

MARK TAPER FORUM

48TH SEASON 2015

FIRST SEASON PRODUCTION

The Price

BY
Arthur Miller
DIRECTED BY
Garry Hynes

Feb 11 – Mar 22, 2015

SECOND SEASON PRODUCTION

Immediate Family

BY
Paul Oakley Stovall
DIRECTED BY
Phylicia Rashad

Apr 22 – Jun 7, 2015

THIRD SEASON PRODUCTION

Bent

BY
Martin Sherman
DIRECTED BY
Moisés Kaufman

Jul 15 – Aug 23, 2015

FOURTH SEASON PRODUCTION

Appropriate

BY
Branden Jacobs-Jenkins
DIRECTED BY
Eric Ting
WEST COAST PREMIERE

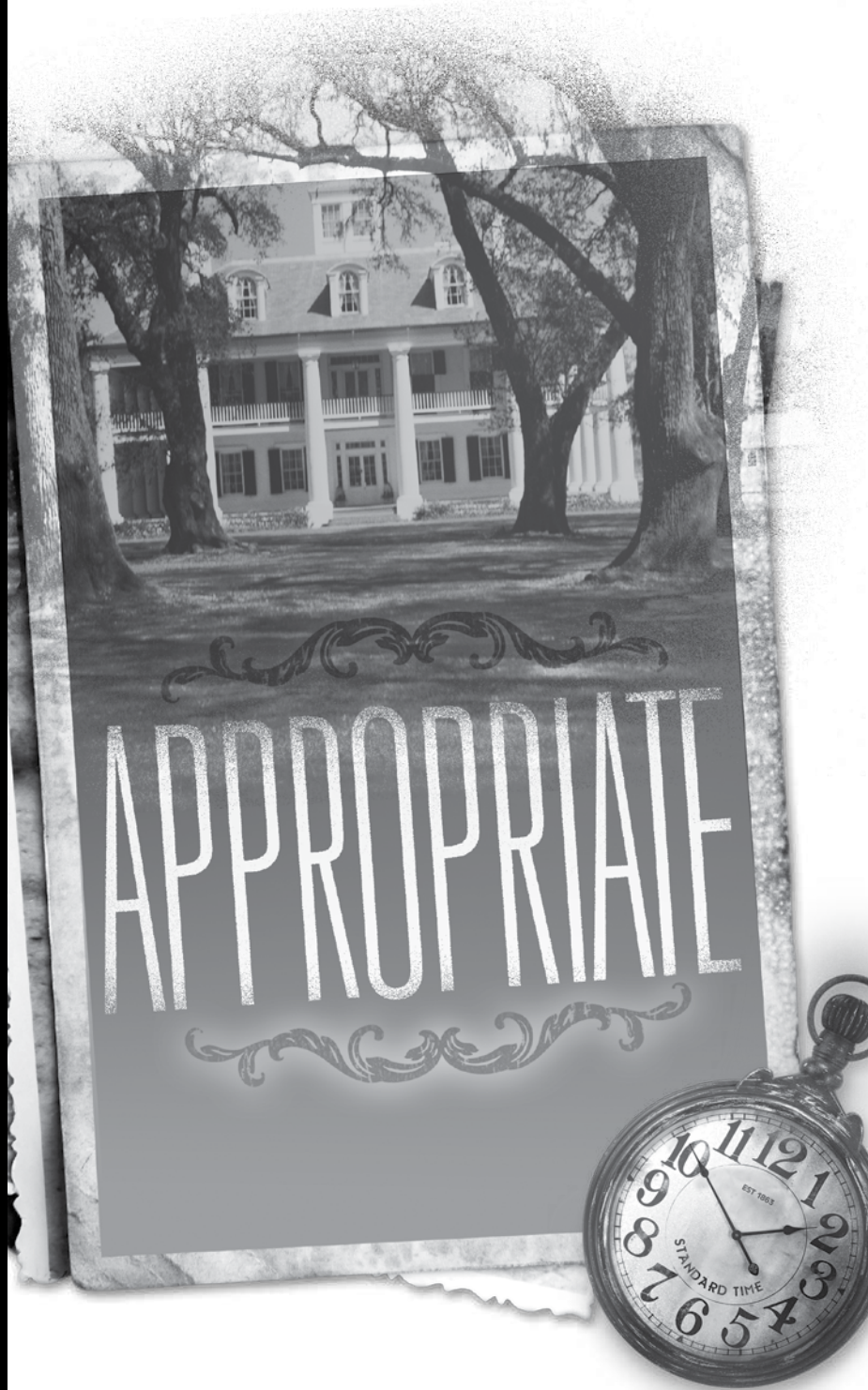
Sep 23 – Nov 1, 2015

FIFTH SEASON PRODUCTION

The Christians

BY
Lucas Hnath
DIRECTED BY
Les Waters
WEST COAST PREMIERE

Dec 2, 2015 – Jan 10, 2016



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Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

