

Ahmanson Theatre

47th 2013/14 Season



PHOTO BY JEREMY DANIEL.

FIRST SEASON PRODUCTION

Danny DeVito and Judd Hirsch in
Neil Simon's

The Sunshine Boys

Directed by Thea Sharrock
September 24 – November 3, 2013

SEASON BONUS OPTION

Matthew Bourne's Sleeping Beauty

A Gothic Romance
Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Gloria Kaufman
Presents Dance at the Music Center
November 21 – December 1, 2013

SECOND SEASON PRODUCTION

Peter and the Starcatcher

by Rick Elice
Based upon the novel by Dave Barry
and Ridley Pearson
Directed by Roger Rees and
Alex Timbers
December 3, 2013 – January 12, 2014

SPECIAL EVENT PRESENTATION

A Word or Two

Written, Arranged and Performed by
Christopher Plummer
Directed by Des McNuff
January 19 – February 9, 2014

THIRD SEASON PRODUCTION

Harmony

A New Musical
Music by Barry Manilow
Book and Lyrics by Bruce Sussman
Choreographed by JoAnn M. Hunter
Directed by Tony Speciale
March 4 – April 13, 2014

FOURTH SEASON PRODUCTION

The Gershwins' Porgy and Bess

by George Gershwin,
DuBose and Dorothy Heyward,
and Ira Gershwin
Book Adapted by Suzan-Lori Parks
Musical Score Adapted by
Diedre L. Murray
Directed by Diane Paulus
April 22 – June 1, 2014

SEASON BONUS OPTION

The Last Confession

by Roger Crane
Directed by Jonathan Church
United States Premiere
June 7 – July 6, 2014

FIFTH SEASON PRODUCTION

We Will Rock You

Created by Ben Elton
Musical Supervisors –
Queen's Brian May
and Roger Taylor
July 15 – August 24, 2014



L.A.'s Theatre Company
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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
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present the AMERICAN REPERTORY THEATER production of



by

George Gershwin, DuBose and Dorothy Heyward and Ira Gershwin

Book Adapted by

Suzan-Lori Parks

Musical Score Adapted by

Diedre L. Murray

Nathaniel Stampley

Alicia Hall Moran

Sumayya Ali Denisha Ballew Dan Barnhill Danielle Lee Greaves David Hughey Fred Rose

and

Alvin Crawford Kingsley Leggs

Vanjah Boikai Adrianna M. Cleveland Roosevelt André Credit Cicily Daniels
Dwelvean David Nkrumah Gatling Tamar Greene Nicole Adell Johnson James Earl Jones II
Quentin Oliver Lee Cheryse McLeod Lewis Sarita Rachelle Lilly
Kent Overshown Chauncey Packer Lindsay Roberts Soara-Joye Ross

Scenic Design

Riccardo Hernandez

Costume Design

ESosa

Lighting Design

Christopher Akerlind

Sound Design

Acme Sound Partners

Wig/Hair/Makeup Design

J. Jared Janas
and **Rob Greene**

Music Supervisor

Constantine Kitsopoulos

Music Director and Conductor

Dale Rieling

Music Coordinator

John Miller

Casting

Telsey + Company
Justin Huff, CSA

Associate Director

Nancy Harrington

Production Stage Manager

John M. Atherlay

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Richards/Climan, Inc.

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Orchestrations by

William David Brohn and Christopher Jahnke

Choreographed by

Ronald K. Brown

Directed by

Diane Paulus

First performed at the American Repertory Theater at Harvard University August 17, 2011. Diane Paulus, Artistic Director and Diane Borger, Producer.
The worldwide copyrights in the works of George Gershwin and Ira Gershwin for this presentation are licensed by the Gershwin Family.

April 22 – June 1, 2014 ● Ahmanson Theatre

CAST
(in order of appearance)

Clara	Sumayya Ali
Jake	David Hughey
Mariah	Danielle Lee Greaves
Sporting Life	Kingsley Leggs
Mingo, the Undertaker	Kent Overshown
Serena	Denisha Ballew
Robbins	James Earl Jones II
Porgy	Nathaniel Stampley
Crown	Alvin Crawford
Bess	Alicia Hall Moran
Detective	Dan Barnhill
Policeman	Fred Rose
The Strawberry Woman	Sarita Rachelle Lilly
Peter, the Honey Man	Chauncey Packer
The Crab Man	Dwelvan David
Fisherman	Roosevelt André Credit, Nkrumah Gatling, Tamar Greene
Women of Catfish Row	Adrianna M. Cleveland, Cicily Daniels, Nicole Adell Johnson, Soara-Joye Ross

SWINGS

Vanjah Boikai, Quentin Oliver Lee,
Cheryse McLeod Lewis, Lindsay Roberts

UNDERSTUDIES

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

For Porgy: **James Earl Jones II, Quentin Oliver Lee, Kent Overshown;**
For Bess: **Sumayya Ali, Cheryse McLeod Lewis, Soara-Joye Ross;**
For Sporting Life: **Kent Overshown, Chauncey Packer;**
For Crown: **Dwelvan David, Quentin Oliver Lee;**
For Clara: **Adrianna M. Cleveland, Lindsay Roberts;**
For Jake: **Vanjah Boikai, Nkrumah Gatling;** For Detective: **Fred Rose;**
For Serena: **Adrianna M. Cleveland, Soara-Joye Ross;**
For Mariah: **Cicily Daniels, Soara-Joye Ross;** For Policeman: **William Gilinsky.**

DANCE CAPTAIN

Nicole Adell Johnson

The national tour of *The Gershwins' Porgy and Bess* is dedicated to
the memory of Associate Costume Designer Ashley Farra,
who followed her dreams and dedicated her passions to the art of theatre.

New Broadway Cast Recording on **PS**
classics

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.

MUSICAL NUMBERS

ACT ONE

OVERTURE

"SUMMERTIME"	Clara and Jake
"A WOMAN IS A SOMETIME THING"	Jake and Ensemble
"CRAP GAME"	Ensemble
"GONE, GONE, GONE"	Ensemble
"MY MAN'S GONE NOW"	Serena
"LEAVING FOR THE PROMISED LAND"	Bess and Ensemble
"IT TAKES A LONG PULL"	Jake and the Fisherman
"I GOT PLENTY OF NOTHING"	Porgy
"I HATES YOUR STRUTTING STYLE"	Mariah
"BESS, YOU IS MY WOMAN NOW"	Porgy and Bess
"OH, I CAN'T SIT DOWN"	Ensemble

ACT TWO

ENTR'ACTE

"IT AIN'T NECESSARILY SO"	Sporting Life and Ensemble
"WHAT YOU WANT WITH BESS?"	Bess and Crown
"IT TAKES A LONG PULL" (Reprise)	Jake and the Fisherman
"OH, DOCTOR JESUS"	Serena and the Ensemble
"STREET CRIES"	Strawberry Woman, Honey Man, Crab Man
"I LOVES YOU, PORGY"	Bess and Porgy
"OH, THE LORD SHAKE THE HEAVEN"	Ensemble
"A RED HEADED WOMAN"	Crown and Ensemble
"CLARA, DON'T YOU BE DOWNHEARTED"	Ensemble
"THERE'S A BOAT THAT'S LEAVING SOON"	Sporting Life
"WHERE'S MY BESS?"	Porgy, Mariah, Serena
"I'M ON MY WAY"	Porgy and Ensemble

SETTING

Time: Late 1930s

Place: Catfish Row and Kittiwah Island,
Charleston, South Carolina

There will be one intermission.

