

# Mark Taper Forum 47th Season 2014

FIRST SEASON PRODUCTION

## Vanya and Sonia and Masha and Spike

by Christopher Durang  
Directed by David Hyde Pierce  
Based on the Broadway Direction of Nicholas Martin.  
January 29 – March 16, 2014

SECOND SEASON PRODUCTION

## The Tallest Tree in the Forest

Written and Performed by Daniel Beaty  
Directed by Moisés Kaufman  
World Premiere Production.  
April 12 – May 25, 2014

THIRD SEASON PRODUCTION

David Suchet in

## The Last Confession

by Roger Crane  
Directed by Jonathan Church  
United States Premiere  
Presented in the Ahmanson Theatre.  
June 7 – July 6, 2014

FOURTH SEASON PRODUCTION

## Buyer & Cellar

Featuring Michael Urie  
Written by Jonathan Tolins  
Directed by Stephen Brackett  
West Coast Premiere.  
July 9 – August 17, 2014

FIFTH SEASON PRODUCTION

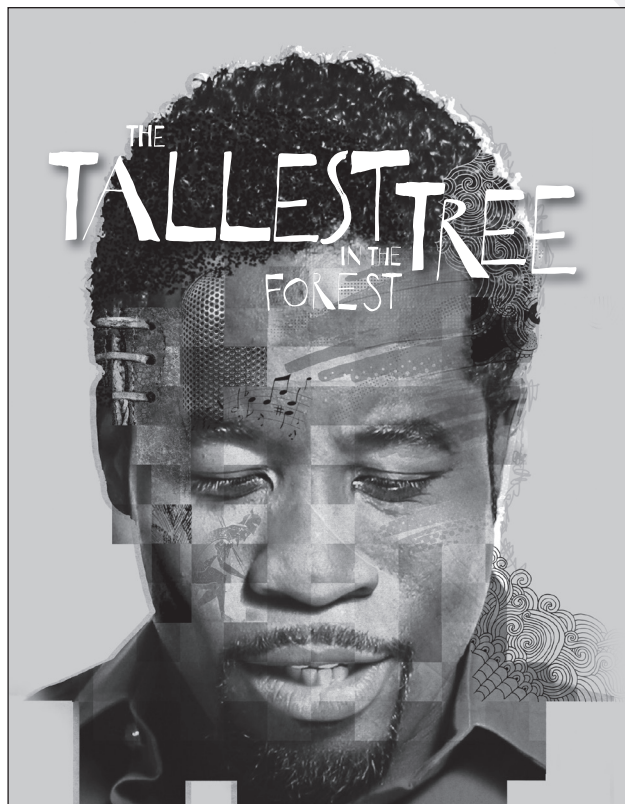
## Marjorie Prime

by Jordan Harrison  
Directed by Les Waters  
World Premiere.  
September 10 – October 19, 2014

SIXTH SEASON PRODUCTION

## What the Butler Saw

by Joe Orton  
Directed by John Tillinger.  
November 12 – December 21, 2014



Daniel Beaty, PHOTO BY NATHAN YUNGERBERG

SEASON BONUS OPTIONS

## 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  
Presented in the Ahmanson Theatre.  
November 21 – December 1, 2013

Christopher Plummer in

## A Word or Two

Written and Arranged by Christopher Plummer  
Directed by Des McAnuff  
Presented in the Ahmanson Theatre.  
January 19 – February 9, 2014



L.A.'s Theatre Company

# Inspiring Our Future

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This list includes gifts made to Center Theatre Group  
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**Center Theatre Group**  
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**Michael Ritchie**, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR  
**Gordon Davidson**, FOUNDING ARTISTIC DIRECTOR

presents

THE  
**TALLEST TREE**  
IN THE  
FOREST

WRITTEN AND PERFORMED BY

**Daniel Beaty**

DIRECTED BY

**Moisés Kaufman**

World Premiere Presentation of  
The Kansas City Repertory Theatre / La Jolla Playhouse Production  
in association with Tectonic Theater Project

MUSIC DIRECTOR/INCIDENTAL  
MUSIC & ARRANGEMENTS

**Kenny J. Seymour**

SCENIC DESIGN

**Derek McLane**

COSTUME DESIGN

**Clint Ramos**

LIGHTING DESIGN

**David Lander**

SOUND DESIGN

**Lindsay Jones**

PROJECTION DESIGN

**John Narun**

DRAMATURG

**Carlyn Aquiline**

CTG ASSOCIATE  
ARTISTIC DIRECTOR

**Kelley Kirkpatrick**

PRODUCTION STAGE MANAGER

**Craig Campbell**

STAGE MANAGERS

**David S. Franklin**  
**Zach Kennedy**

*The Tallest Tree in the Forest* was originally commissioned and developed by Tectonic Theater Project  
Moisés Kaufman, Artistic Director/ Erika S. Floreska, Executive Director.

