FIRST SEASON PRODUCTION
Vanya and Sonia and Masha and Spike
by Christopher Durang
Directed by David Hyde Pierce
Based on the Broadway Direction of Nicholas Martin.
January 29 – March 16, 2014

SECOND SEASON PRODUCTION
The Tallest Tree in the Forest
A Play with Music
Written and Performed by Daniel Beaty
Directed by Moisés Kaufman
World Premiere Production.
April 12 – May 25, 2014

THIRD SEASON PRODUCTION
David Suchet in The Last Confession
by Roger Crane
Directed by Jonathan Church
United States Premiere
Presented in the Ahmanson Theatre.
June 7 – July 6, 2014

FOURTH SEASON PRODUCTION
Buyer & Cellar
Featuring Michael Urie
Written by Jonathan Tolins
Directed by Stephen Brackett
West Coast Premiere.
July 9 – August 17, 2014

FIFTH SEASON PRODUCTION
Marjorie Prime
by Jordan Harrison
Directed by Les Waters
World Premiere.
September 10 – October 19, 2014

SIXTH SEASON PRODUCTION
What the Butler Saw
by Joe Orton
Directed by John Tillinger.
November 12 – December 21, 2014

SEASON BONUS OPTIONS
Matthew Bourne’s Sleeping Beauty
A Gothic Romance
Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Glorya Kaufman Presents Dance at the Music Center
Presented in the Ahmanson Theatre.
November 21 – December 1, 2013

Christopher Plummer in A Word or Two
Written and Arranged by Christopher Plummer
Directed by Des McAnuff
Presented in the Ahmanson Theatre.
January 19 – February 9, 2014
Inspiring Our Future

Special Thanks to Center Theatre Group’s Most Generous Annual Patrons

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

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This list includes gifts made to Center Theatre Group between August 3, 2013, and October 3, 2014.
WHAT THE BUTLER SAW

by

Joe Orton

with

Frances Barber Sarah Manton Angus McEwan
Rod McLachlan Charles Shaughnessy Paxton Whitehead

set design

James Noone
costume design

Laurie Churba Kohn
lighting design

Ken Billington and John McKernon
sound design

John Gromada
wigs and hair by

Carol F. Doran
fight director

Steven Rankin
casting by

Mark B. Simon, CSA
associate producer

Lindsay Allbaugh
production stage manager

David S. Franklin
directed by

John Tillinger

November 12 – December 21, 2014
Mark Taper Forum
CAST
(in order of appearance)

Dr. Prentice ............................................. Charles Shaughnessy
Geraldine Barclay ........................................... Sarah Manton
Mrs. Prentice ........................................................ Frances Barber
Nicholas Beckett ................................................ Angus McEwan
Dr. Rance ........................................................ Paxton Whitehead
Sergeant Match ................................................ Rod McLachlan

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

For Geraldine Barclay – Samantha Eggers
For Nicholas Beckett/Sergeant Match – Michael Kirby
For Dr. Prentice/Dr. Rance – James Lancaster
For Mrs. Prentice – Elyse Mirto

STAGE MANAGER
Michelle Blair

TIME/PLACE
1960s | A room in a private clinic. Morning.

There will be one 15-minute intermission.
GLOSSARY OF BRITISH TERMS

GOLLIWOG
A blackface doll that was very popular in the early 20th century. The doll is based on a minstrel character from a nineteenth century children’s book.

HOMONCULUS
A small human being.

CUTTINGS ALBUM
An album of newspaper clippings.

ONE TWO THREE CLUB
A strip club.

W.H. SMITH & SONS
A very large British publishing company and bookstore.

BEING PUT IN THE CLUB
To get pregnant.

HAT TRICK
Three of the same achievements, such as three consecutive goals scored by one player in a game of hockey.

HOWDAH
An ornate seat on the back of an elephant or camel.

PECCADILLOES
Small indiscretions or sins.
THE BLACK AND WHITE PHOTOGRAPHS OF JOE ORTON’S tiny North London apartment, where he lived for 16 years with partner and eventual murderer Kenneth Halliwell, tell stories.

The duo moved into that 16’ by 12’ room after stints at the Royal Academy of Dramatic Arts (where they met), regional acting and stage-managing gigs, and half-year working stretches at the Cadbury factory — because between menial jobs and Halliwell’s modest inheritance, they could close themselves off to focus on words and ideas, and each other.

