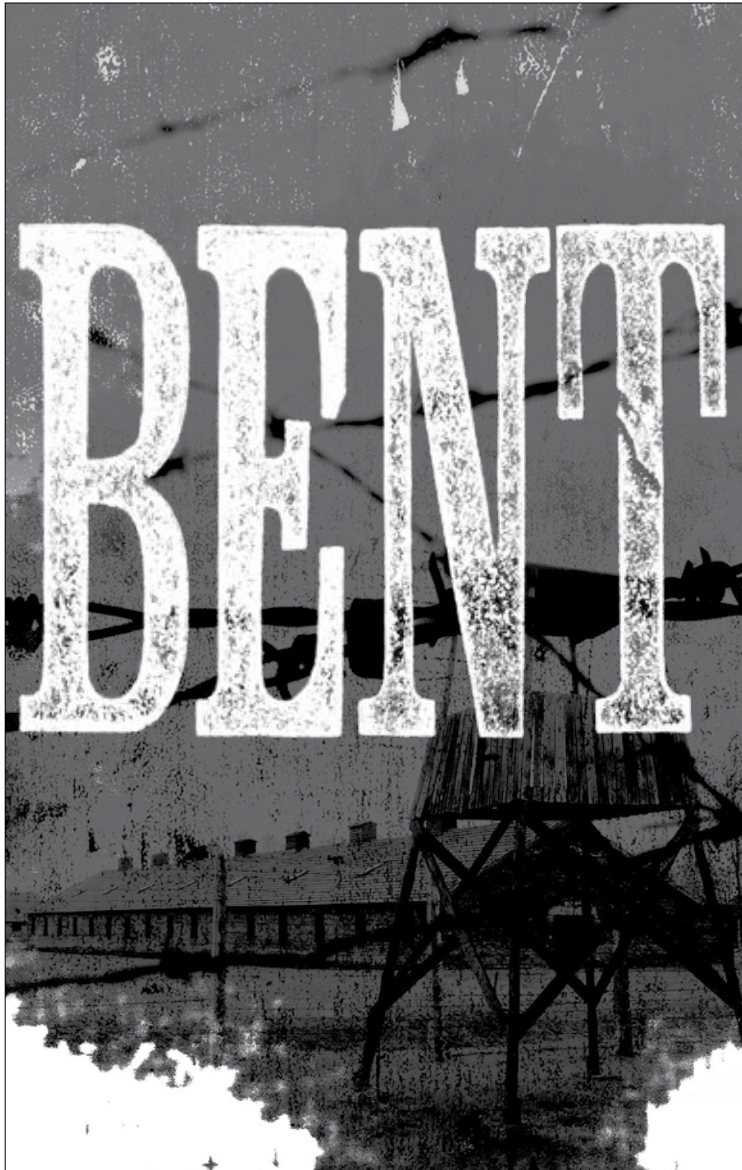


Mark Taper Forum 48th Season 2015



FIRST SEASON PRODUCTION

The Price

By Arthur Miller
Directed by Garry Hynes
February 11 – March 22, 2015

SECOND SEASON PRODUCTION

Immediate Family

By Paul Oakley Stovall
Directed by Phylicia Rashad
April 22 – June 7, 2015

THIRD SEASON PRODUCTION

Bent

By Martin Sherman
Directed by Moisés Kaufman
July 15 – August 23, 2015

FOURTH SEASON PRODUCTION

Appropriate

By Branden Jacobs-Jenkins
Directed by Eric Ting
West Coast Premiere
September 23 – November 1, 2015

FIFTH SEASON PRODUCTION

The Christians

By Lucas Hnath
Directed by Les Waters
West Coast Premiere
December 2, 2015 – January 10, 2016

Inspiring Our Future

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April 8, 2014, and June 8, 2015.



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Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

PRESENTS

BENT

BY

Martin Sherman

WITH

Hugo Armstrong **Ray Baker** **Tom Berklund** **Matthew Carlson**
Brionne Davis **Wyatt Fenner** **Patrick Heusinger** **Charlie Hofheimer**
Andy Mientus **Jake Shears** **Brian Slaten** **Jonathan B. Wright**

SCENIC AND COSTUME DESIGN
Beowulf Boritt

LIGHTING DESIGN
Justin Townsend

SOUND DESIGN
Cricket S. Myers

WIG AND HAIR DESIGN
Carol F. Doran

FIGHT DIRECTOR
Steve Rankin

CHOREOGRAPHER
Ken Roht

CASTING BY
Heidi Levitt, CSA

ASSOCIATE PRODUCER
Lindsay Allbaugh

PRODUCTION STAGE MANAGER
David S. Franklin

DIRECTED BY

Moisés Kaufman

July 15 – August 23, 2015
Mark Taper Forum

CAST

(in order of speaking)

Max.....	Patrick Heusinger
Rudy	Andy Mientus
Wolf/Ensemble	Tom Berklund
Lieutenant/Kapo/Ensemble	Brian Slaten
Greta	Jake Shears
Freddie	Ray Baker
SS Officer/Ensemble	Brionne Davis
Horst.....	Charlie Hofheimer
Captain/Ensemble	Hugo Armstrong
Prisoner/Ensemble.....	Matthew Carlson
Prisoner/Ensemble.....	Wyatt Fenner
Guard/Ensemble	Jonathan B. Wright

UNDERSTUDIES

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

For Freddie – **Hugo Armstrong**
For Horst – **Matthew Carlson**
For Greta/Captain – **Brionne Davis**
For Lieutenant/Kapo/Guards – **Michael Kirby**
For Max – **Brian Slaten**
For Rudy/Prisoners – **Will Taylor**
For Wolf – **Jonathan B. Wright**

STAGE MANAGER

Michelle Blair

Intermission

Bent is performed with one intermission.

