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
The American Conservatory Theater
production of
Vigil
Written and Directed by Morris Panych
Featuring Marco Barricelli and Olympia Dukakis
November 2 – December 18, 2011
Keeping Vigil by Kristin Friedrich

Morris Panych thinks about what we all think about — life, death, love, and pizza — but when he puts those thoughts to paper, he creates plays that are directed over and over, often by him, in countless cities, countries and languages. Surprisingly, given the reach of his works, he has never directed a production in Los Angeles until now. To mark that occasion, we talked to him about "Vigil."

After some years, and many productions and casts, how has your relationship to this play evolved? As a director, do you approach it differently?

Each time I do the play, I approach it differently. The story is strong and will always come through. But actors are always different, and especially in such an intimate, personal play, you need to follow as much as lead with your actors.

In the case of this production, Marco is not the typical Kemp — for which I am thankful — and Olympia is not the typical Grace, if you could ever say there is a type. From the beginning, both of these actors not only brought their own unique selves into the framework of the characters but also their own unique personal relationship with each other, which is considerably rich. Even if I did the play a hundred times, I would want to be surprised by the hundred and first, and frankly, there is not much fun in doing it otherwise.
Vigil

WRITTEN AND DIRECTED BY
Morris Panych

CAST AND CHARACTERS
(in order of speaking)
Kemp .............. Marco Barricelli
Grace .............. Olympia Dukakis

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 Kemp—Gregory North; For Grace—Mary Eileen O'Donnell.

November 2 – December 18, 2011
Mark Taper Forum

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.
What is it like having Olympia Dukakis say very, very little?
That’s only onstage.

This play seems to downplay death and its preamble, and poeticize it, at the same time? What were you thinking about death, at the time you wrote this?
Death is the absolute, that is what’s so fascinating about it. How uncompromising and certain it is. In a world of equivalency in which everybody is their own special personal hero, death will always be the victor. When I wrote this play all I thought about was, “How long can this man last?”

Have you yourself ever kept a vigil?
Yes, as a matter of fact, a close friend of mine died last year and we sat around his deathbed and got drunk and ate pizza. He died after two crazy nights. I think he just needed some peace and quiet.

You’ve acted and prodigiously directed. When you wrote Vigil and gave Kemp — a character who’s not exactly charming — these kinds of monologues, did you/do you feel at all like giving the actor gold, or enough rope to hang himself?
I don’t think about the actor at all, which is funny because I am, at least I was, an actor. I think only about the story and the character. I suppose it would be helpful if I thought about the actor because rehearsals might go smoother, but I never think about that part of the art until it’s right in front of me.

What do you like doing better, directing your own or somebody else’s play?
My own, hands down. The research is done.

What do you anticipate about Los Angeles theatre audiences?
I imagine the people in L.A. are exactly the same as everywhere else. They live, they die, and they have problems.

You’re not a political writer and this isn’t a political piece. But how does this time — tough economy, unemployment, divisive politics — play off this piece’s gallows humor?
If you want gallows, the most concise expression of this, I think, is the Samuel Johnson maxim, “Nothing focuses the mind like a hanging.” When people are faced with something serious, something dire, they see the world through a more precise lens. I am not unhappy that we are going through this period of adjustment. It has made us start looking more squarely at reality and perhaps finding it just a little absurd. Comedy finds itself.

Is it fair to say that by its end, Vigil curves its way into a wayward kind of love story?
I didn’t expect it to become a love story, because it seemed like a comical idea to me at first, but of course it had to be a kind of love story because it came from an instinct about love and caring and the absence of love and caring — so I shouldn’t have been surprised that, as I wrote it, it veered toward the inevitable.

