

TAPER

50TH SEASON 2017/18

FIRST SEASON PRODUCTION

ZOOT SUIT

Written and Directed by Luis Valdez

January 31 – April 2, 2017

BONUS PRODUCTION

REMOTE L.A.

By Rimini Protokoll

Concept, script, and direction by Stefan Kaegi

Co-directed by Jörg Karrenbauer

March 12 – April 2, 2017

SECOND SEASON PRODUCTION

ARCHDUKE

By Rajiv Joseph

Directed by Giovanna Sardelli

World Premiere

April 25 – June 4, 2017

THIRD SEASON PRODUCTION

HEISENBERG

By Simon Stephens

Directed by Mark Brokaw

June 28 – August 6, 2017

FOURTH SEASON PRODUCTION

HEAD OF PASSES

By Tarell Alvin McCraney

Directed by Tina Landau

September 13 – October 22, 2017

FIFTH SEASON PRODUCTION

WATER BY THE SPOONFUL

By Quiara Alegría Hudes

Directed by Lileana Blain-Cruz

January 31 – March 11, 2018



Illustration by Christopher Komuro.



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
the World Premiere of

Archduke

By

Rajiv Joseph

With

Josiah Bania
Patrick Page

Joanne McGee
Stephen Stocking

Ramiz Monsef
Todd Weeks

Scenic Design

Tim Mackabee

Costume Design

Denitsa Bliznakova

Lighting Design

Lap Chi Chu

Sound Design and
Composition

Daniel Kluger

Casting

Telsey + Company
Tiffany Canfield, CSA
Karyn Casl, CSA

Fight Director

Steve Rankin

Dramaturg

Joy Meads

Associate Producer

Lindsay Allbaugh

Production
Stage Manager

David S. Franklin

Directed By

Giovanna Sardelli

APRIL 25 – JUNE 4, 2017 MARK TAPER FORUM

Archduke was commissioned by Center Theatre Group.

CAST (In Order of Appearance)

Gavrilo Stephen Stocking
Dr. Leko Todd Weeks
Dragutin “Apis” Dimitrijevic Patrick Page
Trifko Ramiz Monsef
Nedeljko Josiah Bania
Sladjana Joanne McGee

UNDERSTUDIES

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

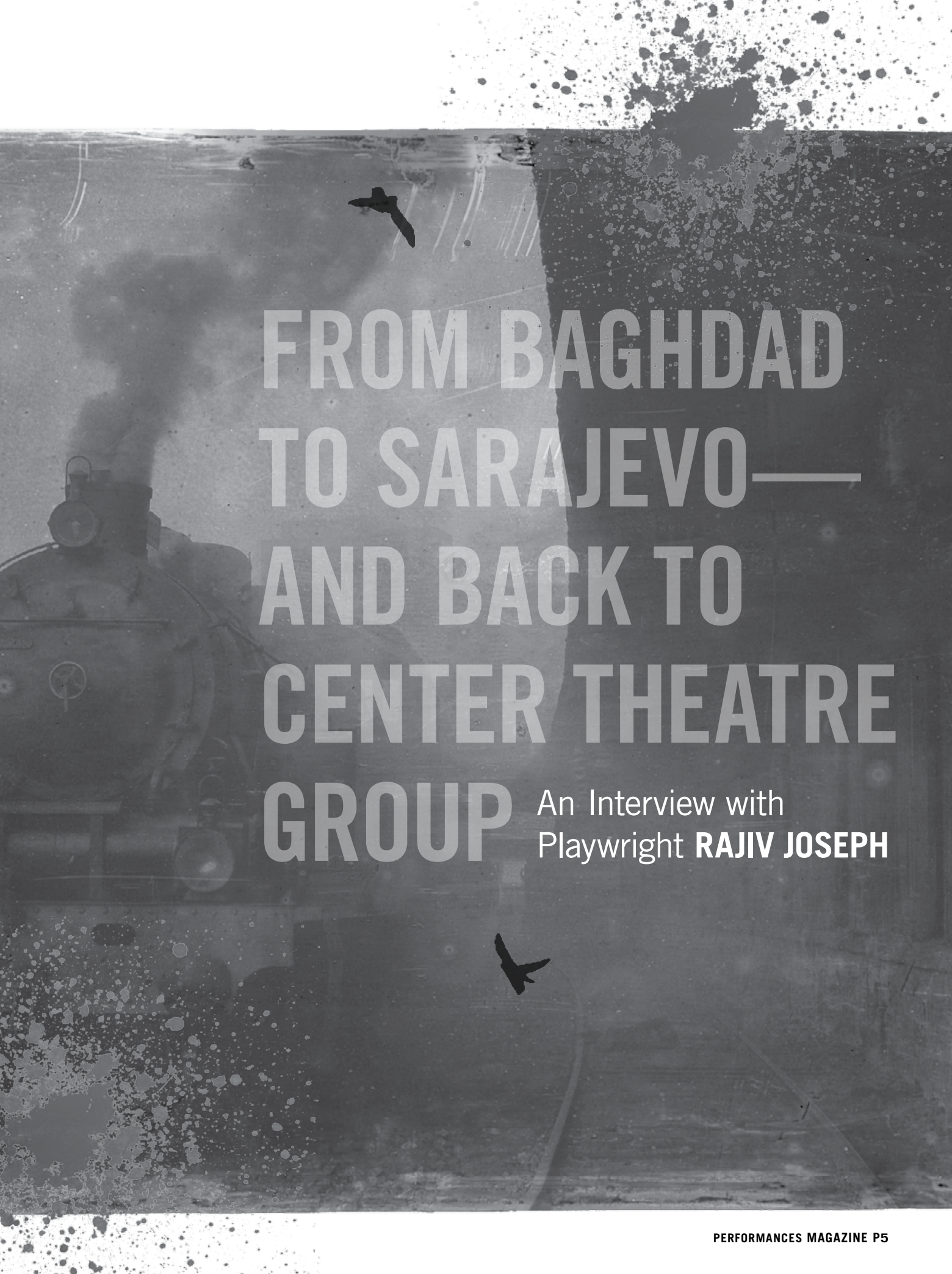
Sladjana—Kathleen Campbell
Dr. Leko/Apis—David Nevell
Gavrilo/Trifko/Nedeljko—Joe Wegner

