

50<sup>TH</sup> SEASON 2017/18

FIRST SEASON PRODUCTION

**ZOOT SUIT**

Written and Directed by Luis Valdez  
January 31 – April 2, 2017

BONUS PRODUCTION

**REMOTE L.A.**

By Rimini Protokoll  
Concept, script, and direction by Stefan Kaegi  
Co-directed by Jörg Karrenbauer  
March 12 – April 2, 2017

SECOND SEASON PRODUCTION

**ARCHDUKE**

By Rajiv Joseph  
Directed by Giovanna Sardelli  
World Premiere  
April 25 – June 4, 2017

THIRD SEASON PRODUCTION

**HEISENBERG**

By Simon Stephens  
Directed by Mark Brokaw  
June 28 – August 6, 2017

FOURTH SEASON PRODUCTION

**HEAD OF PASSES**

By Tarell Alvin McCraney  
Directed by Tina Landau  
September 13 – October 22, 2017

FIFTH SEASON PRODUCTION

**WATER BY THE SPOONFUL**

By Quiara Alegría Hudes  
Directed by Lileana Blain-Cruz  
January 31 – March 11, 2018



HEAD  
OF  
PASSES



*As we celebrate our 50<sup>TH</sup> Anniversary Season, we would like to take this opportunity to thank the following donors who have made extraordinary investments in Center Theatre Group's future. Their support will ensure that Center Theatre Group—and Los Angeles audiences and artists—enjoy another 50 years of theatrical excellence.*

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MICHAEL RITCHIE Artistic Director | STEPHEN D. ROUNTREE Managing Director | DOUGLAS C. BAKER Producing Director  
GORDON DAVIDSON Founding Artistic Director

presents  
The Public Theater and Berkeley Repertory Theatre production of

# HEAD OF PASSES

By

**Tarell Alvin McCraney**

With

**Alana Arenas**  
**James Carpenter**

**Francois Battiste**  
**John Earl Jelks**

**Kyle Beltran**  
**Phylicia Rashad**

**J. Bernard Calloway**  
**Jacqueline Williams**

Scenic Design

**G.W. Mercier**

Costume Design

**Toni-Leslie James**

Lighting Design

**Jeff Croiter**

Sound Design

**Rob Milburn**  
**Michael Bodeen**

Wig and Hair Design

**Robert-Charles Vallance**

Associate Artistic Director

**Kelley Kirkpatrick**

Production Stage Manager

**David S. Franklin**

Directed By

**Tina Landau**

**SEPTEMBER 13 – OCTOBER 22, 2017 MARK TAPER FORUM**

*Head of Passes* was commissioned, and its World premiere presented at Steppenwolf Theatre Company, Chicago, IL (Martha Lavey, Artistic Director and David Hawkanson, Executive Director).

Subsequently produced as a co-production by Berkeley Repertory Theatre, Berkeley, CA (Tony Taccone, Artistic Director, Susan Medak, Managing Director) and The Public Theater, NY, NY (Oskar Eustis, Artistic Director, Patrick Willingham, Executive Director).

# CAST

(In Order of Appearance)

Shelah.....Phylicia Rashad  
Creaker.....John Earl Jelks  
Crier.....Kyle Beltran  
Mae.....Jacqueline Williams  
Aubrey.....Francois Battiste  
Dr. Anderson.....James Carpenter  
Spencer.....J. Bernard Calloway  
Cookie.....Alana Arenas

## UNDERSTUDIES

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

Crier/Aubrey/Spencer.....Bradford Barnes  
Shelah/Mae.....Susan Beaubian  
Dr. Anderson.....Jan Munroe  
Cookie.....Candace Nicholas-Lippman  
Creaker.....Wesley Thompson

Stage Manager

**Michelle Blair**

**INTERMISSION:** *Head of Passes* is performed with one intermission

**TIME:** The Distant Present

**PLACE:** A house near the Head of Passes, where the Mississippi River meets the Gulf of Mexico.

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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.





SHINING

A LIGHT

ON

# TARELL ALVIN McCRANEY

By Julie McCormick

*The following was originally printed in Berkeley Rep Magazine, April 2015. It is reprinted with permission.*

Playwright Tarell Alvin McCraney's star is on the rise, and for good reason. With a master's in playwriting from Yale, he is an ensemble member at Steppenwolf Theatre Company and at the tender age of 33 won a MacArthur "Genius" Award. His writing celebrates the vulnerability and imperfection of the human condition with an ear for music and an eye for physical poetry. This intuitive grasp of the geography of the human heart has sent him and his plays all over the globe, to theatres like the Royal Shakespeare Company, the Royal Court, and The Public Theater. Before rehearsals started in Berkeley, Tarell took some time to speak with Literary Associate Julie McCormick about the journey of *Head of Passes* and his own voyages as a playwright.