Orton was a poor kid from working class Leicester — his decent typing skills his only vocational promise. In that little room, he began his real education, tutored by his older and better-educated boyfriend. They both had a subversive sense of humor, but Halliwell had demons that went along with his wit: He watched his mother die of a wasp sting, and bragged about how he handled his father’s suicide — he found the body in the kitchen, the story went, and calmly made a cup of tea before calling for an ambulance.

After the acting bug passed, Orton and Halliwell wanted to be writers. They devoured literature that inspired them, and together penned a handful of novels and plays that were never published. To bring some chaotic beauty to that little room, they decorated the walls with collages of fine art pictures.

Though they were committed to a mutual version of intellectual enlightenment, they were also impish partners in crime — the aforementioned fine art pictures were cut out of library books. And not only did they remove pictures, they also replaced staid covers and book jacket copy with dirty pictures and satirical blurbs. (Then delighted as library patrons puzzled at the revamped tomes.)

The jig was up in 1962, when the pair was arrested for their library shenanigans, and sentenced to six months at separate prisons. Orton claimed later that the punishment had more to do with the duo’s sexuality than the damage to the books.

He often said he came from the gutter, and he wasn’t shy about talking about jail either. Both
sharpened the contours of an emerging image — the bad boy who had a wicked way with words. Orton was studying the farces of Oscar Wilde, William Congreve and British novelist Ronald Firbank. The latter, according to his diaries, taught him how a character’s clever language could mask his or her disreputable desires.

Some critics say the separation from Halliwell was good for Orton. He lifted weights and thought for himself — and when he got out of jail, ‘60s-era London was a hothouse for his body and mind. First of all, ideas about sexual norms were unraveling. The 1963 Profumo affair’s fallout was still drifting through the headlines, that tabloid-ready scandal involving the Conservative Party’s Secretary of State for War, a 19-year-old aspiring model, and a Russian naval attaché. Homosexuality was still illegal, but Orton cruised London and reported his many dalliances in his diaries. The Labour Party was back in power by ‘64 (thanks in part to the Profumo business), and the empowered working classes were suddenly associated with a hip, authentic kind of intelligence. The country’s youth culture was also breaking open — kids were dancing in discos to the twist and The Beatles. Orton was right in the thick of it.

He sold a radio story to the BBC, finished his first play Entertaining Mr. Sloane, and signed with a powerful literary agent, Margaret Ramsay. She adored Orton, and toasted him at parties where the brooding Halliwell either didn’t fit in, or wasn’t invited.

Entertaining Mr. Sloane was a huge success in the West End. Orton’s second play Loot, had a rocky beginning — it closed out of town after bad rehearsals and painful rewrites. He wanted Loot to be “vulgar and offensive in the extreme to middle-class susceptibilities.”

The revival in a small theatre became a huge success and transferred to the West End. Flush with softer farces at the time, the West End was ready for something with an edge. Loot won London’s important Evening Standard Award for Best Play in 1966 and Orton was the talk of the town, booking interviews in newspapers, radio and TV talk shows. That little room in North London must have started to feel claustrophobic for him, and lonely for Halliwell.

“I’d like to write a play as good as The Importance of Being Earnest,” Orton said the following year, in 1967. He came very close — his final work, What the Butler Saw, is considered his best and most audacious. Orton completed it a couple of weeks before Halliwell bludgeoned him with a hammer in the little room, and then swallowed 22 Nembutal sleeping pills and killed himself.

Because Orton never saw the play performed, he didn’t rewrite it to the extent he probably would have. He’s also not around to explain some of its winks and nudges. The title is likely a reference to what a butler might see if he peeped through a keyhole to see what his masters were up to. If someone observed any of us in this manner, they might be surprised by how we behave behind closed doors.

The play skewers all kinds of societal pillars — marriage, police, courts, politicians, doctors and religion — and to do it, enlists a shopping list of sins: blackmail, bribery, adultery, sexual and psychological exploitation, incest and rape. Orton holds up a mirror to his audiences; we are all capable of terrible things if pushed into a corner.