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

MARCO BARRICELLI
(Kemp). Artistic Director: Shakespeare Santa Cruz, 2008 – present. Acting Credits: Broadway — Tamar. Off-Broadway — Agamemmon. Mr. Barricelli was an Associate Artist (actor/director/teacher) at the American Conservatory Theater in San Francisco for eight years. As an actor there he has appeared in Les Liaisons Dangereuses, Enrico IV, American Buffalo, The Real Thing, Moon for the Misbegotten, Glengarry Glen Ross, The Invention of Love, A Streetcar Named Desire and The Rose Tattoo, among many others. Theatre credits also include Silence with the Japanese theatre company Subaru, Tokyo; the title roles of Cyran de Bergerac, Hamlet, Henry V and Richard III, and many others at the Oregon Shakespeare Festival; productions at the Guthrie Theater, the Old Globe Theatre, Long Wharf Theatre, Milwaukee Repertory Theatre, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, Kenyon Festival Theatre, among others. Screen credits include The Book of Daniel (recurring), L.A. Law, and Romeo and Juliet. Directing credits include Glengarry Glen Ross at Denver Center (Henry Award for best production of the year), Miracle Worker, Betrayal, Twelfth Night, Lorenzaccio, The Collection, The Lover, Mourning Becomes Electra, Three Sisters and Naked, among others. He has taught acting at various institutions, including three seasons at the international school of theatre Prima del Teatro in Tuscany, Italy. Mr. Barricelli is a Fox Fellow, a recipient of a Chersashore and Tamar. He is a graduate of the Juilliard School.

Supporting Actress, New York Film Critics Award, Los Angeles Film Critics Award and Golden Globe Award for Moonstruck. Broadway: Rose (Drama Desk nominee). London: Rose (Royal National Theatre), Credible Witness (Royal Court). Off-Broadway: Singing Forest, The Marriage of Bette and Boa (Obie Award), Curse of the Staving Class, Titus Andronicus, A Man’s a Man (Obie Award), Electra and Peer Gynt at the Public Theater. She has performed in over 130 productions off-Broadway and regionally at theatres including A.C.T., Shakespeare in the Park, Shakespeare & Co., and the Williamstown Summer Theatre Festival, where she also served as Associate Director. Founding member and Producing Artistic Director of the Whole Theatre in Montclair, N.J. for 19 years; also a founding member of the Actor’s Company and the Charles Playhouse, both in Boston. She taught acting at New York University (graduate school) for 14 years and teaches master classes for colleges and universities across the country. Film: Cloudburst (most recent), Mr. Holland’s Opus, Steel Magnolias, Dad, Look Who’s Talking I, II and III and Mighty Aphrodite, among many others. Television: Last of the Blond Bombshells (Judi Dench), Tales of the City, More Tales of the City, and Further Tales of the City, among many others.

GREGORY NORTH

MARY EILEEN O’DONNELL

MORRIS PANYCH
(Playwright and Director). Theatre — Hysteria, Sweeney Todd, Take Me Out, The Overcoat and Art (Canadian Stage); 7 Stories, The Ends Of the Earth, Lawrence and Holloman, Vigil, Earshot, The Dishwashers, Girl in the Goldfish Bowl and Benevolence (Tarragon Theatre), Nothing Sacred, You Never Can Tell, Design for Living, A Little Night Music, Hotel Peccadillo, The Doctor’s Dilemma and The Admireable Crichton (Shaw Festival), Moby Dick and The Trespassers (Stratford Festival), She Loves Me, Comedy of Errors, Hamlet and The Constant Wife (Arts Club Theatre), The Man Who Mistook His Wife for a Hat (Banff Opera), Susanna and Threepenny Opera (Vancouver Opera), Vigil (Arts Club, Belfry, Canadian Stage, Tarragon, ACT San Francisco). TV: The Overcoat, DaVinci’s Inquest. Other Writing: 7 Stories, Last Call, Cost of Living, The Ends of the Earth, Vigil, Earshot, Lawrence and Holloman, Girl in the Goldfish Bowl, The Dishwashers, Benevolence, Gordon and In Absentia (Centaur 2012). Adaptations: The Government Inspector (Soulpepper), Anatol (Vancouver Playhouse), Hotel
Peccadillo (Shaw Festival), Imaginary Invalid (Arts Club, Vancouver), Threepenny Opera (Belfry, Victoria). Other: Governor General Award for Drama (The Ends of the Earth, Girl in the Goldfish Bowl).

