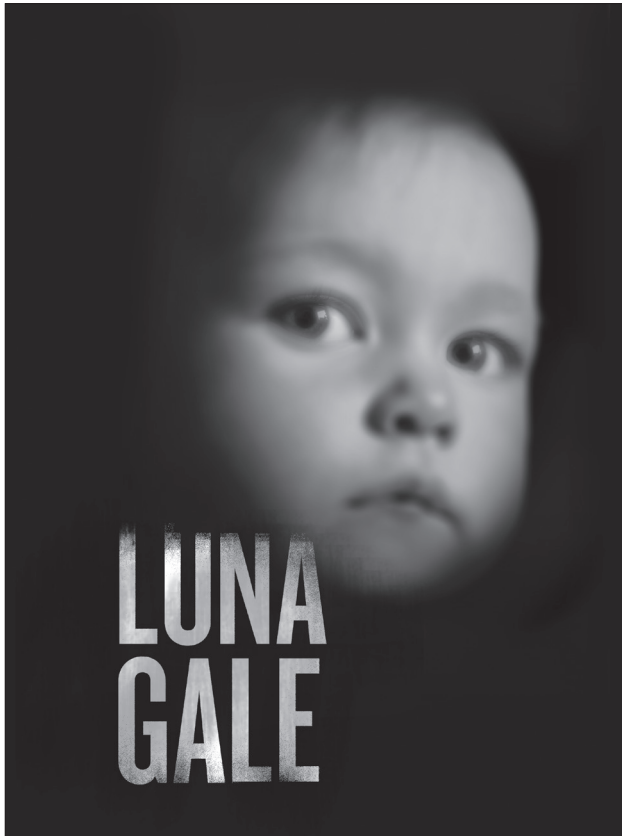


Kirk Douglas Theatre 2014/15 Season



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



Colin Sphar and Reyna de Courcy.



Mary Beth Fisher and Erik Hellman.

PHOTOS BY LIZ LAUREN

Exploring Child Protective Services Through *Luna Gale*

By Tanya Palmer

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.

continue on page 4



Center Theatre Group

L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR **Douglas C. Baker** PRODUCING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Presents the
GOODMAN THEATRE
WORLD PREMIERE PRODUCTION OF

LUNA GALE

BY
Rebecca Gilman

WITH
(in alphabetical order)

Jordan BakerCindy
Reyna de CourcyKarlie
Melissa DuPrey Lourdes
Mary Beth Fisher Caroline
Erik Hellman Cliff
Colin Sphar Peter
Richard ThieriotPastor Jay

SET DESIGN BY
Todd Rosenthal

COSTUME DESIGN BY
Kaye Voyce

LIGHTING DESIGN BY
Robert Wierzel

ORIGINAL MUSIC AND
SOUND DESIGN BY
Richard Woodbury

CASTING BY
Adam Belcuore, CSA

NEW YORK CASTING BY
Telsey + Company
Will Cantler, CSA

DRAMATURG
Neena Arndt

CTG ASSOCIATE
ARTISTIC DIRECTOR
Kelley Kirkpatrick

PRODUCTION STAGE
MANAGER
Kirsten Parker

STAGE MANAGERS
Brooke Baldwin
Sara Gammage

DIRECTED BY
Robert Falls

PLACE: Cedar Rapids, Iowa • TIME: The present.

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.

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.

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.

Who's Who



JORDAN BAKER (*Cindy*) appeared in the Goodman Theatre world premiere of *Luna Gale*. Broadway Credits: *Suddenly*, *Last Summer* with Elizabeth Ashley at

Circle in the Square Theatre (Theatre World Award). Off-Broadway Credits: *Three Tall Women* (1994 Pulitzer Prize) with Marian Seldes at The Vineyard Theatre, *Night Sky* at the Baruch Performing Arts Center, *Is Life Worth Living?* at the Mint Theater. Regional Credits: *Appropriate* at the 2013 Humana Festival of New American Plays, *The Normal Heart* at American Conservatory Theater (Broadway tour), *Ten Chimneys* at Cleveland Play House, *Death of a Salesman* at The Old Globe, *The Philadelphia Story* at The Royal Exchange (London). Film Credits: *Ruth & Alex* (2015 release), *The David Dance*, *Another Earth* (Sundance Film Festival, winner Alfred P. Sloan Award 2011), *Paparazzi*, *The Out of Towners*, *City Hall*, *Childless*, *Escape from L.A.* and *Love Potion #9*. Television Credits: *The Americans*, *Madam Secretary*,

Person of Interest, *Blue Bloods*, *Deception*, *Cold Case*, *The New Adventures of Old Christine*, *Ugly Betty*, *Medium* and *Buffy The Vampire Slayer*.