TIME: 1914
PLACE: Belgrade, Zemun, Sarajevo, and points between

INTERMISSION
Archduke will be performed with one intermission.

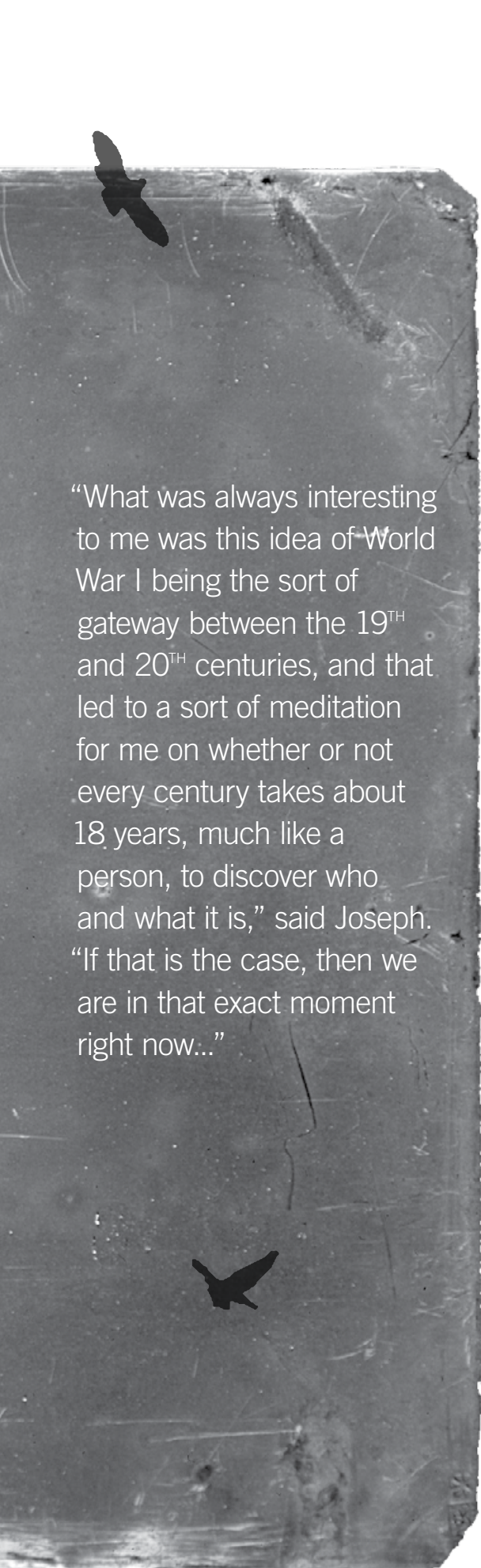
Please turn off all electronic devices such as cellular phones, PDAs, beepers, and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.





FROM BAGHDAD TO SARAJEVO— AND BACK TO CENTER THEATRE GROUP

An Interview with
Playwright **RAJIV JOSEPH**



“What was always interesting to me was this idea of World War I being the sort of gateway between the 19TH and 20TH centuries, and that led to a sort of meditation for me on whether or not every century takes about 18 years, much like a person, to discover who and what it is,” said Joseph. “If that is the case, then we are in that exact moment right now...”