ORCHESTRA

Conductor **Dale Rieling**

Associate Conductor/Piano **Chip Prince**

Drums **Mark O'Kain**

Synthesizer Programmer **Karl Mansfield**

Woodwind 1 **Patricia Cloud**

Woodwind 2 **Jonathan Davis**

Woodwind 3 **Sal Lozano**

Woodwind 4 **Jeff Driskill**

Woodwind 5 **Robert Carr**

French Horn 1 **Joe Meyer**

French Horn 2 **Laura Brenes**

Trumpet 1 **Dan Fornero**

Trumpet 2 **Rob Schaer**

Trombone/Contractor **Robert Payne**

Bass Trombone **Craig Ware**

Concertmaster **Jennifer Choi Fischer**

Violin **Grace Oh**

Violin **Vladimir Polimatidi**

Violin **Lesla Terry**

Viola **Diane Gilbert**

Viola **Robin Ross**

Cello **David Mergen**

Cello **Ira Glansbeek**

Bass **Ken Wild**

RISE UP SINGING:

THE RESURRECTION OF CATFISH ROW

By Lynell George

WHEN *PORGY AND BESS* PREMIERED ON A NEW YORK STAGE IN 1935, no one could have predicted its reach, not its indelible impact on the American psyche nor its persistently shifting position within popular culture.

Grand and unprecedented, the production clocked in at a little over three hours, featured an all-black cast in its singing roles, and showcased a textured, richly atmospheric George Gershwin score that seamlessly incorporated elements of blues and jazz and spirituals into a classic operatic structure. Ground-breaking on every level, the production closed after 124 performances, good for opera, but not for Broadway.

Gershwin was not simply penning an adventurous score, but recasting the possibilities for American theatre. Although his hopes were high, much attention was given over to qualifying just what the production was: Gershwin preferred the idea of a Broadway run rather than an opera-hall setting; the term “opera” itself was strategically finessed, embroidered into a more homespun vernacular, “folk opera.”

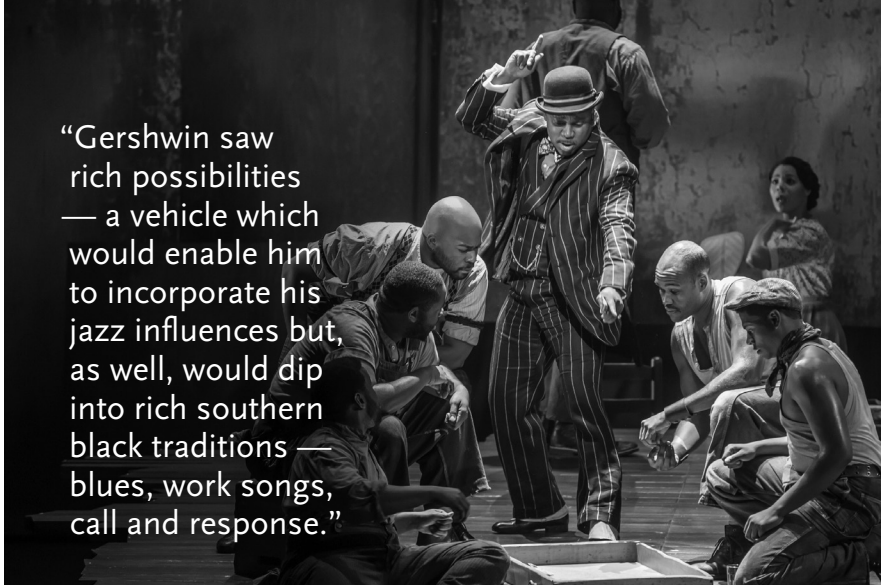
The completed piece represented what he considered to be his most ambitious work, but George Gershwin did not live to see the work fully understood or warmly embraced.

After his death in 1937, *Porgy and Bess* would go on to be produced internationally, in scores of memorable versions on stage and screen. It would take 40 years for it to be considered a legitimate opera, first performed in 1976 in a Houston Grand Opera production and finally making its way to The Metropolitan Opera a decade later.



Nathaniel Stampley, PHOTOS BY MICHAEL J. LUTCH.

“Gershwin saw rich possibilities — a vehicle which would enable him to incorporate his jazz influences but, as well, would dip into rich southern black traditions — blues, work songs, call and response.”



Kingsley Leggs and cast.

Into this tangled history steps Diane Paulus, artistic director of the American Repertory Theater at Harvard University. Known for her radical re-imaginings which turn work either on its head or inside out (*Hair*, 2008; *Pippin*, 2013) — Paulus was approached by producer Jeffrey Richards with an intriguing offer. Richards had been in ongoing conversation with both the Ira and George Gershwin estates as well as with estate representatives of the opera’s librettist DuBose Heyward and his wife Dorothy.

Michael Strunsky, sole trustee of the Ira Gershwin Estate, had been dreaming of a Broadway-musical style retelling of *Porgy and Bess* since the early ‘90s. He was looking for something that would interpret the story — in flow and form — for a 21st century audience. In a 2012 Columbia Review interview, Paulus noted: “He said, ‘The opera is going to exist forever ... We are asking you to do a version of the show that can coexist with the opera — specifically for the musical-theatre stage.’ She went on to say, “That was something that the estate was very passionate about.”

For all of Gershwin’s intentions, *Porgy and Bess*, from the very start, had been nothing short of polarizing — both among audiences and critics. In some corners, it was lauded as revolutionary, and in others, derided as a collection of condescending stereotypes. While it was eventually embraced as an American classic, the work’s journey over the decades has been marked by critique and controversy. Paulus knew immediately that she was not just up for it, but was energized by the challenge.

In certain respects, the very essence of *Porgy and Bess*, what it could have been

and would ultimately be over time, still felt bound up inside of it.

It would be Paulus’ task to tease the essence out, along with the psyche of the characters — their deep impulses and desires. Much of it she realized would be altering the storytelling lens — a task that would begin by looking back to the origins — the seeds of the story on the page as well as the dramatic team’s own process of breathing life into it.

In 1926, after George Gershwin finished reading the last paragraph of DuBose Heyward’s novel, *Porgy*, he sat down to compose what could be considered the prelude to his most important work — a letter to the book’s author. Gershwin hoped to entice the novelist into a collaboration. As it turned out Heyward’s wife, Dorothy, was already secretly at work on a play based on her husband’s story. By the summer of 1934, Gershwin repaired to South Carolina to visit the Heywards and began imagining what an operatic version of Heyward’s *Porgy* might look, feel and, most importantly, sound like.

A year and 500 pages later, the first version of the opera was performed privately at Carnegie Hall. Its full run-time, including intermission, un-scrolled into a leisurely four-plus hours. During rehearsals in Boston, George began trimming, hoping to sharpen its dramatic arc.

The first reactions were mixed. But in time, the saga of *Porgy and Bess* would gather a loyal following, ultimately becoming a fixture of standard operatic repertoire.

