Kirk Douglas Theatre 2014/15 Season

FIRST SEASON PRODUCTION

Race
By David Mamet
Directed by Scott Zigler
August 31 – September 28, 2014

SECOND SEASON PRODUCTION

Goodman Theatre
World Premiere Production of
Luna Gale
By Rebecca Gilman
Directed by Robert Falls
November 23 – December 21, 2014

THIRD SEASON PRODUCTION

Chavez Ravine
By Culture Clash
Directed by Lisa Peterson
January 27 – March 1, 2015

FOURTH SEASON PRODUCTION

Girlfriend
Book by Todd Almond
Music and Lyrics by Matthew Sweet
Directed by Les Waters
July 12 – August 9, 2015

DOUGLASPLUS

Facing Our Truth: Ten-Minute Plays on Trayvon, Race and Privilege
In association with The New Black Fest
July 13, 2014

Western Society
Devised and Performed by Gob Squad
Co-presented with and Performed at REDCAT
United States Premiere
September 17 – 20, 2014

Forever
Written and Performed by Dael Orlandersmith
Directed by Neel Keller
World Premiere
October 9 – 26, 2014

Throw Me on the Burnpile and Light Me Up
Written and Performed by Lucy Alibar
Directed by Neel Keller
May 21 – 31, 2015

How to be a Rock Critic
Based on the writing of Lester Bangs
By Jessica Blank and Erik Jensen
Performed by Erik Jensen
Directed by Jessica Blank
Presented at Upstairs@KDT
World Premiere Production
June 17 – 28, 2015
One of the primary inspirations for Rebecca Gilman’s latest play, *Luna Gale*, was a PBS Frontline documentary entitled “Failure to Protect.” The program describes a particularly chilling incident in Maine in which a five-year-old child, Logan Marr, died while in the care of her foster mother, who also happened to be a senior caseworker in Maine’s Department of Human Services. In January 2001, Logan, who had been removed from her birth mother and taken into child protective services when she was just three years old, was found in her foster mother’s basement, dead from asphyxiation after having been bound and gagged with duct tape. This horrifying report sent shockwaves through the child welfare system in Maine and throughout the country, revealing a stunning lack of oversight—as well as a tragic series of miscommunications, misunderstandings and missed opportunities.

The child welfare system periodically comes into the spotlight at times of crisis and tragedy, but this and other very public tragedies can mask a more mundane daily struggle to provide safety and security for vulnerable children. Alongside the story of the all-too-brief life of Logan Marr, Frontline focused its attention on three ordinary caseworkers, following them as they met with families in crisis and as they took action, ostensibly to help children at risk. The episode also featured a panel of experts—lawyers and child welfare advocates—to analyze what they had seen. What followed was a sweeping indictment of an approach that failed children by taking an adversarial stance against parents and by not adequately addressing the underlying problems that led to the family crisis—like poverty and substance abuse. These experts lay the blame not so much on the individual caseworkers, but on a system which fails to see families as partners in finding solutions, and which disproportionately places poor children, particularly poor children of color, in foster care.

In the national handbook for Child Protective Services (CPS) published by the U.S. Department of Health and Human Services, updated in 2003 in the aftermath of Logan Marr’s death, you can see the agency embracing, at least on paper, what many of the Frontline experts advocated: namely, an approach that focuses on identifying a family’s potential strengths rather than blaming it for its weaknesses, and that acknowledges the importance of cultural sensitivity and an awareness of bias. The manual outlines a number of “basic philosophical tenets of CPS” which include – a safe and permanent home, and family is the best place for children to grow up.

Most parents want to be good parents and, when adequately supported, they have the strength and capacity to care for their children and keep them safe.

Families who need assistance from CPS agencies are diverse in terms of structure, culture, race, religion, economic status, beliefs, values and lifestyles.

CPS efforts are most likely to succeed when clients are involved and actively participate in the process.
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.

Luna Gale received its World Premiere at Goodman Theatre, Chicago, Illinois, on January 27, 2014 —
Robert Falls, Artistic Director Roche Schulfer, Executive Director
November 23 – December 21, 2014
Kirk Douglas Theatre

The Los Angeles production of Luna Gale is generously supported in part by The Blue Ribbon.
They also identify three core conditions for what they describe as the ideal “helping relationship” between caseworker and client: “empathy, respect and genuineness.”