April 12 – May 25, 2014  
Mark Taper Forum

## MUSIC SELECTIONS

“Ol’ Man River”  
“Steal Away”  
“The Joint is Jumpin’”  
“Get on Board Lil’ Chillun”  
“Shortnin’ Bread”  
“Ol’ Man River” (Reprise)  
“Go Down Moses”  
“Great Day”  
“Ballad for Americans”  
“Happy Days Are Here Again”  
“Joshua Fit the Battle of Jericho”  
“Zog Nit Keynmol”  
“Ol’ Man River” (Reprise)  
“Didn’t My Lord Deliver Daniel”  
“Scandalize My Name”

## MUSICIANS

Music Director/Conductor/Piano/Contractor..... **Kenny J. Seymour**  
Woodwinds ..... **Glen Berger**  
Cello ..... **Ginger Murphy**

*The Tallest Tree in the Forest* will have one intermission.

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## AUTHOR’S PROGRAM NOTE

In writing this play, I used research from a multitude of books, films and other sources. In the end, though, the play is my original writing, since the research has been filtered through my imagination and personal understanding of this complicated man. I have taken some poetic license, when necessary, to meet the unique conventions of theatrical storytelling. Still, I hope *The Tallest Tree in the Forest* honors the spirit and truth of Paul Robeson’s life and character.

—Daniel Beaty

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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.



Paul Robeson sings "The Star Spangled Banner" with workers at an Oakland shipyard.

# The Art of Activism

by Kristin Friedrich

It's not the collegiate academic and athletic honors, not the law degree, and not the fact that he was the first black actor to play Othello on Broadway. It's not his songs or speeches or the progressive causes he used his fame to endorse. It's not that he stood up to — better yet, infuriated — the House Un-American Activities Committee, earned blacklist status and prompted the U.S. State Department to revoke his passport. It's not even a denouement that involved electroshock therapy and a self-imposed withdrawal from the spotlight.

The most extraordinary thing about Paul Robeson's life is that more people don't know about it.



Paul Robeson  
with wife  
Dr. Eslanda  
"Essie" Cardozo  
Goode Robeson  
aboard a ship.  
© CORBIS

His father was a slave who took the Robeson name from his Scottish master, then ran away and became a minister. His mother hailed from Quakers in Philadelphia. Paul, New Jersey-born in 1898, tore through public school and won an academic scholarship to Rutgers University. He was named twice to the All-American Football Team (only one of the sports he played), was elected to Phi Beta Kappa and the Cap and Skull Honor Society and graduated valedictorian of his 1919 class.

Robeson then put himself through Columbia University Law School by playing for two NFL teams, commuting to Akron and Milwaukee from New York on weekends. He met and eloped with a woman as remarkable as he was — the formidable Dr. Eslanda "Essie" Cardozo Goode who studied chemistry and ran a lab at the Columbia Presbyterian Hospital. Like her betrothed, she would embrace an almost unbelievable number of careers and talents in her life.

### THE CALL OF THE ARTS

The Harlem Renaissance was swirling around the couple, and after a secretary at his New York law firm told Robeson she wouldn't take dictation from a black man, he quit and immersed himself in stage and music pursuits. Essie acted as his manager and acting coach, and paid the bills while Robeson auditioned around the city.

Harlem's wasn't the only cultural zeitgeist in which Robeson was involved. He also joined the Provincetown Players, a theatre group based in Greenwich Village which was flush with, at the time, fledgling American Communists and

radical thinkers. Playwright Eugene O'Neill was a part of that Village scene and asked Robeson to star in his plays *The Emperor Jones* and *All God's Chillun Got Wings*.

A flurry of New York stage work was followed by a London revival of *Show Boat* in 1928. That show's "Ol' Man River" became a Robeson signature — bass vocals contemplating racism and lower-class toil to a tempo that mimicked the slow-rolling Mississippi River. He sang it in the film version of the musical, which he also starred in, and he would reprise it in recitals for the rest of his performance life. He changed the song's lyrics through the years to reflect his ideas about race relations. "Ah gits weary / An' sick of tryin' / Ah'm tired of livin' / An skeered of dyin'," for example, became "But I keeps laffin' / Instead of cryin' / I must keep fightin' / Until I'm dyin'."

The Robesons stayed in Great Britain from 1928 to 1939. In later interviews, Robeson would liken it to a personal Great Migration. African Americans moved out of the South in two waves during the 20th century — Robeson would relocate too, except he went overseas. There, segregation was less malicious and the audience encores he received were heartier. Europe also gave him a base from which to travel — explorations that changed his world view and his life.

Though he certainly hobnobbed with leaders and celebrities during his travels, what compelled him most were working-class people. He connected powerfully with striking Welsh coal miners while in London, for instance. He said their struggle reminded him of what black and Jewish people endured for their race, and what workers in the American South endured for their class. The miners sang protest songs that reminded him of black spirituals, and Robeson reciprocated musically for their cause: With cameras rolling, he sang "Go Down, Moses" on the Parliament House's steps during a rally.