TIME/PLACE

Germany 1934–1936.

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.



The Weimar era's 'Metropolis' by German painter Otto Dix. BY PERMISSION OF ARS.

How “Bent” Made Gay History

By Rob Weinert-Kendt

It was a passing reference to “pink triangles” in *As Time Goes By*, a 1976 play about a century of gay life that caught Martin Sherman’s attention. As he put it recently, “It was one of those awful clichés – you could see the light bulb going off over my head.” That eureka moment led to *Bent*, Sherman’s path-breaking 1979 drama about the Third Reich’s persecution of homosexuals, and that in turn led to the widespread adoption of the pink triangle – a sewn-on badge of shame for gay men in the Nazi concentration camps – as a gay rights logo during the AIDS-ravaged 1980s and beyond.

The reclamation of that hated symbol as a token of pride is just one of the legacies of Sherman’s play, which premiered on London’s West End in a production starring Ian McKellen, and on Broadway in 1980 with Richard Gere in the lead. Life has changed rapidly and radically for gay people in the West since then, as much or more than it had changed between World War II and the dawn of AIDS. What’s easy to forget amid the inexorable march of history is not only how far forward gay liberation has moved but also how little was popularly known in the mid-1970s about gay life under the Nazis. Indeed, even the mere fact that they were among the minority groups rounded

up and sent to Nazi detention and death camps – alongside Jews, gypsies and communists – was not then widely known.

It certainly wasn’t known to Sherman, a Jewish American who lost family members in the Holocaust. He was in London in the mid-70s working with a small company called the Gay Sweatshop, whose production of his play *Passing By* had “renewed my determination to continue writing for the theatre,” when he sat in on a rehearsal of Noel Greig and Drew Griffiths’ *As Time Goes By*.

“It was in three parts, showing gay life in three historical eras: one was in Victorian England, the second was in Germany before the war, and the third was at the time of Stonewall,” Sherman recounted in a phone call from a writing workshop he was leading in Austria (“Hugely ironic,” he noted). The mention of “pink triangles” was, in his recollection, no more than “one sentence” in the play. He asked Griffiths and Greig about it; they said they’d done some research on the subject. Sherman later caught an article in *Christopher Street*, a gay magazine in New York City, titled “The Men With the Pink Triangles,” that would further inform the writing of *Bent*



L-R: (BACK ROW): Brionne Davis, Wyatt Fenner, Jonathan B. Wright, Hugo Armstrong, Matthew Carlson and Brian Slaten; L-R: (FRONT ROW): Ray Baker, Jake Shears, Patrick Heusinger, Charlie Hofheimer, Andy Mientus and Tom Berklund. PHOTO BY CRAIG SCHWARTZ.

(the article’s author, Richard Plant, had written a book on the subject, *The Pink Triangle: The Nazi War Against Homosexuals*, but couldn’t find a publisher until after Sherman’s play premiered). In the absence of a detailed English-language history on the subject, then, Sherman found himself doing research at London’s Wiener Library, a comprehensive collection of literature about Nazi Germany and the Holocaust.

“I spoke to an old librarian there and asked her, ‘Are there books that talk about homosexuals in Nazi Germany?’ She was very homophobic; she asked me, ‘Do you mean the Nazis *as* homosexuals?’ I said, ‘No, I mean the Nazi *treatment* of homosexuals.’”

Whatever her attitudes on the subject, Sherman recalled, “She was an excellent librarian – she remembered everything. She would show me one paragraph in one book here, a sentence in another there, and so I was able to piece together a mosaic of certain facts.”

Sherman said he also found Bruno Bettelheim’s 1960 memoir of his time at Dachau, *The Informed Heart*, “hugely influential in my writing,” particularly about “the psychology of being in the camps.”

Sherman’s play follows Max, a gay man in Berlin rounded up with his lover, a dancer named Rudy, after the infamous Night of the Long Knives in 1934. This purge, one of many turning points in Hitler’s consolidation of power, targeted one of his allies and potential rivals, Ernst Rohm, the openly gay leader of the Nazis’ paramilitary wing, the Brownshirts. Political differences, not Rohm’s sexuality, were the real reason he was killed and the Brownshirts decimated, but homosexual “decadence” became one of many convenient Nazi scapegoats.

Bent dramatizes not only the way gay men got caught in this crossfire but, in the compromised character of Max, the terrible means by which some fought to survive. Only in the play’s second act, set at Dachau, does Max –who forms an intimate friendship with another man, Horst – grasp the futility of mere survival, sans dignity and love.

Sherman said he’d initially intended *Bent* for the Sweatshop, “which meant that I thought it was going to be performed in a small little fringe theatre somewhere.” That may account for the play’s sexual frankness and formal ambition, not to mention its unflinching depiction of Nazi sadism. But Griffiths immediately recognized its larger potential and told Sherman, “We can’t do this. You have to send this out into the world.”

“It was an act of enormous generosity,” noted Sherman. And prescience, it turns out, “I wrote it for a small theatre, about a subject that hadn’t been talked about. I never in a million years dreamed that it would be in a position to make that known throughout the world.”