KEN MACDONALD (Scenic and Costume Design). Theatre: My Fair Lady, The Admirable Crichton, The Doctor's Dilemma and Hotel Peccadillo (Shaw Festival), The Trespassers and Moby Dick (Stratford Festival), Vigil (A.C.T. San Francisco), Art, 7 Stories and The Overcoat (National Tour), Vigil (Canadian Stage), Ghosts and Parfuméenie (2009, 2011), Glengarry Glen Ross (2009, 2010); 'night, Mother, Blithe Spirit; The Government Inspector, Benevolence and The Dishwashers (Tarragon); Hamlet and Art (Arts Club Theatre, Vancouver), Susannah and Threepenny Opera (Vancouver Opera Association). Upcoming: Wanderlust (Stratford Shakespeare Festival) and Macbeth (Pacific Opera Victoria).

ALAN BRODIE (Lighting Design). International Tour: The Overcoat. Regional: Vigil and The Overcoat (Bay Area Critics Circle Award) (American Conservatory Theater), The Light in the Piazza (Patrick Street Productions, Vancouver), Noël Coward's Brief Encounter (Vancouver Playhouse/Manitoba Theatre Centre), Miss Julie: Freedom Summer (Vancouver Playhouse/Canadian Stage Company), Frost/Nixon (Vancouver Playhouse/Canadian Stage Company), Camelot, The Merry Wives of Windsor, Cyrano de Bergerac, Moby Dick and Oklahoma! (Stratford Shakespeare Festival), The Admiral Crichton, The Doctor's Dilemma, Born Yesterday, Sunday in the Park with George and A Little Night Music, (Shaw Festival). Opera: Mary's Wedding, Capriccio and Regina (Pacific Opera Victoria), Norma and The Magic Flute (Vancouver Opera), The Turn of the Screw (Canadian Opera Company). Dance: Emergence (National Ballet of Canada), Plot Point (Nederlands Dans Theater 1).

ROBERT HAHN (Lighting Design). When not designing, Robert works for the American Conservatory Theater as their Lighting Design Associate. Recent works have included The Cider House Rules, Charley’s Aunt, Tomfoolery, The Cherry Orchard, Macbeth, The Heiress, Candide and The Importance of Being Earnest.

MEG ROE and ALESSANDRO JULIANI (Original Music and Sound Design). Meg and Alessandro are theatre artists based in Vancouver. Their award-winning work has been seen and heard in collaboration with Canadian Stage, Factory Theatre (Toronto), Centaur Theatre (Montreal), Bard on the Beach, Ruby Slippers Theatre, Electric Company Theatre, Blackbird Theatre, Arts Club, The Vancouver Playhouse, Pi Theatre, Rumble Theatre (Vancouver), The National Arts Centre (Ottawa), Theatre Calgary, Alberta Theatre Projects, Theatre Junction (Calgary), Citadel Theatre (Edmonton), Belfry, Intrepid Theatre, Theatre SKAM (Victoria), Theatre Aquarius (Hamilton), Manitoba Theatre Centre (Winnipeg), Western Canada Theatre (Kamloops), at the Orlando Shakespeare Festival (Florida), American Conservatory Theatre (San Francisco), Britten/Pears Festival (Aldeburgh, U.K.) and Kidd Pivot (Frankfurt RM).