Orton has been called, posthumously, “the Oscar Wilde of Welfare State gentility,” and it’s true — the frenetic physical activity and swinging doors, the dizzying plots, and the epigrammatic one-liners...
connect the work of the two. But Orton set his farces in funeral homes and psychiatric clinics instead of drawing rooms. And while Wilde jabbed at Victorian decorum with references to adultery and classist hypocrisy, Orton’s characters were in another league.

Characters that behave badly, or downright animalistically, are nothing new. Euripides, Shakespeare, Ben Jonson, Molière and Congreve all wrote farces with characters subsumed in greed, lust and selfishness. But there was typically a foil, a good character that proved virtue paid off in the end, and by extension, the world wasn’t such a bad place. There’s no such bright side in Orton’s work, unless your idea of a bright side is total anarchy.

Orton’s published work amounted to only three stage plays, a quartet of short plays for radio and television, one film script, and one posthumously published novel when he was killed at the age of 34.

After the funerals, according to John Lahr’s biography (and eventual film) *Prick Up Your Ears*, ever-attentive literary agent Peggy Ramsay arranged for some of Orton’s and Halliwell’s ashes to be mixed together.

Orton’s brother Douglas approved of the mingling, “As long as nobody hears about this in Leicester.” But Orton’s sister Leonie worried as she did the honors: “I think I’m putting in more of Joe than I am of Kenneth.” To which Ramsay famously replied, “It’s a gesture dear, not a recipe.”

Those bon mots follow the same trajectory as Orton’s farces: Life is brutal, and from that, the comedy comes.

---Kristin Friedrich is a Los Angeles-based freelance writer.
PERFORMANCES MAGAZINE P9

Who's Who

FRANCES BARBER
(Mrs. Prentice) is an award-winning actress from the U.K. She has starred with The RSC, the National Theatre and in London’s West End. Her classical work includes Ophelia, Lady Macbeth, Cleopatra, Viola (directed by Sir Kenneth Branagh), Goneril (directed by Sir Trevor Nunn), Camille (Oliver Award nomination), Eliza Doolittle, Maxine Faulk in Night of the Iguana (with Dame Eileen Atkins), Madame Arkadina in The Seagull (with Sir Ian McKellen), Sonya in Uncle Vanya, Madame De Sade (with Dame Judi Dench). Most recently she starred as Julius Caesar in Phyllida Lloyd’s all-female production which transferred from London to St. Ann’s Warehouse in N.Y. TV includes Great Expectations, Love in A Cold Climate, Funland (BAFTA nomination), The Street (with Bob Hoskins), Dr. Who, Psychobitches, two seasons of Silk (Silver Dagger nomination, Best Supporting Actress), and she has just finished a new series of Mapp & Lucia. Film includes Pick up Your Ears, Sammy & Rosie (Stephen Frears), Home Sweet Home (Mike Leigh) A Zed & 2 Noughts, Shiner (with Sir Michael Caine), Photographing Fairies, Goal, Superstition, Suzie Gold, Esther Kahn, May I Kill You, King Lear (with Sir Ian McKellen), Still Crazy and she has just filmed A Slight Trick of The Mind for Bill Condon.

SARAH MANTON

ROD McLACHLAN

ANGUS McEWAN
(Nicholas Beckett). Theatre: Woman In Mind (Sierra Madre Playhouse), Total Eclipse (Menier Chocolate Factory), As You Like It (The Peter Hall Company, Theatre Royal Bath/International Tour). Film: The Duchess. Training: The Guildhall School Of Music And Drama.

CHARLES SHAUGHNESSY
(Dr. Prentice). Charles was born to a showbiz family in London and educated at Eton and Cambridge University, where he tried to “do
something sensible” by getting a degree in Law. It didn’t work. Performing in the celebrated Footlights Revue was a lot more fun than torts and land law so he decided to join the family business after all. After a few years gainful employment in England, Charles pursued a gorgeous American actress to Los Angeles, married her and raised two equally gorgeous daughters, who are the light of his life. He made his professional U.S. debut on this very stage in 1984 in Howard Brenton’s The Genius. He considers himself extremely lucky to have squeaked out a living in this crazy business and has enjoyed every second. You might recognize him from his roles on some beloved TV shows like The Nanny and Mad Men, but then again...you might not.