**JULIE McCORMICK:** How much would you say the piece has changed and grown since its first production at Steppenwolf? What feels different to you now?

**TARELL ALVIN McCRANEY:** I feel like it's gotten deeper. And it's easy to say that a lot has changed, though if people saw both productions they would only notice the changes incrementally. But for us, I think the production has gotten deeper and more focused.

**JM:** Has your thinking about the piece changed at all after having seen it with an audience?

**TAM:** Absolutely. The idea of opening up the dialogue about a person's personal faith was and is always the main focus of the piece. And then trying to find ways to make sure that visceral conversation was open to everybody in the audience, believers and non.

**JM:** Do you think that everyone has a relationship with faith?

**TAM:** I think people have a relationship in that everyone either believes in belief or doesn't. I think there are people who choose to say that they don't know, but there's still a sort of relationship with the notion of faith. We're all trying to make sense of the world we live in. And sometimes, we turn to the word "faith" as the sort of coin, or short answer, for that question. But, everyone has a relationship to trying to figure out the chaos of our world.

**JM:** You said that part of your initial impetus in creating this piece was examining the nature of faith—can you say a little bit more about where this piece came from for you?

**TAM:** The piece was a commission by Steppenwolf. Tina Landau asked if I was interested in the Book of Job. And I said, generally, yes. But specifically, I don't know what I'm interested in, I just know that I am interested in it. And then we spent two weeks with a cast just reading the Book of Job out loud and then trying to decipher its makeup. When we walked away from it, my takeaway, again, was that it is a story about someone's personal faith, and how they use it as an aperture or a guide to try and understand the many, many, sometimes fraught, sometimes beautiful, often chaotic events of our lives. Of human existence. Period. Not just our lives, but other people's lives. And what is that struggle? To maintain an ability to not know all the answers, but also to try not to abandon the notion of life. To really stay in it, to figure out what you know, and what you don't know, and what you never will know. Trying to find some balance in that, I think. We look at people's lives every day. There's a woman on TV every other day saying she's lost her home or her child is now fighting for ISIS... There are moments of our lives where these things come out of nowhere, that we absolutely don't understand and can't quite find palpable and reasonable answers for. We look at the lives of our friends and think: why does that keep happening to that

person? Or, how could all of this rain down on one person's life? And I don't have any answers to that. But I thought, and think—this is why we tell stories. I think we all have bouts of confusion and moments of disillusionment, and need to tell these stories to each other in order to find some commonality, some semblance of peace.

**JM:** Could you say a little bit about the location, Head of Passes? Is that a spot you were familiar with before starting this play?

**TAM:** Yeah, I was familiar with it and became more familiar as I embarked on the project. I remember during Hurricane Katrina, someone said—it was someone from San Francisco—they said, why are those people living there? They know it's below sea level. Why would they elect to live there?

And I remember the person from New Orleans saying back to the person in San Francisco, you live on a fault line. You live in a place that countless times you've been told it's coming, but still you choose to live there, right? And I don't live in either of those places, so I'm not on anybody's side, but I think that question is important when we talk about where we set our hopes and our dreams, where we build our livelihoods. We tend to think that we are putting them in the most secure place that we can, and then of course, the Mississippi shifts, and then our lives shift forever. Irrevocably. And I think that's an important lesson for all of us. We all think that we're living in Topeka, Kansas, where nothing can kind of go wrong, until a tornado whips around and we land in Oz. It was important for me to set this in a place where there is natural beauty, but also that could shift and disappear at any time.

I think there is a sense of understanding—I'm from Miami, we never underestimate or overestimate the threat of a hurricane. It's gonna do damage. What damage that is we don't know, so there's no need to over-prepare. There are things we cannot control. There are some times the wind will come in. No matter how much you board it up, there are still winds strong enough that can come in and rip your roof apart at the right angle. And you just know and live with that. It was important for me to set this family in a place where they are aware on a larger—I guess the word would be "natural," level of the way the world can work and wants to work sometimes

**JM:** Have you always written for theatre, or have you written in other forms?

**TAM:** Always. Always for theatre.

**JM:** Did you always know that you wanted to be a playwright, or were you attracted to the form itself?

**TAM:** I was an actor and a performer in the theatre all my life. So I've always written and created work for the theatre as I went along. I began to write only, solely, when I became about 24, 25. But up until that time I was also acting and directing.

**JM:** Why do you think you were drawn so strongly to the theatre?

**TAM:** That's always been a hard question to answer. I don't really know. I know that it was an outlet early on, and that I took to it fairly swiftly. Not to say that I was good at it very early on—sometimes I don't know if I'm good at it still—but, it's just a process that I engaged with in a way that felt natural.