But while *Bent* is clearly a play about a particular moment in history, it is also a play inspired by gay life in the late 1970s.

“In some ways, you could argue that gay life was peaking, in terms of what it became in the 70s, and was going to stop being once the specter of AIDS arrived,” recalled David Marshall Grant, who appeared in the play’s first reading at the O’Neill Playwrights Center in 1978, and later in its Broadway premiere. The play’s first scene – in which Max and Rudy wake up together in an apartment, and Max can’t recall how he spent the previous wild night – was for its time a disarmingly casual portrait of what we might today call a “monogamish” gay relationship. As Grant recalled, “You might have thought you were in

Greenwich Village in the 70s – that’s how it played when it was first read. Until the Nazis came in.”

Sherman agreed: As any good playwright does, he wrote the play for his time as much as for the ages.

“The gay world then was somewhat brutalized – it was enormously sexualized,” Sherman recalled. “New York was absolutely wild. People were just [having sex] all over the place, literally. But nobody was actually

free; it was all an illusion. The laws were terrible. I did not see a society that was progressing. It was extremely commercial; people were making a lot of money out of it. It was in its way not dissimilar, I thought, to what Germany was like in the Weimar era.”

If *Bent* was groundbreaking for its delineation of a little-known historical period, and for its blunt depiction of same-sex sexuality – in its most famous scene, Max and Horst make love without touching, or even moving very much – it was prescient in another way which may explain its wide appeal and longevity.

“It was ahead of its time in that it showed that the prize wasn’t sexual liberation – ultimately the prize was love,” said Grant, who noted that this theme would later resonate through Larry Kramer’s play *The Normal Heart*, in which he also starred. “Sexual liberation was an absolutely necessary step toward understanding; you can’t love until you understand your sexuality. But Martin was already beyond that. The play is very clearly about somebody who learns how to love, and I don’t think love was in any way a priority for gay life in the 70s.”

Sherman agreed: “Love didn’t seem to enter the picture on a visible level then. Of course it existed. But the play is as much about internal repression as external.”

Moisés Kaufman, who is directing the revival at the Mark Taper Forum, called *Bent* “a much richer, deeper, more complicated play than just a play about gays in the Holocaust,” though he admitted that its function as a historical marker is still urgently necessary. “When I tell young gay men and lesbians that I’m doing the play, they are shocked to learn that gays were persecuted in the Holocaust.”

For Kaufman, who grew up Jewish and gay in Venezuela, the demimonde of Weimar Berlin represents an important pivot for gay identity. “There were 100 gay bars in Berlin

“ONLY IN THE 20TH CENTURY DID THE NOTION OF LOVE BETWEEN MEN EMERGE, AND ROBERT’S BOOK SHOWS THAT BERLIN IN THE 30s IS WHERE THAT CONVERSATION BEGAN TO OCCUR.”

in the 1930s, and 40 gay publications,” Kaufman said, pointing also to Magnus Hirschfeld’s Institute for Sexual Studies and his activism on behalf of legalizing gay relationships. He cited the thesis of Robert Beachy’s 2014 book *Gay Berlin: Birthplace of a Modern Identity*.

“In Victorian times, male-male relationships were only about sex,” said Kaufman, whose breakthrough work was

Gross Indecency: The Three Trials of Oscar Wilde (which played at the Mark Taper Forum in 1998). “Only in the 20th century did the notion of love between men emerge, and Beachy’s book shows that Berlin in the 30s is where that conversation began to occur.”

That conversation was cut short, obviously, and has since often been interrupted, if never entirely silenced. As Sherman was quick to point out, “The Nazis aren’t coming for us, but this is going on in a lot of cultures – in Russia, for instance.”

For Kaufman, *Bent* is not just a postcard from a more repressive era; it’s also a crucial alternative history.

“Gay relationships have, for better or worse, entered the mainstream,” said Kaufman, who’s been with his husband for 26 years. “Gay people today are going to grow up with marriage as an option, but there were no norms, no models at the time for Max. So this play becomes even more relevant: The people in the play are showing a relationship that is very intimate but doesn’t follow the morality that is in vogue.”

If Greig and Griffiths were to add a chapter to *As Time Goes By*, they might include one in which gays have claimed their rightful place in two conservative institutions – marriage and the military – and still wonder what’s missing. *Bent* reminds us that what we can still miss now, as then, is the only thing that will save us. As W.H. Auden put it, “We must love one another or die.” ●

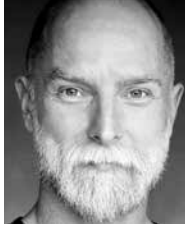
Rob Weinert-Kendt is editor-in-chief of American Theatre magazine.

FIRST DAY OF REHEARSAL



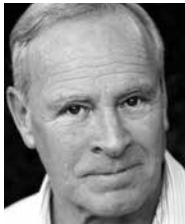
1. L-R: Charlie Hofheimer and Patrick Heusinger 2. Andy Mientus and Tom Berklund 3. L-R: Brian Slaten, Tom Berklund, Jonathan B. Wright, Hugo Armstrong and Ray Baker. 4. Director Moisés Kaufman and CTG Artistic Director Michael Ritchie. 5. Jake Shears 6. L-R: Ray Baker and Hugo Armstrong. PHOTOS BY CRAIG SCHWARTZ.

