

2018/19 SEASON

FIRST SEASON PRODUCTION

SWEAT

By Lynn Nottage

Directed by Lisa Peterson

August 29 – October 7, 2018

SECOND SEASON PRODUCTION

VALLEY OF THE HEART

Written and Directed by Luis Valdez

Presented in Association with El Teatro Campesino

October 30 – December 9, 2018

THIRD SEASON PRODUCTION

LINDA VISTA

By Tracy Letts

Directed by Dexter Bullard

January 9 – February 17, 2019

FOURTH SEASON PRODUCTION

LACKAWANNA BLUES

Written, Directed, and Performed
by Ruben Santiago-Hudson

Music Composed and Performed
by Bill Sims Jr.

March 5 – April 21, 2019

FIFTH SEASON PRODUCTION

HAPPY DAYS

By Samuel Beckett

Directed by James Bundy

With Dianne Wiest

May 15 – June 30, 2019



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Presents

SWEAT

By

Lynn Nottage

With

**Kevin T. Carroll Grantham Coleman Will Hochman John Earl Jelks
Mary Mara Peter Mendoza Michael O'Keefe Amy Pietz Portia**

Scenic Design

Christopher Barreca

Costume Design

Emilio Sosa

Lighting Design

Anne Militello

Composer and Sound Design

Paul James Prendergast

Projection Design

Yee Eun Nam

Casting

Heidi Levitt

Fight Director

Steve Rankin

Dialect Coach

Joel Goldes

NY Casting

Billy Hopkins

Ashley Ingram

Associate Artistic Director

Neel Keller

Production Stage Manager

David S. Franklin

Directed By

Lisa Peterson

AUGUST 29 – OCTOBER 7, 2018 MARK TAPER FORUM

Sweat was co-commissioned by Oregon Shakespeare Festival's American Revolutions: The United States History Cycle and Arena Stage.

World premiere produced by the Oregon Shakespeare Festival.

Sweat was first presented in New York by The Public Theater, Oskar Eustis, Artistic Director, Patrick Willingham, Executive Director.

Originally produced on Broadway by Stuart Thompson and Louise L. Gund.

CAST (In Order of Appearance)

Evan.....Kevin T. Carroll
 Jason.....Will Hochman
 Chris.....Grantham Coleman
 Stan.....Michael O’Keefe
 Oscar.....Peter Mendoza
 Tracey.....Mary Mara
 Cynthia.....Portia
 Jessie.....Amy Pietz
 Brucie.....John Earl Jelks

UNDERSTUDIES

Understudies never substitute for a listed performer unless a specific announcement is made at the time of the performance.

Evan, Chris, Brucie.....La Shawn Banks
 Jason.....Adam Findley
 Stan.....James Shanklin
 Oscar.....Eddie Ruiz
 Tracey, Jessie.....Anita Barone
 Cynthia.....Joy DeMichelle

Stage Manager

Michelle Blair

TIME: 2000 and 2008

PLACE: Reading, Pennsylvania

INTERMISSION: *Sweat* will be performed with one intermission.

Please turn off all electronic devices such as cellular phones 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.

WHO’S WHO



KEVIN T. CARROLL (*Evan*) is thrilled to be working with Lynn Nottage and the Taper. Broadway: *Angels in America*, *45 Seconds From Broadway*, *Take Me Out*, *Bring in 'da Noise*, *Bring in 'da Funk*. Recent L.A. stage: *By the Way*, *Meet Vera Stark*, *A Raisin in the Sun*, *Blues for an Alabama Sky*. Obie Award winner. Selected Off-Broadway: *Home*, *Seven Guitars*, *Stick Fly*, *Stop Kiss*, *Satellites*. Media: Dr. Wilson on Facebook Watch series *Sacred Lies*. TV: John Murphy on *The Leftovers* (HBO), *Snowfall*, *Lucifer*, *The Catch*. Film: *Blindspotting*, *Paid in Full*, *Being John Malkovich*, *The Object of My Affection*. aboutkevincarroll.com