Robeson's stage and film career, meanwhile, was thriving. He played Othello in London and Stratford-upon-Avon starting in 1930, starred in the film version of O'Neill's *Emperor Jones* in 1933 (the first major movie to star an African American man), and in 1936, shared the screen with Irene Dunn and Hattie McDaniel in *Show Boat*. Between jobs, his activism charted his course back and forth between Europe, the United States, and in 1934, the Soviet Union.

Already beguiled with Europe, Robeson was downright awestruck by the Soviet Union. He thought it lacked racism, the closest thing he knew to a utopian society.



Paul Robeson picketing at the White House. ©CORBIS

### THE ACTIVIST RISES

Robeson would devote the next four decades espousing socialist values and racial equality — and his attention spanned the globe. He traveled to Africa to promote self-determination and denounce colonialism; to India to support the independence movement. In the early 1930s, he

donated proceeds from *All God's Chillun* to Jewish refugees on the run out of Hitler's Germany. At a 1937 rally for anti-fascist fighters in the Spanish Civil War, he decreed that

“the artist must take sides. He must elect to fight for freedom or slavery. I have made my choice.”

Eventually, Robeson was compelled to return to the States. He said it was time to bring the fight against racism and inequality home, with an added agenda now — the seeds of the coming Cold War were just being planted, and Robeson was a constant advocate for international cooperation.

He played Othello in New York starting in 1943 — the first African American to do so, in the longest-running Shakespeare play in the history of Broadway. He also took up with several of his Desdemonas — but Essie stood by, and the two pursued their careers and causes with the benefit of a (real or seeming) support system.

Despite all of those roles and all of that fame, Robeson was at this point more activist than actor. We're certainly accustomed, today, to actors that issue the occasional and politically-charged sound bite. What Robeson did was different. He launched into philosophic, worldly sermons that don't exist in contemporary media. Old video clips reveal Robeson laying down ideas and politics so progressive, and discourses on race and class inequality so eloquent, his interviewers struggled to keep up.

He sang black spirituals and folks songs in 25 languages. (He was said to be able to converse in 15.) He campaigned with Progressive Party presidential candidate Henry Wallace. He spoke at the 1949 World Peace Conference in Paris. And though the contents of that speech are controversial, it's alleged that Robeson declared black Americans would not fight against the Soviet Union because of their treatment back home.

The House Un-American Activities Committee convinced baseball great Jackie Robinson to denounce Robeson's purported comments and Communist leanings — a decision Robinson regretted, according to his autobiography.

Later that year, Robeson was scheduled to perform a benefit concert for the Civil Rights Congress in Peekskill, N.Y. The first date was canceled because of threats toward Robeson. The rescheduled event — in which folk singer Pete Seeger also performed — unfolded without incident as an audience of largely black and Jewish union workers circled the stage. But after the show, a mob of angry locals, Ku Klux Klan and anti-Communist protestors descended upon concertgoers, throwing rocks and beating people they dragged out of cars.

The heat just seemed to fuel Robeson — he never demurred. But in 1950, the State Department dealt him a personalized blow and revoked his passport. For eight years, the world-traveling performer and lecturer couldn't leave the country.

Robeson fought the State Department vehemently. He re-applied for his passport many times, was denied, and eventually filed a lawsuit. He could get it back, he was promised, if he signed an affidavit stating he was not a Communist. Robeson refused. Land-locked, he appeared in the concert halls that didn't ban him for his politics, studied language and penned an autobiography, *Here I Stand*.

Though HUAC had been sniffing around him for years, they finally called him to testify in June 1956. The topic under investigation was the unauthorized use of passports, but the committee hammered him about the Soviet Union. True to form, Robeson countered questions with scathing commentary about this country's record of exploitation against

African Americans.

When Congressman Gordon Scherer asked why he didn't stay in Russia, Robeson split no hairs. "Because my father was a slave, and my people died to build this country, and I am going to stay here and have a part of it just like you. And no Fascist-minded people will drive me from it. Is that clear?"

Ultimately, the U.S. Supreme Court ruled that the State Department could not strip a citizen's right to travel because of political beliefs. Robeson left the U.S. again, and lived between Moscow, Eastern Europe and London.

The next years were fraught, however. Robeson suffered from depressive bouts and spent time in mental hospitals, where doctors prescribed heavy medication and in London, prodigious electroshock therapy. In 1963, he returned to the U.S. and took himself out of the spotlight for good. Essie died of cancer in 1965. Robeson moved to Philadelphia and died there in 1976.

It was a quiet ending to a very unquiet life.