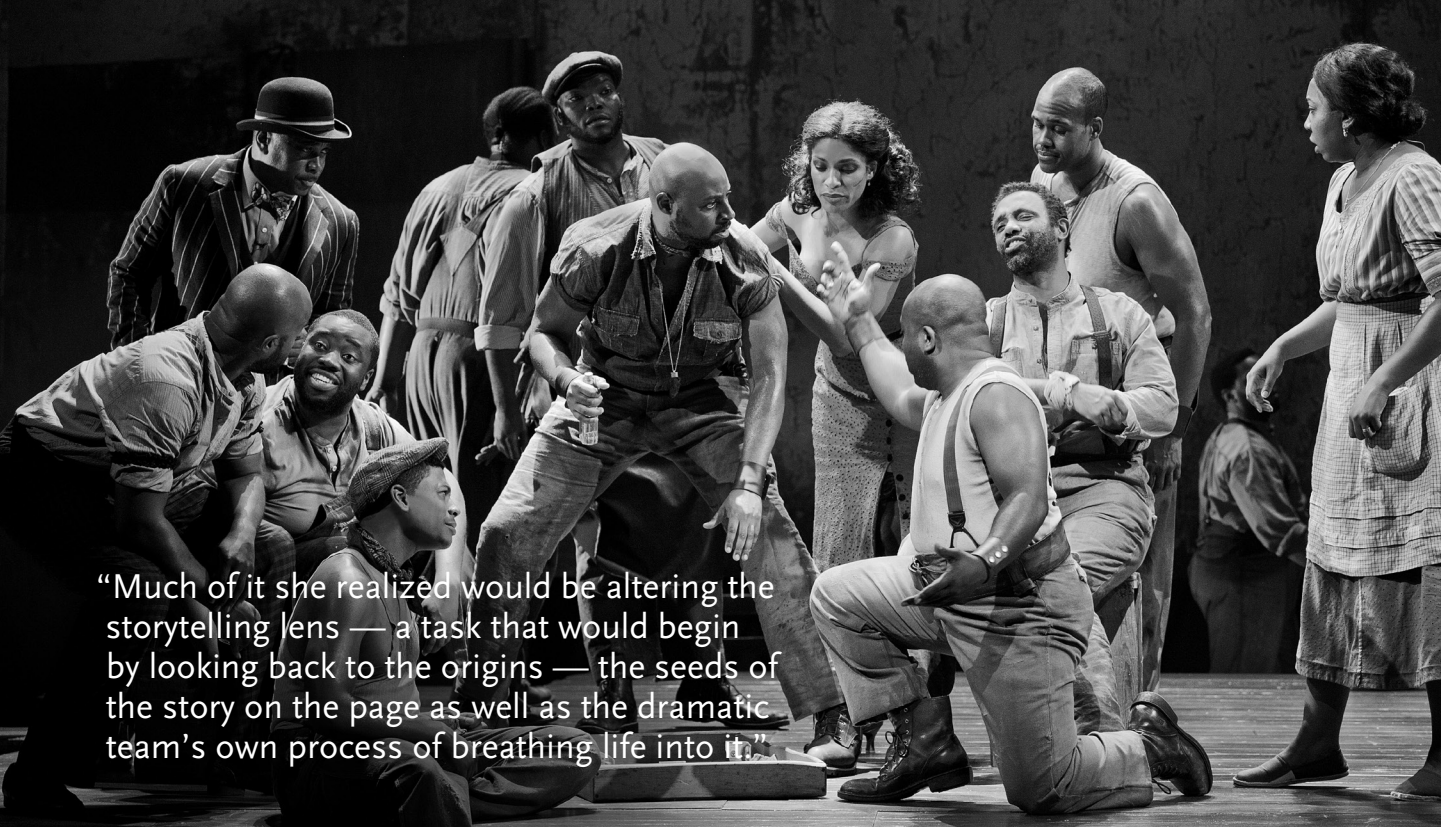
Even if one doesn’t know the full arc of the story of *Porgy and Bess*, most people

know edges of it — a vague outline of the plot, its characters. Or perhaps stray lines — or choruses — from songs that have become part of the Great American Songbook — a wash of haunting melodies that tell the story of Porgy, the lame black beggar, and his attempts to rescue the troubled Bess from her domineering and violent lover, Crown, and the flashy neighborhood drug dealer, Sporting Life.

Heyward had snipped the story from the news pages — a crime-sheet item about a disabled man who had committed a crime of passion. In the very bones of the tragedy, Gershwin saw rich possibilities — a vehicle which would enable him to incorporate his jazz influences but, as well, would dip into rich southern black traditions — blues, work songs, call and response. “Because *Porgy and Bess* deals with Negro life in America it brings to the operatic form elements that have never before appeared in opera,” Gershwin explained, “I have adapted my method to utilize the drama, the humor, the superstition, the religious fervor, the



(L-R): Denisha Ballew and Alicia Hall Moran.



“Much of it she realized would be altering the storytelling lens — a task that would begin by looking back to the origins — the seeds of the story on the page as well as the dramatic team’s own process of breathing life into it.”

Alvin Crawford and cast, PHOTO BY MICHAEL J. LUTCH.

dancing and irrepressible high spirit of the race. In doing this I have created a new form.”

The question for Paulus wasn’t how to improve on a classic, rather it was how to shape and shade it. She hoped to inject it with an immediacy that would bring the story out of the shadows of antiquated mores.

She had a grand task. While the Gershwins and the Heywards saw their work as a way of elevating black life, language and song to the operatic stage, the resulting (and lingering) effect was much more complicated — and sometimes hit squarely at a still-raw nerve. Even performers struggled with the material and their ambivalence with their roles. Famously, mezzo-soprano Grace Bumbry, one of the many “Besses,” characterized her experience as a tug-of-war with the past: “I thought it beneath me. My way of dealing with it was to see that it was really a piece of American history, whether we liked it or not. Whether I sing it or not, it was still going to be there.”

Getting to that uncomfortable “it” — that American history — and the filter through which it was told — is what Paulus hoped to address.

She convened a team that included Pulitzer Prize-winning playwright Suzan-

Lori Parks, composer Diedre L. Murray and choreographer Ronald K. Brown — to walk through the old rambling structure — to see what could be modified, amplified, saved or discarded.

To bring *Catfish Row* to life, Brown spent time thinking about how people would have moved — how they would have walked to church, danced or trotted across the street — what story would that movement tell an audience about place as well as each character? Murray hoped to peer into the soul of Bess, making her less an “accessory” — an inanimate object/prize pulled between Crown and Porgy. And for Parks’ part, one of the elements that struck her ear, like a mis-sung note, was the improvised dialect.

Part of telling one’s story begins with the voice — the rhythms, pauses and stresses.

The summer that Gershwin paid his visit to the Heywards, he stayed on Folly Island, some miles from Charleston where he could survey the comings and goings of the Gullah people who resided nearby on James Island. What Gershwin — and previously the Heywards — gleaned from their research would become the prototype for *Catfish Row*.

It was up to Paulus’ team to close that observational distance — bring the audience deeper inside — up close and into the lives of characters who have been

at arms-length for nearly 90 years. The question would be: Who would they be if they could speak for themselves? What — or who — would rise up?

Walking into the heart of that beloved text — really an American keepsake — Paulus knew would raise hackles, and it did. But trying to travel toward the truth — any truth — often presents a rutted, uncertain road.

In this journey, what Paulus learned, in indisputable, potent ways, was that the story and people of *Catfish Row* continue to deeply resonate, prick at raw nerves. The process has shown her that audiences care much more about this piece of Americana than she could have ever imagined. The Heywards and the Gershwins were on to something — a beginning — to build a bridge toward understanding.

This reimagining might be best, as choreographer Brown recently suggested, to think of as “less a fixing than an opportunity for a deeper understanding,” not just of the characters or the people who brought them all to life so many years ago, but perhaps most critically, of ourselves. ●

LYNELL GEORGE is a Los Angeles based journalist who writes about art, culture and social issues.

Who's Who



NATHANIEL STAMPLEY (*Porgy*). West End: *The Lion King* (Disney U.K. Ltd.). Broadway: *The Gershwins' Porgy and Bess*, *The Color Purple*, *The Lion King*. *Fiorello!*

and *Lost in the Stars* (N.Y. City Center's Encores!), *Abyssinia* (North Shore Music Theatre), *Pacific Overtures* (Chicago Shakespeare Theater), *Strike Up the Band* (Auditorium Theatre's Ovation!), *Violet* and *Big River* (Apple Tree Theatre), *Girl Crazy* and *The King and I* (The Skylight Opera Theater), *Link Up* with the Orchestra of St. Luke's at Carnegie Hall; Musical Introduction Series at 92Y.