“IT FEELS LIKE I’M COMING HOME TO THIS THEATRE because in many ways my career began here back in 2009,” said playwright Rajiv Joseph of returning to Center Theatre Group with the World premiere of *Archduke*. “*Bengal Tiger at the Baghdad Zoo* was my first significant production,” he recalled. “We spent two consecutive springtimes in Los Angeles putting on that show”—first the World premiere at the Kirk Douglas Theatre in 2009, then a 2010 run at the Mark Taper Forum—“culminating in both the Pulitzer Prize finalist honor as well as its continued success on Broadway. I always look back on this place as where everything started for me.”

Center Theatre Group is proud to have provided a creative home for Joseph as his much lauded playwrighting career was launching. Since then, he’s racked up honors including the Horton Foote Playwriting Award, Obie and Lucille Lortel Awards last year for *Guards at the Taj*, and grants from the National Endowment for the Arts, the Whiting Foundation, United States Artists, and the Harold and Mimi Steinberg Charitable Trust.

“To come back with the commission from Center Theatre Group that has become *Archduke* is a real gift for me because I love this theatre, I love the space of the Taper, and I’m really excited to see this new work on that stage,” said Joseph. But being back in our rehearsal rooms also reminded him of how far he’s come. “I remember when I was doing *Bengal Tiger* I was rewriting it so much, kind of radical rewrites every day, including even in the second staging of it at the Taper,” he said. “It made the play better. I approach writing in a different way now, and *Archduke* has come into the rehearsal process a little more fully formed than *Bengal Tiger* did at the time, and I think that speaks to what I’ve learned over the last eight years.”

That doesn’t mean that Joseph had a straightforward path to forming *Archduke* into the play currently onstage at the Taper. He originally pitched Center Theatre Group’s artistic staff on a play about classical music. “I was interested in writing about two men, two composers, one an older and one a younger composer,” said Joseph. He decided to place the composers in Serbia in 1914, at the onset of World War I. “I thought maybe the younger composer’s brother is the young man who killed Archduke Franz Ferdinand—I had just known him from history class. And the more I started researching Gavrilo Princip, that story sort of took over, and the story of the composers no longer seemed quite so urgent and interesting.”

Joseph thinks these twists and turns are key to the creative process. “I think when you start a play you’re writing about one thing, and that thing invariably changes, metamorphoses into something else,” he said. “I start out by writing a pretty conventional play, and it’s my hope that through those rewrites and through those circuitous routes that I take, the play becomes less conventional and becomes more interesting and unique and compelling.”

Archduke also evolved as Joseph immersed himself in the history of the beginning of World War I. “This play is not a history lesson. It can’t be used as a means of saying, ‘This is what happened,’” said Joseph. “But a lot is rooted in what I’ve learned in my research. There was a time in the process where I was drifting away from fact, to an extent, and I had to pull back



(FROM LEFT) Playwright Joseph and director Giovanna Sardelli at the spot where Gavrilo Princip assassinated the Archduke Franz Ferdinand and his wife. | Joseph takes notes.

suddenly. Because even though it's an imaginative retelling of the story and there are some invented characters and there's certainly invented intentions and dialogue and desires in the play, there was a point where I realized, I needed to at least honor some of the realities of these historical characters' situation. And once I did that it actually liberated me."

Joseph's research took him and director Giovanna Sardelli to Belgrade and Sarajevo last fall. "I felt like it was kind of crucial to get a firsthand look at the place and feel it in my bones," said Joseph. "It helped me understand the place I was writing about and the people and the nationalistic attitude of that time and place a little bit better. There's no way of ever really knowing it because it was a hundred years ago, and so it's an imaginative process from beginning to end. But taking myself out of my comfort zone, putting me there, feeling that place, smelling it, experiencing it—that was a huge part in that process of making *Archduke* unique." A highlight of their trip was an assassination tour of Sarajevo that they thought would simply be a walkthrough of Archduke Franz Ferdinand's final motorcade trip. "Instead this young man took us to this bridge on a different side of Sarajevo, and then talked about the Ottoman Empire for about 40 minutes. He set the scene for us with the 200 years building up to 1914." The tour "enmeshed us in the deep history of this incredible city," said Joseph.

As the play was taking its final shape in the fall, the global order was undergoing yet another shift that was in some ways reminiscent of the time Joseph had been exploring in *Archduke*. "What was always interesting to me was this idea of World War I being the sort of gateway between the 19TH and 20TH centuries, and that led to a sort of meditation for me on whether or not every century takes about 18 years, much like a person, to discover who and what it is," said Joseph. "If that is the case, then we are in that exact moment right now. So I was wondering, well before the US election, what is going to be the event that is going to usher us into the 21ST century?" It may or may not have happened already, added Joseph, but regardless, "there's a real sense of uncertainty and dread that is part of our national conversation now, which plays into the relevance of this play," he said.