He could have kept his mouth shut, collecting checks and accolades. But Robeson was drawn to under-represented people and giving them a voice. "My ancestors in Africa reckoned sound of major importance; they were all great talkers, great orators, and where writing was unknown, folk tales and an oral tradition kept the ears rather than the eyes sharpened. I am the same way," he said in 1936. "I always hear my way through the world." ●

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*Kristin Friedrich is a freelance writer based in Los Angeles.*





Uta Hagen as Desdemona with Paul Robeson as Othello on Broadway. ©CORBIS

## Who's Who



### DANIEL BEATY

(*Paul Robeson*) is an award-winning actor, singer, writer and motivational speaker. His critically acclaimed plays *Through the Night, Emergency, Mr. Joy* and *The Tallest Tree in the Forest* have been performed at venues ranging from Lincoln Center to the White House, and have garnered numerous awards including an Obie Award for writing and performance, and two NAACP Theatre Awards. A highly requested keynote speaker and thought leader, Beaty has worked throughout the U.S., Europe and Africa, speaking and performing on programs with luminaries such as Bill Cosby, Deepak Chopra, Hill Harper, Jill Scott, Donnie McClurkin and Ruby Dee. An adjunct professor at Columbia University, diversity trainer and youth development specialist, Beaty has spoken at staff retreats and led leadership training for a myriad of non-profits and corporations. In fall 2013, Beaty launched a nationwide initiative, funded by W.K. Kellogg and Ford Foundations, among others, to use the tools of storytelling to help individuals and communities heal from trauma. He holds a B.A. with Honors in English and Music from Yale University and an MFA in Acting from the American Conservatory Theater. His poem "Knock Knock" became an Internet sensation receiving millions of views and has been transformed into a children's book, also titled *Knock Knock*, published by Little Brown Books. Penguin-Random House published his empowerment book *Transforming Pain to Power* this March, and it can be purchased

anywhere books are sold. Follow his work at [www.DanielBeaty.com](http://www.DanielBeaty.com) and on Twitter @DanielBeaty.



### MOISÉS KAUFMAN

(*Director*) is a Tony and Emmy nominated director and playwright. He most recently directed the Broadway revival of *The Heiress* with Jessica Chastain and wrote and directed *33 Variations* on Broadway starring Jane Fonda, which received five Tony nominations. Kaufman also directed Rajiv Joseph's Pulitzer Prize finalist *Bengal Tiger at the Baghdad Zoo* with Robin Williams on Broadway in Spring 2011. Previous to that, Kaufman directed the Pulitzer and Tony Award-winning play *I Am My Own Wife*. His plays *Gross Indecency: The Three Trials of Oscar Wilde* and *The Laramie Project* have been among the most performed plays in America over the last decade. He recently directed his first opera, *El Gato con Botas (Puss in Boots)*. Other credits include *The Nightingale* (La Jolla Playhouse), *A Common Pursuit* (Roundabout), *Bengal Tiger at the Baghdad Zoo* (Kirk Douglas Theatre and Mark Taper Forum), *Macbeth* with Liev Schreiber (Public Theater), *This Is How It Goes* (Donmar Warehouse), *One Arm* by Tennessee Williams (New Group and Steppenwolf Theatre Company), *Master Class* with Rita Moreno (Berkeley Repertory Theatre) and *Lady Windermere's Fan* (Williamstown Theatre Festival). Kaufman also co-wrote and directed the film adaptation of *The Laramie Project* for HBO, which received two Emmy Award nominations for Best Director

and Best Writer. He is the Artistic Director of Tectonic Theater Project and a Guggenheim Fellow in Playwriting.



### KENNY J. SEYMOUR

(*Music Director/Incidental Music & Arrangements*). Broadway/Off-Broadway: Tony Award-winning

Best Musical *Memphis* (Music Director/Conductor), *Amazing Grace* (Orchestrator), *The Strangely Beautiful Tale of Miss Percey Parker* (Co-Composer and Lyricist, Orchestrations), *The Wiz* (Dance Music Arranger), *Hot Feet: The Music of Earth, Wind & Fire* (Synth Programmer). Film/TV: *The Fringe* (Composer), *Talking with the Taxman About Poetry* (Composer; recipient of the 2013 Global Music Award for Best Original Score), Music Arranger/Orchestrator for shows on Fox, BET, NBC and the inauguration Ball for President Barack Obama. Seymour has performed around the world, from the legendary Apollo Theater and Carnegie Hall to the Montreux Jazz Festival. Education: Fiorello H. LaGuardia High School of Music & Art, Manhattan School of Music and Berklee College of Music. [www.kennyseymour.com](http://www.kennyseymour.com).



### DEREK McLANE

(*Scenic Design*). Broadway: *Beautiful, The Heiress, Nice Work If You Can Get It, The Best Man, Follies, Anything*

*Goes, How to Succeed in Business..., Bengal Tiger at the Baghdad Zoo,*

*Million Dollar Quartet*, *Ragtime*, *33 Variations* (Tony Award, Best Scenic Design), *Grease*, *Little Women*, *The Pajama Game*, *I Am My Own Wife*, *The Women*, *Present Laughter*. Off-Broadway: *Ruined*, *A Lie of the Mind*, *Marie and Bruce*, *Starry Messenger*, *The Voyage Inheritance*, *Two Trains Running*, *Macbeth* (Shakespeare in the Park), *Hurlyburly*, *Abigail's Party*, *Aunt Dan and Lemon*. Recently designed the 2014 Oscars, the 2013 Oscars, as well as NBC's *Sound of Music*, *Live*. Opera and theatre designs in London, Paris, Dublin, Glasgow, Moscow, Krakow, Sydney and Warsaw. Awards: winner of 1997, 2004 OBIE Awards; 2004, 2005, 2007 Lucille Lortel Awards; 2009 Tony Award; 2011 Drama Desk Award; 2013 Emmy Nomination.