**JM:** Where did you first encounter it?

**TAM:** Through school. After-school programs. Church.

**JM:** Do you think that your experience as an actor and a director influences your writing at all?

**TAM:** Absolutely. I think other writers, a lot of whom I admire, come from a place of poetry and literary focus first. I don't come from that background; I come from a performative background. If people are looking for long stage directions, for example, they get very upset because I don't have any. I think most actors, or at least the ones I've encountered, see the work on the page and know what to do next. My hope is that they will feel a collaborative invitation from the piece.

**JM:** Can you talk about your process of working with director Tina Landau, and how your relationship with her has shaped this play?

**TAM:** Tina and I have now collaborated on about six different projects. And we have probably one of the easiest working relationships I've ever encountered. I can't say the same for her—she's had other collaborators that she's worked as easily with—but being this early in my career and to have a partner as facile and focused as Tina is incredible. We speak a very similar language; we come to the theatre in very similar ways although we come from vastly different backgrounds. Greatly to our benefit, I think we both have been open and experimental in trying to figure out what this play wants and needs. And you only can thank God for those kinds of small miracles. Because you can easily try to stay open to the process, and then everyone ends up on different sides of the field. We stayed open to the process and what we were looking for, and then ended up at the very same spot, if not away from each other by two feet. So it's just been a fantastic way to work.

**JM:** That sounds like a very special relationship with Tina, and very rare.

**TAM:** I think so. Again, I can't compare it to anything because I was lucky enough to find it fairly early on, but I find it special.

**JM:** There is one stage direction in *Head of Passes* that I wanted to ask you about. It says that the play is set in "the distant present." What does that mean to you?

**TAM:** Well, rarely do you tell stories from the future. And if you do tell a story about the future, you have to tell it from something that's already happened. Our consciousness doesn't

exist in the forward; it exists in the now and the telling of the past. So the point of storytelling in the theatre is always going to be from a place of, this story's already happened. Or it's happening just now, and it's present but it's distant. It's not exactly today, it's not exactly right here right now. We're always in the theatre watching a story being told to us. And it's just again another invitation to allow that distance to be there, but also for everybody to know that there are actors in the room with you telling you this story. And that's equally as important as the story.

**JM:** What's some of the theatre that you enjoy the most? Who are the companies or playwrights that you find inspiring?

**TAM:** Dance. I like dance more than anything. Not to say that I don't like theatre; I love theatre, I love watching theatre. I love watching great actors. But more than anything, I'm constantly inspired by dance.

## Our consciousness

doesn't exist in the forward;

it exists in the now

and the telling of the past.

**JM:** Why do you think that is?

**TAM:** It has a vulnerability to it that is easily achieved, that we are always striving for in the talking theatre. And I just find that fascinating.

**JM:** Do you think you would write for dance at all?

**TAM:** I try to all the time, but it's a really difficult form to write for.

**JM:** Are there any companies you particularly like?

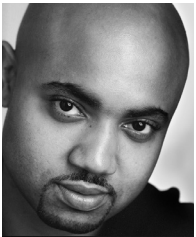
**TAM:** Everything. I see a lot. Most recently I saw Kyle Abraham's piece in L.A. I thought that was incredible.

# WHO'S WHO



**ALANA ARENAS** (*Cookie*) is thrilled to make her Mark Taper Forum debut and return to the role of Cookie. Alana received a BFA from the Theatre School at DePaul University in Chicago, IL, and joined The Steppenwolf Theatre ensemble in 2007, where she created the role of “Pecola Breedlove” for the

Steppenwolf for Young Adults production of *The Bluest Eye*, which also played at the New Victory Theater Off-Broadway. She recently appeared as the title character in *Marie Antoinette*, *Monster*, and *The Fundamentals* at Steppenwolf. Other Steppenwolf and regional credits include *Man in Love*, *Middletown*, *The Hot I Baltimore*, *The Etiquette of Vigilance*, *The Brother/Sister Plays*, *The Tempest*, *Good People*, *Belleville*, *Three Sisters* (Steppenwolf); *Changes of Heart* (Remy Bumppo Theatre); *The Arabian Nights* (Lookingglass, Berkeley Rep, Kansas City Rep); *Disgraced* (ATC); *Black Diamond* (Lookingglass); *Eyes* (ETA); *SOST* (MPAACT); *WVON* (Black Ensemble Theater); *A Midsummer's Night Dream* and *Hecuba* (Chicago Shakespeare Theater). Television and film credits include *Electric Dreams*, *Chicago Med*, *Crisis*, *Boss*, *The Beast*, *Canal Street*, *Mercury in Retrograde*, *Kabuku Rides*, and *Lioness of Lisabi*.