PRESENTS

APPROPRIATE

BY

Branden Jacobs-Jenkins

WITH

Liam Blair Askew Robert Beitzel David Bishins
Melora Hardin Grace Kaufman Zarah Mahler
Alexander James Rodriguez Will Tranfo Missy Yager

SCENIC DESIGN

Mimi Lien

COSTUME DESIGN

Laura Bauer

LIGHTING DESIGN

Christopher Kuhl

SOUND DESIGN

Matt Tierney

FIGHT DIRECTOR

Steve Rankin

CASTING

Meg Fister

DRAMATURG

Joy Meads

CTG ASSOCIATE
ARTISTIC DIRECTOR

Kelley Kirkpatrick

PRODUCTION STAGE MANAGER

David S. Franklin

DIRECTED BY

Eric Ting

New York premiere originally produced by Signature Theatre, New York City
James Houghton, Founding Artistic Director, Erika Mallin, Executive Director

World premiere production in the 2013 Humana Festival of New American Plays at Actors Theatre
of Louisville and at the Victory Gardens Theater, Chicago, IL
Chay Yew, Artistic Director/Chris Mannelli, Interim Managing Director

Appropriate, recipient of the Sundance Institute Tennessee Williams Award, was developed, in part, at
the 2011 Sundance Institute Playwrights Retreat at UCross Foundation and at the 2012 Sundance Institute
Theatre Lab at the Sundance Resort with the Sundance Institute | Time Warner Fellowship Program

Appropriate was developed, in part, at Vineyard Arts Project
Ashley Melone, Founder and Artistic Director

Appropriate is presented by special arrangement with Dramatists Play Service, Inc., New York.

SEPTEMBER 23 – NOVEMBER 1, 2015
MARK TAPER FORUM

CAST (in order of appearance)

River Rayner	Zarah Mahler
Francois “Franz/Frank” Lafayette	Robert Beitzel
Antoinette “Toni” Lafayette	Melora Hardin
Rachael Kramer-Lafayette	Missy Yager
Beauregarde “Bo” Lafayette	David Bishins
Rhys Thurston	Will Tranfo
Cassidy “Cassie” Kramer-Lafayette	Grace Kaufman
Ainsley Kramer-Lafayette (alternating)	Liam Blair Askew, Alexander James Rodriguez

UNDERSTUDIES

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

For Cassidy – **Pearl Amanda Dickson**

For Toni and Rachael – **Sherri Parker Lee**

For Bo – **Jon Levenson**

For Franz/Frank – **Malcolm Madera**

For Rhys – **Matthew O’Rourke**

For River – **Rachel Esther Tate**

STAGE MANAGER

Michelle Blair

INTERMISSION

Appropriate is performed with one intermission.

TIME/PLACE

Summer. Southeast Arkansas.

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 Haunting

What happens when a death invites mourning much more than the loss of a loved one? But also the death of the very notion of who that person was and – consequently – who you are?

“...What’s subversive about this play is that Branden drops this bomb in the center of the room and the characters don’t go the way you expect them to go.”

Branden Jacobs-Jenkins’ play *Appropriate* explores the consequences of such loss, but it also creates a complex, deeply nuanced landscape in which to explore murky, handed-down histories, hidden pasts and the legacy of silence.

Obie Award-winning director Eric Ting, recently named the new artistic director of the California Shakespeare Theater, has long been mining the territory of identity and legacy. The founder of the artists’ collective, Intelligent Beasts, Ting has been deeply committed to telling vivid stories from a wide swath of cultural perspectives, through showcasing and supporting new and diverse voices for the stage.

In *Appropriate*, the characters exist in a place of “flawed truths,” which in many ways mirrors the conversations we have in this country around race, identity and class. The play asks repeatedly – “What is it to be a ‘man of one’s times?’” – when those times extend far beyond what we might envision.

Lynell George: This is a tough piece to discuss without giving too much away . . .

Eric Ting: Precisely. It’s full of surprises. People colliding into one another. What’s subversive about this play is that Branden drops

this bomb in the center of the room and the characters don't go the way you expect them to go. Or they go in the direction you expect them to go, but it's not the direction you expect them to go dramatically speaking.

LG: Is that what drew you to this project?

ET: What attracted me first to the play is the playwright. I had been following Branden for a long time. He had just exploded onto the New York theatre scene with a little play called *Neighbors*, which was produced here by the Matrix Theatre. And *Neighbors* – and this is not an understatement – was explosively provocative. It's also a domestic drama. And I was stunned by the outrageousness and the bravery that Branden exhibits in all of his work – his ability to sort of collide head on with these questions of identity.

Part of what I love about *Appropriate* is its subversiveness. The title is so charged and filled with layers of meaning. I keep coming back to the fact that it is, finally, a play about family and about how well we know each other and whether or not we can fully know each other. It's about legacy. It's about the inability to literally share a life from one generation to the next.