Who's Who



HUGO ARMSTRONG
(*Captain/Ensemble/Understudy for Freddie*). Theatre: Sacred Fools, Boston Court, Kirk Douglas

Theatre, Theatre of Note, LATW, UCLA Live, REDCAT, The Echo, Ghost Road, Critical Mass, the Ahmanson, Geffen Playhouse, The Kitchen, Quantum. The Movies: *Coherence*, *Lay the Favorite*, *Love in the Time of Monsters*, *When You Were Mine*, *OK GOOD* (writer/prod). Television: *Stitchers* (recurring), *NCIS*, *The Mentalist*, *The Crazy Ones*, *Criminal Minds*, *Wendell & Vinnie*. He is a graduate of Cal Arts.



RAY BAKER
(*Freddie*). *Bent* marks Ray's CTG debut. During 20 years in New York, he did improv theatre with The Proposition and

War Babies and acted in numerous plays. He made his Broadway debut in *Are You Now or Have You Ever Been?* Other Broadway shows include *Torch Song Trilogy* and *Crimes of the Heart*. Ray has played featured roles in over 30 motion pictures including *Total Recall*, *Places in the Heart*, *Rain Man*, *What Lies Beneath* and many more. He has acted in hundreds of hours of television, most recently in *House of Lies* on Showtime. This fall, Ray returns to N.Y. to appear onstage in a new comedy, *The Hummingbird's Tour*. He is married to playwright Colleen Dodson-Baker and has a daughter, Roxie, of L.A., and two sons, Henry and Joe, both of Brooklyn. Ray is a proud member of Actors Equity Association. raybakeractor.com.



TOM BERKLUND
(*Wolf/Ensemble*). As a recent New York transplant, Tom is thrilled to join this production. He performed on Broadway in the

revival of *A Chorus Line* (Greg, Zach u/s) and in *The Addams Family* (Ancestor, Lurch u/s). He also toured with the Tony Award-winning production of *The Normal Heart* (Craig/Grady) and previously worked at the Ahmanson Theatre in the pre-Broadway run of *Leap of Faith*. Other Credits: *Happy Birthday!* (The Actors Company Theatre), *Efficiency* (SCI-FEST LA), *The Face in the Reeds* (Ruskin Group Theatre), *West Side Story* (Portland Center Stage), *High Button Shoes* (Goodspeed Opera House). Film/TV: *Looking*, Disney's *Enchanted*, *Royal Pains*, *Partners*, *The Aspect Ratio*, *TED 2* and the forthcoming short film *Breaking Fast*. He received his BFA from the University of Michigan. Thanks to this amazing cast and creative team, Marc and Tim at Origin Talent, and his friends and family for their unending support.



MATTHEW CARLSON
(*Prisoner/Ensemble/Understudy for Horst*). Off-Broadway: *Road Show* by Stephen Sondheim and

Hamlet at The Public Theater, *DR. C (Or How I Learned to Act in 8 Steps)* with Theater Mitu at 3LD. Regional: Prior Walter in *Angels in America: Parts 1 & 2* (Playmakers Repertory), *All My Sons* (Barrington Stage), *Red* (Cincinnati Playhouse in the Park/St. Louis Repertory), *The Merchant of Venice* and *Romeo & Juliet* (Shakespeare Theatre, DC), *The Glass*

Menagerie and *Picnic* (Triad Stage). Matthew is also a screenwriter, playwright and composer, author of the play *home, sweet* (finalist for the 2010 National Playwrights Conference at the Eugene O'Neill Theatre Center) and the song cycle *We Outran the Sun* (Studio Tisch). Matthew is a co-founder of the non-profit Artists Financial Support Group (AFSG) and author of their upcoming book *Repaid: An Artist's Guide to Student Loans and Financial Self-Advocacy*. He is a graduate of the NYU Graduate Acting Program.



BRIONNE DAVIS
(*SS Officer/Ensemble/Understudy for Greta and Captain*). Most recently starred in *Embrace of the Serpent* (ranked top

10 films at Cannes 2015; won the Art Cinema Award; first film shot in the Colombian Amazon in 30 years). Other Films: *Avenged*, *Rest Stop 2*, *Narcissist* (nominated for best actor NOVA international film festival). TV: *Ray Donovan* (3rd season). Theatre: Lee in *True West* (Theatre Row NYC), Adolf Eichmann in *Wallenberg* (SoHo Playhouse, NYC), Hedwig in *Hedwig and the Angry Inch* (Boxcar Theatre, San Francisco), *A Noble Exile* (one-man show inspired by the writings of Tennessee Williams), *Shame* (one-man show), and original works with The Public Theater, N.Y. Brionne would like to thank CTG and Moisés Kaufman, his friends and family for all the love and support. To the men and women who have suffered greatly, "I am honored to help tell your story, lest we forget and are condemned to repeat." www.brionnedavis.com.



WYATT FENNER
(*Prisoner/Ensemble*)
has recently appeared in *Peter and the Starcatcher*, *The Whale*, *Rest* and *Misalliance*

at South Coast Repertory, *Good People* at La Mirada, *Slipping with Rattlestick Playwrights Theater*, as well as *A Midsummer Night's Dream* and *Romeo and Juliet* with Shakespeare Festival/L.A. He has also appeared at Arena Stage, Ford's Theatre, the Shakespeare Theatre Company, Geffen Playhouse and the Ahmanson, among others. Wyatt is a graduate of the University of Southern California.