**FRANCOIS BATTISTE** (*Aubrey*). Broadway: *Bronx Bombers* (Circle in the Square); *Prelude to a Kiss* (Roundabout); *Magic/Bird* (Longacre). Off-Broadway: *One Night in Miami* (Donmar Warehouse, London); *Detroit '67* (Public Theater); *Broke-ology* (Lincoln Center); *The Good Negro* (Public Theater, Obie Award, Lortel nomination);

*The Merchant of Venice*, *The Winter's Tale* (NYSF at the Delacorte); *10 Things to Do Before I Die* (Second Stage); *Bronx Bombers* (Primary Stages). Regional: Williamstown, Sundance, NY Stage & Film, Chicago Shakespeare, The Goodman, Victory Gardens, Lookingglass, Illinois Shakespeare Fest, Dallas Theater Center, Berkeley Rep. TV: HBO's *The Normal Heart*, ABC's *The Family*, CBS's *Person of Interest*, *The Good Wife*, TBS's *Are We There Yet?*. This fall, Battiste stars as Detective Gus Tremblay (opposite Kyra Sedgwick) on ABC's *Ten Days in the Valley*. Film: *A Long Walk*, *Men in Black III*, *You Bury Your Own*, *Delivering the Goods*, *One Week*. Education: BS Illinois State University. Training: BADA at Oxford, and The Juilliard School (John Houseman Prize).

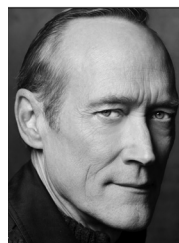


**KYLE BELTRAN** (*Crier*). Broadway: *The Cherry Orchard*, *In the Heights* (also first national tour). Off-Broadway: *A Midsummer Night's Dream* (Public), *Head of Passes* (Public), *The Flick* (Barrow Street), *Gloria* (Vineyard), *Fortress of Solitude* (Public), *Choir Boy* (Manhattan Theatre Club), *The Netflix*

*Plays* (Ars Nova), *10 Things To Do Before I Die* (Second Stage). Regional: *Gloria* (Goodman), *Fortress of Solitude* (Dallas Theater Center), *Head of Passes* (Steppenwolf), *Good Goods* (Yale Rep), *Kingdom* (Old Globe). Film: *Equity* (Sundance, Tribeca 2016). TV: Louis CK's *Horace and Pete*, *The Big C* (Showtime), *Unforgettable* (CBS). Education: BFA in Drama, Carnegie Mellon University.



**J. BERNARD CALLOWAY** (*Spencer*). Broadway: *Memphis*, *All The Way* (2010 Tony Best Musical, 2014 Tony Best Play). Off-Broadway: *The Good Negro*, *Head of Passes* (Public Theater), *Hadestown* (NYTW). Regional: *The Bluest Eye* (The Guthrie), *Party People* (Berkeley Rep), *Jitney* (Two River Theater), *The Piano Lesson* (Trinity Rep), *The Mountaintop* (Milwaukee Rep), *How The Grinch Stole Christmas* and *Guys and Dolls* (The Old Globe), *Dreamgirls* (Fox Theatre). Film: *Pelham 123*, *Man on a Ledge*, *Big Words*, *Anesthesia*, *Memphis the Musical*, *The Breaks*, *The Bar Mitzvah Club*, *The Girl is in Trouble*. TV: *Luke Cage*, *Elementary*, *The Breaks*, *Blue Bloods*, *The Good Wife*, *High Maintenance*, *Law and Order* (Original, SVU, CI), *White Collar*, *Person of Interest*, *Rescue Me*, Macy's Thanksgiving Day Parade (2010).

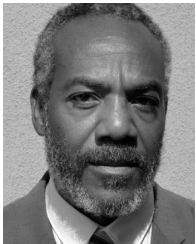


**JAMES CARPENTER** (*Dr. Anderson*). Regional credits: Berkeley Repertory Theatre, American Conservatory Theater, The Magic Theatre, Aurora Theatre, Marin Theatre Company, San Jose Repertory Theatre, Santa Cruz Shakespeare, Shotgun Players, TheatreWorks, Yale Repertory Theatre,

Arizona Theatre Company, Huntington Theatre, Intiman Theatre, The Old Globe, and the Oregon Shakespeare Festival. He is currently in his 14<sup>th</sup> year as Associate Artist with California Shakespeare Theatre. He is a recipient of Bay Area Theatre Critics Circle Continued Excellence in the Arts



and Lifetime Achievement Awards and in 2010 was named a Lunt-Fontanne Fellow. Film: *Metro, Singing, Presque Isle, For The Coyotes*. TV: *Nash Bridges*.



**JOHN EARL JELKS** (*Creaker*). Broadway: *Sweat, Holler If Ya Hear Me*, August Wilson's *Radio Golf* (Tony Award nomination). Broadway debut: Citizen Barlow in August Wilson's *Gem of the Ocean*. Obie Award for *Fetch Clay, Make Man*, and *Sunset Baby*. Other awards: L.A. Ovation Award, NAACP Theatre

Award, AUDELCO Award. Select Off-Broadway: *Sweat, Head of Passes, The Break of Noon, Magnolia, Two Trains Running, Fetch Clay, Make Man, Sunset Baby*. Film/TV: *Night Comes On, Snap: The Miraculous, The Miracle at St. Anna, Compensation, Law & Order: SVU, Blue Bloods*.