GRANTHAM COLEMAN (*Chris*). Off-Broadway: The Public Theater’s *Buzzer* (dir: Anne Kauffman), Manhattan Theatre Club’s *Choir Boy* (dir: Trip Cullman), Rattlestick Playwrights Theater’s *One Night* (dir: Clinton Turner Davis), Soho Rep Theatre’s *We Are Proud to Present...* (dir: Eric Ting), The Public Theater’s *As You Like It* (dir: Daniel Sullivan). Regional: The Old Globe’s *Hamlet* (dir: Barry Edelstein), Geffen Playhouse’s *Choir Boy* (dir: Trip Cullman), Actors Theatre of Louisville’s *Romeo and Juliet* (dir: Tony Speciale). Film: *Against All Enemies* (independent). Television: *The Carmichael Show* (NBC), *NCIS* (CBS), *Doubt* (CBS), *11/22/63* (Hulu), *Murder in the First* (TNT), *The Night Shift* (NBC), *The Americans* (FX). Training: Juilliard School of Drama (Group 41).



WILL HOCHMAN (*Jason*). Theatre: *The Sound Inside* (WTF, original cast); *The Little Foxes* (MTC); *Dead Poets Society* (CSC, original cast). Film: *Paterno* (HBO); *Love* (short film). Will was born and raised in Brooklyn, New York. He graduated from Colby College with a degree in economics.



JOHN EARL JELKS (*Brucie*). 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 Awards for *Fetch Clay*, *Make Man* and *Sunset Baby*. Other awards: 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*, *True Detective*, *Law & Order: SVU*, *Blue Bloods*.



MARY MARA (*Tracey*). New York theatre: *Mad Forest*, *Kindertransport* (Manhattan Theatre Club), *The Dream of a Common Language* (The Women’s Project), *And Baby Makes Seven* (Lucille Lortel Theatre, written by Paula Vogel, with Cherry Jones). Regional theatre: *Ivanov* (Yale Rep., directed by Lloyd Richards with William Hurt) and Paula Vogel’s *How I Learned to Drive* (Seattle Intiman Theatre, directed by Mark Rucker). L.A. theatre: *Two-Headed* (Henry Ford Theatre, directed by Veronica Brady) and *Anna Christie* (Odyssey Theatre, directed by Kim Rubenstein). Film and television: *Love Potion No. 9*, *Civil Action*, *ER* (recurring role), *Nash Bridges* (series regular), and most recently *Ray Donovan*. Mary is thrilled to be included in this beautiful play, written by Lynn Nottage, one of her classmates at the Yale School of Drama, where they were both guided by such brilliant teachers as Earle Gister and Lloyd Richards.



PETER MENDOZA (*Oscar*). Center Theatre Group: Elliot in *Elliot, A Soldier’s Fugue* (Kirk Douglas Theatre) and Henry Reyna in *Zoot Suit* (understudy, Mark Taper Forum). Other theatre: Belyaev in *Three Days in the Country* (Antaeus Theatre Company), Paco in *Salon Mexico*, Don Juan in *El Burlador de Sevilla/The Trickster of Seville* (Bilingual Foundation of the Arts), and Angelo in *Measure for Measure* (ELAC Performing Arts)

Center). Television: *Shooter* (USA), *NCIS* (CBS), *Snowfall* (FX), *Casual* (Hulu), and *On My Block* (Netflix). Film: *Dead Bullet*, *Nathan's Kingdom*, *Parasites*, *Tecato*, *Hello to Never*, and *Ana Maria in Novela Land*.



MICHAEL O'KEEFE (*Stan*). As an actor, Michael O'Keefe has garnered both Golden Globe and Academy Award nominations. He's appeared in the films *Eye in the Sky*, *Michael Clayton*, *Frozen River*, *The Pledge*, *Ironweed*, *The Great Santini*, and *Caddyshack*. Television audiences will recognize him as CIA

Agent John Redmond on *Homeland* and remember him as Fred on *Roseanne*. Other TV appearances include *The West Wing*, *Blue Bloods*, *Sleepy Hollow*, *Law & Order: House*, *The Closer*, and *Brothers and Sisters*. He's appeared on Broadway in *Reckless*, *Side Man*, *The Fifth of July*, and *Mass Appeal*, for which he received a Theatre World Award, and Off-Broadway in Charles Mee's *First Love* (Cherry Lane Theatre). As a writer, his lyrics were in Bonnie Raitt's Grammy-winning song "Longing in Their Hearts." He holds an MFA in creative writing from Bennington College.



