FIRST SEASON PRODUCTION
John Lithgow
Stories by Heart
January 4 – February 13, 2011

SECOND SEASON PRODUCTION
Jane Fonda in
33 Variations
Written and Directed by Moisés Kaufman
Presented at the Ahmanson Theatre
January 30 – March 6, 2011

THIRD SEASON PRODUCTION
Burn This
By Lanford Wilson
Directed by Nicholas Martin
March 23 – May 1, 2011

FOURTH SEASON PRODUCTION
Poor Behavior
By Theresa Rebeck
Directed by Doug Hughes
World Premiere
September 7 – October 16, 2011

FIFTH SEASON PRODUCTION
Vigil
Written and Directed by Morris Panych
Featuring Marco Barricelli and Olympia Dukakis
November 2 – December 18, 2011
No Monsters, No Victims, Just Very ‘Poor Behavior’

by Kristin Friedrich

Theresa Rebeck thinks of herself primarily as a playwright, but novels and TV shows figure into her career as well. She writes often about “poor behavior” in adults, and says she believes in monstrous human beings. But the married couples in the play she named after one of her favorite phrases are not monsters — they’re hopeful people looking for love. They just do it very, very messily.

What inspired Poor Behavior?
A really nasty weekend in the country. We rented a vacation home with a couple of very old friends, and one of our friends was in the process of cracking up. This woman decided that I had been having an affair with her husband, and there were all kinds of weird innuendo.

There was something so shocking and uncomfortable about it, but there was also something truly interesting to me about the peculiarity of being put in that position. My husband and I found ourselves in a bedroom whispering about them, and those are the most literal parts of the script. Him telling me “Sssshhhh, they’re our oldest friends!”

So you don’t go to the country anymore?
Well, we now own our own little farmhouse in Vermont. But we’re very careful about who we invite up.

(continued on page 4)
PERFORMANCES
MAGAZINE P3

September 7 – October 16, 2011
Mark Taper Forum

POOR BEHAVIOR

by Theresa Rebeck

BY SPECIAL ARRANGEMENT WITH Jeffrey Finn

CAST AND CHARACTERS
(in order of speaking)

Ian ...................... Reg Rogers
Ella ......................... Johanna Day
Maureen ................ Sharon Lawrence
Peter .................... Christopher Evan Welch

SCENIC DESIGN
John Lee Beatty

COSTUME DESIGN
Catherine Zuber

LIGHTING DESIGN
Ben Stanton

ORIGINAL MUSIC
AND SOUND DESIGN
David Van Tieghem

CASTING
MelCap Casting

ASSOCIATE ARTISTIC DIRECTOR
Neel Keller

PRODUCTION STAGE MANAGER
Barclay Stiff

STAGE MANAGER
Michelle Blair

STAGE MANAGER
John Randolph Ferry

DIRECTED BY
Doug Hughes

There will be one 15-minute intermission.

UNDERSTUDIES
Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.
For Maureen, Ella—Leslie Stevens; For Ian, Peter—Nick Toren.

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.
Tell us about the title.
Someone said to me about 10 years ago a phrase which stuck in my head, which was yes, that person treated you “poorly.” This was a person who had been a total nightmare. I thought it was sort of elegant, and ever after that, I’ve always used “poor” with behavior because it expresses the problem without overdoing it. There’s something about civility and incivility smashed up against each other which the word “poor” contains for me. I thought that was very emblematic of this play.

The play is an intimate look at marriage ... the construct of it, the rhythms of it.
Do you think you could have written it if you weren’t married yourself?
My husband hated the first draft of the play. I thought, “You’re extrapolating too much about us.” It’s not about me. There was a point when one of the actors, Christopher Welch, who turns out to be a brilliant human being in addition to being a brilliant actor, said something about one of the marriages in the play — that perhaps it’s just in one of those arid spells that married couples get over if they have the chance.

There are a lot of questions about marriage that the play raises, yes. For me, it is about the definition of marriage as an essentially good institution, which I think is problematic. Although I’m in a terrific marriage! But I think the play is about definitions of behavior.

You’ve said in interviews that you believe people can be monsters. Is the character Ian a monster?
You’ve got no play if he’s just a monster. I do think that Ian is in a quite desperate place in his life, and that the events in this weekend clarify something for him about the way he’s going to choose to inhabit his place on the planet.

What’s he searching for?
You could say that basically what he’s advocating is that E. M. Forster idea of connect, that the only thing we have here on Earth truly is our ability to connect with each other. Or that what he’s looking for is a Martin Buber moment, a kind of “I and Thou.” He’s searching for that now because he’s been in this disastrous marriage.

I mean, you have to say, their marriage is terrible. That’s a really bad marriage. I think it began in hope the way good marriages and bad marriages do, but I think that those two people really tore each other down over the years. Neither is innocent in the collapsed state of that marriage. Hopefully, it’s collapsed in a very entertaining way. But I don’t think Ian is just about destruction. He’s about destroying something because he’s hoping there’s something positive on the other side of it. But being very, very possibly narcissistic while he’s doing it.