Theatre Royal Haymarket London: Heartbreak House with Rex Harrison, Diana Rigg and Rosemary Harris. TV: Guest appearances on Mad About You, Frasier, West Wing, Friends, Desperate Housewives, etc. along with films Back to School, Kate and Leopold. Former Artistic Director Canada’s Shaw Festival 1967-1977.

Samantha Eggers (u/s for Geraldine Barclay). Samantha’s recent credits include Hero! (Asolo Repertory Theatre), Louise in The Fox on the Fairway (St. Michael’s Playhouse) and Laura (u/s) in the American Repertory Theatre’s production of The Glass Menagerie directed by John Tiffany. She also appeared as Lisa (Sophie cover) in the Broadway, national tour and Las Vegas companies of Mamma Mia!. Internationally, Samantha has performed at the Edinburgh Fringe Festival (The Druid Tree) and the Moscow Art Theatre (The Imaginary Invalid). Film and television credits include Get Happy, Deadly Sins and The Today Show. Training: MFA, American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theater Training at Harvard University. Love to family and Ped.


Caribbean II, The Prestige, Spanglish, Lost Souls and Gettysburg. TV: CSI NY, King of Queens, Num3rs, Judging Amy and Even Stevens.

ELYSE MIRTO (u/s for Mrs. Prentice). A Detroit native Elyse trained at Western Michigan University and The Royal National Theatre of Great Britain. She began her professional career at Chicago’s Goodman Theatre and Chicago Shakespeare. In 2008, she moved to Manhattan where she received the 2009 New York Innovative Theatre Award for Outstanding Actress in a Lead Role. She was nominated in the same category in 2010 and made her off-Broadway debut that same year. Since returning to L.A. in 2012, she has been seen in The Guardsman at A Noise Within, Conviction at the Rubicon, Beatrice in Much Ado about Nothing, Gertrude in Hamlet and Olivia in Twelfth Night at the Kingsmen Shakespeare Fest and Steel Magnolias at Laguna Playhouse. Elyse has also appeared in numerous television shows, feature films and national commercials. A proud member of Equity and SAG/AFTRA. Thank you for supporting live theatre! www.elysemirto.com.

JOE ORTON (Playwright). Joe Orton was born in Leicester in 1933 and died in August 1967. He left school at 16 and two years later went to the Royal Academy of Dramatic Art. His first play to be staged was Entertaining Mr. Sloane, which won the London Critics ‘Variety’ Award as the Best Play of 1964. Loot, which won the Evening Standard Drama Award for the Best Play of 1966, was first presented at the Jeanetta Cochrane Theatre by the London Traverse Theatre Company in 1966 and then transferred to the Criterion. The Ruffian On The Stair and The Erpingham Camp were performed as a double bill at the Royal Court in 1967, under the title of Crimes of Passion. What the Butler Saw, his last play, was staged in 1969 at the Queen’s Theatre, and went to off-Broadway in New York where it won an Obie Award. The Good and Faithful Servant was presented as a television play in 1967, and Funeral Games was presented by Yorkshire TV in 1968. Up Against It, Orton’s only screenplay, was commissioned by The Beatles in 1967 but was never made into a film. Both Entertaining Mr. Sloane and Loot have been filmed. Entertaining Mr. Sloane and Loot were presented in repertory at the Mark Taper Forum in 1987, directed by John Tillinger.

JOHN TILLINGER (Director). Mark Taper Forum: Joe Orton’s Loot and Entertaining Mr. Sloane, The Lisbon Traviata with Nathan Lane and Dianne Wiest transferred to the Criterion. What the Butler Saw, his last play, was staged in 1969 at the Queen’s Theatre, and went to off-Broadway in New York where it won an Obie Award. The Good and Faithful Servant was presented as a television play in 1967, and Funeral Games was presented by Yorkshire TV in 1968. Up Against It, Orton’s only screenplay, was commissioned by The Beatles in 1967 but was never made into a film. Both Entertaining Mr. Sloane and Loot have been filmed. Entertaining Mr. Sloane and Loot were presented in repertory at the Mark Taper Forum in 1987, directed by John Tillinger.

Wing Design Award, two Helen Hayes Awards and L.A. Ovation Award. Other: Live from Lincoln Center and many regional theatre and opera productions.