**PHYLICIA RASHAD** (*Shelah*). Broadway: August: *Osage County, Cat on a Hot Tin Roof, Cymbeline* (Lincoln Center Theater), August Wilson's *Gem of the Ocean* (Tony nomination), *A Raisin in the Sun* (Tony and Drama Desk Awards), *Into the Woods, Dreamgirls, The Wiz*.

Off-Broadway: *A Midsummer Night's Dream, Sunday in the Park with George, Head of Passes* (Lucille Lortel Award), *The Story, Helen, Everybody's Ruby, Blue, The House of Bernarda*. Regional: *Every Tongue Confess, Blues for an Alabama Sky, Medea*. Film: *Creed, Good Deeds, For Colored Girls, Frankie and Alice, Just Wright, Once Upon a Time When We Were Colored, Loving Jezebel, The Visit*. Television: *Empire, Jean Claude Van Johnson, A Raisin in the Sun* (NAACP Image Award, Emmy and SAG nominations), *The Old Settler, Free of Eden, Cosby, The Cosby Show*. As a director: *Ma Rainey's Black Bottom* and *Joe Turner's Come and Gone* at the Mark Taper Forum, Paul Oakley Stovall's *Immediate Family* at the Taper and Goodman Theatre, *Fences* at the Long Wharf Theatre and McCarter Theatre, Lorraine Hansberry's *A Raisin in the Sun* at Ebony Repertory Theatre, Kirk Douglas Theatre, and Westport Country Playhouse, August Wilson's *Gem of the Ocean* at Seattle Repertory Theatre, and *Four Little Girls* at the Kennedy Center.



**JACQUELINE WILLIAMS** (*Mae*) makes her Center Theatre Group debut and originated the role of Mae at Steppenwolf Theatre. Broadway: *Young Man from Atlanta*. Off-Broadway: *From the Mississippi Delta* (co-produced by Oprah Winfrey), *The Talented Tenth* (Manhattan Theatre Club), *Mill Fire* (Women's

Project). Tours: *Born in the R.S.A.* (with Market Theatre of Johannesburg), *Crowns*. Regional: Goodman Theatre (*Camino Real, Trinity River Plays, Pullman Porter Blues, Blues for an Alabama Sky, Amen Corner, Richard II, Dreams of Sarah Breedlove, The Story*, many more); Steppenwolf Theatre (*Brother/Sister Plays, Hot I Baltimore, The Christians, Airline Highway*, others); Court Theatre (*Man in the Ring* by Michael Christofer, *Fences, Caroline or Change*, title role in *Electra, Gem of the Ocean*, others); Victory Gardens (*The House That Will Not Stand, A Wonder in My Soul*, others); Chicago Shakespeare, Northlight Theatre (*The Miser, Gees Bend*, others); Arena Stage, Hartford Stage, Huntington Stage, ACT, Portland Stage Co., Asolo Repertory, Berkeley Rep. Film: *The Break Up, Lakehouse, White Boyz, The Merry Gentleman, Cash, Meet the Browns, Heartlock*. Television: *Empire* (Warden Meyers), *Turks* (recurring guest star Officer Leigh Dixon), *Chicago Fire* (recurring Officer Beccera), *Chicago P.D.* (recurring Officer Becerra), *Chicago Code, Prison Break* (recurring), *Early Edition*, NBC mini-series *A Will of Their Own, One Life to Live*. On-camera and voice-over spokesperson for SC Johnson for several years. Awards and nomination: American Arts Council, Excellence in the Arts, Joseph Jefferson Award (multiple), Black Theatre Alliance (multiple), After Dark, Sarah Siddens, 3 Arts, Connecticut Critics Circle, Helen Hayes, Drama Desk, Lunt-Fontanne (Shakespeare) Fellow.



**BRADFORD BARNES** (*Understudy for Crier/Aubrey/Spencer*) received his BA in both acting and dance from Cal State East Bay. He was awarded Best Male Performer in an Ensemble for his role in Sam Shepard's *Tongues* at The Kennedy Center American College Theater Festival in Washington DC. He recently received

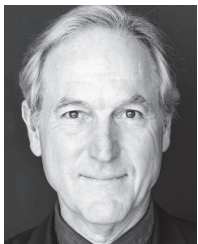
his MFA in acting at the University of Southern California. Bradford has also participated in the Pacific Playwrights Festival at South Coast Repertory and other readings at Pasadena Playhouse and The Boston Court. Film: *American Folk, The Empty Morning, Prison Web*. He's thrilled to be a

part of this production and would like to thank his family and friends for their continual love and support. Much more to come.