CRICKET S. MYERS (Sound Design). Broadway: Bengal Tiger at the Baghdad Zoo (Drama Desk Award, Tony nomination). Off-Broadway: Marvelous Wonderettes. Regional: Burn This, The Lieutenant of Inishmore (Ovation nomination), Bengal Tiger at the Baghdad Zoo, The Subject Was Roses, The School of Night and Nightingale (Mark Taper Forum); The Wake, Bengal Tiger at the Baghdad Zoo (Ovation nomination), The Little Dog Laughed (Ovation nomination), Two Unrelated Plays by David Mamet and Come Back, Little Sheba (Kirk Douglas Theatre); Book Club Play (Arena Stage); In the Wake (Berkeley Rep); Wrecks, Some Girl(s), Emergency (Ovation, NAACP nomination-Geffen); Crowns and Orson’s Shadow (Pasadena Playhouse); Three Days of Rain and Trip to Bountiful (South Coast Rep); Life Could be a Dream, Marvelous Wonderettes and Winter Wonderettes (Laguna Playhouse). Other L.A. designs include The Colony Theatre, The Rubicon, Antaeus, Boston Court and Circle X. Cricket has earned 13 Ovation nominations, as well as winning an LADCC and a Garland Award. www.cricketsmyers.com.

MERYL LIND SHAW (Original Casting) was Casting Director at American Conservatory Theater for 17 years and has cast for the Magic Theatre, San Francisco Symphony and Opera, Boston’s Huntington Theatre and commercial productions in San Francisco including Irving Berlin’s White Christmas, Jitney and Picasso at the Lapin Agile. She also cast Elektra at the Getty Villa in Los Angeles, and consulted for Dallas Theater Center. In addition to casting, Meryl coaches actors and teaches classes for actors and theatre enthusiasts. Meryl also stage-managed more than 60 productions throughout the Bay Area, many as Resident Stage Manager at Berkeley Repertory Theatre for 12 years. She has taught or lectured at A.C.T., Rutgers, Carnegie-Mellon, Santa Clara University, St. Mary's College, and San Francisco Academy of Art, and other institutions.


MICHELLE BLAIR (Stage Manager). For CTG: Poor Behavior, 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 Baricbin 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.

MICHAEL RITCHIE (Artistic Director) is in his seventh season as Center Theatre Group’s Artistic Director, and has led over 100 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 five musicals that moved to Broadway — The Drowsy Chaperone (which won 13 Tony Award nominations), Curtains (eight Tony nominations) 13, 9 to 5: The Musical and Bloody Bloody Andrew Jackson. He has produced 25 world premieres including the musicals Minsky’s, Leap of Faith, 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) 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.

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Assistant Scenic Designer .............. Ken Mackenzie Resident Assistant Lighting Designer . Heather Graff Los Angeles Casing ................................ Erika Sellin, CSA dresser .......................................................... Sherri Milo Production Assistant .................... TJ Kearney Assistant to Olympia Dukakis ........ Monica Haboush Prop Artisan ........................................ Mara Holland Production Drivers ....................... Anthony De Coede, Elizabeth Leonard

The Arts Club Theatre, Vancouver, and Belfry Theatre, Victoria, British Columbia, Canada, co-produced the premiere production of the play.

Original New York production produced by Daryl Roth, Angelo Fraboni and The Watchful Group.

Vigil is staged by arrangement with Pam Winter, Gary Goddard Agency, 10 St. Mary Street, #305 Toronto, Ontario, Canada M4Y1P9, goddard@canadafilm.ca.

Credits
Original props, scenery and costumes provided by American Conservatory Theater.
Additional Set Construction by F & D Scene Changes, Ltd.
Additional costumes provided by Center Theatre Group Costume Shop.
Mark Taper Forum Production photography by Craig Schwartz.

Music Credits

Performed by Final Fantasy
Written by Owen Pallett (SOCAN)

 Courtesy of Blocks Recording Club/Tomlab

Special Thanks
ACT Production Department.

Website
CenterTheatreGroup.org
Facebook.com/CTGLA
Twitter.com/CTGLA

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, CIC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706. The manager and press agent of this theatre are members of the Association of Theatrical Press Agents and Managers.

THE AIR CONDITIONING UNIT IS PROVIDED BY

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in 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 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.

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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.

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United Scenic Artists represents the designers and scenic painters for the American theatre.

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 (NAfMT) and the Theatre Communications Group (TCG).

Latecomers will be seated at the discretion of the management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering your tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.

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