LAURIE CHURBA KÖHN (Costume Design). Laurie has worked extensively in NYC and the regional theatre circuit as a costume designer in theatre, television and film for over 20 years and is currently the faculty costume designer/professor at Dartmouth College. Her costume designs have been seen in over 100 professional stage productions and she was on the design team at Saturday Night Live for 11 seasons. She has also been a designer for various independent and feature films shot in and around New York. Broadway: The Price; Regional Theatres: Huntington Theatre, Old Globe, Williamstown Theatre Festival, Berkshire Theatre Festival, Arena Stage, Syracuse Stage, Geva Theatre, Westport Country Playhouse, Pittsburgh Public Theater, Goodspeed Opera house, Northern Stage, St. Michael’s Playhouse, Studio Arena, Ensemble Theatre, Barrington Stage Company, Circle Rep and Theaterworks. lauriechurba.com.

KEN BILLINGTON (Lighting Design) has 98 Broadway shows to his credit, including such theatre milestones as Sweeney Todd and the current production of Chicago. Many touring productions over the years, including Chicago (worldwide), Riverdance (lighting supervisor), Fiddler on the Roof (from 1976 to 2012), White Christmas, 9 to 5, High School Musical, The Drowsy Chaperone and the current tour of Annie to name a few. Other projects include Hugh Jackman in Concert, from 1979 to 2006 the Radio City Music Hall Christmas Spectacular and for SeaWorld Orlando, San Diego and San Antonio, the Shamu Shows. Many awards including the Tony.

JOHN MCKERNON (Lighting Design). John’s recent projects include the Broadway benefit performance of Kander and Ebb’s The Visit starring Chita Rivera, and the premiere of Martin Charnin’s An American Tragedy. During the last 30 years he has designed across the United States, Europe and Asia, his favorites being the Broadway production of One Mo’ Time and the acclaimed Signature Theatre production of The Trip to Bountiful, directed by Harris Yulin. John is also the author of Lightwright, the popular software for theatrical lighting, which has received numerous honors, including the 2004 Eddy Award as Lighting Product of the Year, the LDI Lighting Tools and Software Product of the Year, and was named by Lighting Dimensions Magazine as one of the Products That Changed Our World.

JOHN GROMADA (Sound Design). CTG: Trip to Bountiful, Clybourne Park, Lewis and Clark Reach the Euphrates, others. Broadway: music and sound for more than 30 productions, including The Trip to Bountiful (Tony nomination), The Best Man (Drama Desk Award), Clybourne Park, Seminar, Man and Boy, The Columnist, Next Fall, A Bronx Tale, Prelude to a Kiss, Proof, Sight Unseen, Rabbit Hole, A Few Good Men and the current production of The Elephant Man starring Bradley Cooper. His other New York credits include Domesticated, Old Hats, My Name is Asher Lew, Measure for Measure (Delacorte Theater), The Orphans’ Home Cycle (Drama Desk and Henry Hewes Awards), By the Way, Meet Vera Stark, Screwtape Letters, Shipwrecked! (Lucille Lortel Award), The Skriker (Drama Desk Award), Machinal (Obie Award) and many more. Regional theatre: more than 300 at major regional theatres and abroad. Television: a score for the Emmy nominated film version of The Trip to Bountiful, The Interrogators (A&E/Bio). www.johngromada.com.

CAROL F. DORAN (Wigs and Hair). CTG: Over 50 productions, including Joe Turner’s Come and Gone, Raisin in the Sun, The Lieutenant of Inishmore, Parade, Pippin. Other L.A.: Kiss Me, Kate; Mask; Sister Act; Stormy Weather (Pasadena Playhouse); several shows at the Geffen Playhouse and Deaf West Theatre. Broadway: Big River, King Hedley II, Seven Guitars. Regional: KA, Believe, Viva Elvis, Kooza, Iris, Zumanity (Cirque du Soleil); The Asolo Theatre, South Coast Repertory, La Jolla Playhouse, The Goodman Theatre, the Actors Theatre of Louisville, ACT and The Ford’s Theatre. International: England and South Africa. Film: Over 80 feature films, including The Dark Knight Rises, Thor, Eagle Eye, Borat, For Your Consideration, Spider-Man 3, The Alamo, Bad

STEVEN RANKIN
(Fight Director).