It’s not hard to imagine, however, that these stated ideals are more difficult to put into practice on the ground, particularly given the volatility of what caseworkers are engaged in: visiting families in crisis to evaluate whether their children are in enough danger to be removed from their parents and placed in foster care. As the manual acknowledges: “due to the involuntary nature of the majority of CPS cases, it is not unusual for families to resist offers of help.” But while there are many elements of a caseworker’s day which require them to be flexible, improvisational and responsive, the steps they are supposed to take when they receive a report of child abuse or neglect are straightforward and structured.

Those steps are:
**Intake.** When CPS receives a report of suspected child abuse and neglect, it is responsible for “determin(ing) if the reported information meets the statutory and agency guidelines for child maltreatment” and “judg(ing) the urgency with which the agency must respond.”

**Initial Assessment or Investigation.** It’s here where the critical first impression between caseworker and family is established—where those conditions of “empathy, respect and genuineness” should be put into play.

**Family Assessment.** Caseworkers are supposed to “identify family strengths” that may be helpful in the process while also identifying factors that “place children at risk.”

**Case Planning.** The caseworker develops three possible types of plans: a safety plan, if the child is at risk of imminent harm; a case plan, which, following the family assessment, sets out goals for the family to achieve and describes how the family will work towards those goals; and a concurrent permanency plan, which is an alternate plan to find a permanent home for the child should family reunification efforts fail.

**Service Provision.** Services for children and families are identified and delivered—assuming they are available, which is not always the case as we see in *Luna Gale*. These services can include everything from treatment for substance abuse to housing assistance.

The final steps are **Family Progress**, an evaluation that assesses how the family is progressing in meeting the goals outlined in the case plan, and **Case Closure**. The manual explains: “Optimally, cases are closed when families have achieved their goals and outcomes and the risk of maltreatment has been reduced or eliminated.”

In *Luna Gale* we’re introduced to two characters at two different ends of this process—the title character, an infant girl just entering into the system who must depend entirely on the adults around to ensure her safety, and Lourdes, a teenage girl who has “aged out,” a success story in that she’s headed off to college after a childhood spent in foster care. As we follow their stories in and out of the system, we see that nothing about these children’s circumstances is optimal, and the outcomes are often murky at best.

Tanya Palmer is the director of new play development at Goodman Theatre, where she coordinates New Stages, the theatre’s new play program and has served as the production dramaturg on a number of plays.

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**Who’s Who**


**REYNA de COURCY** (Karlie). Recent credits include the world premiere production of *Luna Gale* at the Goodman Theatre, *The Whale* at Playwrights Horizons, * Burning at The New Group, Civilization (All You Can Eat)* at Clubbed Thumb, *Orange, Hat & Grace at Soho Rep and Monstrosity* at 13P. She has also appeared in *Neighborhood 3: Requisition of Doom* at the Humana Festival of New American Plays with Actors Theatre of Louisville. Film credits include *Beach Pillows, Coming Up Roses and Girls Against Boys*. TV credits include *HBO, Blue Bloods (CBS) and Law & Order: SVU (NBC)*.

**MELISSA DuPREY** (Lourdes) played the role of Lourdes in the world premiere production of *Luna Gale* at the Goodman Theatre. Previously of Teatro Luna’s touring ensemble, she has performed in *Crossed, PUTAS!, Not Your Generic Latina and Generation Sex*. Her one-woman show, *SEXomedy*, had a successful off-Broadway debut this year, and she is currently developing her second solo-show, *SUSHI-frito*. DuPrey is also a nationally recognized stand-up comedian who continues to be featured in some of the most reputable comedy venues in Chicago. She was also selected as a new talent for the 2014 ABC Diversity Showcase in New York City.

**MARY BETH FISHER** (Caroline) has been a frequent collaborator at the Goodman appearing in world premiere of *Luna Gale*, *God of Carnage*, *The Night of the Iguana, Light Up the Sky*, *Design for Living, Spinning Into Butter,*
Chicago Dramatist, Remy Bumppo Theatre, The House Theatre and as a company member of Strawdog Theatre Company. Regionally Hellman has appeared at The Milwaukee Repertory Theatre, The Geva Theatre, Syracuse Stage, Indianapolis Repertory Theatre, Shakespeare Santa Cruz, Houston’s Stages Repertory Theatre and off-Broadway at The Mirror Repertory Theatre. Film/TV work includes The Dark Knight, The Chicago Code, Boss, Betrayal and as Dr. Alec Willhite on Chicago Fire and Chicago P.D.