**CLINT RAMOS**  
(Costume Design). Recent set and/or costume designs include *The Cradle Will Rock*, *Violet*, and *I'm Getting My Act Together and*

*Taking it on the Road* (N.Y. City Center Encores!), *Good Person of Szechuan*, *Here Lies Love*, *Venice* and *Wild With Happy* (Public Theater) and *Volpone* (Red Bull Theater). Designs seen in New York at Playwrights Horizons, Lincoln Center Theater, Roundabout, Second Stage, New York Theatre Workshop, Culture Project, Foundry Theater, Ma-Yi, Mint NAATCO, New Georges, Clubbed Thumb, Gotham Opera and many others. Regional credits include designs for Arena Stage, American Repertory Theatre, Alliance Theatre, Alley Theatre, Asolo Theatre, Berkeley Repertory, Baltimore Centerstage, California Shakespeare Theater, Cleveland Play House, Cincinnati Playhouse,

Chautauqua Theater Company, Denver Center Theatre Company, Dallas Theater Center, Folger Theatre, Geva Theatre, Huntington Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, Old Globe Theatre, Opera Theatre of St. Louis, Opera Boston, Prince Opera Theater, Williamstown Theatre Festival, Wilma Theater and many others. Numerous international credits, honors and awards include the 2013 Obie Award for Sustained Excellence, two Lucille Lortel Awards, TDF Irene Sharaff Award and two American Theatre Wing Henry Hewes Awards.

**DAVID LANDER** (Lighting Design). Broadway: *The Winslow Boy* with Roger Rees and Mary Elizabeth Mastrantonio, *The Heiress* with Jessica Chastain and Dan Stevens, *The Lyons* with Linda Lavin, *Bengal Tiger at the Baghdad Zoo* with Robin Williams (Drama Desk Award; Tony and Outer Critics nominations), *33 Variations* with Jane Fonda (Tony and Outer Critics nominations), *I Am My Own Wife* (Drama Desk and Outer Critics nominations), *Master Class* with Tyne Daly, *A Man for All Seasons* with Frank Langella, *Dirty Blond* (Drama Desk nomination), *Golden Child*. Select Off-Broadway: *The Library* with Chloë Moretz, *Fran's Bed* with Mia Farrow, Edward Albee's *The Lady From Dubuque* with Jane Alexander, *King Lear* with Kevin Klein, *Rose* with Olympia Dukakis, *Macbeth* with Liev Schreiber and Jennifer Ehle, *Modern Orthodox* with Molly Ringwald and Jason Biggs. Select Regional: Ahmanson Theatre, Alley Theatre, Berkeley Rep, Goodman Theatre, Huntington Theatre, Kennedy Center, La Jolla Playhouse, Old Globe, The Wallis. International: Dublin, London, Caracas, Singapore, Tokyo, Sydney, Melbourne.



**LINDSAY JONES**  
(Sound Design). Broadway: *Bronx Bombers*, *A Time To Kill*. Off-Broadway: *Mr. Joy* (LCT3), *Through the Night* (Union

Square/Westside Theatres), *Wild With Happy* (Public Theater), *The Burnt Part Boys* (Playwrights Horizons/Vineyard), *Top Secret* (NYTW), *Rx* (Primary Stages) and many others. Regional: Guthrie Theater, Hartford Stage, Alliance Theatre, South Coast Repertory, Goodman Theatre, Old Globe, Chicago Shakespeare, ACT, Steppenwolf, La Jolla Playhouse, Arena Stage and many others. International: Stratford Shakespeare Festival (Canada), Royal Shakespeare Company (England), as well as productions in Austria, Zimbabwe, South Africa and Scotland. Awards: six Joseph Jefferson Awards and 19 nominations, two Ovation Awards and three nominations, L.A. Drama Critics Circle Award, two ASCAP Plus Awards, three Drama Desk Award nominations, as well as nominations for Helen Hayes, Henry Hewes Design, Barrymore and many others. Film Scoring: Magnolia Pictures' *The Brass Teapot* and HBO Films' *A Note of Triumph* (2006 Academy Award, Best Documentary).  
[www.lindsayjones.com](http://www.lindsayjones.com).