LG: Has this play given you a chance to do something that you haven't quite been able to do before, precisely because of all of these layers?

ET: I don't know if I can say it is something that I've never done before because thematically the questions that Branden's play raises are questions that I've certainly pursued in my work – questions of identity, questions of legacy, questions of responsibility, questions of cultural appropriation. Those are things I have pursued and certainly are things that drew me to it.

LG: I want to pivot back to this idea you voiced – the title and the many meanings of "appropriate." The play cleverly deals with those layers but also the choices these characters make and how they define their decisions. What is your challenge as a director to actually tease all of those meanings out?

ET: To recognize them and name them and give bearing and focus upon them is a challenge. There is this pleasure derived from understanding the meaning of the title. It is something I think audiences will get a great kick out of as they are watching the play. What does it mean – it's not just appropriate but *appropriate* – it's both the noun and the verb. What does it mean, this idea of appropriation, whose stories do we have permission to tell, and what is the definition of a civil society?

Also, if there is something specifically unique about what this play offers it is that it is intentionally very subversive. You can take the play on a lot of different levels. The most basic level, which is the level most of us will engage with, is that this is a dysfunctional family. It asks lots of questions about who these people are and what they are running from. Branden's play is filled with nuance. That is the real pleasure. There is a kind of code language. They – the family – live with a kind of white blindness in this shimmering space that is just above reality – but finally, really, this family is having a big old fight.

Most families in some way, shape and form have been through a family death, the loss of a parent and the consequences of that death. I know many, many families that have been torn asunder by that, by what happens after that. Money is such a dangerous thing in conversations around family. And while all of that is happening in the play, there is all of this other stuff happening. There are questions that will resonate with where the country is today, wrestling with conversations [about] race in America. It's incredibly complicated.

I don't want to call them charged moments, but there are facets that are very eye-opening. For an audience that is sensitive to it and is listening for it – it will be a great feast.

LG: While the characters themselves may not, the play deals frankly with family secrets and hidden histories – and the legacy of them. Do you think that this is a particularly American narrative, this idea of ignoring – or shaping and remaking the past?

ET: Well, when you put it that way, no, not at all. It's a colonial narrative. It's important to remember that this country was originally a colony – so colonialism is very much in the DNA of this country and that sense of who writes history is very much caught up in that question. The removal of history, a dismantling of cultural history, that's where part of that power derives. So the larger narrative of hidden history – of slavery and within our own family – makes us question what we can possibly ever fully know about one another.

LG: While the family is untangling new personal revelations, they are forced to explore some explosive secrets that affect their understanding of who they are – their very foundation. And in so doing the audience is privy to a conversation with a white family about race/appropriateness that we rarely get to see. As a director, what does this prism of storytelling offer you?

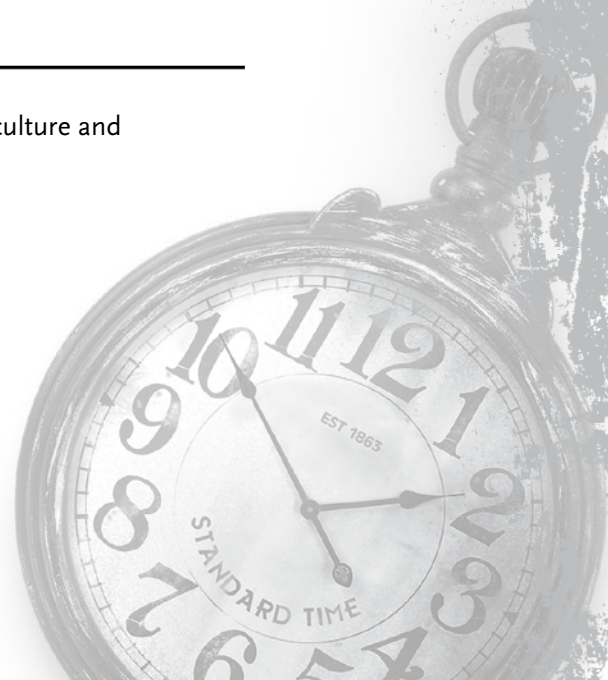
ET: I think in writing this play, Branden is committing an act of profound empathy. What his play does for me, is that it invites me – and audiences and the actors who are working on it – to empathize with these individuals. How would you feel if you discovered something really horrific about your past? Something that was assaulting your memory?

LG: And yet they also seem to keep asking: “Can I keep partitioning things off, shaving things away, can I continue to keep a few steps ahead of this?”

ET: Yes, and that's what I meant when I was talking about the sheen of blindness. In our First World lives, we have developed a pretty great ability to be ignorant. Ignorance is a super power of ours today. We create waste and we pollute the air and yet we are able to silo that information so that we can live, and we can move on and exist in our day-to-day and not be overwhelmed by the kind of harm we are committing on this earth.