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 *Bored to Death* (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*,

Boy Gets Girl, The Guys, The Rose Tattoo, Heartbreak House, Dinner with Friends, The Clean House, Frank's Home, Rock 'n' Roll, The Seagull and Marvin's Room. Other Chicago credits include *Dead Man's Cell Phone, The Dresser* and *The Memory of Water* at Steppenwolf Theatre Company; *Three Tall Women, The Year of Magical Thinking* (Jeff Award), *The Wild Duck, What the Butler Saw, Arcadia, Travesties* and *The Importance of Being Earnest* at Court Theatre; *The Taming of the Shrew* at Chicago Shakespeare Theater; *The Laramie Project: Epilogue, The Little Dog Laughed* and *Theatre District* at About Face Theatre; and *The Marriage of Figaro* at Remy Bumppo Theatre Company. She has worked in regional theatres all over the country, most recently in the world premiere of Sarah Ruhl's *Dear Elizabeth* at Yale and Berkeley Repertory Theatres. New York credits include *Frank's Home* at Playwrights Horizons, *Boy Gets Girl* (Drama League Honoree, Drama Desk and Lucille Lortel nominations), *The Radical Mystique* and *By the Sea, by the Sea, by the Beautiful Sea* at Manhattan Theatre Club, *The Night of the Iguana* at Roundabout Theatre Company, *Extremities* at Westside Theatre and *Are You Now or Have You Ever Been?* at Promenade Theatre. Television and film credits include *Chicago Fire, Chicago Code, State of Romance, Without a Trace, Numb3rs, Prison Break, NYPD Blue, Profiler, Early Edition, Formosa Betrayed, Dragonfly* and *Trauma*. Fisher received the 2010 Chicago's Leading Lady Award from the Sarah Siddons Society and was named Best Actress in Chicago magazine's "Best of Chicago" issue (August 2010). She was an Inaugural Lunt-Fontanne Fellow at the Ten Chimneys Foundation representing the Goodman Theatre and was a Beinecke Fellow at Yale University.



ERIK HELLMAN (*Cliff*) appeared in the world premiere production of *Luna Gale* at Goodman Theatre. Chicago credits include *Tartuffe, The Misanthrope, Proof* (Jeff Award nomination - Supporting Actor), *Comedy of Errors, The Mystery of Irma Vep* (Jeff Award nomination - Lead Actor), *Titus Andronicus* and *Arcadia* (Court Theatre); *Lost in Yonkers* and *The Commons of Pensacola* (Northlight Theatre); *Eastland* (Lookingglass Theatre Company); *Hesperia* (Writers Theatre); *Madness of King George III, Taming of the Shrew, Macbeth* and *Edward II* (Chicago Shakespeare Theatre); *Honest, Elephant Man* and *Huck Finn* (Steppenwolf Theatre Company); *All My Sons* (TimeLine Theatre) as well as shows at Next Theatre,

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 Theater), *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 THIERIOT (*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 Theater, *Design for Living* at The Shakespeare Theatre Company, D.C., *Harvey* and *When Tang Met Laika* 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, Glenna Headly, Amy Madigan and Bill Pullman. Last season, in addition to directing the world premiere 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 Jon 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 *Riverview: 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 Theater, 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): *Mythbusters: 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 Theatre, *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 Chushingura), Toronto, Bergen & Kristiansand – Norway, Folk Opera – Sweden, NYCO, Glimmerglass 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*, *Hughie/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), *Neva* (co-production with South Coast Rep and La Jolla Playhouse), *The Nether*, *Jomama Jones: Radiate* (KDT workshop), *The Massoud 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.

BROOKE BALDWIN (*Stage Manager*). Center Theatre Group: *Race*, *different words for the same thing*, *The Nether*, *The Convert*, *Second City's A Christmas Carol: Twist Your Dickens*, *Venice*, *Burn This*, *The Night Watcher*, *Waiting for Godot*. Cabrillo Music Theatre: *Bye Bye Birdie*, *In The Heights*, *Kiss Me Kate*; Moonlight Stage Productions: *The Wizard of Oz*, *The Most Happy Fella*, *Cats*, *The Foreigner* and *Swingtime Canteen*. Kaiser Permanente Educational Theatre: *What Goes Around*. Geffen Playhouse: *Shipwrecked!*, *Time Stands Still*, *Through The Night* and *Love, Loss and What I Wore*. Reprise!: *I Love My Wife*. UCLA: *The Greeks*, *Cleansed*, *Homer in Cyberspace*, *Big Love* and *Anything Goes*.