MARK B. SIMON
(Casting) is Casting Director of the Center Theatre Group. Current projects include Race, Marjorie Prime, The Trip To Bountiful and What The Butler Saw. Prior to joining CTG, he was a New York-based independent casting director for clients including Hal Prince, Jason Robert Brown, Graciela Daniele, Susan Stroman, Patricia Birch, Stephen Sondheim, Marvin Hamlish, Nick Hytner, Alfred Uhry, Carol Burnett, Jeremy Sams, Chris Durang, New York City Opera and the Radio City Christmas Spectacular. Projects have included 13, Parade, The Last Five Years, Show Boat, Candide, 3hree, Hollywood Arms, Bounce, Lovemusik, Paradise Found, Sweeney Todd, Chita Rivera: The Dancer’s Life, Sweet Smell of Success and Ragtime. Treasurer of the Board, Casting Society of America.

DAVID S. FRANKLIN

MICHELLE BLAIR
(Stage Manager). For CTG: Marjorie Prime, Vanya and Sonia and Masha and Spike, The Steward of Christendom, The Sunshine Boys, A Parallelogram, Joe Turner’s Come and Gone, Backbeat, Krapp’s Last Tape, Red, Los Otros, Clybourne Park, Vigil, Poor Behavior, Burn This, Leap of Faith, The Lieutenant of Inishmore, Parade, Lydia, The School of Night, Bloody Bloody Andrew Jackson, Distracted, Nightingale, Without Walls, Lewis and Clark Reach the Euphrates, all wear bowlers (also at the Barbican Theatre, Berkeley Rep, La Jolla Playhouse and Studio Theatre), 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 Amnesia Curiosa with Rainpan 43. Mom to six-year-old Liam and two-year-old Imogen.

MICHAEL RITCHIE
(Artistic Director) is in his 10th season as Center Theatre Group’s Artistic Director, and has led over 174 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 39 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 New Play Production Program, designed to foster the development and production of new work.

**EDWARD L. RADA (Managing Director)** returned to Center Theatre Group in 2011 after previously serving as CTG’s Chief Financial Officer for 12 years (1996–2008). Rada spent three years (2008–2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.

**DOUGLAS C. BAKER (Producing Director)** is now in his 25th season at CTG. Previously, he managed Broadway and touring productions including *Tri, 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 include *Race* (KDT), *different words for the same thing* (KDT), *The Steward of Christendom* (Taper), *The Nether* (KDT) and *Waiting for Godot* (Taper). Selected directing credits include the upcoming production of *Out of Orbit* at 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).

**NAUSICIA 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 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 WHAT THE BUTLER SAW

Assistant Director
Katie Lindsay

Assistant Costume Designer
Kathryn Poppen

Resident Assistant Lighting Designer
Heather Graff

Assistant Lighting Designer
Jenna Pletcher

Associate Sound Designer
Rebecca Kessin

Prop Shopper
Jamie Masters

Production Assistant
Ash Nichols

CREDITS
Scenery constructed by F&D Scene Changes, Ltd.; Costumes provided by the Center Theatre Group Costume Shop and additional staff: First Hand - Ashley Rigg; Stitchers - Agnes Ingram, Leonardo Lopez. Rehearsal and production photography by Craig Schwartz.

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What the Butler Saw is presented by special arrangement with Samuel French, Inc.

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.

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 857; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

ATPAM The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

SDC The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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