Joseph is hoping that audiences will walk away from *Archduke* feeling like World War I is relevant. "Growing up, whenever I read about World War I, it felt like this ancient, different idea. The people involved and the nations involved and the conflicts involved were not contemporary in any way, shape, or form," said Joseph. "But I think it's useful to look at how politics, power, individuals, humanity—these things change a lot less than we give them credit for. I hope people leaving the theatre will be talking about how similar our situation might be to a few 19-year-old Serbian guys in 1914."

WHO'S WHO



JOSIAH BANIA (*Nedeljko*). Off-Broadway: *Ironbound* (Rattlestick Playwrights Theater). Regional: *Fingersmith* (American Repertory Theater), *The Way of the World* (Dorset Theatre Festival), *Love's Labour's Lost* (Chautauqua Theater Company), *The History Boys* (Artists Repertory Theatre), *A Christmas Carol* (Portland Center Stage), and *Three Sisters* (Yale Repertory Theatre). Yale School of Drama: *Othello*, *The Seagull*, *Petty Harbour*, *Twelfth Night*, *Antony and Cleopatra*, and *No More Sad Things*. Television: *The Good Wife*, *The Mysteries of Laura*, and *Leverage*. Education: Yale School of Drama (MFA).



JOANNE MCGEE (*Sladjana*). National Tour: *Encore!!* (Chamber Theatre Productions). Regional: *Twelfth Night* (Pensacola Shakespeare Festival); *The Laramie Project* (Sierra Rep); *As You Like It*, *The Royal Tea*, *Cymbeline* (Utah Shakespeare Festival); *Hamlet*, *The Tempest*, *Othello*, *Macbeth*, *A Midsummer Night's Dream* (Nevada Shakespeare in the Park); *The Crucible* (Milwaukee Rep); *Blood Relations* (Detroit Rep); *A Shayna Maidel* (Florida Rep); *Shoe Man* (Purple Rose Theatre Company—Best Supporting Actress/*Ann Arbor News*). Other L.A.: *Caught in the Net* (International City Theatre—Ovation Award winner); *Dreams of Anne Frank* (MainStreet Theatre); *Stage Beauty* (Crown City Theatre—Stage Scene LA/Outstanding Actress Award); *Twelfth Night* (Excalibur Theatre—Best Actress Award/Drama-Logue). Film: *You Should Meet My Son!* (People's Choice Best Actress Award/San Diego FilmOut Festival and Best Actress/Santo Domingo/Dominican Republic), *Cedar Rapids*, *The Bug*, *Interviewing Norman*, *Mix*. Television: *The West Wing*, *JAG*, *General Hospital*, *America's Most Wanted*, *Boston Public*.



RAMIZ MONSEF (*Trifko*). L.A.: *Vicuña* (Kirk Douglas Theatre), *Guards at the Taj* (Geffen Playhouse). Off-Broadway: *Eurydice* (Second Stage); *Betrayed* (Culture Project); *All That I Will Ever Be* (New York Theatre Workshop). Regional: *The Unfortunates*, *The Time of Your Life* (ACT); *The Glory of the World*, *The Elaborate Entrance of Chad Deity*, *One Short Sleeper* (Actors Theatre of Louisville); *Eurydice* (Yale Rep); *Eurydice*, *The Arabian Nights*, *Fêtes de la Nuit* (Berkeley Rep);

Guantanamo: Honor Bound to Defend Freedom (The Studio Theatre); as well as seven seasons at the Oregon Shakespeare Festival. TV: *Training Day*, *Law & Order*, Comedy Central's *The Watchlist*.



PATRICK PAGE (*Dragutin "Apis" Dimitrijevic*). Broadway: George/Valentina in *Casa Valentina*, Norman Osborn/The Green Goblin in *Spider-Man: Turn Off the Dark*, Rufus Buckley in *A Time To Kill*, Henry VIII in *A Man for All Seasons* (Langella), Brutus in *Julius Caesar* (Denzel), The Grinch in *How the Grinch Stole Christmas*, Scar in *The Lion King*, Lumiere in *Beauty and the Beast*, and *The Kentucky Cycle*. Off Broadway/NYC: Cymbeline in *Cymbeline* (Central Park); Hades in *Hadestown* (NYTW); *Richard II* (Public); *The Sound of Music* (Carnegie Hall); *A Christmas Carol* (MSG). Regional: Associate Artist of The Old Globe: Cyrano in *Cyrano de Bergerac*, Malvolio, etc. Affiliate Artist of Shakespeare Theater DC: Prospero, Macbeth, Coriolanus, Iago, etc.; Leading roles at La Jolla Playhouse, Oregon Shakespeare Festival, Seattle Rep, Long Wharf Theatre, Paper Mill Playhouse, Arizona Theatre Company, etc. TV: *Madam Secretary*, *Blacklist*, *Elementary*, *Flesh and Bone*, *The Good Wife*, *Chicago P.D.*, *Law & Order SVU*, etc. Founder of Patrick Page Acting Studio NYC. patrickpageonline.com @pagepatrick