**JOHN NARUN**  
(Projection Design). Credits: *Heart and Lights* at Radio City (video content), *The Laramie Project Cycle* (BAM), *Radio City Christmas*

*Spectacular* (video content), Cirque du Soleil's *The Immortal Tour* (video content). Concerts: Madonna's *Sticky*

and *Sweet Tour*, the Spice Girls' *Reunion Tour*, Celine Dion's *Taking Chances Tour*, Britney Spears' *The Femme Fatale Tour*, Ricky Martin's *The Black and White Tour* and Christina Aguilera's *Back to Basics Tour*. Regional: Bailiwick Repertory, The Griffin Theatre, Rice University, Marriott's Lincolnshire Theater. Broadcast Design: NBC Beijing Summer Olympics Teaser Campaign, ABC News Open (2004), *The Dr. Phil Show* Open (2006), CBS *Wolf Lake Man Title* (Emmy nomination), HBO *Genre Opens* (2002), *The Oprah Winfrey Show* Open (1999). Education: Northwestern University, Theatrical Design and Radio, TV, Film. [www.johnnarun.com](http://www.johnnarun.com).

**CARLYN AQUILINE** (*Dramaturg*).

Carlyn Aquiline is Literary Manager and Dramaturg at City Theatre Company (Pittsburgh), which specializes in contemporary and new work. A former artistic associate at Syracuse Stage and literary and producing associate at Goodspeed Musicals, Aquiline's new play dramaturgy credits also include Yale Repertory Theatre, Hartford Stage, Arden Theatre, Theatre Works (Palo Alto), Florida Stage, Actor's Express and Lark Play Development Center. Aquiline is also an experienced dramaturg of classical work, including among her favorite projects Ibsen's *Peer Gynt*, Shakespeare's *Twelfth Night*, Wilde's *The Importance of Being Earnest* and Gozzi's *The Green Bird* (at Yale Rep, in collaboration with Theatre de la Jeune Lune). She was Managing Editor of Theater magazine for two years, and has adjudicated many national residencies and awards for playwrights, dramaturgs and other artists. Teaching credits include Carnegie Mellon, Yale, Ohio and Syracuse Universities. Education: Yale School of Drama, Ohio University and The Catholic University of America.

**CRAIG CAMPBELL** (*Production Stage Manager*). Off-Broadway: *I Love You, You're Perfect, Now Change*; *The*

*Vagina Monologues*; *De La Guarda*; *Fame*; *Oedipus*; *The Pitchfork Disney*; *Amazing Grace* and *The Seagull*. National Tours: *Forever Plaid*, *All Shook Up*, *Fame* and *Dirty Blonde*. Regional: *Picnic* (San Pedro Playhouse), *The Haunted Hotel*, *Personals* and *Vanities* (Cazenovia Theatre Company), *The Tallest Tree in the Forest* (Kansas City Rep and La Jolla Playhouse) and three seasons with the Santa Fe Opera Company. TV: *The Amandas*, *Clean House*, *So You Think You Can Dance*, *Over Your Head*, *Comic Relief* and just about every award show on television. Campbell is an Emmy Award winner with three nominations. He is a proud graduate of Rollins College with an emphasis in theatre. Love to MKD.



**DAVID S.**

**FRANKLIN** (*Stage Manager*).

Center Theatre Group Highlights: *An Enemy of the People*, *Baz Luhrmann's La*

*Bohème*, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red Seminar*, *Tribes*, *A Parallelogram*, *Humor Abuse*, *The Steward of Christendom* and *Vanya and Sonia and Masha and Spike*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

**ZACH KENNEDY** (*Stage Manager*).

Zach is thrilled to be collaborating with this amazing group of people on

*Tallest Tree*. International Credits: *Continuum: Beyond the Killing Fields* (Shizuoka, Japan 2012). Off-Broadway: *The Cherry Orchard Sequel*. Regional: Old Globe Theatre - 2013 Shakespeare Rep (*Merchant of Venice*, *Rosencrantz and Guildenstern are Dead* and *A Midsummer Night's Dream*), *The Rocky Horror Show*, *Somewhere*; La Jolla Playhouse - *The Tallest Tree in the Forest*, *Glengarry Glen Ross*, *Standing on Ceremony*, Gala 2012; The Lost Colony - *The Lost Colony* 2009 and 2010. Zach holds his MFA in Stage Management from UC San Diego. In addition to stage-managing he also works as a freelance line producer and content manager for Blue Flame Events, most recently on the Google International Science Fair. Other credits include MSI Events, Seven Devils Playwrights Conference, Pat Rincon Dance Collective, Palmetto Opera Company, South Carolina Arts Council and Theatre South Carolina.

**DON GILMORE** (*Technical Supervisor*)

has provided technical supervision for over 300 Broadway, regional and commercial projects in the U.S. and abroad. Recent projects include Broadway: *Guys & Dolls*, *How the Grinch Stole Christmas*, *Pirate Queen* (Production Carpenter), *Dracula the Musical*, *Sinatra*; Road: *Judy Garland Live!*, *How the Grinch Stole Christmas*, *Hair*, *Matthew Bourne's Sleeping Beauty*. Other: Rock & Roll Hall of Fame Annex, NYC; Times Square New Year's Eve. Don lives in NYC with his wife, actress Rebecca Holt, and their three children, Luke, Max and Ruby.