You write for theatre and TV, and earlier in your career, took some heat for the latter — for supposedly selling out.
I was surprised when that happened. It never occurred to me that that would still be a question for people. It seems like lazy thinking. You would never criticize an actor or director for working in TV — everybody knows that that’s where the money is and if you want to have anything remotely like a stable life, you occasionally do that. Or that you try to marry the three, like in London, where film and television and theatre all exist in the same city. You’d be insane to say that Alan Rickman sold out because he did TV early in his career.

I actually think there’s something ultimately anti-intellectual about the argument, because I think it posits that writers need to be a victim of a culture. I don’t believe that writers are meant to be the victim of culture.

Kristin Friedrich is a freelance writer based in Los Angeles.
Who’s Who

JOHANNA DAY (Ella). Broadway: Lombardi, August: Osage County, Proof (Tony/Lucille Lortel nominations). Other: Oliver Parker! (Cherry Lane/Stage FARM), Helen (NYSF), The Rainbow Connection (Arena Stage), Culture Clash’s Anthems (Arena Stage), Middletown (Vineyard Theatre), The Quality of Life (Arena Stage), Ethan Coen’s Almost an Evening (Atlantic Theater Co.), The Evildoers (Yale Rep), Peter and Jerry (Second Stage/Drama Desk nomination), Satellites (NYSF), How I Learned to Drive (Vineyard Theatre/original cast), Distracted (Mark Taper Forum), Blue Window (Manhattan Theatre Club). Film/TV: Fringe, Law & Order: Criminal Intent and SVU, Trial by Jury, Royal Pains, Judging Amy, The Exonerated, Unbreakable, The Eternal Pedicure.

SHARON LAWRENCE (Maureen). Broadway — Chicago (Velma Kelly), Cabaret with Joel Grey, Fiddler on the Roof with Chaim Topol; National Tour — Zorba with Anthony Quinn; Regional Theatre — leading roles at Mark Taper Forum, Public, Williamstown Theatre Festival, Bay Street Theatre, Geffen Playhouse, Matrix Theatre (LA Weekly Best Actress), Pasadena Playhouse (ovation nomination); TV — NYPD Blue (three Emmy nominations), Grey’s Anatomy (Emmy nomination), Curb Your Enthusiasm, Law & Order: SVU, Desperate Housewives, Monk, Drop Dead Diva; Film — Gossip, Little Black Book, The Perfect Family; Former Chair, Women In Film Foundation.


LESLEY STEVENS (Understudy for Ella, Maureen) is thrilled to be a part of CTG’s production of Poor Behavior. On Broadway, Leslie originated the role of Anne in La Cage Aux Folles and appeared in Victor/Victoria with Julie Andrews. Off-Broadway credits include James Lapine’s Twelve Dreams at Lincoln Center. In L.A., she’s appeared in Can Can and Ray Charles LIVE (Pasadena Playhouse), Nightmare Alley (Geffen), four productions with Reprise!, and was part of the original cast of DIVORCE the Musical. Regionally, Ms. Stevens played Charity in Sweet Charity twice for director Scott Thompson, winning two regional Best Actress Awards and a Connecticut Critic’s Circle nomination. She’s a proud alumna of Hubbard Street Dance Chicago, the Shakespeare LAB at The Public Theater, and currently writes librettos for LA Opera’s excellent Education Dept. Leslie was honored to act in the feature film, The Boarder, release late 2011. See YouTube: (sirenrouge and TheBoardermovie).

NICK TOREN (Understudy for Ian, Peter) appeared on Broadway in The Elephant Man with Billy Crudup and Kate Burton. Other New York credits: several plays with Ken Company including Voice of the Turtle, Three-Cornered Moon and Good Morning, Bill, and the joint production of Scenes from an Execution produced by the Blue Light Theatre Company and the Atlantic Theater Company. Regional work includes The Guthrie Theater, McCarter Theatre, Missouri Repertory Theatre, Utah Shakespearean Festival and Northern Stage. In California Nick has worked on-stage at the Mark Taper Forum in School of Night and most recently in Silent Sky, an original play by Lauren Gunderson commissioned by and performed at South Coast Repertory. Film/TV: Pink Panther, Mad Men, Criminal Minds, Lie to Me, Numb3rs, How I Met Your Mother, It's Always Sunny in Philadelphia and Close to Home. Nick holds a BA in Italian and Theatre from Middlebury College, and an MFA in Acting from the University of Missouri-Kansas City.

THERESA REBECK (Playwright) is a widely produced playwright, novelist and television writer. Past New York theatre productions of her work include The Understudy at the Roundabout and Mauritius at the Biltmore Theatre on Broadway. Omnium Gatherum (co-written, finalist for the Pulitzer Prize in 2003) was featured at the Humana Festival, and had a commercial run at the Variety Arts Theatre. Ms. Rebeck has published two bestselling novels, Three Girls and Their Brother and Twelve Rooms with a View. She has written for many television shows including NYPD Blue, for which she won a Peabody Award, and Law & Order: Criminal Intent. She is currently the creator/executive producer of the new NBC show Smash. Her play Seminar will open on Broadway this fall. She lives in Brooklyn with her husband and two children.