STEPHEN STOCKING (*Gavrilo*). New York: *Every Good Girl Deserves Fun—And Other Misremembered Things* (Walker Space Theatre); *The Casebook of Rudolf H-* (NYTW Studio); *Dance Dance Revolution* (Alex Timbers, director). Regional: *Great Expectations* (Portland Center Stage); *A Midsummer Night's Dream* (Shakespeare Theatre Co., DC and Macau); *Romeo and Juliet*, *Anything Goes* (Williamstown Theatre Festival). NYU graduate acting: *Describe the Night* (by Rajiv Joseph), *Desire*, *Three Sisters*, *Plenty*, *Landscape of the Body*, *The Beaux' Stratagem*, and *Pale Fires*. Film: *Courtship*, *Candlesticks*. TV: *Z: The Beginning of Everything*. MFA: NYU graduate acting.

TODD WEEKS (*Dr. Leko*). Center Theatre Group: *November, Romance*. Broadway: *The Full Monty* (original cast), *The Last Night of Ballyhoo*, *Summer and Smoke*, *Our Town*. National tours: *Angels in America*, *How to Succeed in Business Without Really Trying*. Off-Broadway: member of the Atlantic Theater Company since 1986, premieres of *The Voyage*



Inheritance, The Cider House Rules, Distant Fires, Boys' Life (also at Lincoln Center Theater), *The Lights* (LCT) among many others. Regional: *Kingdom City* (La Jolla Playhouse), *The Full Monty, Lucky Duck* (Old Globe), *Chapter Two* (ETC, Santa Barbara), Dallas Theater Center, Playmakers Rep, Williamstown, Hartford

Stage, Alliance, Humana (Louisville). Director: *I Loved Lucy* (Laguna Playhouse). Television: *When We Rise, All the Way, Falling Skies, Modern Family, Detroit 187, Men of a Certain Age, The Defenders, Rubicon, Numb3rs, Medium, The Unit, Law & Order*. Film: *Café Society, Brightest Star, The Maiden Heist, The Deal, Amos & Andrew*.



KATHLEEN CAMPBELL (*Understudy for Sladjana*). Theatre: *You Can't Take it With You* (The Geffen Playhouse at the Brentwood Theatre—understudy for Penny); *The Hot Flash Road Show* (The Brentwood Theatre, Florence Gould Hall); The National Touring Company of the Second City (Chicago); *The All Girl Revue*

(Fanatic Salon, LA; Chicago Improv Festival, San Francisco Improv Festival, Out of Bounds Comedy Festival, Women in Comedy Festival—Friars Club Audience Award). Other Los Angeles: *Manson the Musical* (The Coast Playhouse); *The School for Wives* (The Knightsbridge Theatre); *Bukowsical* (Sacred Fools); *Oliver, The Music Man, Willy Wonka, The Wizard of Oz* (The Stepping Stone Players). TV: *Getting On, Zoey 101, Still Standing, The Drew Carey Show*.



DAVID NEVELL (*Understudy for Apis, Dr. Leko*). Los Angeles: *Peter and the Starcatcher, Arms and the Man* (South Coast Rep); *A Walk in the Woods, God of Carnage* (International City Theatre); *The Odd Couple* (Laguna Playhouse); *Twelfth Night* (New Swan Shakespeare); *The Morini Strad* (The Colony); *Comedy*

of Errors, Twelfth Night, Romeo and Juliet (Shakespeare Center of Los Angeles); *The Commons* (Hothouse at The Pasadena Playhouse); *Crazy for You, On Borrowed Time, My Fair Lady* (La Mirada Theatre). Regional: *The Scene* (Ensemble Theatre Company of Santa Barbara); *Amphitryon* (Huntington Theatre Company); *The Crucible* (Pittsburgh Public Theater); *Henry VIII, The Tempest* (Utah Shakespeare Festival); *A Christmas Carol* (Geva Theatre Center); *The Game of Love and Chance* (San Jose Rep); *Light Up*

the Sky, The Winter's Tale, Arcadia, Macbeth, Amadeus, Anything Goes, A Midsummer Night's Dream, Cinderella, The Unsinkable Molly Brown, and Twelfth Night (PCPA Theaterfest).



JOE WEGNER (*Understudy for Gavril, Trifko, Nedeljko*). Regional: *Secret Love in Peach Blossom Land, Guys and Dolls, A Wrinkle in Time, A Midsummer Night's Dream, The Taming of the Shrew, Very Merry Wives of Windsor, Iowa, Romeo and Juliet* (The Oregon Shakespeare Festival); *Guys and Dolls* (Wallis

Annenberg Center for Performing Arts); *In The Blood* (Mixed Blood Theatre). Education: Southern Oregon University (BFA). He lives in New York City.