PATRICK HEUSINGER (*Max*)
co-starred in the original off-Broadway production and subsequent Broadway transfer

of Geoffrey Nauffts' Tony-nominated play *Next Fall* directed by Sheryl Kaller. He was last seen on stage in the original production of Roberto Aguirre-Sacasa's *Abigail/1702* directed by David Esbjornson opposite Chloë Sevigny. He can currently be seen on Marti Noxon's *Girlfriends' Guide to Divorce* on Bravo and the upcoming Lionsgate TV's Hulu series *Casual* created by Zander Lehmann and produced by Jason Reitman and Helen Estabrook. Patrick's film work includes Noah Baumbach's critical darling *Frances Ha*. He is a graduate of The Juilliard School.



CHARLIE HOFHEIMER
(*Horst*) is proud to be appearing with Center Theatre Group. On stage he has appeared on Broadway

in *The Lyons*, *On the Waterfront* and at Lincoln Center in Wendy Wasserstein's *Old Money*. Other

theatre work includes *Waiting for Lefty* (Rosenthal Theater), *Minor Demons* (Century Theater), *Opelika* (Third Eye Rep) and *Alfred Uhry's Without Walls* (Williamstown Theatre Festival.) On television, Charlie was Abe Drexler on *Mad Men*. He has also played recurring characters on *Turn*, *Canterbury's Law* and *Private Practice* and has guest starred on dozens of shows including *The Good Wife*, *House* and *Grey's Anatomy*. His film credits include *Paranoia*, *Would You Rather*, *The Village*, *Black Hawk Down*, *Music of the Heart*, *Father's Day* and *Lassie*. Charlie has also produced five feature films and nearly 30 shorts and music videos. He is the Director and Cofounder of Filament Features. Twitter @C_Hofheimer, www.filamentfeatures.com.



ANDY MIENTUS
(*Rudy*). Theatre: *Les Misérables* (Broadway; Broadway.com Audience Choice Award for Breakthrough

Performance), *Spring Awakening* (first national tour, director Michael Mayer; and *Deaf West*, director Michael Arden), *Carrie* (MCC Theater), *February House* (New York Stage and Film), *Parade* (Avery Fisher). TV: *The Flash* (CW), *Smash* (NBC), *Chasing Life* (ABC Family), *Anger Management* (FX). Training: University of Michigan. Follow @andymientus.



JAKE SHEARS
(*Greta*) is the lead singer for New York rock band Scissor Sisters, which has produced four albums, sold millions of copies

and won three Brit Awards, an Ivor Novello Award and two Grammy Award nominations. Shears wrote the music for a musical adaptation of Armistead Maupin's *Tales of the City*, which premiered at ACT in San Francisco in 2011. With Tim Kvasnosky, he wrote the score for

the film *I Am Michael*, directed by Justin Kelly, which premiered this year at the Sundance Film Festival. He is currently writing an original musical with Elton John.



BRIAN SLATEN
Lieutenant/Kapo/Ensemble/Understudy for Max). Brian is proud to be making his Center Theatre Group

debut with this amazing cast and creative team. He is a member of Los Angeles-based Chalk Repertory Theatre and an associate member of Antaeus, Circle X and Lama Theater Company. He has worked at many regional theatres throughout the U.S. including South Coast Rep, The Old Globe and the La Jolla Playhouse. Film and television credits include *Happy 40th*, *Uggs For Gaza*, *Rizzoli and Isles*, *Criminal Minds*, *Army Wives*, *Fringe*, *Law & Order: SVU*. He has a BFA from University of Wyoming and an MFA from UC San Diego. He currently lives in L.A. with his amazing wife, Yvonne.



JONATHAN B. WRIGHT (*Guard/Ensemble/Understudy for Wolf*) started acting in Michigan at the Livonia Churchill High School

Creative and Performing Arts program run by Gail Susan Mack. He moved to New York three days after graduating high school to continue his education at The Actors Center, where he studied under teachers of the Juilliard, Yale and NYU graduate acting programs. While there, he was asked to participate in a new play program at the Ensemble Studio Theatre. Just before graduation from the Actors Center, Jon was cast as Hanschen Rilow in the Atlantic Theater Company's off-Broadway workshop of the new musical adaptation of Frank Wedekind's play, *Spring Awakening*. He moved

with the production to Broadway. He has appeared off-Broadway at The Public Theater in *Departure Lounge* and in the films *Nick and Nora's Infinite Play List* and *Youth in Revolt*.



MICHAEL KIRBY
(*Understudy for Lieutenant/Kapo/Guards*) is proud to return to the Mark Taper Forum, where he was previously in *What the Butler*

Saw, *The Goat* and *School of Night*. Off-Broadway: *Richard III*, *Othello*. Other N.Y.: *Merry Wives of Windsor*, *Epicene*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Jester's Dead*. Regional: *The Glass Menagerie* at Syracuse Stage; *Tickled Pink* at Laguna Playhouse; *The American Plan*, *Romeo and Juliet*, *Merry Wives of Windsor*, *Two Gentlemen of Verona*, *Measure for Measure*, *Hamlet* and *Othello* at The Old Globe. Other L.A.: *A Tale of Charles Dickens* at L.A Theatre Works; *Henry IV Part 1*, *Chekhov x 4* at Antaeus; *Spite for Spite*, *Don Juan for Andak* at founding member. Film: *Hells Heart*, *Connected*, *Passing Normal*, *Chase the slut*, *Benevolence*. Television: *Rickover*: *Birth of Nuclear Power*, *Boston Public*. MFA: Old Globe/USD, BA: Cal State Fullerton. Thanks and love to Heather. www.michaelkirbyactor.com.