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<th>Position</th>
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<tr>
<td>Associate Artistic Director</td>
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<tr>
<td>Associate Artistic Director</td>
<td>PIERRE ROY TALENT</td>
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<tr>
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<td>LINDSAY ALBAUH</td>
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<tr>
<td>Associate Producer</td>
<td>PATRICK GARZA</td>
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<tr>
<td>Artistic Development Program Coordinator</td>
<td>JOY MEADS</td>
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<tr>
<td>Casting Director</td>
<td>MARK B. SIMON</td>
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<tr>
<td>Casting Coordinator</td>
<td>MEG C. STEIN</td>
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<td>ROBIN CAMPBELL</td>
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<tr>
<td>COB Squad Coordinator</td>
<td>DAVID ADAMI (FADIMAN), JESSICA BLANK, SHELA CALLACHAN (FADIMAN), TIM CROOK, CHRISTIE ELLEVEN, JUDE STAFFORD, JUDE MOLINA, GINA GUNDOLOPOPO, BOYD GODFRED, MATT GIBSON, DAVE HOURIG, BRENT CONRAD, BOB COOK, DAVID HAWKINS, DAVID ONOBU, COB SQUAD.</td>
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<td>COB Squad Coordinator</td>
<td>TOBY GORDON, DAVID HAWKINS, DAVID ONOBU, COB SQUAD.</td>
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<tr>
<td>Ordination Coordinator</td>
<td>MEL LIAritz</td>
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<td>ROSEMARY MARSTAN-HIGDON</td>
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<td>KELLY M. KOMEN</td>
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<td>SHANNON WINSTON</td>
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<tr>
<td>Resident Teaching Artist</td>
<td>KHANSOTA FORER</td>
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<td>Resident Teacher</td>
<td>DEBRA RIVER</td>
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### MANAGEMENT AND ADMINISTRATION

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<tbody>
<tr>
<td>General Manager</td>
<td>NAUSICIA STERCUIO</td>
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<tr>
<td>General Manager</td>
<td>JEFFREY J. TANAKA</td>
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<tr>
<td>General Manager</td>
<td>SUZANNE HEE MAYBERRY</td>
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<td>General Manager</td>
<td>KATIE BRUNNER SOFF</td>
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<td>ALAN NAUGLE</td>
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<td>TIFFANY MOON</td>
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<td>General Manager</td>
<td>MAX OKEN</td>
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<tr>
<td>General Manager</td>
<td>SONJA MAYER</td>
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<tr>
<td>Executive Assistant</td>
<td>ERIC SIMS</td>
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<tr>
<td>Director of Theatre Operations</td>
<td>TONY M. KESTER</td>
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<tr>
<td>Assistant General Manager</td>
<td>LAUREN BAXA</td>
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<td>MAX OKEN</td>
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<td>SONJA MAYER</td>
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<td>JONATHAN BARLOW LEE</td>
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<td>KATE CULTON</td>
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<tr>
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<td>EMMET KAIER</td>
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<td>RONNY MCKEE</td>
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<td>WILLIAM MORNER</td>
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<td>BONNE HEBRON</td>
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<td>DEANNE SEETO</td>
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<td>RICK GEYER</td>
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<td>LINDA WALTER</td>
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<td>JOE HAMLIN</td>
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<tr>
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<td>CHAD SMITH</td>
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<td>SAM CHALKEUZ</td>
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<td>ANDREW THIELS</td>
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<tr>
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<td>MERRIANNE NEDREBERG</td>
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<tr>
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<td>SARAH EARRAH</td>
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<td>CANDACE DAVIDS</td>
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<td>Tailler</td>
<td>SWANTJE TUHINDO</td>
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<td>JULIO A. CUERRAL</td>
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<td>JENNIFER A. ABBRECHER</td>
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<tr>
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<td>SHAWN ANDERSON</td>
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<td>PATRICE K. MADRIGAL</td>
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<td>ADAM PHALEN</td>
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<td>VICTOR ANDREON</td>
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### FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

<table>
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<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Chief Financial Officer</td>
<td>MICHAEL T. THOMPSON</td>
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<tr>
<td>Controller</td>
<td>MELODY MATTOS</td>
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<tr>
<td>Assistant Controller</td>
<td>JAN ISCHBEYER</td>
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<tr>
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<td>KOCO SIERRA</td>
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<td>FELICELISA LAPID</td>
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<tr>
<td>Senior Staff Accountant</td>
<td>DANNY LAMSPON</td>
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<tr>
<td>Staff Accountant</td>
<td>ALEJERAZA SENA</td>
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<tr>
<td>Payroll Manager</td>
<td>YUEN KI &quot;ANNIE&quot; LAW</td>
</tr>
<tr>
<td>Payroll Specialist</td>
<td>AMIELIETE SHARMA</td>
</tr>
</tbody>
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### CENTER THEATRE GROUP L.A.‘s Theatre Company

- **EXECUTIVE TEAM**
  - **Michael Ritchie,** Artistic Director
  - **Edward L. Rada,** Managing Director
  - **Douglas C. Baker,** Producing Director