COLIN SPHAR (Peter) was in the world premiere of Luna Gale at the Goodman Theatre. Also at the Goodman, he understudied and appeared in the world premiere of Teddy Ferrara. Other Chicago credits include The Taming of the Shrew (Chicago Shakespeare Theatre), Letters Home (Griffin Theatre Company), Romeo and Juliet (Teatro Vista), Survey No. 5 (Collaboration), Parker (First Floor Theatre) and The Reckless, Ruthless, Brutal Charge of It, or The Train Play (Will Act For Food). In Chicago, Sphar has also worked with TimeLine, ATC, Next, Route 66 and Steep. Regional credits include The Little Prince (Sacramento Theatre Company) and Romeo and Juliet (Mesa Arts Center). Sphar studied acting at the British American Drama Academy in Oxford and holds a BFA from The Theatre School at DePaul University.

RICHARD THERIOT (Pastor Jay) appeared on Broadway in Clybourne Park (Tony Award winner for Best Play), and off-Broadway in Roger and Tom at HERE Arts Center and Children at The Actors Company Theatre. He appeared in Luna Gale at the Goodman Theatre, Clybourne Park at the American Conservatory Theatre, Design for Living at The Shakespeare Theatre Company, D.C., Harvey and When I Met Laila at the Denver Center for the Performing Arts, A Skull in Connemara at Centerstage, Baltimore, Pastures of Heaven at California Shakespeare Theater, Julius Caesar at Colorado Shakespeare Festival and As You Like It at Shakespeare Santa Cruz.

REBECCA GILMAN (Playwright) is an Artistic Associate at the Goodman Theatre. Gilman’s plays include A True History of the Johnstown Flood, Boy Gets Girl, Spinning Into Butter, Blue Surge, Dollhouse, (all of which were commissioned and originally produced by Goodman Theatre in Chicago), The Glory of Living, The Sweetest Swing in Baseball, The Heart is a Lonely Hunter and The Crowd You’re in With. Her plays have received numerous productions at regional theatres and abroad, including productions at the Royal Court Theatre, Lincoln Center Theatre, The Public Theater, Manhattan Theatre Club, New York Theatre Workshop, Steppenwolf Theatre, and Manhattan Class Company. She is the recipient of a Guggenheim Fellowship, the Prince Prize for Commissioning New Work, the Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, the Evening Standard Award for Most Promising Playwright, the George Devine Award the Edgerton Foundation New American Plays Award, six Joseph Jefferson Awards, and the Harper Lee Award. She was named a finalist for the 2001 Pulitzer Prize for her play, The Glory of Living. Her newest play, Soups, Stews and Casseroles: 1976 premiered at the Repertory Theatre of St. Louis last March. Gilman is an associate professor of playwriting and screenwriting at Northwestern University. Luna Gale was developed with a grant from Theatre Masters through their Visionary Playwrights Award. The playwright would like to thank Theatre Masters, the Aspen Ideas Festival, and Julia Hansen, for their inspiration and support.

ROBERT FALLS (Director/Goodman Theatre Artistic Director) has been the artistic director of Goodman Theatre since 1986. Most recently, he directed a new production of Mozart’s Don Giovanni that opened the Lyric Opera of Chicago’s new season, the world premiere of Rebecca Gilman’s Luna Gale at the Goodman and the off-Broadway premiere of Beth Henley’s The Jacksonian, starring Ed Harris, Glende Headly, Amy Madigan and Bill Pullman. Last season, in addition to directing the heady world of Henley’s play at the Geffen Playhouse, Falls directed a new production of Measure for Measure at the Goodman. In February 2015, his 2012 Goodman production of The Iceman Cometh, starring Nathan Lane and Brian Dennehy, will be reprised with the original cast at the Brooklyn Academy of Music (BAM). Other recent productions include the world premiere of A True History of the Johnstown Flood, and regional premieres of John Logan’s Red and Robin Baitz’s Three Hotels and The Seagull. Falls’ credits also include King Lear, Desire Under the Elms, the Broadway revival of Eric Bogosian’s Talk Radio, the world premiere of Richard Nelson’s Frank’s Home, the American premiere of Conor McPherson’s Shining
City and the Broadway and touring productions of Elton John and Tim Rice’s Aida. His Broadway productions of Death of a Salesman and Long Day’s Journey into Night received seven Tony Awards and three Drama Desk Awards. Other Goodman credits include the world premieres of Arthur Miller’s Finishing the Picture, Rebecca Gilman’s Blue Surge and Dollhouse, Eric Bogosian’s Griller, Steve Tesich’s The Speed of Darkness and On the Open Road and John Logan’s Rivenview: A Melodrama with Music, as well as the American premiere of Alan Ayckbourn’s House and Garden.