**SUSAN BEAUBIAN** (*Understudy for Shelah/Mae*). Broadway, national, and international tour credits include *Caroline, Or Change, Dreamgirls, Rent, Honky Tonk Nights, Kiss Me, Kate!, The Best Little Whorehouse In Texas, Eubie!*, and others. Film credits include *The Color Purple, The Naked Gun, Norbit*, and upcoming *5th Of*

*July*. Television includes *American Crime Story: The People V. OJ Simpson, Criminal Minds, Numb3rs, Cold Case, Saved By The Bell, The Young & The Restless, Medium, Seinfeld*. Susan voiced characters for the *Spiderman* television series and *The Crayon Box*, as well as national commercials, and performed or recorded with Celine Dion, Faith Hill, k.d. lang, Donna Summer, and Diahann Carroll. Big thanks to my friend Marsha Waterbury. Praise and thanks to Jesus Christ—my Keeper, Savior, Intercessor, and God, Giver of all blessings.



**JAN MUNROE** (*Understudy for Dr. Anderson*) has done new work since studies with Marcel Marceau and Étienne Decroux. A co-founder of The Mystic Knights of the Oingo-Boingo (Los Angeles) and *The Theatah of the Apres-Garde* (Bay Area), he is a recipient of two NEA theater fellowships, a CAC

New Genre fellowship, a Rockefeller Playwrights fellowship, 11 L.A. Weekly and Drama-Logue Awards and an Ovation Award. As an actor, he has originated roles in plays by Thomas Babe (*Demon Wine*), The Modern Artists Company (*Plato's Symposium*), Austin Pendleton's *Booth*, Bart DeLorenzo's *Hard Times*, and Michael Sargent's *Black Leather*. He has also appeared in various TV shows, movies, and commercials including *Catch Me If You Can, A Few Good Men, The Forbidden Zone, Poseidon, Criminal Minds, and The Practice*. He recently directed John O'Keefe's *Don't You Ever Call Me Anything But Mother* for the Open Fist Theatre Company.



**CANDACE NICHOLAS-LIPPMAN** (*Understudy for Cookie*) is an award-winning actress, spoken word artist, and youth educator with a passion for using her God-given talents to uplift others. Most recently, Candace was selected out of over 7,000 hopefuls to perform in the 2016 ABC Diversity Showcase for Los Angeles

executives. Candace holds a BA in theatre arts and dance from California State University, Los Angeles. Originally from Sacramento, she currently resides in Los Angeles and is in development with her one woman show, *The Naked Truth*. Candace is blessed to be a part of this amazing production and to work with such a stellar cast. All glory to God for this opportunity!



**WESLEY THOMPSON** (*Understudy for Creaker*) is a proud Chicago native. He earned his BA in theatre from San Francisco University and Cal State, Los Angeles. Wesley has performed all of over the country. Regional theatre credits include *The Bridgehead, Bullpen, Passing Game, Western Ave, The Cost of Doing*

*Business, and Panache* to name a few. Television/film credits include *L.A. Story, Casper, Iron Man 3, Cold Case, The Middle, Seinfeld, Grey's Anatomy*. Look for him as D.A. Maurice Jenkins in the upcoming season of *Goliath*. He dedicates this show to his parents who raised him well with God's love.



**TARELL ALVIN MCCRANEY** (*Playwright*) is best known for his acclaimed trilogy, *The Brother/Sister Plays* which include *The Brothers Size, In the Red and Brown Water, and Marcus; or the Secret of Sweet*. Other plays include *Choir Boy, and Wig Out!*. Tarell's script *In Moonlight Black Boys Look Blue* is the basis for the

Oscar®-winning film *Moonlight* directed by Barry Jenkins, for which McCraney and Jenkins also won a Best Adapted Screenplay Oscar. Tarell is the recipient of a MacArthur "Genius" Grant, the Whiting Award, Steinberg Playwright Award, the Evening Standard Award, The New York Times Outstanding Playwright Award, the Paula Vogel Playwriting Award, the Windham Campbell Award, and a Doris Duke Artist Award. He is an ensemble member at Steppenwolf Theatre Company and a member of Teo Castellanos/

D-Projects in Miami. He was recently named the new Chair of the Playwriting Department at the Yale School of Drama.



**TINA LANDAU** (*Director*) is a frequent collaborator with Mr. McCraney, having directed *The Brother/Sister Plays* (Steppenwolf Theatre), *In the Red and Brown Water* (Alliance, McCarter, and NYC's Public Theater), *Wig Out!* (Vineyard Theatre), and *Head of Passes* (Steppenwolf, Berkeley Rep, The Public).