SARA GAMMAGE (*Stage Manager*) is delighted to be working on *Luna Gale*. Chicago credits include *Motown: The*

Musical, and productions with First Folio Theatre, Court Theatre, Goodman Theatre, Chicago Shakespeare Theater, Greenhouse Theater, Theatre at the Center, Marriot Theatre and Apple Tree Theatre. She also spent several seasons at Peninsula Players Theatre in Door County, WI. Sara is a proud graduate of Northwestern University and the owner of Sara Jane's Cakery, sarajanescakery.com.

GOODMAN THEATRE. Now celebrating its 90th year as Chicago's flagship theatre, Goodman Theatre is an artistic and community institution dedicated to the art of theatre and to civic engagement in the issues of the contemporary world. The Goodman has transformed over the past 35 years into a world class theatre and premiere Chicago cultural institution distinguished by the quality and scope of its programming and its culturally and aesthetically diverse creative leadership; artistic priorities include new plays, reimagined classics, culturally specific works, musical theatre and international collaborations. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, achievements include the Goodman's state-of-the-art two-theatre complex in the heart of the downtown Theatre District. Over the past three decades, the Goodman has generated more than 150 world or American premieres, and nearly 30 new-work commissions. Joan Clifford is Chairman of Goodman Theatre's Board of Trustees, Swati Mehta is Women's Board President and Gordon C.C. Liao is President of the Scenemakers Board for young professionals. American Airlines is the Exclusive Airline of Goodman Theatre.

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 in 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.

NAUSICA STERGIU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions. 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 Pletcher, Evan Drane, Erin Whitcomb, Veronica Acosta, David Schwartz, Andrew Stergis.

FRONT-OF-HOUSE LEADS

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

CONCIERGES

Amy Buchwald, Lia Chapman, Olivia Choate, Angela Garcia, Christina Hjelm, Joan Kubicek, Gina Manziello, Janice Motuapuaka, Erin Mulvey, Nicole Naito, Isabella Patrini, Fernando Ramirez,

Austin Rising, Martin Roman-Figueroa, Kelsey Siepser.

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 Nucho, 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.

CENTER THEATRE GROUP L.A.'s Theatre Company

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Artistic Director
PIER CARLO TALENTI Director of New Play Development
LINDSAY ALLBAUGH Associate Producer
PATRICIA GARZA Artistic Development Program Manager
JOY MEADS Literary Manager/Artistic Engagement Strategist
MARK B. SIMON Casting Director
MEG FISTER Casting Associate
ROBIN CAMPBELL Casting Department Coordinator

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JOSH ALLEN, EVELINA FERNANDEZ, DOROTHY FORTENBERRY, JC LEE, ALEX LEWIN, KIM ROSENSTOCK, KEN ROHT CTG Writers' Workshop Members

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DEBRA PIVER Resident Teaching Artist

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TIFFANY MOON General Management Associate

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TOM BURMESTER Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)
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MAX OKEN Facility Assistant (Kirk Douglas Theatre)
SONDRA MAYER Concessions Manager (Kirk Douglas Theatre)

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CHRISTOPHER REARDON Assistant Production Manager (Kirk Douglas Theatre)
RICHARD PETERSON Master Electrician (Kirk Douglas Theatre)
AARON STAUBACH Light Board Programmer/Operator (Kirk Douglas Theatre)
ADAM PHALEN Head Audio (Kirk Douglas Theatre)
VICTOR COBOS Stage Supervisor (Kirk Douglas Theatre)
CAMBRIA CHICHI Wardrobe Supervisor (Kirk Douglas Theatre)

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SAM CRAVEN-GRIFFITHS Associate Technical Director

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MERRIANNE NEDREBERG Associate Prop Manager
SARAH KRAININ Prop Associate
CANDICE CAIN Costume Director
BRENT M. BRUIN Costume Workroom Supervisor
MADDIE KELLER Costume Generalist
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ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
STAN STEELMON Master Propertyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
ROBERT SMITH Master Soundman (Ahmanson Theatre)
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.