AMY PIETZ (*Jessie*). Theatre: *Enter Laughing* (Annenberg), *Stupid Fucking Bird* (Boston Court, Drama Critics Circle and Ovation Award winner), *Lobby Hero* (Odyssey Theatre, Ovation nomination), *Fiorello*, *Company* (Ovation nominee for Best Featured Actress in a Musical, L.A. Reprise), *A Dead Man's Apartment*

(The Met), *The Boswell Sisters* (Old Globe), Katharine Graham in Chinese tour of *Top Secret: The Battle for the Pentagon Papers*. Television: Over 300 episodes including regular roles on *Hit the Road*, *No Tomorrow*, *The Nine Lives of Chloe King*, *Caroline in the City* (SAG Award nomination for Best Actress in a Comedy), *Aliens in America*, *The Amazing Mrs. Novak* (title role), *Rodney*, *Cursed*, *And Muscle*, and recurring/guest roles including *The Office*, *Curb Your Enthusiasm*, *You're the Worst*, *Maron*, and *How to Get Away with Murder*.



PORTIA (*Cynthia*). Theatre: Jackie Zinner in *Artney Jackson* and Flora in *The Rose Tattoo* (Williamstown Theatre Festival), Mrs. Dickson in *Intimate Apparel* (Bay Street Theatre), The Selector in *How We Got On* (Cleveland Playhouse), Rose in *Fences* (McCarter Theatre, Long Wharf Theatre), Stage Manager in *Our Town*

(Ford's Theatre), Mama Nadi in *Ruined* (MTC, The Geffen Playhouse), *McReele* (Roundabout Theatre Company), *Our Lady of 121st St.*, and *In Arabia We'd All Be Kings* (LAByrinth Theater Company). Television/new media: *Madam Secretary*, *Bull*, *Big Dogs*, *Elementary*, *She's Gotta Have It* (Netflix), *The Blacklist*, *Blue Bloods*, *CSI*. Feature film: *Skin*, *St. Vincent de Van Nuys*, *Silver Tongues*, *The Greatest*, *The Messenger*, *Please Give*, *Synecdoche*, *Freedomland*. Portia is a member of the LAByrinth Theater Company and Actors' Equity Association.



LA SHAWN BANKS (*Understudy for Evan, Chris, Brucie*) hails from Buffalo, NY but spent the last 13 years working and performing in Chicago and theatres throughout the Midwest. He has been living in the Los Angeles area for the past year. Recent television credits include episodes of *Better Call Saul*,

Ghosted, *Alex Inc.*, *Heathers*, *Chicago Justice*, *The Exorcist*, and *Shameless*. Most recent theatrical productions include Theresa Rebeck's *The Scene* and Lucas Hnath's *Isaac's Eye* (Writers Theatre); *Macbeth* and *Twelfth Night* (Chicago Shakespeare Theater); *The Island*, *Seascape*, *A Streetcar Named Desire*, Richard Brinsley Sheridan's *The Critic*, and *Of Mice and Men* (American Players Theatre); and *The Wheel* (Steppenwolf Theatre). Thanks to Lisa Peterson and the team of *Sweat* for the opportunity.