**TECTONIC THEATER PROJECT**

(TTP), founded in 1991 by Artistic Director Moisés Kaufman, is an award-winning theatre company dedicated to developing innovative works that explore theatrical language and form, fostering an artistic dialogue with our audiences on the social, political and human issues that affect us all. Tectonic Theater Project is best known for creating plays which have sparked national discourse and

inspired artists and audiences worldwide. They include *Gross Indecency: The Three Trials of Oscar Wilde*, *The Laramie Project*, *The Laramie Project: Ten Years Later*, *I Am My Own Wife*, Tennessee Williams' unproduced screenplay, *One Arm*, and 33 *Variations* starring Jane Fonda. Moisés Kaufman and Tectonic Theater Project have developed a wholly unique methodology for creating theatre, Moment Work. Participants in Moment Work Trainings actively engage with the elements of the stage — exploring lights, sound, costumes, movement, text, architecture and other elements — to discover their full theatrical potential and the poetry inherent in each element. Training and workshop information is available at [www.tectonictheaterproject.org](http://www.tectonictheaterproject.org). Tectonic Theater Project supporters include our Board of Directors: Ted Trimpa, Chair; Tim Wu, Vice-Chair; John Hadity, Treasurer; Amy Stursberg, Secretary; Ralph Bryan, Michael Graziano, Andrew Hindman, Allen Lamb, Krysti Keener, Alan Kornberg, Jeffrey LaHoste, Cathy Renna, Paul Sekhri, Richard Sheehan, Deborah Taylor, Aaron Walton, Barbara Whitman; Kevin Jennings, Founding Chair. Also in development: *Square Peg Round Hole* (working title) about life on the Autism Spectrum and an adaptation of Bizet's classic opera *Carmen* set in post-revolution Cuba with Afro-Cuban jazz arrangements by Arturo O'Farrill.

#### 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.



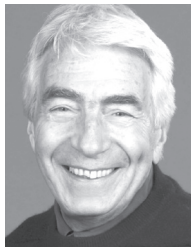
**KELLEY KIRKPATRICK** (*Associate Artistic Director*). Since arriving at CTG in 2005, Kelley has produced over 40 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond. In addition to producing shows across CTG's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



**NAUSICA STERGIOU**

(General Manager, Mark Taper Forum and Kirk Douglas Theatre) has worked professionally

supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions through CTG's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local not-for-profits including Daukayev Ballet Theatre and Hollywood Orchard. MFA, Yale School of Drama, and Outward Bound trekker.



**GORDON DAVIDSON**

(Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its

stage and winning countless awards for himself and the theatre — including the Tony Award® for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award® for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

**Additional staff for *The Tallest Tree In The Forest***

**TECTONIC THEATER PROJECT STAFF**

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- Executive Director..... Erika S. Floreska
- Associate Director..... Tiffany Redmon
- Education Director..... Matthew Freeman
- Administrative Coordinator..... Darren Johnston
- Development Assistant..... Melissa Negro
- Intern..... Camilo Almonacid
- Touring and Production Management.....
- ..... David Lieberman
- Artists Representatives..... Jay Alan Quantrill
- Production Manager/Technical Supervisor.....
- ..... Don Gilmore

**ADDITIONAL STAFF**

- Assistant Director..... Jeffrey Wienckowski
- Assistant Set Designer..... Shoko Kambara
- Assistant Lighting Designers.....
- ..... Nicki Rosecrans and Wen-Ling Liao
- Resident Assistant Lighting Designer... Heather Graff
- Assistant Sound Designer..... Anthony Mattana
- Assistant Projection Designer..... Jeff Teeter
- Costume Design Assistant..... Dede Ayite
- CTG Costume Shop Assistant.....
- ..... Whitney Oppenheimer
- Prop Artisan..... Zach Istrin
- Prop Intern..... Erica Ochoa
- Stand-in for Mr. Beauty..... Davon Williams

**MUSIC CREDITS**

- "Ballad for Americans" was written by John LaTouche and Earl Robinson and is used by arrangement with Music Sales Corporation and Sony/ATV Music Pub.
- "Happy Days Are Here Again" was written by Milton Yeager and Jack Yellen and is used by arrangement with Warner/Chappell Music.
- "The Joint is Jumpin'" was written by Thomas Fats Waller, Andy Razaf and JC Johnson and is used by arrangement with Warner/Chappell Music, MPL Communications, The Songwriters Guild of America, and Razaf Music c/o Wixen.
- "Ol' Man River" was written by Jerome Kern and Oscar Hammerstein II and is used by arrangement with the Estate of Betty Kern Miller and Hammerstein Properties LLC.