Tina is an Ensemble Member at Steppenwolf where her productions include *The Wheel*, *The Tempest*, *The Time of Your Life* (also Seattle Rep, ACT), *The Cherry Orchard*, *The Diary of Anne Frank*, and her own play *Space* (also at the Taper and The Public). NYC productions include *Old Hats*, *Big Love*, *Iphigenia 2.0* (all Signature Theatre), the musical *Floyd Collins* (which she co-wrote), and on Broadway: *Superior Donuts*, *Bells Are Ringing*, and the upcoming *SpongeBob SquarePants* opening this fall. Tina is the co-author, with Anne Bogart, of *The Viewpoints Book*.

**G.W. MERCIER** (*Scenic Design*). Mercier designed the sets and costumes for *Juan Darien: A Carnival Mass* (Tony nomination; Drama Desk nominations Set & Costumes). Off-Broadway: *Dead Man's Cell Phone* (Playwrights Horizons; dir. Anne Bogart), *Urban Zulu Mambo* (Signature Theatre), *Miracle Brothers* (Vineyard Theatre; dir. Tina Landau), *Eli's Comin'* (Vineyard Theatre), *Dream True* and *Bed and Sofa* (Drama Desk nominations). Mr. Mercier has created scenery and costumes for over 350 shows to date. His design for *Finding Nemo* at Disney World in Florida currently runs with five shows daily. He has been honored with a Bay Area Critics Award for his design of *Time of Your Life* (ACT) directed by Tina Landau. He is also the recipient of the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design.

**TONI-LESLIE JAMES** (*Costume Design*). Broadway: *Lucky Guy*, *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight: Los Angeles, 1992*, *Angels in America*, *Chronicle of a Death Foretold*, and *Jelly's Last Jam*. Dedicated in memory of our beloved son, Jett Gerald Higham.

**JEFF CROITER** (*Lighting Design*). Broadway: *Bandstand*, *Falsettos*, *Holiday Inn*, *Something Rotten*, *Disaster*, *Penn & Teller*, *Newsies*, *Peter and the Starcatcher* (Tony Award), *Mothers and Sons*, *A Time to Kill*, *Soul Doctor*, *Jekyll and Hyde*, *The Anarchist*, *The Performers*, *The Pee-wee Herman Show*, *Next Fall*, and *Kiki & Herb*. Off-Broadway: *Head of Passes*, *Cost of Living*, *The Whirligig*, *Sweet Charity*, *Tiny Beautiful Things*, *Mercury Fur*, *Last Five Years*, *A Lie of the Mind*, *Ordinary Days*, *The Internationalist*, *Cam Jansen*, *Almost Maine*, and *The Voyage Inheritance*. Tour: *Something Rotten*, *Newsies*, *Peter and the Starcatcher*, *Jekyll and Hyde*, *Golda's Balcony*, *All Under Heaven*. Regional: Dallas Theater Center, McCarter Theatre, The Guthrie, Huntington Theatre, Williamstown Theatre Festival, Shakespeare Theatre, Paper Mill Playhouse, Trinity Rep. Other credits: Penn & Teller in Las Vegas.

**ROB MILBURN & MICHAEL BODEEN** (*Sound Design*). Broadway credits include music composition and sound for *No Man's Land*, *Waiting for Godot*, *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest*, and *The Speed of Darkness*, music for *My Thing of Love*, and sound for *Sweat*, *The Price*, Larry David's *Fish in the Dark*, *This Is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *reasons to be pretty*, *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. They have created music and sound, Off-Broadway, at many of America's resident theatres (often with Chicago's Steppenwolf Theatre) and at several international venues. Please visit [www.milbomusic.com](http://www.milbomusic.com).

**ROBERT-CHARLES VALLANCE** (*Wig and Hair Design*). Broadway: *Come From Away*, *Jitney*, *Amazing Grace*, *Lucky Guy*, *Little Shop of Horrors*, *Long Day's Journey into Night*, *Play What I Wrote*, *Ma Rainey's Black Bottom*, *Our Town*, *Hollywood Arms*, *The Elephant Man*, *Dance of Death*, *Amy's View*, *The Blue Room*, *Master Class*, *Blood Brothers*. The Public: *Head of Passes*, *The Comedy of Errors*, *First Daughter Suite*. Other: *Race for Love*, *Cinderella*, *Les Misérables*, *The Marvelous Wonderettes*, *Dessa Rose*, *Cotton Club Parade*, *Pipe Dream*. Resident designer at Irish Rep. Proprietor of The Broadway Wig Company. [www.broadwaywigs.com](http://www.broadwaywigs.com)

**DAVID S. FRANKLIN** (*Production Stage Manager*). Center Theatre Group highlights: *An Enemy of the People*, Baz Luhrmann's *La Bohème*, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody*

*Andrew Jackson, Two Unrelated Plays by David Mamet, Ain't Misbehavin', Parade, The Subject Was Roses, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore, Randy Newman's Harps and Angels, God of Carnage, Vigil, Waiting for Godot, Los Otros, Red, Seminar, Tribes, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Bent, The Christians, Disgraced, A View From The Bridge, Zoot Suit, Archduke, and King of the Yees.* Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the 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).