ALICIA HALL MORAN (*Bess*) is thrilled to portray Bess in *The Gershwins' Porgy and Bess* after performing in the company of the workshop, the A.R.T.

premiere, and finally as the Bess alternate and understudy in Broadway's Tony-winning production. Moran's musical background includes critically-acclaimed concerts and collaborations in dance, jazz, classical music and fine arts. A California native, Moran lives in New York with husband and frequent collaborator, pianist Jason Moran and their sons. aliciahallmoran.com.



ALVIN CRAWFORD (*Crown*). Broadway: *The Lion King*, *Candide*, *Miss Saigon*, *The Buddy Holly Story*. Off-Broadway/Regional: *Pirates Of Penzance*, *Big River*, *A*

Raisin In The Sun (director Phylicia Rashad), *Famous Orpheus*, *Martin Guerre*, *Street Scene*. Film/TV: *And So It Goes* (2014 release), *It Runs In The Family*, *Clarence*, *Pray For Me*, *South Pacific*. Alvin is a graduate of The Juilliard School.



KINGSLEY LEGGS (*Sporting Life*). Broadway: *Sister Act*, *The Color Purple*, *Miss Saigon*. Touring: *Sister Act*, *Ragtime*, *Miss Saigon*, *It Ain't Nothing but the Blues*.

Regional: NCT, 5th Avenue, Goodman



Alicia Hall Moran and Nathaniel Stampley, PHOTO BY MCHAEJ. LUTCH

Theatre, Denver Center Theatre, Seattle Rep, Ford's Theatre, Baltimore Centerstage, Geffen Playhouse, Laguna Playhouse, Milwaukee Skylight, Alliance Theatre, Marriotts Lincolnshire, The MUNY, St. Louis Black Rep. TV: *City of Angels*, *One Life to Live*, *Law & Order: SVU*.



SUMAYYA ALI (*Clara*, *Understudy for Bess*). Broadway/New York: *The Gershwins' Porgy and Bess*, *Ragtime!*, *Lost in the Stars*. Favorite Regional: *Master Class*,

Ragtime! (Kennedy Center), *Oklahoma!* (Portland Center Stage). TV/Film: *Red Hook Summer*, *Something Whispered*. Boston District winner of Metropolitan Opera Competition. Spelman College, B.A., New England Conservatory, M.M. Performance dedicated to my lovely teacher, Mr. Bonds. www.sumayya.com.



DENISHA BALLEW (*Serena*). Artist highlights include Eliza in Baber's *River of Time* (Kennedy Center premiere), 1st Lady in Mozart's *Magic Flute*

(Nashville Opera), Bess in *Porgy and Bess* (Knoxville Symphony Orchestra) and Mozart's *Don Giovanni* (AIMS Festival Orchestra in Graz, Austria).



DAN BARNHILL (*Detective*). Broadway: *The Gershwins' Porgy and Bess*. Off-Broadway: *The Joy of Going Somewhere* *Definite*, director William H. Macy

(Atlantic Theater Company), *Graceland* (LCT3). Other: *Benten Kozo* (The Flea), *As You Like It* (The Drilling Company), Emerging Artists Theater Co., NYC Fringe, DC Fringe. Toured Europe as the guitarist in a punk band.



DANIELLE LEE GREAVES (*Mariah*). Broadway: *A Streetcar Named Desire*, *Rent*, *Hairspray*, *Sunset Boulevard*, *Show Boat*. New York: *The Importance of Being*

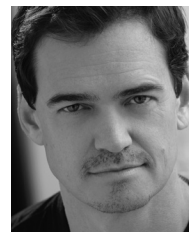
Earnest, *Two Gentlemen of Verona*, *Purlie*. National Tours: *The Lion King*, *Rent*. Film: *Growing Up (and Other Lies)*. Television: *Smash*, *The Big C*, *Rescue Me*, *Damages*, *Whoopi*, *100 Centre Street*. Other: Broadway Inspirational Voices.



DAVID HUGHEY (*Jake*). Soundtrack: *12 Years A Slave*.

Broadway: *The Gershwins' Porgy and Bess*. Regional: *West Side Story*, *Into The Woods*, *Street Scene*,

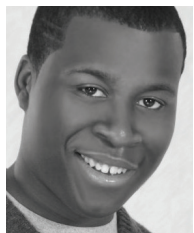
The Wiz, *Children Of Eden*, *Chess*. Opera: *Il Barbiere di Siviglia*, *La Bohème*, *Carmen*. This performance is dedicated to my amazing parents, Calvin and Linda, for their undying love and support! www.davidhughey.com.



FRED ROSE (*Policeman*, *Understudy for Detective*). Fred has appeared on Broadway in *Cyrano de Bergerac* (with Kevin Kline),

Company (director John Doyle), *Cabaret*

(Studio 54) and *Phantom*, as well as in the pit orchestras (cello) of *The Boy from Oz* and *Phantom*. He is proud to be a part of this incredible production!



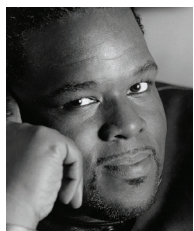
VANJAH BOIKAI
(*Swing, Understudy for Jake*) studied opera at Ohio State. Touring debut. Regional: Barn Theater, Weathervane Playhouse, Opera Columbus. He sings

with Condola Rashad's band, Condola and the Stoop Kids. He is thrilled to join this family and tell this classic story. Thanks to family, friends. For Mom and Dad.



ADRIANNA M. CLEVELAND (*Woman of Catfish Row, Understudy for Clara and Serena*). Native of Pittsburgh, B.M. in voice from Baldwin-Wallace College.

Trained by world famous heldentenor Dr. Timothy Mussard and his wonderful wife, Annie Mussard. Currently a member of the Nouveau Noir Vocal Ensemble directed by Maestro David Jennings-Smith. Thankful for my family and my teachers for inspiring me.



ROOSEVELT ANDRÉ CREDIT (*Fisherman*). Broadway: *Show Boat* (and national tour), *The Gershwins' Porgy and Bess*. Off-Broadway: *Marie Christine, The Prince*

and the Pauper. Regional: *The Gershwins' Porgy and Bess* (A.R.T.), *Ragtime, I Am Harvey Milk, For the People*, (Majestic Theater, Gettysburg), *The White House Cantata*. Great to be back! Hugs for all!



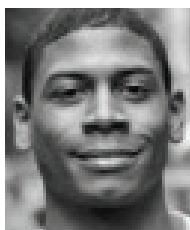
CICILY DANIELS (*Woman of Catfish Row, Understudy for Mariah*). Broadway: Disney's *The Little Mermaid* (Ursula understudy,

Alana), *All Shook Up* (Sylvia understudy), *Rent* (Joanne understudy). National Tour: *Caroline, or Change* (Washing Machine). TV & Film: *Boardwalk Empire* (Jazz Dancer), *Ugly Betty* (Zelda), *Across the Universe*. Yale University, B.A. Theatre.



DWELVAN DAVID
(*The Crab Man, Understudy for Crown*). First 1st national tour. N.Y.: *Standby* (NYMF 2013). Regional: *Ain't Misbehavin'*; *The Wiz; Caroline, or Change;*

Ragtime; Big River; Cats; Show Boat; The Nativity; Hot Mikado. Nominations: BTAA, Louie, Joseph Jefferson. BFA Millikin University. AEA Proud. Shalom y'all! visit www.DwelvanDavid.com.