I think the same applies with the question of race in America. I think people are just beginning to understand the depth to which racism has been institutionalized. It's amazing to me that it's just – only now – starting to become part of the larger public discourse.

–Lynell George is a Los Angeles based journalist who writes about art, culture and social issues.





FIRST DAY OF REHEARSAL:
1 L-R: Playwright Branden Jacobs-Jenkins and director Eric Ting. • 2 L-R: Costume designer Laura Bauer and cast member Missy Yager. • 3 Cast members Robert Beitzel and Zarah Mahler. • 4 L-R: Cast member Will Tranfo and director Eric Ting. • 5 L-R: Cast members Zarah Mahler, Melora Hardin and Grace Kaufman.
PHOTOS BY CRAIG SCHWARTZ.

WHO'S WHO



LIAM BLAIR ASKEW (*Alternating as Ainsley Kramer-Lafayette*) is excited to be making his stage debut at the Mark Taper Forum. Liam loves to camp, read comic books and play with Legos. He hopes to someday learn to skateboard and own an iPad. Special thanks to his 2nd grade teachers Ms. Corrie and Ms. Cid for their amazing support during this project.



ROBERT BEITZEL (*Francois "Franz/Frank" Lafayette*). Off-Broadway: *Women or Nothing* (Atlantic Theater), *Our Town* (Barrow Street Theatre), *In Masks Outrageous and Austere* (Culture Project), *Hallway Trilogy*, *Finer Noble Gases*, *Faster* (Rattlestick Playwrights Theater), *Light Raise the Roof* (NYTW), *Bulrushes* (Urban Stages). Regional: *A Midsummer Night's Dream* (Shakespeare Theatre Company, D.C.), *Finer Noble Gases* (Actors Theatre of Louisville), Bush Theatre (London) and Edinburgh Fringe. Film and TV: *My First Kiss and the People Involved* (upcoming), *Winter Passing*, *Art Machine*, *Blackbird*, *Side Effects* (short), *True Detective* (HBO), *Turn* (AMC), *Inside Amy Schumer*, *Law & Order*, *ER*. Robert creates music with his bands Less the Band and Corporal. Hailing from L.A., he'd like to thank his family for taking him to see so much theatre at the Taper growing up. BFA: The Juilliard School.



DAVID BISHINS (*Beauregarde "Bo" Lafayette*). Selected Off-Broadway: *The Glass House* (Clurman Theatre), *We Declare You a Terrorist* (Summer Play Festival at The Public), *Incident at Vichy* (The Actors Company Theatre), *Catch-22* (Lortel Theatre), *Sympathetic Magic* (Second Stage), *Anais Nin*:

One of Her Lives (Beckett Theatre), *The Nest* (Tectonic Theater Project), *Boys in the Band* (WPA and Lortel Theatre), *Tower of Evil* (Classic Stage Company). Regional Highlights: *The Tempest*, *The Winter's Tale* (Shakespeare Theatre Company, DC); *Appropriate* (Woolly Mammoth Theatre); *Much Ado About Nothing* (Barrington Stage); *Brighton Beach Memoirs*, *Broadway Bound*, *Life of Riley* (The Old Globe); *To Kill a Mockingbird* (Intiman Theatre); *A Month in the Country*, *Rag and Bone* (Long Wharf Theatre); *True West* (Vermont Stage); *Wilma* (Arcadia); *The Dybbuk* (Pittsburgh Public), *Reckless* (Hartford Stage). Film: Gore Verbinski's upcoming *A Cure For Wellness*, *SALT*, *The Adjustment Bureau*, *Henry's Crime*, *Sorry*, *Haters!*, *The War Within*, *The Magic Helmet*. TV:

Homeland, *Blue Bloods*, *Fringe*, *Babylon Fields* (pilot), the *Law & Order* canon. Training: Group 18 graduate of The Juilliard School, Member of AEA since 1989.



MELORA HARDIN (*Antoinette "Toni" Lafayette*) can currently be seen as Tammy Cashman in the Golden Globe-winning Amazon hit series *Transparent*. Melora has been acting since childhood and is best known as Jan on *The Office*, however on any given day you can probably catch her

on reruns of *Friends*, *Scandal*, *Magnum P.I.*, *Murder She Wrote*, *Love Boat*, *Monk* and *Little House on the Prairie*, to name just a few. Feature films include *17 Again*, *27 Dresses*, *Hannah Montana: The Movie*, *YOU* (which she also directed), and she just completed starring in the first ever one-woman movie, *Swan Song*. Stage includes *Chicago* on Broadway as Roxie Hart, *Fantine in Les Misérables* at the Hollywood Bowl, and *Richard II* right here at the Mark Taper Forum. She's thrilled to be back!