TODD ROSENTHAL (Set Designer). Broadway: August: Osage County (Tony Award), The Motherfucker with the Hat (Tony nomination), Who’s Afraid of Virginia Woolf (Tony Award - Best Revival), Of Mice and Men, This is Our Youth and Fish in the Dark. Off-Broadway: Premiere of Red Light Winter at the Barrow Street, Domesticated at Lincoln Center, Qualms at Playwrights Horizons. Set designer for six years for the Big Apple Circus. International: August: Osage County (National Theatre, London; Sydney Theatre, Australia), The Beauty Queen of Leenane (Theatre Royal, Ireland). Regional: Steppenwolf (33 productions), Goodman (artistic partner), Guthrie, Alliance, Mark Taper Forum, La Jolla Playhouse, Arena Stage, Berkeley Rep, Cincinnati Playhouse, Alley, Lyric Opera of Chicago, Oregon Shakespeare Festival and many others. Museum Exhibitions (Lead Designer): Myths: The Explosive Exhibition, The International Exhibition of Sherlock Holmes. Other Awards: Laurence Olivier, Helen Hayes, Ovation, Back Stage Garland, Joseph Jefferson, Michael Merritt Award for Excellence in Design and Collaboration. Associate Professor, Northwestern University. Graduate, Yale Drama.

KAYE VOYCE (Costume Designer). Recent credits include Luna Gale, Other Desert Cities and Shining City with the Goodman, The Real Thing and The Realistic Joneses on Broadway, Il Turco in Italia for the Festival d’Aix-en-Provence and Teatro Regio Torino, the world premiere of Sam Shepard’s Heartless at Signature Theatre, Great God Pan and Detroit at Playwrights Horizons, 4000 Miles at Lincoln Center Theater, Kepler at Spoleto Festival USA, Trisha Brown’s final dances – I’ll toss my arms – if you catch them they’re yours and Rogues – and Richard Maxwell’s Open Rehearsal at Whitney Museum of American Art: 2012 Biennial.

ROBERT WIERZEL (Lighting Designer) is happy to be returning to Center Theatre Group, having recently designed The Steward of Christendom at the Mark Taper Forum (2014 Ovation Award nomination). Robert has worked with artists from diverse disciplines and backgrounds in theatre, dance, contemporary music, museums and opera on stages throughout the country and abroad. Broadway credits include Lady Day at Emerson’s Bar & Grill starring Audra McDonald, Fela! (Tony nomination) and David Copperfield’s Dreams & Nightmares. Off-Broadway includes productions with the Roundabout (currently Indian Ink), New York Shakespeare Festival/Public Theater, the Signature Theatre, Playwrights Horizons, among others. Robert’s extensive regional theatre work includes productions at Atlanta’s Alliance Theatre Company, A.C.T. San Francisco, Berkeley Rep, Center Stage, Arena Stage, Chicago Shakespeare Theater, Washington, D.C.’s Shakespeare Theatre Company, Hartford Stage, Long Wharf Theatre, Westport Country Playhouse, Goodman Theatre, The Guthrie, Mark Taper Forum, Portland Center Stage, Actors Theatre of Louisville and The Old Globe, among others. Opera credits include productions with the opera companies of Paris, Garnier (Les Indes Galantes), Tokyo (Opera Chuo-shinguro), Toronto, Bergen & Kristiansand – Norway, Folk Opera – Sweden, NYCO, Glimmerring Festival, Seattle, Boston Lyric, Minnesota, San Francisco, Atlanta, Houston, Virginia, Chicago Lyric, Opera Theatre of Chicago, Montreal, Vancouver, Portland; Wolf Trap and San Diego, among others. Robert’s dance work includes 28 years with choreographer and director Bill T. Jones and the BTJ/AZ Dance Company (Bessie Awards) including productions at the Lyon Opera Ballet, Berlin Opera Ballet. Robert is currently an Adjunct Faculty at the NYU Tisch School of the Arts and a Guest Lecturer at the Yale School of Drama.