- **DEVELOPMENT**
  - **Yvon Carlson Bell,** Director of Advancement
  - **Patrick Owen,** Director of Development
  - **Natalie Johnson,** Director of Donor Contributions
  - **Jean King,** Director of Individual Giving
  - **Liz Lin,** Director of Corporate Relations and Communications
  - **Charity Wu,** Major Gifts Officer
  - **Becky Birdsong,** Associate Director of Special Initiatives
  - **Eric Brown,** Grants Manager
  - **Katy Hilton,** Corporate Relations Manager
  - **Mandi Or,** Special Events Manager
  - **Jennifer Chan,** Special Events Associate
  - **Justin Foo,** Donor Contributions Associate
  - **Sarah Harburg-Petrich,** Development Assistant
  - **Donald Jolly,** Donor Relations Associate for the Inner Circle
  - **Jessica Mact,** Donor Contributions Supervisor
  - **Kim Akamura,** Program Development Associate
  - **Maria Paredes,** Donor Relations Associate
  - **Sang Nguyen,** Development Coordinator
  - **Eric Seppala,** Executive Assistant to the Advance Director
  - **Erich Schlabach,** Major Gifts Coordinator
  - **Al Berman,** **Erin Butler,** **Elizabeth DelRusso,** **David Gay,** **Tony Singer Lewak,** **LLP**

- **DEDICATION**
  - **Henry Hwang,** Debra Andris, **Fadiman**
  - **Patric K. Madrigan,** **Alice**
  - **Robert Smith,** **Jimmie**
  - **Jim Berger,** **Stan**
  - **Stan Steele,** **John**
  - **Brett M. Brunin,** **David**
  - **Brent M. Brunin,** **Costume Room Supervisor**
  - **Madison Kellner,** **Costume Generalist**
  - **Whitney Oppenheimer,** **Shop Assistant**
  - **Swantje Tuhindoro,** **Tailer**
  - **Elizabeth Leonard,** **Production Manager**
  - **Julio A. Cuellar,** **Driver/Custodian**
  - **Raffaele Sipio,** **Stage Manager**
  - **Brian Slaten,** **Pete Wylie,** **Drivers**
  - **Shawn Anderson,** **Master Carpenter** (Ahmanson Theatre)
  - **Andrew W. Arnold,** **Flyman** (Ahmanson Theatre)
  - **Stan Steelman,** **Master Propertyman** (Ahmanson Theatre)
  - **Darren Smith,** **Master Electrician** (Ahmanson Theatre)
  - **Robert伟思,** **Master Soundman** (Ahmanson Theatre)
  - **Michael Gorden,** **Wardrobe Supervisor** (Ahmanson Theatre)
  - **Patrice K. Madrigan,** **Hair and Makeup-up Administrator** (Ahmanson Theatre)
  - **Christopher Harsch,** **Hair and Makeup-up Administrator** (Ahmanson Theatre)
  - **Christy Weikel,** **Production Manager** (Kirk Douglas Theatre)
  - **Christopher Reardon,** **Assistant Production Manager** (Kirk Douglas Theatre)
  - **Karin Schenkken,** **Lighting Technician** (Kirk Douglas Theatre)
  - **Adam Phalen,** **Head Audio** (Kirk Douglas Theatre)
  - **Victoria Morris,** **Stage Manager** (Kirk Douglas Theatre)
  - **Carmen Chichi,** **Wardrobe Supervisor** (Kirk Douglas Theatre)

- **FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES**
  - **Michael T. Thompson,** Chief Financial Officer
  - **Melissa Melton,** Controller
  - **John Bowker,** Assistant Controller
  - **Koco Sierra,** Accounts Payable Specialist
  - **Felicia Lapid,** Accounts Payable Specialist
  - **Danny Lamspoon,** Senior Staff Accountant
  - **Alejeraza Sena,** Staff Accountant
  - **Yuen KI "Anngee" Law,** Payroll Manager
  - **Amieliate Sharma,** Payroll Specialist

- **OFFICE OF THE SENIOR VICE PRESIDENT**
  - **Teresa Novak,** **Office Manager**
  - **Teresa Al Ledo,** **Executive Assistant**
  - **Teresa Al Ledo,** **Administrative Assistant**

- **CENTER THEATRE GROUP L.A.‘s Theatre Company**
  - **Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.**