WILL TAYLOR
(*Understudy for Rudy and Prisoners*). CTG audiences may have seen Will as Erwin "Chopin" Bootz in *Harmony* last

season. Broadway credits include *A Chorus Line*, *La Cage Aux Folles*, *The Producers* and *42nd Street*. Other N.Y. Theatre: Roundabout Theatre; the Vineyard Theatre, Ensemble Studio Theatre; *Exit*, *Pursued By A Bear*; *The Flea*; *La Mama*. Regional: Oregon Shakespeare Festival, Alliance Theatre, Sacramento Music Circus, Denver Center Theatre. Film: *Sex and the City 2*. TV: *Video Synchronicity*

(upcoming HBO/David Fincher series), *The Good Wife* (CBS), *Partners* (FX). BFA: Carnegie Mellon. To learn more about current and upcoming projects please visit www.willtaylor.com.



MARTIN SHERMAN
(*Playwright*) was born in Camden, New Jersey. He has lived in London since 1980. His plays include

Passing By, *Cracks*, *Rio Grande*, *Bent*, *Messiah*, *When She Danced*, *A Madhouse in Goa*, *Some Sunny Day*, *Rose*, *A Passage to India* (from E.M. Forster's novel), *Onassis*, *The Roman Spring Of Mrs. Stone* (from Tennessee Williams' novel) and *Gently Down The Stream*. Adaptations: *Absolutely! Perhaps* (Pirandello), *The Cherry Orchard* (Chekhov), *The Miser* (Molière). Musical: *The Boy From Oz*. Films include *The Clothes in the Wardrobe* (U.S. Title: *The Summer House*), *alive and kicking*, *Bent*, *Callas Forever*, *The Roman Spring of Mrs. Stone* and *Mrs. Henderson Presents*. His plays have been produced in over 60 countries, and he has been nominated for two Tonys, two Oliviers and two BAFTAS.



MOISÉS KAUFMAN
(*Director*) is a Tony and Emmy-nominated director and playwright. He most recently

directed the Broadway revival of *The Heiress* with Jessica Chastain and wrote and directed 33 *Variations* on Broadway starring Jane Fonda, which received five Tony nominations. Kaufman also directed Rajiv Joseph's Pulitzer Prize finalist *Bengal Tiger at the Baghdad Zoo* with Robin Williams on Broadway in Spring 2011. Previous to that, Kaufman directed the Pulitzer and Tony Award-winning play *I Am My Own Wife*. His plays *Gross Indecency: The Three Trials of Oscar Wilde* and *The Laramie*

Project have been among the most performed plays in America over the last decade. He recently directed his first opera, *El Gato con Botas* (*Puss in Boots*). Other credits include *The Tallest Tree In The Forest* (Mark Taper Forum, BAM); *The Nightingale* (La Jolla Playhouse), *The Common Pursuit* (Roundabout), *Bengal Tiger at the Baghdad Zoo* (Kirk Douglas Theatre and Mark Taper Forum), *Macbeth* with Liev Schreiber (Public Theater), *This Is How It Goes* (Donmar Warehouse), *One Arm* by Tennessee Williams (New Group and Steppenwolf Theatre Company), and *Master Class* with Rita Moreno (Berkeley Repertory Theatre). Kaufman also co-wrote and directed the film adaptation of *The Laramie Project* for HBO, which received two Emmy Award nominations for Best Director and Best Writer. He is the Artistic Director of Tectonic Theater Project and a Guggenheim Fellow in Playwriting.



BEOWULF BORITT
(*Scenic and Costume Design*) previously designed *The Scottsboro Boys* for CTG. Broadway: *Act One* (Tony Award), *The*

Scottsboro Boys (Tony nomination), *Hand to God*, *On The Town*, *Sondheim On Sondheim*, *...Spelling Bee*, *LoveMusik*, *Rock Of Ages*, *Chaplin*, *Bronx Bombers*, *Grace*, *The Two And Only*. Off-Broadway: 99 shows including *The Toxic Avenger*, *The Last Five Years*, *Miss Julie*, Roundabout, Manhattan Theatre Club, Public, 2nd Stage, Vineyard, Manhattan Class Company, Primary Stages and the New Group. Other Designs: *The Seven Deadly Sins* (New York City Ballet) and the Ringling Brothers and Barnum & Bailey Circus. He received a 2007 OBIE Award for sustained excellence.

JUSTIN TOWNSEND (*Lighting Design*). Townsend's work on Broadway includes *Casa Valentina*, *A Night with Janis Joplin*, *Vanya and Sonia and Masha and Spike*,



The Other Place and *Bloody Andrew Jackson*. Recent work in New York includes *10 out of 12* at Soho Rep, *Pretty Filthy* with The

Civilians; *Found* for Atlantic Theater; *Lips Together, Teeth Apart* for 2nd Stage, *Mr. Burns, a Post-Electric Play* (Henry Hewes Award) and *Milk Like Sugar* for Playwrights Horizons; *Hamlet, A Man's a Man, Caucasian Chalk Circle, Galileo* and *Unnatural Acts* for Classic Stage Company; *On the Levee* and *Luck of the Irish* for LCT3. He lit *Apollo: Lebensraum* for the inaugural season of the Kirk Douglas Theatre. Awards: 2014 OBIE award for sustained excellence in lighting design, Drama Desk, Lucille Lortel and Henry Hewes awards. Townsend is an Assistant Professor at Brooklyn College and a Graduate of the California Institute of the Arts. justintownsend.com.