GRACE KAUFMAN (*Cassidy "Cassie" Kramer-Lafayette*) was most recently seen by L.A. audiences in Donald Margulies' *Coney Island Christmas* at the Geffen. Other theatre includes *The Crucible* (Betty) at the Lillian, *Annie* (Molly) and *Meet Me in St. Louis* (Tootie) for Musical Theatre West

(Outstanding Featured Actress, Stage Scene LA). Film credits include the upcoming *Brave New Jersey* (starring with Tony Hale and Anna Camp), *Sister* (winner of 2014 Actress Discovery Award at Michael Moore's Traverse City Film Festival, starring with Reid Scott and Barbara Hershey), *Buttons in the Ground* (Best Actress winner, 2012 HollyShorts Film Festival), *Kaylien* (directed by Zoe Saldana). TV audiences know her as Eric Dane's daughter in TNT's hit *The Last Ship*, Bronwen in CBS' series *Bad Teacher*, Jane Bloom in Amazon's *Table 58*, guest roles including *The Closer*, *Jessie*, *Lab Rats*, and she recently starred with Chevy Chase and Beverly D'Angelo in the ABC pilot *Chev & Bev*. Animated series include *Clarence*, *Bubble Guppies*, *Palace Pets* and *Peabody & Sherman*. Her parents are actors, and she is grateful to them for their love and support! She is thrilled to be making her Center Theatre Group debut at the Taper.

ZARAH MAHLER (*River Rayner*) recently made her Broadway debut starring as Ruth in *Soul Doctor* (Circle in the Square Theatre, NYC). Other theatre credits include *Wicked* (second national tour as Nessarose), *Cabaret*



(Drury Lane Chicago as Sally), Neil Patrick Harris' *Rent* (Hollywood Bowl) and *Stupid Fucking Bird* (Boston Court Performing Arts Center as Nina). Zarah has a recurring role on TNT's hit drama *Major Crimes* as Emily Raydor. Other film/TV credits include *Ghost Whisperer*, *Salt Water* and the upcoming feature

Beyond Skyline. As a recording artist, Mahler is set to release her debut album *Skin* this fall (available for purchase at www.zarahmahler.com). Love and thanks to friends and family, Leo, Allan, Genesis, M&M and Dustin.



ALEXANDER JAMES RODRIGUEZ (*Alternating as Ainsley Kramer-Lafayette*) was born June 12, 2007, in Marbella, Spain to British entertainment publicist Liz Rodriguez, with whom he resides in Los Angeles, California. During his time living in Europe, Alexander was featured in various print campaigns; however

it wasn't until his permanent move to the United States in 2011 that his passion for the performing arts was truly cemented. Since living in Los Angeles, Alexander's effervescent and charming personality has led him to appear in several feature-length films, TV commercials, print campaigns and theatre productions. When he is not acting, singing or dancing Alexander enjoys playing soccer or basketball. He loves body surfing in the ocean and riding his bicycle to school. Of any evening Alexander can usually be found in his room playing with Ninjago, Star Wars or Minecraft Legos, or immersed in *The Secret Seven* or *Famous Five* adventure books by Enid Blyton.



WILL TRANFO (*Rhys Thurston*). Washington State: *Rabbit Hole*, *Henry V*, *Macbeth*, *To Kill a Mockingbird*. USC: *Museum*, *The Crucible*, *The Art of Success*, *To Gillian on Her 37th Birthday*. Film: *Bastard*, *The Creation of Aspen*, *Ennui*, *Via Dolorosa*. Will has received the John Ritter Award and the David Dukes

Scholarship for his acting. He has just graduated from the University of Southern California's BFA Acting Program this summer and is thrilled to be at the Taper for his first professional show in Los Angeles. Also, thank you Mom and Dad. Contact: www.willtranfo.com.

MISSY YAGER (*Rachael Kramer-Lafayette*) is a member of the Naked Angels Theater Company and has performed in many of its productions. Broadway: *The Diary of Anne Frank* opposite Natalie Portman (Tony nomination,



Best Revival). Off-Broadway: *The Starry Messenger* (with Matthew Broderick), *This Is Our Youth* (original cast opposite Mark Ruffalo and Josh Hamilton), *Rabbit Hole* (Geffen Playhouse, Garland Award), the title character in Horton Foote's *Laura Dennis* (Signature Theatre). Film Credits: soon-to-be-

released *Manchester-by-the-Sea*, *The Aftermath* and *The Track* (also executive producer), *After the Fall* (also co-producer), *Certainty*, *B Girl*, *Dead Man Walking*, *Fish in the Bathtub*, *Broken Giant*. TV Credits: *Mad Men* (recurring), *Private Practice*, *The Newsroom*, *My Own Worst Enemy* (recurring), *\$5.15/Hr.* (directed by Richard Linklater for HBO), *Six Feet Under* (recurring), *Boston Public* (series regular), *The Mike O'Malley Show* (series regular).



