Blue Note (Tokyo and Osaka), Copenhagen Jazz Festival, Pori Jazz Festival, KCJB, The Children’s Theatre. Awards: Sundance Fellowship for film scoring, Sundance Time Warner Fellowship, BMI Conducting Fellowship. Nominations: OVation Awards, NAACP Theatre Award. Performance credits include: Ronnie Scott’s (London), Blue Note (Tokyo and Osaka), Copenhagen Jazz Festival, Pori Jazz Festival, KCJB, The Children’s Theatre.

**MEG FISTER** (Casting). Previous casting credits include Vicuña by Jon Ronin Baltz and <i>Women Laughing Alone With Salad</i> by Sheila Callaghan at the Kirk Douglas Theatre; <i>Father Comes Home From The Wars</i> (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; <i>Collective Rage</i> at Theatre @ Boston Court; Blueberry Toast by Mary Laws, 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 Grow Up’s 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.

**JOY MEADS** (Dramaturgy) is Literary Manager/Artistic Engagement Strategist at Center Theatre Group. Her Center Theatre Group dramaturgy credits include Appropriate by Branden Jacobs-Jenkins, Forever by Da’el Orlandersmith, Marjorie Prime by Jordan Harrison (2015 Pulitzer Prize finalist), A Parallelogram by Bruce Norris, The Royale by Marce Ramirez, and Radiate by Daniel Alexander Jones. Previously, Joy was Literary Manager at Steppenwolf Theatre Company and Associate Artistic Director at California Shakespeare Theater. Joy has also developed plays with NYTW, Berkeley Rep, Denver Center, the O’Neill, Ojai Playwrights Conference, Portland Center Stage, South Coast Rep, & Campo Santo, among others. Joy is a proud member and co-founder of The Kilroys (www.thekilroys.org).

**ANNE L. HITT** (Production Stage Manager) is delighted to return to the Kirk Douglas Theatre. Anne most recently worked at The Wallis Annenberg Center for the Performing Arts (Merrily We Roll Along) and The Geffen Playhouse (Barbecue and In & Of Itself). Other Center Theatre Group credits include the Ahmanson (An Act of God), the Kirk Douglas Theatre (Women Laughing Alone With Salad), and the Mark Taper Forum (Appropriate, Bent, and The Price). Anne also holds an MFA in stage management from UC Irvine. Love and thanks to Jeff for his unwavering support. www.annehitt.com


**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 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. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children’s Hospital of Los Angeles, and Polytechnic School.

**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.

LINDSAY ALLABAUGH (Associate Producer) is a member of Center Theatre Group’s artistic staff and has served in varying capacities for the past 13 years. Currently, Lindsay is developing and producing the inaugural Block Party program for Center Theatre Group, bringing three 99-seat theatre productions to the Douglas 2016/17 Season. Lindsay also serves as the artistic coordinator for Center Theatre Group’s Sherwood Award. Selected producing credits include—Mark Taper Forum: Bent, What the Butler Saw, Steward of Christendom, Waiting for Godot, Kirk Douglas Theatre: Throw Me On the Bumpile and Light Me Up, Endgame, Women Laughing Alone With Salad, Chavez Ravine, Race, different words for the same thing, The Nether. Co-Artistic Director of the Elephant Theatre 2004–2014.

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