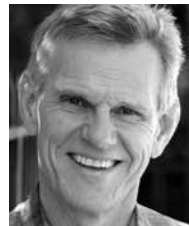


CRICKET S. MYERS (Sound Design). Broadway: *Bengal Tiger at the Baghdad Zoo* (Drama Desk Award, Tony nomination).

Off-Broadway: *Marvelous Wonderettes*. Mark Taper Forum: *The Price, Steward of Christendom, Joe Turner, Vigil, Burn This, The Lieutenant of Inishmore* (Ovation nomination), *The Subject Was Roses*. Kirk Douglas Theatre: *Twist Your Dickens* (Ovation nomination), *The Wake, Bengal Tiger at the Baghdad Zoo* (Ovation nomination), *The Little Dog Laughed* (Ovation nomination). Regional: *Sideways, The Nightingale* (La Jolla Playhouse), *Carrie the Musical* (La Mirada), *Book Club Play* (Arena Stage), *In the Wake* (Berkeley Rep), *Discord, Play Dead, Wrecks, Some Girl(s), Emergency* (Ovation, NAACP nomination; Geffen), *Mr. Wolf, Trudy and Max in Love, 4000 Miles, The Fantasticks, Elemeno Pea* (South Coast Rep), *Stoneface, Above the Fold,*

Crowns, Orson's Shadow (Pasadena Playhouse), *Marvelous Wonderettes* (Laguna Playhouse). Cricket won the Kinetic Award for Outstanding Achievement in Theatrical Design in 2015, has earned 17 Ovation nominations, and has won an LADCC and a Garland Award. www.cricketmyers.com.

CAROL F. DORAN (Wig and Hair Design). CTG: Over 50 productions, including: *Immediate Family, What the Butler Saw, Joe Turner's Come and Gone, Raisin in the Sun, Lieutenant of Inishmore, Parade, Pippin*. Regional: Geffen Playhouse, Deaf West Theatre (*Spring Awakening, Pinocchio, Krapp's Last Tape* and more); Pasadena Playhouse (*Pygmalion; Kiss Me, Kate; Mask; Sister Act; Stormy Weather*); The Asolo Repertory Theatre, South Coast Repertory, La Jolla Playhouse, Goodman Theatre, Actors Theatre of Louisville, ACT and Ford's Theatre. Also Cirque du Soleil (Las Vegas and touring companies). Broadway: *Big River, King Hedley II, Seven Guitars*. International: England and South Africa. Film: over 80 feature films including *Interstellar, American Sniper, The Dark Knight Rises, Thor, Eagle Eye, Borat, For Your Consideration, Spider-Man 3, The Alamo, Bad Santa, Adaptation*. Television: *The Walking Dead, Hell on Wheels, Fargo, Grey's Anatomy, House, Angel, Buffy the Vampire Slayer, Six Feet Under* and many more. www.caroldoranwiggedout.com.



STEVE RANKIN (Fight Director). Mark Taper Forum: *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, Kirk Douglas Theatre, La Jolla Playhouse, The Old Globe (Associate Artist), Actors Theatre

of Louisville, Asolo, San Diego Opera, Seattle Opera, Metropolitan 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 Pains and staged the fights for *Henry IV, Parts I and II* (Lincoln Center). He plays mandolin with Susie Glaze and the Hilonesome Band.



KEN ROHT (Choreographer). Ken is a Los Angeles artist. Director/Choreographer: Duke Ellington's *Queenie Pie*, Long

Beach Opera and Chicago Opera Theater; *Offenbach!!!*, Bard SummerScape, NY; *Breast/Tears* and *Good Soldier Schweik*, Long Beach Opera; *Last Resort* (also wrote), REDCAT; the *99c Holiday Spectacles* (seven seasons, also wrote) Evidence Room and Bootleg Theater; *The Bloody Indulgent*, feature film musical (also wrote); *Echo's Hammer*, Theater @ Boston Court (also wrote); *Aristophanes' The Birds*, Theatre of N.O.T.E. Choreographer: New York City Opera, New York Philharmonic, Boston Lyric Opera, Playwrights Horizons, Oregon Shakespeare Festival (seven seasons), La Jolla Playhouse, Yale Rep, Mark Taper Forum, Kirk Douglas Theatre, South Coast Repertory, Reza Abdoh's Dar a Luz (seven years). Performer: Bill Viola; Paul McCarthy; *Permissible Union* (also wrote) for L.A. Grand Performances; Orange Star in *Orange Star Dinner Show* (also wrote), Spiegeltent, NY. Grants and commissions, including Plum Foundation, Good Works, Audrey Skirball-Kenis and Dept. of Cultural Affairs, Los Angeles.

HEIDI LEVITT, CSA (Casting) is a graduate of Barnard College and the



AFI. She has cast such notable films as *The Artist*, *JFK*, *Natural Born Killers*, *Nurse Betty*, *The Rock*, *Nixon* and *The Joy Luck Club*. Heidi also collaborates as

producer with several film makers she casts for. Films include Wayne Wang's *The Chinese Box* and Sally Potter's *Ginger and Rosa*. In theatre she began as a casting assistant in New York at Circle Rep and EST. She has been Casting Director at La Jolla Playhouse, ACT in Seattle and last year she cast Kimber Lee's *different words for the same thing* at the KDT. Heidi is thrilled to be back working with CTG on *Bent*. In partnership with Academy Award-winning filmmaker, Alex Gibney, Heidi is producing *Exiles on Main Street*, an anthology series of films about culture clash and the American immigrant experience. More info on Heidi can be found on her website heidilevitt.com. Follow her @theactorgenie.