PEARL AMANDA DICKSON (*Understudy for Cassidy*). Pearl first stepped on stage as a munchkin in *The Wizard of Oz* at age four in her hometown in Hawaii. She spent the next eight years doing every community theatre production she could get her hands on plus writing her own stories and screenplays. Last year,

she finally convinced her parents to move to L.A. and has been fortunate to be featured in a few films, and is now excited to be a part of the *Appropriate* cast.



SHERRI PARKER LEE (*Understudy for Toni/Rachel*). Broadway: Tennessee Williams' *Not About Nightingales*. Off-Broadway: *The Vagina Monologues*, *Madagascar*, *Don Juan*, *Burning Blue*, *Lemonade*. London: *Not About Nightingales*, Royal National Theatre (World Premiere). National Tour: *The*

Vagina Monologues – 1st national (National Broadway Award, Best Actress). Regional: Alley Theatre (Four Seasons), American Repertory Theater, Moving Theatre Company. Television/Film: *NCIS*, *Touch*, *Hawthorne*, *Shark*, *Pretty Tough*, *Law & Order SVU*, *Sex & the City*, *Slacker Cats*, *The Black Donnellys*, *The Jury*, *The Practice*, *The Division*, *Emit*, *Daydream Believer*, *Mercury in Retrograde* and *Little Kings*, among others. Sherri is a graduate of the American Repertory Theater Institute at Harvard University.

JON LEVENSON (*Understudy for Bo*) is honored to be joining the company of *Appropriate* at one of his all-time favorite theatres. He was last seen as Mr. Marks



in *Intimate Apparel* and Danny in *Looped* at Ensemble Theatre Company. Jon has appeared in the American Conservatory Theater and Arena Stage productions of *The Normal Heart* and covered several roles in the 2011 Broadway production. Off-Broadway, Levenson played Harold in the 40th anniversary revival of *The Boys in the Band* at Transport Group. Other off-Broadway credits include *Gaslight* and *The Hairy Ape* at Irish Rep, and *Crime and Punishment* at 59E59. Regionally, Levenson played Orlando in *As You Like It* and The Baker in *Into the Woods* at Clarence Brown Theatre. Film/TV: *Better Half*, *Modern Family*, *Guiding Light*. He received his M.F.A. from University of Tennessee, Knoxville and is a proud SAG-AFTRA and AEA member. Levenson is pursuing his Master of Fine Arts in Creative Writing through UC Riverside.



MALCOLM MADERA (*Understudy for Franz/Frank*). Theatre credits include Kimber Lee's *different words for the same thing* (Center Theatre Group at the Kirk Douglas Theatre, L.A.), Mark Roberts' *New Country* (Rattlestick Theater, Cherry Lane), Jessica Goldberg's *Better* (Echo Theater, L.A.), *The Mnemonist of Duchess County* (Theatre Row), *Derby Day* (Camisade), *The Tenant* (Woodshed Collective), *Al's Business Cards* (Theatre Row), *The Pied Pipers of the Lower East Side* (The Amoralists), *Dance Lessons* (Samuel French Festival winner), *Somewhere In The Pacific* (PTP, Atlantic Stage 2) and *I.E. In Other Words* (The Flea). Some TV credits include the Netflix original series *House of Cards* as the civil war reenactor Corporal Augustus Elijah Underwood, *Boardwalk Empire* (HBO), *Taxi Brooklyn* (NBC) and numerous indie films. Website: MalcolmMadera.com.



MATTHEW O'ROURKE (*Understudy for Rhys*) is delighted to be part of such an incredible production. He was last seen as Jem in Theatricum Botanicum's *To Kill a Mockingbird*. Other credits include Milwaukee Public Theatre, Milwaukee Center for Applied Theatre and Edge Theatre, among others. Matthew would

like to thank Megan and his family for their constant love and support.

RACHEL ESTHER TATE (*Understudy for River*) is grateful to be welcomed to L.A. by Center Theatre Group. She was seen most recently as Nina in *Vanya and Sonia and*



Masha and Spike at Arena Stage in D.C. Her New York credits include working with Bedlam Off-Broadway in the critically acclaimed *Saint Joan* and *Hamlet*; as well as the world premiere of *Blood Privilege* and the NY premiere of *Elephant's Graveyard*. She has worked regionally with The Mirror Repertory (Emily in *Our Town*) and Actor's Theatre of Charlotte (*Rocky Horror Show*). www.rachelestherate.com.