RAJIV JOSEPH's (*Playwright*) play *Bengal Tiger at the Baghdad Zoo* was a 2010 Pulitzer Prize finalist for Drama and was also awarded a grant for Outstanding New American Play by the National Endowment for the Arts. His play *Guards at the Taj* was a 2016 Obie winner for Best New American Play and the 2016

Lucille Lortel winner for Best Play. He wrote the libretto for the opera *Shalimar the Clown*, based on the novel by Salman Rushdie, which premiered last year at the Opera Theatre of St. Louis. He was also the co-writer of the feature film *Draft Day* and wrote for two seasons on the Showtime series *Nurse Jackie*. He has been awarded artistic grants from the Whiting Foundation, United States Artists, and the Harold & Mimi Steinberg Charitable Trust. He served for three years in the Peace Corps in Senegal and now lives in Brooklyn, NY.



GIOVANNA SARDELLI (*Director*).

Los Angeles: *Guards at the Taj* (Geffen Playhouse, 2017 Ovation Award for Best Production of a Play). Select Off-Broadway World premieres: *Little Children Dream of God* (Roundabout Theatre); *Wildflower, Animals Out of Paper, All This Intimacy* (Second Stage); *Finks*

(Ensemble Studio Theatre); *Apple Cove* (Women's Project Theater); *Huck & Holden* (Cherry Lane Theatre). Regional: *Mr. Wolf, All the Way, and The Whipping Man* (Cleveland Play House); *The Mountaintop, Absalom* (Actors Theatre of Louisville); *Clybourne Park, Lord of the Flies, Muckrakers,*

and *The North Pool* (Barrington Stage Company); *Crimes of the Heart*, *Velocity of Autumn*, *The Lake Effect*, *Somewhere*, and *The North Pool* (TheatreWorks Silicon Valley). Sardelli is the Director of New Works for TheatreWorks. Education: MFA graduate acting program, NYU and graduate of their Director's Lab. Upcoming: *Constellations* (Geffen Playhouse), *Describe the Night* by Rajiv Joseph (Alley Theatre), *Skeleton Crew* (Marin Theatre/TheatreWorks), *Finks* (TheatreWorks), and *An Entomologist's Love Story* (San Francisco Playhouse).



TIM MACKABEE (*Scenic Design*). Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Set Design), *Our New Girl* (Atlantic Theater Company); *Vietgone*, *Important Hats of the Twentieth Century* (Manhattan Theatre Club), *Heathers The Musical*, *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard Theatre); *Much Ado About Nothing* (Public Theater). Regional: The Geffen Playhouse, A.C.T. San Francisco, Ford's Theatre, Seattle Repertory Theatre, The Old Globe, Baltimore Center Stage, Denver Center for the Performing Arts, Portland Center Stage, Cleveland Play House, Dallas Theater Center, Geva Theatre Center, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theater, Bay Street Theater, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, Studio Theatre, The Muny, Williamstown Theatre Festival. Dance: Doug Varone and Dancers, Cedar Lake Dance. TV: *Amy Schumer: Live at the Apollo*, *Gotham*, *Smash*, *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com



DENITSA BLIZNAKOVA (*Costume Design*). Denitsa is happy to make her debut at the Mark Taper Forum. Her work has been seen nationwide at venues such as the Geffen Playhouse, Old Globe, South Coast Rep, Denver Center for the Performing Arts, the Kennedy Center for the Performing Arts, San Diego Opera, Cleveland Play House, A Noise Within, New Repertory Theatre, Williamstown Theatre Festival, The Falcon Theatre, and others. Denitsa just finished a production of *Long Day's Journey Into Night* at the Geffen Playhouse and has upcoming projects at South Coast Rep and the Geffen

Playhouse. Costume design and stylist credits for other media include films and music videos for various artists. Nominations for Outstanding Costume Design: LA Stage Alliance Ovation Award and Colorado Theatre Guild Henry Award. Denitsa is a professor in the School of Theatre, TV and Film at SDSU and is the head of the MFA design and technology program there. Denitsa is a graduate of Parsons School of Design and Brandeis University. Her work may be viewed at www.Denitsa.com.

LAP CHI CHU (*Lighting Design*). Off-Broadway: *Father Comes Home From The Wars (Parts 1, 2 & 3)* (Public Theater), *The Body of an American*, *The Good Negro*, *Appropriate*. Regional: Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, Dallas Theater Center. Dance: chameckilerner (*Costumes by God*, *Visible Content*, *Hidden Form*, *I Mutantes Seras*, *Por Favor*, and *Não Me Deixe*). Center Theatre Group (Ahmanson, Mark Taper Forum, Kirk Douglas Theatre): *Father Comes Home From The Wars (Parts 1, 2 & 3)*, *Marjorie Prime*, *Other Desert Cities*, *The Royale*, *Uncle Ho to Uncle Sam*, and *St. Jude*. Awards: L.A. Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards. Lighting design faculty at California Institute of the Arts.