DAVID S. FRANKLIN (Production Stage Manager). Center Theatre Group Highlights: *An Enemy of the People*, *Baz Luhrmann's*

La Bohème, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, *Randy Newman's Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red*, *Seminar*, *Tribes*, *A Parallelogram*, *Humor Abuse*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Marjorie Prime*, *What The Butler Saw*, *The Price*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public

Theater. Tours: Europe - *Quotations from a Ruined City* and *Law of Remains* (with Reza Abdoh's Dar a Luz company).



MICHELLE BLAIR (Stage Manager) has worked on the teams of over 30 productions for Center Theatre Group. Some highlights include

Immediate Family, *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 seven-year-old Liam and three-year-old Imogen.



MICHAEL RITCHIE (Artistic Director) is in his 10th 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 CTG, 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 CTG's Artistic Development Program, designed to foster the development and production of new work.



STEPHEN D. ROUNTREE (Managing Director) joins Center Theatre Group this year as its new Managing Director.

He was previously the President and CEO of The Music Center (2002-2014) and held the position of CEO of the Los Angeles Opera concurrently from 2008-2012. Prior to The Music Center, Rountree served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum. In 1984, he was appointed Director of the Getty Center Building Program, with responsibility for managing all aspects of project development, design and construction of the Getty Center in Los Angeles. In January 1998, he was named Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a Vice Chairman of the Board of Trustees of Occidental College and is a trustee of The Ahmanson Foundation, Children's Hospital of Los Angeles and the Grand Park Foundation. He advises numerous non-profit institutions on matters relating to non-profit 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 25th season at CTG. 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

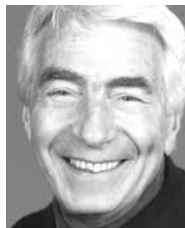
for the past 10 years. Lindsay also serves as the artistic coordinator for CTG's Sherwood Award, which supports emerging and innovative Los Angeles artists. Selected producing credits for the Taper include *What the Butler Saw*, *The Steward of Christendom*, *Waiting for Godot*; for the Kirk Douglas Theatre: *Chavez Ravine*, *Race*, *different words for the same thing*, and *The Nether*. Selected directing credits *Out of Orbit* (Cal Rep), West Coast premieres of *100 Saints You Should Know* and *Never Tell* (Elephant), the world premiere of *Revelation* (Elephant), *Supernova* (Elephant) and *Kate Crackernuts*, *Gray City*, *Aloha Say the Pretty Girls* (Harvard/ART). Co-Artistic Director of the Elephant Theatre 2004–2014,

member of the Ovation Review Committee since 2014.



NAUSICIA STERGIU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists

in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions through CTG's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local not-for-profits including Daukayev Ballet Theatre and Hollywood Orchard. MFA, Yale School of Drama, and Outward Bound trekker.



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 *BENT*

Assistant Director.....Timothy Koch
Production Assistant..... Anne L. Hitt
Associate Set Designer..... Jared Rutherford
Associate Costume Designer..... Kathryn M. Poppen
Resident Assistant Lighting Designer..... Heather Graff
Assistant Lighting Designer (N.Y.)..... Sarah Johnston
Prop Assistant..... Patrick Smith
Prop Shopper..... Kis Knekt
Casting Manager..... Meg Fister
Casting Assistant..... Clarisse Wiedem
Research Assistant..... Seth Anderson
Dramaturgical Assistant..... Amy Borsuk

CREDITS

“Greta’s Song”

Music by Jake Shears and Lance Horne
Lyrics by Martin Sherman

Costumes provided by the Center Theatre Group Costume Shop
and additional staff: First Hand – Iris Marshall; Stitcher – Daniel Mahler;
Dyer/Painter – Kitty Youngs.

Rehearsal and production photos by Craig Schwartz.

Bent is presented by special arrangement with
SAMUEL FRENCH, INC.

Bent is an original play that is not based on
The Man In The Pink Triangle or any other book.

ONLINE

CenterTheatreGroup.org

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SPECIAL THANKS

Darren Johnston, April Trask, Dr. Rebecca L. Erbelding and
The United States Holocaust Memorial Museum.

The CTG Costume Shop would like to thank the leadership
and staff of Los Angeles Museum of the Holocaust.



The Actors and Stage Managers employed in this production
are members of Actors' Equity Association, the Union of
Professional Actors and Stage Managers of the United States.
This theatre operates under an agreement between the
League of Resident Theatres and Actors' Equity Association, the Union
of Professional Actors and Stage Managers in the United States.



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Makeup Artists and Hair Stylists Local 706.



The Press Agents, Company and House Managers
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The Director and Choreographer are members of the Stage
Directors and Choreographers Society, Inc., an independent
national labor union.



Center Theatre Group is a member of the League of
Resident Theatres (LORT), the American Arts Alliance,
the Broadway League, Independent Producers' Network
(IPN), LA Stage Alliance, National Alliance for Musical
Theatre (NA MT) and the Theatre Communications
Group (TCG).

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 DOUGLAS C. BAKER, Producing Director

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 KELLEY KIRKPATRICK Associate Artistic Director
 DIANE RODRIGUEZ Associate Artistic Director
 PIER CARLO TALENTI Director of New Play Development
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.