NKRUMAH GATLING (*Fisherman, Understudy for Jake*) is thrilled to be joining the cast of *The Gershwins' Porgy and Bess!* Broadway: *Hair*. National Tours: *Hair,*

Miss Saigon. Regional: *Band Geeks* (Goodspeed), *Miss Saigon, Dreamgirls, Wonderful Life* (TUTS). Many thanks and lots of love to Mom and my family!



TAMAR GREENE (*Fisherman*) is making his Broadway national tour debut! Regional: *Rent* (Collins), *The Wiz* (The Wiz), *Little Shop of Horrors* (Audrey II).

Opera: Buffalo Opera Unlimited, Rochester Lyric Opera, Oswego Opera. M.M.: Eastman School of Music. Much love to my family, friends and fiancé Jen. www.TamarGreene.com.



NICOLE ADELL JOHNSON (*Woman of Catfish Row, Dance Captain*). Baltimore native. Credits: *The Lion King* (Broadway, national tour). Companies: Lula

Washington, Creative Outlet Dance Theater. *Him and Us* (film), *Tannhauser* (L.A. Opera). AEA Member. Thank you God, family and friends for your endless love and support.



JAMES EARL JONES II (*Robbins, Understudy for Porgy*). Regional: Chicago Shakespeare Theater, First Folio, Writers Theatre, Marriott Theater, Lookingglass,

Court Theatre, Lyric Opera Chicago, S.F. Opera, Theater at the Center, Drury Lane

Oakbrook, Northlight, Ravinia, Broadway in Chicago. Love and thanks to his family, friends, Sam/Stewart Talent & Telsey. For Semaje.



QUENTIN OLIVER LEE (*Swing; Understudy for Porgy and Crown*) is proud and excited that this is his first professional credit. He sends love to his

family, friends and all supporters of local performing arts. More info about Quentin at www.quentinoliveelee.com.



CHERYSE McLEOD LEWIS (*Swing, Understudy for Bess*) is thrilled to join this 1st national tour! Opera Highlights: *Carmen* (Carmen), *Il Barbiere Di Siviglia* (Rosina),

Hansel and Gretel (Hansel). Concert Highlights: Gettysburg Festival, Orchestra Seattle, Greensboro Symphony. Debut Solo CD: Spirituals. www.CheryseMusic.com.



SARITA RACHELLE LILLY (*The Strawberry Woman*). Broadway: *The Gershwins' Porgy and Bess* (Swing). Regional: *The Gershwins' Porgy and Bess* (A.R.T.). Opera:

Dead Man Walking (Sister Rose, New England Premiere - BOC); *The Merry Wives of Windsor* (Mrs. Ford). International: *Suor Angelica* (Suor Angelica - Urbana, Italy). Much love to Eagles 4.



KENT OVERSHOWN (*Mingo, the Undertaker, Understudy for Porgy and Sporting Life*). Tour: *Memphis* (Wailin' Joe, understudy for Bobby,

Delray and Gator). Regional: Casa Mañana, MUNY, Westchester Broadway Theatre. Endless thanks to friends and family without whose love and support I wouldn't be here. Thanks to Telsey and Co. and the phenomenal team at Harden-Curtis. Dad, this is for you! Go Blue!



CHAUNCEY PACKER (*Peter, the Honey Man, Understudy for Sporting Life*) is excited to perform in his first Broadway tour. Chauncey has

performed operatic roles in *Porgy and Bess*, *La Bohème* and others in the U.S. and abroad. Special thanks to family and friends.



LINDSAY ROBERTS (*Swing, Understudy for Clara*). National Tours: *Memphis* (1st National, Felicia understudy). Off-Broadway/Regional: *Gentlemen Prefer*

Blondes, *Lost in the Stars* (N.Y. City Center Encores!), *Radio City Christmas Spectacular*, *Ragtime* (Sarah), festival of *The Lion King* (Nala). B.M. University of Maryland. All glory to God!
www.lindsayroberts.com.



SOARA-JOYE ROSS (*Woman of Catfish Row, Understudy for Bess, Serena and Mariah*). From *Dance of the Vampires* and *Les Misérables* on Broadway, *Jerry*

Springer: The Opera at Carnegie Hall, to Elton John's *Aida*, this award-winning actress has performed roles throughout the USA and abroad. "Grateful for my family, friends, agency and The Almighty!"
www.Soara-JoyeRoss.com.

GEORGE GERSHWIN (*Composer*) was born in Brooklyn on September 26, 1898. George wrote 22 musical comedies, most with his brother Ira. From his early career George had ambitions to compose serious music, and his classical masterpieces include *Rhapsody in Blue*. In the late '20s George became fascinated by DuBose Heyward's novel *Porgy*, recognizing it was a perfect vehicle for opera using jazz and blues idioms. *Porgy and Bess* opened in Boston on September 30, 1935, and had its Broadway debut two weeks later. In 1937 George was at the height of his career. While working on the score of *The Goldwyn Follies* in Hollywood, he collapsed, and on July 11, died of a brain tumor.

DuBOSE & DOROTHY HEYWARD (*Libretto/Lyrics*). DuBose Heyward (1885–

1940) was a native and life-long resident of Charleston, South Carolina. In 1923 Heyward married Dorothy Hartzell Kuhns (1890-1961), an aspiring author from Ohio. His novel *Porgy*, was published with great success in 1925. Dorothy inspired, and collaborated in, the transformation of *Porgy* into a play, which ran a total of 367 performances on Broadway. The Heywards later collaborated with George and Ira Gershwin in the creation of the opera, *Porgy and Bess*, contributing the libretto, based largely on the play, and co-writing many of the songs, including "Summertime."

IRA GERSHWIN (*Lyrics*), the first songwriter to receive a Pulitzer Prize (*Of Thee I Sing*, 1932), was born in New York in 1896. He wrote hundreds of songs for Broadway and Hollywood, the majority with his brother, George, but many in collaboration with composers Harold Arlen, Jerome Kern, Kurt Weill, Harry Warren, Burton Lane and Vernon Duke, among others. Nominated for three Academy Awards for Best Song, Ira also took great pride in his contributions to *Porgy and Bess* (1935), and in his acclaimed book, *Lyrics on Several Occasions* (1959). Ira died in 1983 at the age of 86.

DIANE PAULUS (*Director*) is Artistic Director of the American Repertory Theater (A.R.T.) at Harvard. Broadway: A.R.T.'s *Pippin* (2013 Tony Award-Revival), A.R.T.'s *The Gershwins' Porgy and Bess* (2012 Tony Award-Revival) and The Public Theater's *Hair* (2009 Tony Award-Revival). A.R.T.: *The Donkey Show*, *Prometheus Bound*, Tod Machover's *Death and the Powers: The Robots' Opera*, *Best of Both Worlds* and *Johnny Baseball*. Opera: *The Magic Flute*, *Il mondo della luna*, *Don Giovanni*, *Le nozze di Figaro*, *L'incoronazione di Poppea*, *Il ritorno d'Ulisse in patria* and *Orfeo*. Other Work: Cirque du Soleil's *Amaluna*. Awards: 2013 Tony Award for Best Director of a Musical (*Pippin*) and Drama League's 2012 Founders Award for Excellence in Directing.

SUZAN-LORI PARKS (*Book Adapter*). Broadway: *Topdog/Underdog*, winning 2002 Pulitzer Prize for Drama and becoming the first African-American woman to do so. Off-Broadway: 365 *Days/365 Plays*, and many others. Screenplays for Brad Pitt, Spike Lee, Oprah Winfrey. Novel: *Getting Mother's Body* (Random House). MacArthur

"Genius" Award; student of James Baldwin, who called her "an astounding creature who may become one of the most valuable artists of our time"; The Public Theater's Master Writer Chair. Visit Suzanloriparks.com.