DANIEL KLUGER (*Sound Design and Composition*). Broadway: *Significant Other*. New York: *Man From Nebraska* (Second Stage); *The Light Years*, *Antlia Pneumatica*, *Marjorie Prime*, *Iowa* (Playwrights Horizons); *The Effect*, *Tribes*, *Hit the Wall* (Barrow Street Theatre); *The Mystery of Love & Sex*, *Nikolai and the Others* (Lincoln Center); *Significant Other*, *The Common Pursuit* (Roundabout); *Lost Girls*, *The Nether* (MCC); *I'm Gonna Pray for You So Hard*, *Women or Nothing* (Atlantic Theater Company); *You Got Older* (PAGE73); *Somewhere Fun*, *The North Pool* (Vineyard). Regional: The Old Globe, Mark Taper Forum, La Jolla Playhouse, Yale Rep, Long Wharf, Pig Iron, Two River Theater, TheatreWorks Silicon Valley. www.danielkluger.com

TELSEY + COMPANY (*Casting*). Center Theatre Group: *Leap of Faith*, *Minsky's*, *9 to 5*, *The Drowsy Chaperone*. Broadway/ tours: *Paramour*, *Waitress*, *Fiddler on the Roof*, *The Color Purple*, *On Your Feet!*, *Hamilton*, *Something Rotten!*, *An American in Paris*, *Kinky Boots*, *Wicked*, *The Sound of Music*, *Newsies*, *Rock of Ages*. Off-Broadway: Atlantic, Classic Stage, MCC, Second Stage, Signature. Regional: Alliance, A.R.T., Ford's, Goodman, La Jolla, New York Stage

and Film, Paper Mill, Williamstown. Film: *Into the Woods*, *Margin Call*, *Rachel Getting Married*, *Across the Universe*, *Camp*, *Pieces of April*. TV: *This Is Us*, *Grease Live!*, *The Wiz Live!*, *Flesh and Bone*, *Masters of Sex*, *Smash*, *The Big C*, commercials. www.telseyandco.com

STEVE RANKIN (*Fight Director*). Mark Taper Forum: *Zoot Suit*, *Ma Rainey's Black Bottom*, *Immediate Family*, *What the Butler Saw*, *Burn This*, *The Lieutenant of Inishmore*, *Palestine*, *New Mexico*, *The House of Blue Leaves*, *The School of Night*, *Water & Power*, *Electricidad*, *The Talking Cure*, *Gem of the Ocean*, *Mules*, *The House of Bernarda Alba*. Other theatre: Stratford Shakespeare Festival, Ahmanson Theatre, Kirk Douglas Theatre, La Jolla Playhouse, The Old Globe (Associate Artist), Hartford Stage, Actors Theatre of Louisville, Asolo, Metropolitan Opera, LA Opera, San Diego Opera, Seattle Opera. Broadway: *Dr. Zhivago*, *Macbeth*, *Memphis*, *Guys and Dolls*, *The Farnsworth Invention*, *Jersey Boys*, *The Who's Tommy*, *Getting Away With Murder*, *Two Shakespearean Actors*, *Twelfth Night*, *The Real Inspector Hound*, *Anna Christie*, *Dracula*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died*, *Below the Belt*. Mr. Rankin played Poin and staged the fights for *Henry IV, Parts I and II* (Lincoln Center). He plays mandolin with Susie Glaze and the New Folk Ensemble.

JOY MEADS (*Dramaturg*) is Literary Manager/Artistic Engagement Strategist at Center Theatre Group. At Center Theatre Group, dramaturgy credits include *Good Grief* by Ngozi Anyanwu, *Appropriate* by Branden Jacobs-Jenkins, *Forever* by Dael Orlandersmith, *Marjorie Prime* by Jordan Harrison (2015 Pulitzer Prize finalist), *A Parallelogram* by Bruce Norris, *The Royale* by Marco 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, Oregon Shakespeare Festival, Denver Center, the O'Neill, Ojai Playwrights Conference, Portland Center Stage, South Coast Rep, and Campo Santo, among others. Joy is a proud co-founder and member of The Kilroys (www.thekilroys.org).

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*, *Humor Abuse*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, *Disgraced*, *A View From The Bridge*, and *Zoot Suit*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

MICHELLE BLAIR (*Stage Manager*) has worked on over 30 productions for Center Theatre Group. Some highlights include *Zoot Suit*, *The Beauty Queen of Leenane*, *Ma Rainey's Black Bottom*, *The Mystery of Love & Sex*, *The Christians*, *Bent*, *What the Butler Saw*, *Marjorie Prime*, *Vanya and Sonia and Masha and Spike*, *The Sunshine Boys*, *Joe Turner's Come and Gone*, *Backbeat*, *Red*, *Vigil*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Bloody Bloody Andrew Jackson*, *Nightingale*, *all wear bowlers*, *Flight*, *Nothing But The Truth*, *Stones in His Pockets*, *Topdog/Underdog*, and "QED" at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to eight-year-old Liam and five-year-old Imogen.