BRANDEN JACOBS-JENKINS (*Playwright*). Off-Broadway: *Gloria* (Vineyard Theatre), *Appropriate* (Obie Award; Outer Critics Circle nomination; Signature Theatre), *Neighbors* (The Public Theater) and *An Octoroon* (Obie Award; Soho Rep, Theatre for a New Audience). He is currently a Residency

Five playwright at the Signature Theatre and a Lila Acheson Wallace fellow at the Juilliard School. His work has been seen at Yale Rep, Actors Theatre of Louisville, Victory Gardens Theater, Woolly Mammoth Theatre, The Vineyard Theater, The Matrix Theatre in L.A., Mixed Blood Theatre in Minneapolis, Company One in Boston, and the High Tide Festival in the UK. He is under commissions from Lincoln Center/LCT3 and MTC. His honors include a Paula Vogel Award, a fellowship from the New York Foundation for the Arts, and the inaugural Tennessee Williams Award. He has taught at NYU and Queens University of Charlotte and holds an M.A. in Performance Studies.



ERIC TING (*Director*) is an Obie Award-winning director and was recently named the new Artistic Director of California Shakespeare Theater. Credits include *The World Of Extreme Happiness* by Frances Ya-Chu Cowhig (world premiere, Manhattan Theatre Club/Goodman), Kimber Lee's *brownsville song*

(Long Wharf Theatre/Philadelphia Theatre Company), Toshi Reagon's *Parable Of The Sower* (Public Theater's Under the Radar), Sam Hunter's *A Great Wilderness* (Williamstown), Nora Chimpamire's *Miriam* (BAM Next Wave), Jackie Sibbles Drury's *We Are Proud To Present A Presentation...* (world premiere, Soho Rep/Victory Gardens) and *Rising Son* (world premiere, Singapore Rep). Ting is a founding member of the artists' collective Intelligent Beasts and a recipient of a MAP Fund Award with Meiyin Wang. Upcoming: *To Kill A Mockingbird*

(Cincinnati Playhouse) and the world premiere of *Lewiston* by Sam Hunter (Long Wharf).



MIMI LIEN (*Scenic Design*) is a designer of sets/environments for theatre, dance and opera. Arriving at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. She is an Artistic Associate with Pig Iron Theatre Company and The Civilians and resident designer at BalletTech. Recent work includes *John* (Signature Theatre), *Preludes*, *The Oldest Boy* (Lincoln Center), *An Octoroon* (Drama Desk and Lortel nominations, Soho Rep/TFANA), *Stop Hitting Yourself* (Rude Mechs/LCT), *Natasha, Pierre, & The Great Comet of 1812* (Lortel Award, Hewes Design Award), *Black Mountain Songs* (BAM Next Wave), *Elephant Room* (St. Ann's Warehouse). Her work has been exhibited in the Prague Quadrennial in 2011 and 2015. Lien is a recipient of a Lucille Lortel Award and American Theatre Wing Hewes Design Award, a Barrymore Award, four Barrymore nominations, a Drama Desk nomination, an Audelco Award nomination and a Bay Area Critics Circle nomination. In 2012, she received an Obie Award for sustained excellence.

LAURA BAUER (*Costume Design*). Broadway: *A Life in the Theatre*, *Speed the Plow*, *Glengarry Glen Ross*, *Talk Radio*, *Top Girls*, *One Flew Over the Cuckoo's Nest*, *November* and *Frankie and Johnny in the Claire de Lune*. She is a company member of the Atlantic Theater Company and has worked extensively with Steppenwolf Theatre Company. Center Theatre Group: *The Subject Was Roses* and *November* at the Mark Taper Forum, and *Throw Me on the Burnpile and Light Me Up* and *Palomino* at the Kirk Douglas Theatre. Film: Woody Allen's *Sweet and Lowdown* and Stephen Frears' *High Fidelity*, among many others. Recent TV: *Marry Me* (NBC) and *We Are Men* (CBS).



CHRISTOPHER KUHL (*Lighting Design*) is a lighting, scenic, installation and conceptual designer for new performance, theatre, dance and opera. Recent work includes *The Object Lesson*, *The Nether*, *Eclipsed*, *The Author*, *Next Stop Amazingland* and *Elephant Room* (Center Theatre Group), *Straight White Men* (Young Jean Lee's Theater Company, The Public Theater, Centre Pompidou), *Holoscenes* (Early Morning Opera, Nuit Blanche Toronto), *ABACUS* (Early Morning Opera, REDCAT, BAM, Sundance Film Festival, EMPAC),

Dog Days (LA Opera) and *John Cage Song Books* (San Francisco Symphony, Carnegie Hall). He has also had the pleasure of working and making art at the Fusebox Festival, On the Boards, Kennedy Center, LA Opera, St. Ann's Warehouse, Philly Live Arts, Arena Stage, MCA Chicago, The Chocolate Factory, The Kitchen, Jacob's Pillow, Beijing Music Festival, KVS Belgium, MAC France, the Holland Festival and the Edinburgh Fringe. He has received two Ovation Awards, a Drammy and a Horton Award. In 2011 Kuhl received Center Theatre Group's annual Richard E. Sherwood Award and in 2014 Kuhl was awarded a Bessie Award for Outstanding Visual Design. He is originally from New Mexico, a graduate of CalArts and an associate artist of Hand2Mouth Theatre.