DIEDRE L. MURRAY (*Musical Score Adapter*) is a pioneering jazz and new music cellist, a Pulitzer Prize finalist and two-time Obie winner. Compositional works include *Running Man* (MTG), *Best of Both Worlds* (The A.R.T.), *The Voice Within* (Harlem Stage), *The Blackamoor Angel* (Bard College), *Eli's Comin'* (Vineyard Theatre), *Sweet Billy and the Zooloos* (Colored Girls Productions). The recipient of numerous awards, she has appeared on more than 100 recordings and led numerous acclaimed ensembles.

RONALD K. BROWN (*Choreographer*). Brown founded Evidence, A Dance Company 1985. Brown has received two Black Theater Alliance Awards and a Fred and Adele Astaire Award for Outstanding Choreography on Broadway for the Tony Award-winning *The Gershwins' Porgy and Bess*. He is a member of Stage Directors & Choreographers Society. Arcell Cabuag, (Associate Choreographer) is the Associate Artistic Director of Evidence, A Dance Company.

RICCARDO HERNANDEZ (*Scenic Design*). Broadway: *The Gershwins' Porgy and Bess*, *The People in the Picture* (Studio 54); *Caroline, Or Change*; *Topdog/Underdog*; *Elaine Stritch: At Liberty*; *Noise/Funk*; *Parade* (Tony, Drama Desk nominations); *The Tempest*; *Bells Are Ringing*. Recent: *Il Postino* (L.A. Opera, PBS *Great Performances*), Philip Glass' *Appomattox* (SFO), *Lost Highway* (London's ENO/Young Vic). More than 200 productions in the U.S. and internationally.

ESOSA (*Costume Design*). Broadway: *Motown*, *The Gershwins' Porgy and Bess* (Tony nomination), *Topdog/Underdog*. Off-Broadway: *Water by the Spoonful*, *Vera Stark* (Lucille Lortel Award), *Trust*, *Crowns*, *Break of Noon*, *The Capeman*, *Romeo and Juliet*. Regional: *American Night*, *Ruined*, *Cuttin' Up*, *Señor Discretion Himself* (Helen Hayes Award nomination), *Twist* (2011 Ovation Award), *Fences*, *Big Maybelle*, *Ain't Misbehavin'*, *Once on This Island*, *Gleam*, *Whaddabloodclot!!!*, *Sense & Sensibility*. www.esosadesign.com.

CHRISTOPHER AKERLIND (*Lighting Design*). Broadway: *The Gershwins' Porgy and Bess* (Tony nomination), *110 In The*

Shade (Tony nomination), *Awake and Sing!* (Tony nomination), *Seven Guitars* (Tony nomination), *The Light In The Piazza* (Tony, Drama Desk, Outer Critics awards), among others. Over 650 productions for theatre, opera, circus, and dance, in U.S. and internationally. Awards: Obie, Lortel, Merritt, among others.

ACME SOUND PARTNERS (*Sound Design*). Over 30 Broadway shows since 2000 including *The Gershwins' Porgy and Bess* (Tony nomination), *Bengal Tiger at the Baghdad Zoo* (Tony nomination), *The Merchant of Venice*, *Fences* (Tony nomination), *The Addams Family*, *Ragtime*, *Hair* (Tony nomination), *In The Heights* (Tony nomination), *Legally Blonde*, *Monty Python's Spamalot*, *Avenue Q*, and *La Bohème*. Acme is Tom Clark, Mark Menard, Nevin Steinberg and Sten Severson.

J. JARED JANAS & ROB GREENE (*Wig, Hair & Makeup Design*). Recent Broadway designs include *The Gershwins' Porgy and Bess*, *Motown* (makeup design), *Peter and the Starcatcher*, *All About Me* and *Next to Normal*. Other productions include *On the Town*, *Passion*, *And By the Way*, *Meet Vera Stark* (NYC & L.A.).

CONSTANTINE KITSOPOULOS (*Music Supervisor*). Music Director of eight Broadway shows including *The Gershwins' Porgy and Bess*, *La Bohème*, *Coram Boy* and *A Catered Affair*. Music Director of Queens Symphony Orchestra and Festival of the Arts Boca. Artistic Director of OK Mozart. Guest conductor with the N.Y. Philharmonic, Philadelphia Orchestra, Baltimore Symphony, San Francisco Symphony, NJ Symphony and many others. Conducting studies with Vincent LaSelva.

DALE RIELING (*Music Director and Conductor*) was the Musical Supervisor/Director for the Broadway production of *Les Misérables*. He supervised/music directed the first and third national and the international tours of *Les Misérables*. Also on Broadway: *Miss Saigon* and *Mary Poppins*. He appeared with the Kansas City Symphony, Louisiana Philharmonic and Syracuse Symphony and conducted Boubllil and Schönberg's *Do You Hear The People Sing* with the Colorado Symphony and in Mazatlan, Mexico.

JOHN MILLER (*Music Coordinator*). Broadway (over 100 shows, including)

Beautiful: The Carole King Musical, *Pippin*, *Once*, *Jersey Boys*, *Newsies*, *Rock of Ages*, *The Gershwins' Porgy and Bess*, *Jesus Christ Superstar*, *Godspell*. Musician (bass): Eric Clapton, Frank Sinatra, Carly Simon. His album *Stage Door Johnny – John Miller: Takes on Broadway* is available on PS Classics Records. www.johnmillerbass.com.

WILLIAM DAVID BROHN (*Orchestrations*). *Miss Saigon*, *Oliver!*, *The Secret Garden*, *Carousel*, *Oklahoma!*, *Crazy For You*, *Ragtime*, *My Fair Lady*, *Mary Poppins*, *Curtains*, *Wicked*.

CHRISTOPHER JAHNKE (*Orchestrations*). *Cry Baby*, *Memphis*, *Grease* (2007), *Just So*, *Dessa Rose*, *A Man of No Importance*, *Legally Blonde*, *Les Misérables* (new orchestrations currently used worldwide).

TELSEY + COMPANY (*Casting*). Broadway/Tours: *If/Then*, *The Bridges of Madison County*, *All the Way*, *Motown*, *Kinky Boots*, *Newsies*, *Rock of Ages*, *Wicked*, *Evita*, *Sister Act*, *Million Dollar Quartet*. Off-Broadway: Atlantic, MCC, Signature. Film: *Into the Woods*, *The Last Five Years*, *The Odd Life of Timothy Green*, *Friends with Kids*, *Margin Call*, *Sex and the City*. TV: *Masters of Sex*, *The Sound of Music Live!*, commercials. www.telseyandco.com.

NANCY HARRINGTON (*Associate Director*). With Ms. Paulus, Tony Award-winning productions of *Pippin*, *The Gershwins' Porgy and Bess*, *Hair*. Additional Broadway includes *I Am My Own Wife*, *A View from the Bridge*, *Fool Moon*, *The Full Monty*, *The Regard of Flight*, *Largely New York*, *The Play What I Wrote*.

JOHN M. ATHERLAY (*Production Stage Manager*). Broadway: *Fela!*, *Xanadu*, *Beauty and The Beast*, *A Small Family Business*, *The Seagull*, *Prelude To A Kiss*. National Tours: *Anything Goes*, *Fela!*, *Young Frankenstein*, *The 101 Dalmatians*, *Fiddler on the Roof* with Topol, *Little Shop of Horrors*, *The Producers*, *Stardust* with Betty Buckley.