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 1996–2004 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 the 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.



LINDSAY ALLBAUGH (*Associate Producer*) is a member of Center Theatre Group's artistic staff and has served in varying capacities for the past 13 years. Selected producing credits include—Mark Taper Forum: *Bent*, *What the Butler Saw*, *Steward of Christendom*, *Waiting for Godot*; Kirk Douglas Theatre: *Block Party*, *Good Grief*, *Vicuña*, *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

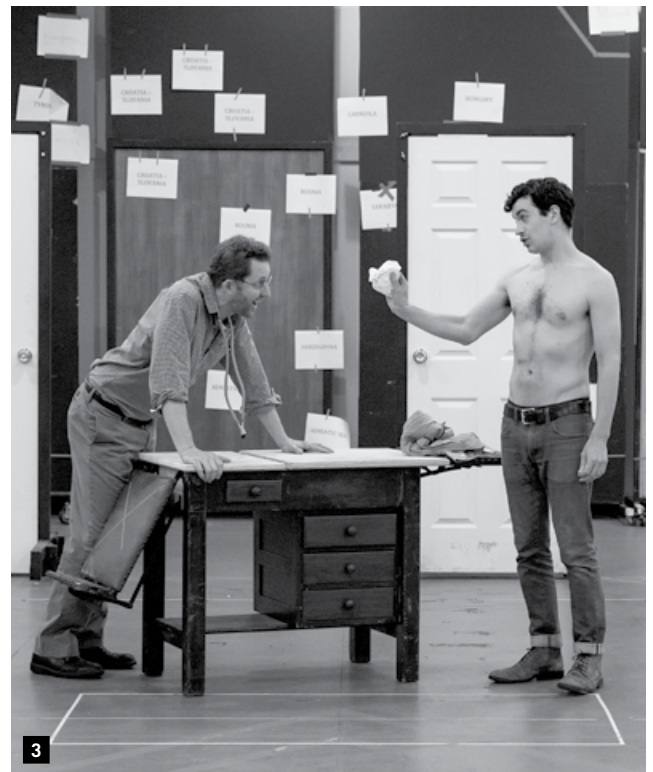
Arts, and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America (Part One)* won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.



1



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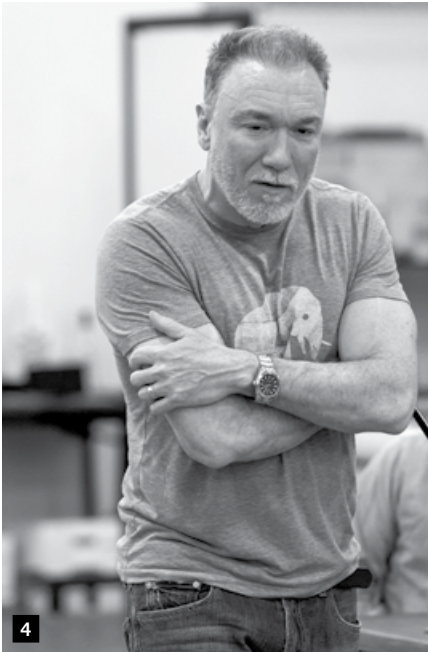
3

In the rehearsal room for

Archduke



1. (L-R) Stephen Stocking, Patrick Page, Josiah Bania, and Ramiz Monsef.
2. Playwright Rajiv Joseph and director Giovanna Sardelli.
3. (L-R) Todd Weeks and Stephen Stocking.



4. Patrick Page.
 5. Todd Weeks.
 6. Ramiz Monsef (and skeleton).
 7. Stephen Stocking.
 8. Josiah Bania.
 9. (L-R) Director Giovanna Sardelli, playwright Rajiv Joseph, Josiah Bania,
 Ramiz Monsef, and Stephen Stocking.
 All Photos by Craig Schwartz.

ADDITIONAL STAFF FOR ARCHDUKE

Assistant Director Ian-Julian Williams
Resident Assistant Lighting Designer Heather Graff
Assistant Costume Designer Lena Sands
Associate Sound Designer Peter Bayne
Special Effects Consultant Kevin Haney
Prosthetics Rheanne Garcia
Prop Artisans Erin Wally, Eric Babb
Prop Soft Goods Artisan Mara Holland
Prop Carpenters Donovan Martinelli, Patrick Smith
Production Assistants Amy Ramsdell, Kelly Merritt
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Wigs provided by Rick Geyer. Rehearsal and production photography
by Craig Schwartz.

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The Lark Play Development Center
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Ekaterina Gourkina
Ksenia Dragunskaya
Riyad—the friendly “assassination tour guide” from Sarajevo
Road Less Traveled Productions
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The Actors and Stage Managers employed in this production are members of Actors' Equity Association. 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 Director is a member of the Stage Directors and Choreographers Society, Inc., an independent national labor union.



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 Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



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).



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