MATT TIERNEY (*Sound Design*). Broadway: *Machinal* (2014 Tony Award nomination, Drama Desk Award). Recent: *The Tempest* (The Public), *Gloria* (Vineyard Theatre), *The Sound and the Fury* (Elevator Repair Service/The Public). Off-Broadway: *Our Lady Of Kibeho* (Signature Theatre); *Pocattello*, *The[...] Watson Intelligence*, *Detroit, Kin*, *This* (Playwrights Horizons); *An Octoroon*, Julie Taymor's *A Midsummer Night's Dream* (TFANA); *Generations*, *Uncle Vanya*, *A Public Reading [...] About The Death Of Walt Disney*, *Blasted* (Hewes Award, Soho Rep); *Luck Of The Irish* (LCT3). Elevator Repair Service: *The Sound and the Fury*, *Arguendo*, *The Select* (*The Sun Also Rises*) (Obie and Lortel Awards, 2012). Center Theatre Group: *This* by Melissa James Gibson at the Kirk Douglas Theatre. Regional: Yale Rep, Shakespeare Theatre Company, McCarter Theatre Center, American Repertory Theater, Alley Theatre, Woolly Mammoth, Long Wharf, Great Lakes Theater, Center Theatre Group, Chautauqua. Other: The Wooster Group, Young Jean Lee's Theater Company.



STEVE RANKIN (*Fight Director*). Mark Taper Forum: *Bent*, *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). Next Project: *Rear Window* at Hartford Stage directed by Darko Tresnjak. Mr. Rankin also plays mandolin with Susie Glaze and the Hilonesome Band.



MEG FISTER (*Casting*) is the casting manager at Center Theatre Group. Prior to joining the Center Theatre Group casting department, Meg was the artistic manager at Actors Theatre of Louisville. Some of her previous casting credits include *The Price* by Arthur Miller at the Mark Taper Forum, *The Humana*

Festival of New American Plays: *The Christians* by Lucas Hnath, *brownsville song (b side for Tray)* by Kimber Lee, *The Grown Ups* by Jordan Harrison, *Partners* by Dorothy Fortenberry and *The Mountaintop* by Katori Hall at Actors Theatre of Louisville. In 2010, she planned and organized a local immersion experience for playwrights from Chicago's The Second City, which ultimately resulted in a full-length play centered on the city of Louisville, *It Takes a 'Ville*. She holds a B.A. in art history from the University of Dayton.



JOY MEADS (*Dramaturg*) is Literary Manager/Artistic Engagement Strategist at Center Theatre Group. At Center Theatre Group, dramaturgy credits include *Forever* by Dael Orlandersmith, *Marjorie Prime* by Jordan Harrison (2015 Pulitzer Prize finalist), *The Steward of Christendom* by Sebastian Barry, *A*

Parallelogram by Bruce Norris, *The Royale* by Marco Ramirez, *Radiate* by Daniel Alexander Jones and *Waiting for Godot* by Samuel Beckett. Previously, Joy was Literary Manager at Steppenwolf Theatre Company and Associate Artistic Director at California Shakespeare Theater. Joy has also developed plays with NYTW, Berkeley Rep, Denver Center, the O'Neill, Ojai Playwrights Conference, Portland Center Stage, South Coast Rep and Campo Santo, among others. Joy is a proud member and co-founder 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, A Parallelogram, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Marjorie Prime, What The Butler Saw, The Price, Bent*. 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 over 30 productions for Center Theatre Group. Some highlights include *Bent, 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 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 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 Center Theatre Group. Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz* and *Legends!*, which premiered at the

Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 50 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond.

In addition to producing shows across Center Theatre Group's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



NAUSICIA STERGIYOU (*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 Center Theatre Group'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 APPROPRIATE

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 Production AssistantsAnne L. Hitt,
 Amy Ramsdell
 Assistant Costume Designer.....
 Kathryn M. Poppen
 Resident Assistant Lighting Designer.....
 Heather Graff
 Assistant Lighting Designer.. Jenna Pletcher
 Assistant Sound Designer... Rebecca Kessin
 Prop Artisans Eric Babb, Mara Holland
 Prop AssistantPatrick Smith
 Studio TeachersMarie Rogers,
 Rachael Tannenbaum

CREDITS

Scenery constructed by F&D Scene Changes. Costumes provided by the Center Theatre Group Costume Shop and additional staff: First Hand – Ashley Rigg; Stitchers – Suzanne Hee-Mayberry, Susan Pratt. Rehearsal and production photos by Craig Schwartz.

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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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ATPAM

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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 (NAMT) and the Theatre Communications Group (TCG).



1 Scenic designer Mimi Lien presents the set model for *Appropriate* • 2 L-R: Cast members Missy Yager, Grace Kaufman, Zarah Mahler and Robert Beitzel look at the set model for *Appropriate*. PHOTOS BY CRAIG SCHWARTZ.

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