SHARIKA NILES (*Stage Manager*). Broadway: *Motown*, *Pippin*, *The Gershwins' Porgy and Bess*. Tours: *The Color Purple* 1st national, *What My Husband Doesn't Know*, *Without You* (Korea). Apollo Theater: Production Coordinator/ Stage Manager 2012/2013 Season. Film: *Black Nativity* (NYC), *Baggage Claim* (L.A.), *Our Song* (NYC). TV: BET's *106 & Park*.

WILLIAM GILINSKY (*Stage Manager, Understudy Policeman*) has stage-managed, supervised and even performed in professional theatrical productions throughout the world, including five Broadway shows, 35 national and international tours and more. Bill is a proud member of AEA, IATSE, SAG/AFTRA and AGMA.

MIA WALKER (*Assistant Director*). Broadway: *Pippin* (Assistant Director), *The Gershwins' Porgy and Bess* (Assistant Director). Upcoming: assisting Diane Paulus on American Repertory Theater's productions of *Witness Uganda* and *Finding Neverland*. B.A. Harvard University.

ARCELL CABUAG (*Associate Choreographer*) of the Bay Area is the Associate Artistic Director of the Ronald K. Brown Evidence Dance Company. Winner of the 2004 Bessie N.Y. Dance Award, he is also a professor of dance at Long Island University. "Follow your Bliss!"

TYPE A MARKETING (*Press and Marketing*) is an independent, full-service marketing company specializing in Broadway and national tours. Broadway: *The Phantom of the Opera*, *Kinky Boots*, *Les Misérables*, *Tuck Everlasting*. Tours: *The Addams Family*, *American Idiot*, *Anything Goes*, *Flashdance the Musical*, *Million Dollar Quartet*, *The Gershwins' Porgy and Bess*, *I Love Lucy: Live on Stage*, *Chaplin*. www.typeamktg.com.

HUDSON THEATRICAL ASSOCIATES (*Technical Supervisor*). Over 65 Broadway productions and tours. Recent: *A Night with Janis Joplin*, *The Glass Menagerie*, *Romeo & Juliet*, *Forever Tango*, *The Trip to Bountiful*, *Cinderella*, *Glengarry Glen Ross*, *Newsies*, *The Gershwins' Porgy and Bess*. HTA is part of the Hudson family which includes Hudson Scenic Studio and Hudson Sound & Light.

RICHARDS/CLIMAN, INC. (*General Manager*) founded by David R. Richards and Tamar Haimes (formerly Climan). Current: *Rodgers + Hammerstein's Cinderella*, *All The Way*, *Mothers and Sons*, *Lady Day at Emerson's Bar & Grill* and *Bullets Over Broadway*. Past: *Glengarry Glen Ross*, *Anything Goes*, *Who's Afraid of Virginia Woolf?*, *The Best Man*, *August: Osage County*, *Annie*.

JEFFREY RICHARDS (*Producer*) is proud to present *The Gershwins' Porgy and Bess*, and is grateful to Diane Paulus and Diane Borger, who gave this production its

initial home at the American Repertory Theater at Harvard. He would also like to thank all the writers, directors, actors and actresses, designers, managers, agents and theatre owners that he has had the pleasure of working with for making his career possible.

JERRY FRANKEL (*Producer*) received Tony Awards for *Who's Afraid of Virginia Woolf?* (2013), *Glengarry Glen Ross* (2005), *August: Osage County*, *The Gershwins' Porgy and Bess*, *La Cage Aux Folles*, *Hair*, *Spring Awakening* and *Death of a Salesman* (1999). Past Broadway: *Glengarry Glen Ross* (2013), *The Anarchist*, *Gore Vidal's The Best Man* and more. Film: Tracy Letts' *August: Osage County* with Meryl Streep and Julia Roberts.

REBECCA GOLD (*Producer*) is honored to be a part of this significant production, an important piece of American theatre history. Broadway: Many, including the Tony-winning *Pippin*, *The Gershwins' Porgy and Bess* and *Hair*. Off-Broadway: the Drama Desk and Obie Award-winning, groundbreaking *Sleep No More* and *Mistakes Were Made*. She is extensively involved with and committed to not-for-profit theatre, including the American Repertory Theater at Harvard University and Shakespeare & Co. A shout-out to all who support her, especially N, S and B.

PATTY BAKER/GOOD PRODUCTIONS (*Producer*). Broadway: *Matilda*, *Virginia Woolf* (Tony Award), *Glengarry Glen Ross*, *Memphis* (Tony Award), *Gore Vidal's The Best Man*, *Bonnie & Clyde*, *Catch Me If You Can*, *Blithe Spirit*, *All My Sons*, *Beautiful* (coming January 2014). Thank you to the cast and crew for making this production soar.

JOSEPH & MATTHEW DEITCH (*Producers*) are honored to be part of such an entertaining, powerful, and important show as *The Gershwins' Porgy and Bess*. Recent productions include *Chinglish*, *The Addams Family*, *The Merchant of Venice*, *Race, Fela!* and *A View From the Bridge*.

SCOTT M. DELMAN (*Producer*) is a private equity investor and Broadway enthusiast. Over the past five years, Scott has co-produced over 30 plays and musicals and even managed to earn two Tony Awards along the way. Nevertheless, his greatest productions remain *Edward* and *Rebecca*.

INDEPENDENT PRESENTERS

NETWORK (*Producer*) represented in this production by NAC Entertainment, Blumenthal Performing Arts and Des Moines Performing Arts, is a consortium whose members present touring Broadway shows in over 80 cities worldwide. Recent Broadway: *Kinky Boots*, *Pippin*, *Matilda*, *La Cage Aux Folles*.

THE LEONORE S. GERSHWIN ESTATE/ MIKE & JEAN STRUNSKY (*Producers*). Mike manages the trust of his uncle, Ira Gershwin, and promotes Gershwin music worldwide. Jean and Mike co-manage the Ira and Leonore Gershwin Philanthropic Fund and a trust for the Music Division of the Library of Congress. They made possible the Gershwin Room in Washington, the Ira Gershwin Gallery at the Disney Concert Hall, and the Gershwin Prize for Popular Song.

JOHN FROST (*Producer*). Australia's most prolific theatrical producer. Tony Awards: *The King and I*, *Hairspray*. Other productions: *The Producers*, *The Secret Garden*, *The Phantom of the Opera*, *Driving Miss Daisy*, *Chicago*, *Annie*, *Wicked*.

CHERYL WIESENFELD (*Producer*). Broadway: Three-time Tony-winning producer of *Vanya and Sonia and Masha and Spike*, *The Gershwins' Porgy and Bess*, and *Elaine Stritch: At Liberty*.

RON SIMONS (*Producer*). Broadway: *The Gershwins' Porgy and Bess* (Tony), *Vanya and Sonia and Masha and Spike* (Tony). Ron produced two films in theatres now: *Blue Caprice* and *Mother of George*. www.simonsaysentertainment.com.

CHERYL AND TED LACHOWICZ (*Producers*). Over the past 12 years, Cheryl and Ted have been involved with many Broadway productions, including *The Color Purple*, *West Side Story*, *The Addams Family*, *Gypsy*, *The Merchant of Venice*, *Priscilla*, *Queen of the Desert* and *Who's Afraid of Virginia Woolf?*.

LUIGI & ROSE CAIOLA (*Producers*). Broadway: *Who's Afraid of Virginia Woolf?* (Tony Award), *Macbeth*, *Cinderella*, *Glengarry Glen Ross*, *The Anarchist*, *The Heiress*, *Jekyll & Hyde*, *Godspell*. Owners of Manhattan Movement & Arts Center and B&L Management.