RICHARD WOODBURY (Original Music and Sound Designer) is the resident sound designer at the Goodman Theatre where his credits include music and/or sound design for Luna Gale, Ask Aunt Susan, Measure for Measure, Teddy Ferrara, Other Desert Cities, Crowns, Camino Real, A Christmas Carol, Red, God of Carnage, The Seagull, Candide, A True History of the Johnstown Flood, Hughe/Krapp’s Last Tape, Animal Crackers, Magnolia, Desire Under the Elms, The Ballad of Emmett Till, Talking Pictures, The Actor, Blind Date, Rabbit Hole, King Lear, Frank’s Home, The Dreams of Sarah Breedlove, A Life in the Theatre, Dollhouse, Finishing the Picture, Moonlight and Magnolias and many others. His Broadway credits include original music and/or sound design for Desire Under the Elms, August: Osage County, Talk Radio, Long Day’s Journey into Night, A Moon for the Misbegotten, Death of a Salesman and The Young Man from Atlanta. His Steppenwolf Theatre Company credits include The Night Alive, Slow Girl, Belleville, Middletown, Up, The Seafarer, August: Osage County, I Just Stopped By to See the Man, Hysteria, The Beauty Queen of Leenane, The Memory of Water, The Libertine and others. Woodbury’s work has also been heard at Stratford Shakespeare Festival in Canada, London’s Lyric and National Theatres, and in Paris, France, and at regional theatres across the United States. Woodbury has received Joseph Jefferson, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards.

KIRSTEN PARKER (Production Stage Manager). Center Theatre Group: Race, Facing Our Truth, different words for the same thing, I’ll Go On (Gate Theatre Production), A Christmas Carol: Twist Your Dickens! (world premiere and re-loaded production), Nava (co-production with South Coast Rep and La Jolla Playhouse), The Nether, Jomama Jones: Radiate (KDT workshop), The Massound Project (Taper workshop). Off-Broadway: Bones in the Basket (The Araca Project), Food and Fadwa (New York Theatre Workshop, ASM), Five Second Chances and Icarus Burns (Playwrights Realm, readings). Regional: Romeo and Juliet (Northern Stage), Romeo and Juliet (Yale Repertory Theatre), The Servant of Two Masters (Yale Rep, ASM). Other New York Credits: Break (N.Y. Fringe Festival), Her Lightness (Yale Rep, workshop), 69°S: The Shackleton Project (Phantom Limb, Workshop). Ojai Playwrights Conference ‘13 & ‘14 (Company Manager). MFA: Yale School of Drama.


SARA CAGMAGE (Stage Manager) is delighted to be working on Luna Gale. Chicago credits include Motown: The
FOR CENTER THEATRE GROUP
MICHAEL RITCHIE (Artistic Director) is in his 10th season as Center Theatre Group’s Artistic Director, and has led over 174 productions to the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre stages including the premieres of six musicals that moved to Broadway – *The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical, Bloody Bloody Andrew Jackson* and *Leap of Faith* – and the Pulitzer Prize for Drama finalist *Bengal Tiger at the Baghdad Zoo*.

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).

DOUGLAS C. BAKER (Producing Director) is now in his 25th season at CTG. 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 CTG 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 CTG’s three stages, he has had the privilege of collaborating with local and national artists to commission new works.

NAUSICIA STERGIOU (General Manager, Mark Taper Forum and Kirk Douglas Theatre) has worked professionally supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions. 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 LUNA GALE

Resident Assistant Lighting Designer... Heather Graff
Prop Assistant.................................. Zach Istrin
Prop Shopper.................................... Jamie Masters
Scenic Artist...................................... Katie Polebaum
Production Assistant..................... Elizabeth Nordenholt

CARPENTRY CREW

Eric Adams, Victor Cobos, Chris Cook, Richard Dunn, Samantha Else, Bo Foxworth, Jared Karp, Sean Kloc, Eugene Monteiro II, Boude Moore, David Patrick, Katie Polebaum, Patrick Smith, Peter Wylie

ELECTRICS CREW

Lunchbox, Mark Migdal, Juan Lozano, Ryan Tirrell, Katrina Coulourides, Jenna Fletcher, Evan Drane, Erin Whitcomb, Veronica Acosta, David Schwartz, Andrew Stergis.

FRONT-OF-HOUSE LEADS

Jessica DeBruin, Jaquelyn Johnson, Elizabeth Motupauka, Michael Pappas.

CONCIERGES

Amy Buchwald, Lia Chapman, Olivia Choate, Angela Garcia, Christina Hjelmin, Joan Kubicek, Gina Manziello, Janice Motupauka, Erin Mulvey, Nicole Naito, Isabella Patrini, Fernando Ramirez, Austin Rising, Martin Roman-Figueroa, Kelley Siepers.