**MICHELLE BLAIR** (*Stage Manager*) has worked on over 30 productions for Center Theatre Group. Some highlights include *Heisenberg, Archduke, Zoot Suit, The Beauty Queen of Leenane, Ma Rainey's Black Bottom, The Mystery of Love & Sex, The Christians, Bent, What the Butler Saw, Marjorie Prime, Vanya and Sonia and Masha and Spike, The Sunshine Boys, Joe Turner's Come and Gone, Backbeat, Red, Vigil, Leap of Faith, The Lieutenant of Inishmore, Parade, Bloody Bloody Andrew Jackson, Nightingale, all wear bowlers, Flight, Nothing But The Truth, Stones in His Pockets, Topdog/Underdog,* and "QED" at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to nine-year-old Liam and five-year old Imogen.

### Center Theatre Group

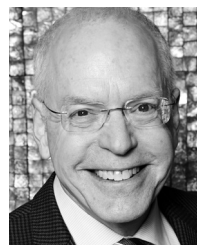


**MICHAEL RITCHIE** (*Artistic Director*) is in his 12<sup>TH</sup> season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—*The Drowsy 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.*



**STEPHEN D. ROUNTREE** (*Managing Director*) joined Center Theatre Group in 2014 as Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in

1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children's Hospital of Los Angeles, and Polytechnic School.



**DOUGLAS C. BAKER** (*Producing Director*) is now in his 27<sup>TH</sup> season at Center Theatre Group. 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.

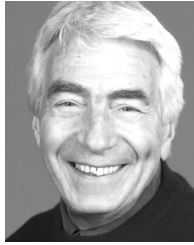


**NAUSICIA STERGIU** (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes, and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.



**KELLEY KIRKPATRICK** (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off-Broadway, and beyond. In addition to

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



**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 HEAD OF PASSES**

Assistant Director.....Kenneth Ferrone  
 Associate Lighting Designer.....Elizabeth Harper  
 Resident Assistant Lighting Designer.....Heather Graff  
 Assistant Costume Designer.....Gloria Young Kim  
 Production Assistant.....Jennifer Franco  
 Assistant Prop Manager.....Marissa Bergman  
 Prop Carpenter.....Donavan Martinelli  
 Prop Artisans.....Eric Babb, Erin Walley  
 Prop Shopper.....Nathan Rapport  
 First Hand.....Pamela Walt  
 Stitcher.....Bert Henert


**CREDITS**

Costumes and Props provided by the Center Theatre Group Shop.  
 Original Costumes: Berkeley Repertory Theatre and The Public Theater.  
 Scenery constructed by F&D Scene Changes, Ltd. Hydraulics by Stage Machines, LLC. Rehearsal and production photography by Craig Schwartz.  
 Production b-roll by Cinevative.

**SPECIAL THANKS**

Maggie Yule  
 Luke McDonough

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association. 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 Director is a member of the Stage Directors and Choreographers Society, Inc., an independent national labor union.



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; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



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

In the rehearsal room for

# HEAD OF PASSES



1 Cast member Phylicia Rashad.

2 Cast member Alana Arenas.

3 Cast member James Carpenter.

4 Cast member Francois Battiste.

5 (L-R, top) Cast members Francois Battiste, J. Bernard Calloway, director Tina Landau, cast members John Earl Jelks, Kyle Beltran, (bottom) James Carpenter, Jacqueline Williams, Phylicia Rashad, and Alana Arenas.

6 Cast member Kyle Beltran.

7 (L-R) Director Tina Landau, cast members Jacqueline Williams, J. Bernard Calloway, and John Earl Jelks.

Photos by Craig Schwartz.





**MICHAEL RITCHIE** Artistic Director | **STEPHEN D. ROUNTREE** Managing Director  
**DOUGLAS C. BAKER** Producing Director

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

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 KELLEY KIRKPATRICK ..... Associate Artistic Director  
 DIANE RODRIGUEZ ..... Associate Artistic Director  
 LINDSAY ALLBAUGH ..... Associate Producer  
 PATRICIA GARZA ..... Artistic Development Program Manager  
 JOY MEADS ..... Literary Manager/Artistic Engagement Strategist  
 ANDREW LYNFORD ..... Casting Associate  
 IAN-JULIAN WILLIAMS ..... Program Coordinator, Block Party  
 MATTHEW BOURNE, DANAI GURIRA, ANNA D. SHAPIRO ..... Associate Artists  
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