JUDITH RESNICK (*Producer*). Productions include *The History Boys* (Tony), *All About Me*, *Desire Under the Elms*, *Blithe Spirit*, *Flower Drum Song*

and more. London: David Mamet's *Cryptogram* and *From the Mississippi Delta*. Trustee: Channel 13/WNET, Israel Museum.

SHN/SHN PRESENTS DALLAS (*Producers*). SHN is pleased to launch *The Gershwins' Porgy and Bess* at the SHN Golden Gate Theatre in San Francisco's mid-Market district. SHN owns and programs the Curran, Golden Gate and Orpheum Theatres and nourishes artists and audiences and celebrates the digital and diverse creativity in the Bay Area.

IRENE GANDY (*Producer*) is a Tony Award-winning producer who is proud to have been associated with Jeffrey Richards for 28 years.

WILL TRICE (*Producer*). Credits include *The Gershwins' Porgy and Bess* (Tony Award), *Who's Afraid of Virginia Woolf?* (Tony Award), *Gore Vidal's The Best Man* (Tony nomination), *Glengarry Glen Ross*. Also This Season: *The Glass Menagerie*, *The Bridges of Madison County*, *All The Way*, *The Realistic Joneses*, *Lady Day at Emerson's Bar & Grill*.

GFOUR PRODUCTIONS (*Producer*). Kenneth Greenblatt, Seth Greenleaf, David Beckerman, Alan Glist and Marc Goldman. Productions include Tony winners *Who's Afraid of Virginia Woolf?*, *Nine*, *La Cage Aux Folles*. Recent: *The Glass Menagerie*, *Glengarry Glen Ross*, *Menopause The Musical*. Combined: over 40 Tony Awards, over 50 Drama Desk Awards. GFourProductions.com.

GREENLEAF PRODUCTIONS (*Associate Producer*). Recent: Tony Award-winners *Matilda the Musical*, *The Book of Mormon*, *Who's Afraid of Virginia Woolf?*, *Death of a Salesman* and *The Glass Menagerie*. GreenleafProductions.com.

MICHAEL CREA (*Associate Producer*). Broadway: *The Glass Menagerie*, *Who's Afraid of Virginia Woolf?*, *Bloody Bloody Andrew Jackson* and *The Gershwins' Porgy and Bess*. Upcoming: *The Bridges of Madison County*. BFA Shenandoah Conservatory.

PJ MILLER (*Associate Producer*). Broadway: *Ghost the Musical*, *Who's Afraid of Virginia Woolf?*, *Glengarry Glen Ross*, *The Anarchist*, *The Glass Menagerie*. Love to Mom, Dad, Katie and James.

OLIVIA SMITH-DEWS (*Associate Producer*) has been the Accounting

Administrator for the Ira and Leonore Gershwin Trusts since April 2000, overseeing all financial matters for Ira Gershwin Trusts.

AMERICAN REPERTORY THEATER.

A.R.T. at Harvard University is one of the country's most celebrated theatres and winner of numerous awards, including three Tony Awards and the Pulitzer Prize. Since becoming Artistic Director, Diane Paulus continues the A.R.T.'s mission to expand the boundaries of theatre by originating innovative work such as *Sleep No More*, *Once*, *Prometheus Bound* and *Pippin*. OBERON, A.R.T.'s club theatre, also serves as an incubator for local artists and a groundbreaking producing model.

FOR CENTER THEATRE GROUP



MICHAEL RITCHIE
(Artistic Director) is in his ninth season as Center Theatre Group's Artistic Director, and has led over 170 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 24th 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.

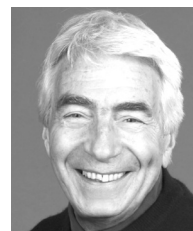


LINDSAY ALLBAUGH
(Producing Associate) is a member of Center Theatre Group's artistic staff and has served in varying capacities for

the past nine years. Lindsay also serves as the artistic coordinator for CTG's Sherwood Award, which supports emerging Los Angeles artists. In addition to her work for CTG, Lindsay is the co-artistic director at the Elephant Theatre Company in Hollywood. Producing

credits include the upcoming production of *different words for the same thing* at the Kirk Douglas Theatre, and most recently *The Nether* at the KDT, and *Waiting for Godot* at the Taper. Directing credits include the 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).

JEFFREY UPAH (General Manager, Ahmanson Theatre) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include *Follies*, *God of Carnage* and *The Black Rider* (having previously worked on Robert Wilson productions in Boston, Houston and São Paulo, Brazil). Prior to CTG, he was the marketing manager for the last two of his 11 seasons with The Santa Fe Opera, and worked in various capacities at Yale Repertory Theatre, American Repertory Theatre and Jacob's Pillow Dance Festival, among others. He graduated magna cum laude with his studies in film and theatre from Washington University in St. Louis, and received an MFA in theatre management from the Yale School of Drama.



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.

STAFF FOR THE GERSHWINS' PORGY AND BESS

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RICHARDS/CLIMAN, INC.
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 Michael Sag Kyle Bonder
 Jenny Peek Rachel Welt

COMPANY MANAGER

Erik Birkeland

PRODUCTION MANAGEMENT

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 Neil A. Mazzella Geoffrey Quart
 Sam Ellis Irene Wang

TOUR DIRECTION

THE BOOKING GROUP
 Meredith Blair Kara Gebhart
 www.thebookinggroup.com

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 Elyce Henkin John McCoy
 DJ Martin Melissa Cohen

GENERAL PRESS REPRESENTATIVE

JEFFREY RICHARDS ASSOCIATES
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 Thomas Raynor Christopher Pineda

CASTING

TELSEY + COMPANY
 Bernie Telsey CSA, Will Cantler CSA,
 David Vaccari CSA, Bethany Knox CSA,
 Craig Burns CSA, Tiffany Little Canfield CSA,
 Rachel Hoffman CSA, Justin Huff CSA,
 Patrick Goodwin CSA, Abbie Brady-Dalton CSA,
 David Morris, Cesar A. Rocha CSA,
 Andrew Femenella CSA, Karyn Casi CSA,
 Kristina Bramhall, Conrad Woolfe
 Rachel Nadler, Rachel Minow, Sean Gannon,
 Scott Galina

Production Stage Manager John M. Atherley
 Stage Manager Sharika Niles
 Stage Manager William Gilinsky
 Assistant Director Mia Walker
 Associate Choreographer Arcell Cabuag
 Assistant Company Manager Jose Solivan
 Dance Captain Nicole Adell Johnson
 Dialect Coach Dawn-Elin Fraser
 Associate Scenic Designer Stephen A. Davan
 Associate Costume Designer Ashley Farra
 Costume Design Assistants Kathryn Squitieri,
 Jennifer Stimple-Kamei, Casandra Lollar
 Associate Lighting Designer . . . Anthony Pearson
 Lighting Programmer Justin Freeman
 Associate Sound Designer Jason Crystal
 Production Assistants
 Sean Szaller, Sammi Cannold
 Production Carpenter Andrew Sullivan
 Production Electrician Michael Brown
 Production Sound Colle Bustin
 Synthesizer Programmer Karl Mansfield
 Production Props Worth Strecker
 Head Carpenter Scott Stevens
 Carpenter David "Sideshow" Burgdorf
 Head Electrician Zak Knoll
 Assistant Electrician/Spot Operator
 William Nallett
 Head Audio Anthony Jones
 Assistant Sound Anna-Lee Craig
 Head Props Dan Boesch

Assistant Props Jillian Bartels
 Wardrobe Supervisor F. Steven Weldon
 Assistant Wardrobe Supervisor . Christine Goodall
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