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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. This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

**ATPAM**

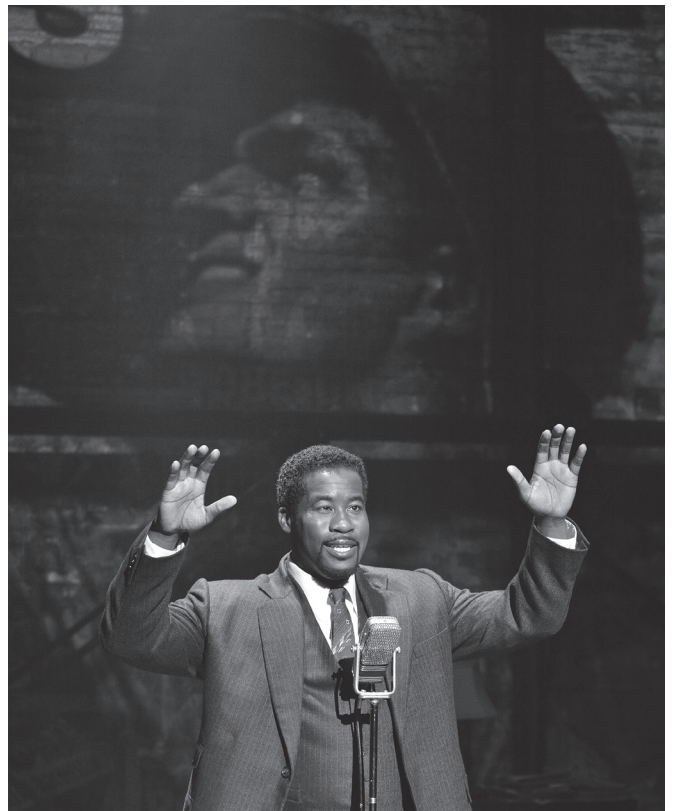
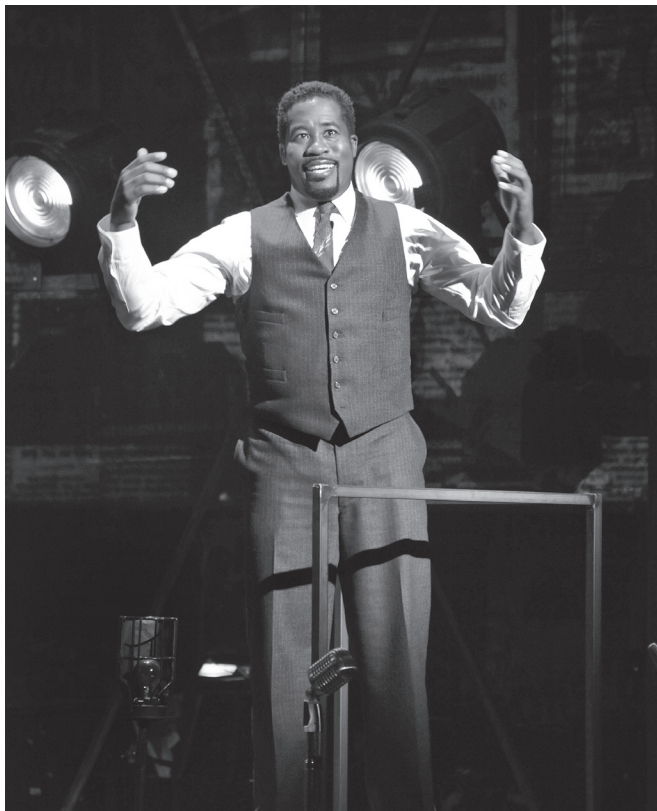
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The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



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



Daniel Beaty in *The Tallest Tree in the Forest*. PHOTOS BY DON IPOCK.

# CENTER THEATRE GROUP L.A.'s Theatre Company

MICHAEL RITCHIE, Artistic Director EDWARD L. RADA, Managing Director  
DOUGLAS C. BAKER, Producing Director

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NEEL KELLER ..... Associate Artistic Director  
KELLEY KIRKPATRICK ..... Associate Artistic Director  
DIANE RODRIGUEZ ..... Associate Producer/Director of New Play Production  
PIER CARLO TALENTI ..... Resident Dramaturg/Literary Manager  
LINDSAY ALLBAUGH ..... Producing Associate  
JOY MEADS ..... Literary Associate and Artistic Engagement Strategist  
MARK B. SIMON ..... Casting Director  
STEVEN PIESZCHALKSI ..... Casting Assistant

DAVID ADJMI (FADIMAN), JESSICA BLANK, SHEILA CALLAGHAN (FADIMAN), TIM CROUCH, JUSTIN ELLINGTON, GINA GIONFRIDDO, GOB SQUAD, MATT GOULD, DANAI GURIRA, JENNIFER HALEY, JOE HORTUA, ERIK JENSEN, RAJIV JOSEPH, LATINO THEATER COMPANY, GRIFFIN MATTHEWS, LAURAL MEADE, JULIE MARIE MYATT (FADIMAN), DAN O'BRIEN, EVANGELINE ORDAZ, DAEL ORLANDERSMITH, WILL POWER (FADIMAN), RAINPAN 43, MARCO RAMIREZ, MATT SAX, YOUNG JEAN LEE THEATER COMPANY ..... Commissioned Artists

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JIM BERGER ..... Master Electrician (Ahmanson Theatre)  
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.