DOUG HUGHES (Director) is delighted to return to the Taper where his production of Oleanna was seen in 2009. The national touring company of his Broadway production of Doubt played the Ahmanson in the fall of 2006. His production of Farragut North was seen at the Geffen Playhouse in 2009. Most recently, he has directed the world premiere of Maury Yeston’s musical Death Takes a Holiday, the Broadway revival of Born Yesterday and
the Manhattan Theatre Club production of The Whipping Man. He has worked extensively on and off-Broadway and at most of the nation’s leading resident theatres. He currently serves as the resident director of Roundabout Theatre in New York. He has won Tony, Drama Desk, Outer Critics Circle, Lucille Lortel, Obie and Callaway Awards for his productions.


CATHERINE ZUBER (Costume Design). How to Succeed in Business Without Really Trying, Born Yesterday (Tony nominations), Women on the Verge of a Nervous Breakdown, The Royal Family (Tony Award), Joe Turner’s Come and Gone (Lincoln Center), Richard III, As You Like It, The Tempest, The Cherry Orchard, The Winter’s Tale (BAM’s Bridge Project); South Pacific (Tony Award), The Coast of Utopia (Tony Award, Outer Critics Circle Award). Awake and Sing (Tony Award) Seascape (Tony nomination), The Light in the Piazza (Tony Award, Outer Critics Circle nomination), Dinner at Eight, Twelfth Night (Tony nominations), Ivanov (Lincoln Center). Other Broadway: A Man for All Seasons, Cry-Baby, Doubt, Frozen, Dracula, The Sound of Music, Triumph of Love, among others. Recipient: 2003, 2004 and 2007 Henry Hewes Award for Design, 2004, 2005 Lucille Lortel Award, 2004 Ovation Award, 1997 and 2005 Obie Award for Sustained Achievement. Other projects: Fête des Vignerons, Vevey, Switzerland; Two Boys (English National Opera); The Ring Cycle (San Francisco Opera); Romeo and Juliette (Salzburg Festival); La Scala, Le Compte Ory, Il Barbiere di Siviglia, Dr. Atomic, The 125 Gala, The Tales of Hoffmann (Metropolitan Opera).


MICHELLE BLAIR (Stage Manager, Los Angeles). For CTG: Burn This, Leap of Faith, The Lieutenant of Inishmore, Parade, Lydia, The School of Night, Bloody Bloody Andrew Jackson, Distracted, Nightingale, Without Walls, Lewis and Clark Reach the Euphrates, all wear bowlers (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), 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 the Club Nokia, A Long Bridge Over Deep Waters with Cornerstone Theater Company, and Amnesia Curiosa with the gentlemen of Rainpan 43. Graduate of the University of Southern California and the University of Amsterdam. Mom to 3-year-old Liam Askew.

JOHN RANDOLPH FERRY (Stage Manager, New York). Broadway: Mamma Mia!, House of Blue Leaves, Race, Promises, Promises, Translations; Off-Broadway: Meet Vera Stark (Second Stage Theatre), Prayer for My Enemy (Playwrights Horizons), Groovavalo (Joyce Theater), Body Awareness (Atlantic Theater Company), Human Error (Atlantic Theater Company), Conversations in Turbulent (Public Theater), Passing Strange (Public Theater), The Polish Play (Katharsis Theater Company); New York Workshops: Some Lovers (The Old Globe), Welcome to Arroyo’s (The Old Globe), Bruce Lee: Journey to the West (Frankel Green Productions), Hudskuer Proxy (Richard Frankel Productions); Williamstown Theatre Festival: Demon Dreams, Anything Goes, The Opposite of Sex, The Witching Hour, Bus Stop, Water’s Edge, Design for Living, The Cherry Orchard. Tour: Mamma Mia!, Chitty Chitty Bang Bang. Graduate of North Carolina School of the Arts.

EDWARD L. RADA (Managing Director) returns to Center Theatre Group this year after previously serving as CTG’s Chief Financial Officer for 12 years (1996 - 2008). Rada spent the past three years 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 trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union, on the board of directors of Theatre@Boston Court, and on the board of United Support of Artists for Africa/USA for Africa, among other affiliations.

DOUGLAS C. BAKER (Producing Director) is now in his 21st 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! starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, 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.

NEEL KELLER (Associate Artistic Director). For CTG Neel has directed Pyrenees, Stones in His Pockets and Good Thing. He has also directed and produced plays and musicals at theatres across the country and served, in wildly varying capacities, on the staffs of La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Lincoln Center Theater, the American National Theatre and Jerome Robbins’ Broadway.

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 Angles 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.