DISCUSSION LEADERS

Trevor Algatt, Ashley Brown, Stephen Lydic, Tarah Pollock, Mark Schroeder.

CONCESSIONS

Abilene Gonzalez, Monica Greene, Sondra Mayer, Tatiana Rene Jones.

STAGE DOOR ATTENDANTS

Cory Aycock, Michael Hanson, Christopher Nuchno, Ian Ray.

CREDITS

Original costumes provided by the Goodman Theatre Costume Shop. Any additional costumes provided by the CTG Costume Shop. Los Angeles 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.

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

PERFORMANCES MAGAZINE P7
CENTER THEATRE GROUP
L.A.’s Theatre Company

MICHAEL RITCHIE, Artistic Director
EDWARD L. RADA, Managing Director

DOUGLAS C. BAKER, Producing Director

ARTISTIC

NEEL KELLER ........................................... Associate Artistic Director
KELLI RUDY .............................................. Associate Artistic Director
DIANE RODRIGUEZ ................................. Associate Artistic Director
PIER CARLO TALENTI ............................... Director of New Play Development
LINDA M. ALBACH .................................... Associate Artistic Director
PATRICIA GARCA ..................................... Artistic Development Program Manager
JENNY KELLER ........................................... Literary Manager/Artistic Engagement
MARK B. SIMON ..................................... Casting Director
MEG FISTER ........................................... Casting Associate
SASHA REY ............................................. Casting Department Coordinator

DAVID ADJMI (FADIMAN), JESSICA BLANK, SHEILA CALLAGHAN (FADIMAN), TIM CROUCH, STEVE CUIFFO, JUSTIN ELLINGTON, QUETZAL FLORES, GINA GRIFFORDO, CITLAL GUARDO, MATT GUAZO, DANAI GURIRA, JENNIFER HALEY, JOE HORTON, JOSH MCGOLDRICK, JOE HWDANC, JOE ICONIS, BRANDON JACOBS-JENKINS, ERIK JENSEN, RAJIV (JOSEPH) GRIFFIN, MATTHEW'S LAURA AME ME, DAN O'BRIEN, EVANGELENE ORDAZ, DAEL O'REILLY, BRAD PERRY, WILL POWER (FADIMAN), RAINBOW 45, RICKIE RIOJA, M. SALA, THE DEBATE SOCIETY, JUAN LEE THEATER COMPANY.

Commissioned Artists

JOSH ALLEN, EVELINA FERNANDEZ, DOROTHY FORBIDDEN, JC LEE, ALEX LEWIN, KIM ROSENSTEIN, KEN ROHT  CTC Writers Workshop Members

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TRACI CHOW KWN ............................... Director of Arts Education Initiatives
CAMILLE SCHENK N ................................ Program Manager, Next Generation Initiatives
JESUS REYES ........................................ Program Manager, Community Partnerships
KATRINA FRYE ....................................... Program Associate
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SONJA WATSON ................................... Department Coordinator
KHANISHA FOSTER .................................. Resident Teaching Artist
DEANA FIVAR ................................... Resident Teaching Artist

MANAGEMENT AND ADMINISTRATION

NAUSICA STERGIOU ................................ General Manager (Taper Forum, Kirk Douglas Theatre)
JEFFREY UPAH ....................................... General Manager (Ahmanson Theatre)
SHERRY HE E MAYBERRY ........................ Assistant General Manager (Ahmanson Theatre)
KATIE BRUNER SOFF ............................... Executive Assistant to General Manager (Kirk Douglas Theatre)
TAYLOR MOON ....................................... Director of Theatre Operations (Kirk Douglas Theatre)
TOM BURMESTER ................................... Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)
LISA Frenandez ..................................... Assistant Performance Manager (Kirk Douglas Theatre)
MAX OXEN .......................................... Facility Assistant (Kirk Douglas Theatre)
SONDRA MAYER ................................... Concessions Manager (Kirk Douglas Theatre)

PRODUCTION

DANNY WARSHOLIS ................................ Production Department Operations Director
CHRISTY WEIKEL ................................... Production Manager (Kirk Douglas Theatre)
CHRISTINE BEARDON ............................... Assistant Production Manager (Kirk Douglas Theatre)
RICHARD PETERSON ................................ Master Electrician (Kirk Douglas Theatre)
AARON STAULBACH ............................... Light Board Programmer/Operator (Kirk Douglas Theatre)
ANDREW HALEN .................................. Lighting Audio (Kirk Douglas Theatre)
VICTOR COBOS ..................................... Stage Supervisor (Kirk Douglas Theatre)
MATTHEW CHIANG ................................ Stage Manager (Kirk Douglas Theatre)
JOE HAMLIN ........................................ Technical Director/Ahmanson Production Manager
CHAD SMITH .......................................... Associate Technical Director
SAM CRAVEN-GRIFICHTS ......................... Associate Technical Director
ANDREW HAAFE .................................. Associate Technical Manager
MERRINNE NEDERBERG .......................... Associate Prop Manager
SARAH KRAININ ..................................... Prop Associate
TRESSA CALICO ...................................... Costume Director
BRENT M. BRUIN .................................. Costume Workroom Supervisor
MADDIE KELLER .................................... Costume Generalist
IVAN HALL ............................................ Wardrobe Supervisor (Kirk Douglas Theatre)
SWANTJE TUDHOINO ................................ Wardrobe Supervisor
ELIZABETH LEBRADEY ......................... Production Operations Manager
JULIUS A. CUELLAR ................................ Driver/Custodian
BO FINN, STEPHAN SLATEN, PETE WYLIE ................ Driver/Custodian
JENIFER ABERGHE ................................. Production Administrator

SHAWN ANDERSON ................................ Master Carpenter (Ahmanson Theatre)
ANDREW W. ARNOLD ............................. Flyman (Ahmanson Theatre)
STAN STEELMON .................................. Master Propertyman (Ahmanson Theatre)
JIM BERGER ......................................... Master Electrician (Ahmanson Theatre)
ROBERT SMITH ................................... Master Soundman (Ahmanson Theatre)
MICHAEL CARVER ................................ Wardrobe Supervisor (Ahmanson Theatre)
PATRICE K. MADRIGAL ......................... Hair and Make-up Supervisor (Ahmanson Theatre)
DANIELLE HILL .................................... Assistant Wardrobe Manager (Ahmanson Theatre)
JOHN BARLOW LEE ............................... Production Manager (Taper Forum)
KATE COLTON ....................................... Associate Production Manager (Taper Forum)
EMMET KAESER .................................... Master Carpenter (Taper Forum)
RICK EMERY ........................................ Master Propertyman (Taper Forum)
WILLIAM MORKER ................................ Master Electrician (Taper Forum)
MARK MORRIS ...................................... Master Soundman (Taper Forum)
DENNIS SEETOD ................................... Wardrobe Supervisor (Taper Forum)
RICK GEYER ....................................... Hair & Make-up Supervisor (Taper Forum)
LEITH WALKER ..................................... Production Manager (Mark Taper Forum)

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FRANCIS MARX .................................... Accounts Payable Coordinator
DANNY LAMPSD .................................. Senior Staff Accountant
ALEX SODA .......................................... Staff Accountant
YUEN KI ‘ANNIE’ LAW ......................... Payroll Manager
AMEETH SHARMA ................................ Payroll Specialist

DAVE ALTON ....................................... Chief Information Officer
LINDA CALDWELL .................................. Director of Information Systems
SEAN PINTO ....................................... Database and Web Manager
MANDY RATLIFF ......................... DBA, Testusa Administrator
JODY HORNITZ ..................................... Director of Human Resources
KATIE LEWAK ................................. Corporate Human Resources Administrator
SINGER LEWAK, L.PP ............................. Auditor
DONALD NADSON, LISA A. CALLIF .................... Legal Counsel
GIBSON, DUNN & CRUTCHER .................... Legal Counsel

DEVELOPMENT

YVONNE CARLSON BELL ......................... Director of Advancement
PATRICK M. GIBSON ............................... Depute Director of Development
NATALIE BERGSON ............................... Director of Donor Contributions
JESSICA NASH ....................................... Director of Individual Giving
LIZ LIN .............................................. Director of Corporate Relations and Communications
CHARITY WU ....................................... Director of Individual Giving
BECKY BURDING .................................. Associate Director of Special Initiatives
RYAN HONEY ....................................... Communications Manager
KATHY HILTON ................................. Grants Manager
LAURA HITE ....................................... Corporate Relations Manager
MANDO OR .......................................... Special Events Manager
CONNOR BERGMAN ............................ Corporate Relations Associate
CHRISTINA GUN ................................... Development Coordination
JUSTIN GAO ....................................... Donor Contributions Associate
SARAH HARBURG-PETRICH ........................ Director of Donor Contributions
DONALD JOLLY ...................................... Development Associate
JESSICA NASH ....................................... Donor Contributions Supervisor
KIRK OZUMI ....................................... Institutional Giving Associate
MARIO PAREDES ................................ Donor Relations Associate
ALLAIN ROCHEL .................................. Development Assistant
ERIN SCHLABACH ............................... Major Gifts Coordinator
AL BERMANN, ERIN BUTLER, ELIZABETH DELORRUSO, DAN CARVER, TONY LEGRAND, HOLLIE RAMOS, NICOLÁS RODRÍGUEZ, LEA THOMAS, PAUL WALTZIO, BILL WALTZIO ........................................ Donor Advisors
ADAM BURCH, KARLA CALVÉZ ............. Donor Services Associates
ANDREW MULLIN, MURRAY E. HELTZER, MARC MILLER ....... Development Coordinator
JULIE NADAL ....................................... Development Volunteers

MARKETING AND COMMUNICATIONS

SARAH L. CARTER .................................. Director of Marketing and Communications
NANCY HEREFORD .................................. Director of Marketing and Communications
PHYLIS MOBERLY .................................. Media and Communications Associate
JASON MEAD ....................................... Media and Communications Coordinator
CHELSEY ROSETTER ............................. Media and Communications Coordinator
LEE QUEZA .......................................... Art Director
IRENE RANGAHO .................................. Senior Design Coordinator
JAVIER VASQUEZ .................................. Graphic Designer
LODYA GUADAMUZ ................................ Graphic Designer
CODY LASSEN ....................................... Marketing Director
JEWELL MOORE ..................................... Marketing Coordinator
JAMES SIMS ......................................... Content Strategy Director

TICKET SALES AND SERVICES

SHAWN ROBERTSON ............................... Ticket Sales Director
SKYPP CABANAS .................................. Ticket Operations Manager
LUKAS BUCKLEY .................................. Account Sales Manager
SANDY CZUBIAK .................................. Audience and Subscriber Services Director
JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE .......................... Audience Services Supervisor
ALICE CHEN ....................................... Audience Services Asst. Supervisor
SHELLEY DEBORAH REED .................... Audience Services Asst. Supervisor
JEREMIE ARENCIBIA, VICKY BERNDT, CARLOS D. CHAVEZ, JR., PETER COLBURN, DONALD CRANDALL, MICHAEL ESPINOZA, GARY HOLLAND, EILEEN PETER, JUSTINE PETER, LEX SAWKO, DANNY SMITHZH .................................. Audience Services Representatives
DANIELA SIEMASK ................................ Subscriber Services Supervisor
JOANA CARACIA .................................. Supervisor, Audience Services, Supervisor
LICIA PISTE .......................................... Supervisor, Audience Services, Supervisor
IRENE CHUANG, PETER STALIOCH .................... Supervisor, Audience Services, Supervisor
DAVID V. ROSE .................................. Supervisor, Audience Services, Supervisor
SARAH K. GONTA .................................. Box Office Manager
KIM OKAMOTO, GISELE BAXTER,  Assistant Treasurers
ANGELICA CARBAJAL, MICHAEL KEMPSTI, LEROY PAWLOSKI, MICHAEL SALTZMAN, CRIS SPACCA .................. Box Office Staff
KERRY KOFF ....................................... Priority Services Director
SUZANNE HEE MAYBERRY ....................... Director of Donor Contributions
PAUL CEN ......................................... Priority Services Manager
CANDICE WALTERS .............................. Priority Services Assistant
CAROLE BAXTER, CELI BOWLING, RACHEL BRINK, ZOE CANNON-CREZ, MARC ROBBID, NIC DRESSEL, SOFIA DUTCHER, MARC BYRON, JOHN DOREY, NICKI FERRI, JORDAN FELTZ, SAMANTHA ELSE, LOURGE, LISA KESSLER, SHEP KOSTER, ALI LAFFER, MATT LUNGER, DONALD RIZZO, KEN RITTER, KYASCHA JAMES, PETER ANDREW SEVERNY, MICHAEL SMITH, QUINN SULLIVAN, BINOY THOMAS, DIANE WARD, ................................................ Box Office Staff

INTERNS

RAMINE AMELI, ALLISON AOUIN, CATHARINE AVILA, MARIBEL BARCENA, ERYN PIERCE BOLLIN, JAZMINA JONAS, OLIVIA JONES, POLINA MATVEEVA, YAZMINE MIHOVEJCH, DONNA PIRPOIN, MATTHEW QUINLAIN, KIMBERLY WELCH