ANITA BARONE (*Understudy for Tracey, Jessie*). Theatre: *The Real Housewives of Lakeview the Musical* (Garry Marshall Theatre), award-winning production of *All My Sons* (The Matrix Theatre), and *Merton of the Movies* (Geffen Playhouse), directed by John Rando. Nineteen years ago, Anita performed in Justin Tanner's

Bitter Women, where she met her husband Matthew Glave—she considers that her most rewarding role ever! Anita received Drama Critics Awards for her regional

theatre appearances as Juliet in *Romeo & Juliet*, Helen Keller in *Monday After the Miracle* with Jayne Houdyshell, and Agnes in *Agnes of God*. She has a BFA & MFA in theatre from U of Detroit & Wayne State University. TV: *Curb Your Enthusiasm*, *Parenthood*, *Seinfeld*, and series regular on eight different TV shows including *The War at Home* and *Carol Burnett & Company*. @alottamoxie



JOY DeMICHELLE (*Understudy for Cynthia*) is thrilled to make her return to theatre here at the Mark Taper Forum. Off-Broadway: American Place Theatre; Stonewall Jackson's House; Actors Theatre of Louisville: *A Raisin in the Sun* and *The Water Hole*; Denver Center Theatre: *Seven Guitars* and *Blues for an Alabama Sky*; Crossroads Theatre: *Piano Lesson*, *Spirit North*, a one-woman piece entitled *Harriet's Return*; and Fountain Theatre: *Darker Face of the Earth*. Television/film: *For the People*, *Criminal Minds*, *Parenthood*, *Lie to Me*, *Outlaw*, *American Gun*, *Taking Back Our Town* (with the late Ruby Dee), *Judging Amy*, *Kingpin*, *Buffy the Vampire Slayer*, *Strong Medicine*, and *One Life to Live*. Education: BFA, North Carolina A&T State University; MFA from Rutgers University: Mason Gross School of the Arts and was awarded the prestigious Bettenbender Outstanding Performance Award. Joy is grateful for her amazingly supportive family!



ADAM FINDLEY (*Understudy for Jason*). Born in Oklahoma and raised in Gothenburg, Sweden, Adam Findley is a classically trained actor who has performed lead roles in theatre productions such as Brian Friel's *Dancing at Lughnasa*, Neil Simon's *Biloxi Blues*, and Tennessee Williams' *The Glass Menagerie*. Trained at the Gothenburg Studio and at the American Academy of Dramatic Arts, Adam has also found success in television and film, recurring on Lionsgate Television's series *Swedish Dicks* opposite Peter Stormare and Keanu Reeves, and MTV's *Awkward*. He also played a supporting role opposite Frankie Muniz in the western-action motion picture *Hot Bath an' a Stiff Drink 2*, and opposite Gina Gershon, Cameron Monaghan, James Frecheville, and Vincent D'Onofrio in the independent

drama *Mall*. Most recently, Adam wrapped a large guest appearance in season two of David Fincher and Joe Penhall's serial killer series *Mindhunter*.



EDDIE RUIZ (*Understudy for Oscar*) trained at The Central School of Speech and Drama in London, UK. Recent theatre credits include Chavo in *Angel of the Desert* (South Coast Rep), Pinocchio in *Pinocchio* (Will & Company), Martinez in *The Wonderful Ice Cream Suit* (Fremont Centre Theatre), Feste in *Twelfth Night*

(East L.A. Rep), and Noel in *The Boxcar* (Frida Kahlo Theater). Recent TV credits include *A Mann's World* alongside Don Johnson (NBC), *That's So Raven* (Disney), *Tosh.O* (Comedy Central). Recent film credits: *Jenny & Lalo* (Lunamar Productions), *Perception* (Cruz Productions), *The American Dream* (Little Plow Films), *Ambush* (Joe Bauer Inc Productions), *Russel Fish: The Sausage and Egg Incident* alongside Chris Colfer (Trebuchet Productions). Dedicating this show to my wife Jean Ruiz and newborn son Eriberto Tomas Ruiz and my parents. Grateful to be working on this great show. eddie-ruiz.com



JAMES SHANKLIN (*Understudy for Stan*). New York: *Julius Caesar*, *As You Like It* (New York Shakespeare Festival), *Wit* (original Off-Broadway production), *Everybody's Ruby* (The Public Theater). Regional: The Old Globe, The Guthrie Theater, Arena Stage, Center Stage, Folger Shakespeare Theatre. Film:

Moneyball, *The Social Network*, *Mission Impossible III*, *Squatters*, *The Emperor's Club*, *Jonna's Body*, *Please Hold*. Television: *Shameless*, *NCIS*, *NCIS: Los Angeles*, *Criminal Minds*, *Hell on Wheels*, *Grey's Anatomy*, *CSI*, *CSI: NY*, *Revolution*, *The Closer*, *Weeds*, *Big Love*, *Desperate Housewives*, *The Riches*, *Cold Case*, *Without a Trace*, *Law & Order*, *The Sopranos*, *Too Close to Home*, *State of Affairs*, *Commander in Chief*, *Judging Amy*, *The Practice*, *Hollywood Heights*, *Numb3rs*, *Homicide*, *Third Watch*, *The Job*, *Blind Justice*, *Just Legal*. MFA—Yale School of Drama.



LYNN NOTTAGE (*Playwright*) is a playwright and a screenwriter, and the first woman in history to win two Pulitzer Prizes for Drama. Her plays include *Sweat* (Pulitzer Prize, Obie Award), which moved to Broadway after a sold-out run at The Public Theater, *Mlima's Tale* (Outer Critics Circle nomination), *By the Way,*

Meet Vera Stark (Lilly Award, Drama Desk nomination), *Ruined* (Pulitzer Prize, Obie Award), *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play), *Fabulation, or the Re-Education of Undine* (Obie Award), *Crumbs from the Table of Joy*, *Las Meninas*, *Mud, River, Stone*, *Por'knockers*, and *POOF!* In addition, she is working with composer Ricky Ian Gordon on adapting her play *Intimate Apparel* into an opera. She has also developed *This Is Reading*, a performance installation at the Franklin Street, Reading Railroad Station in Reading, PA. She was writer/producer on the first season of Netflix series *She's Gotta Have It* directed by Spike Lee. Nottage is a member of the Dramatists Guild, an Associate Professor at Columbia University School of the Arts, and the recipient of a MacArthur "Genius Grant" Fellowship, Steinberg "Mimi" Distinguished Playwright Award, Doris Duke Artists Award, and PEN/Laura Pels Master Playwright Award, among others.



LISA PETERSON (*Director*) is a two-time Obie Award-winning director and writer. Her other Center Theatre Group directing credits include *Palestine*, *New Mexico*, *Water & Power*, *Chavez Ravine*, *Electricidad*, *The House of Bernarda Alba*, *Body of Bourne*, and *Mules*. She co-wrote and directed *An Iliad* with

Denis O'Hare (Broad Stage, New York Theatre Workshop, Obie and Lortel Awards). She has directed World premieres by Donald Margulies, Tony Kushner, Beth Henley, Naomi Wallace, Chay Yew, Richard Montoya, Luis Alfaro, David Henry Hwang, José Rivera, Ellen McLaughlin, Marlane Meyer, Philip Gotanda, John Belluso, Caryl Churchill, Janusz Glowacki, and many others, at theatres including The Public, MTC, Guthrie, Arena Stage, Seattle Rep, Berkeley Rep, McCarter, and more. She is working on two new plays with Denis O'Hare, *The Good Book* and *The Song of Rome*, and a musical with Todd Almond, *The Idea of Order*. She was Resident Director at the Taper from 1995–2005, and is currently Associate Director at Berkeley Rep.



CHRISTOPHER BARRECA (*Scenic Designer*). 200 productions. Broadway: *Rocky* (2014 Tony, Drama Desk, Outer Critics Circle Awards), *Search and Destroy*, *Our Country's Good*, *Chronicle of a Death Foretold* (American Theatre Wing Award). Off-Broadway: Adrienne Kennedy's *He Brought Her Heart Back in a Box* (2018

Obie Award), Joe Morton's *Turn Me Loose*, *Master Harold* (dir. Athol Fugard), *Painted Rocks*, *The Train Driver*, *Blood Knot*, David Byrne's *Joan of Arc: Into the Fire*, Harold Greenberg's *Three Days of Rain* (Drama Desk nomination), *Neon Psalms* (American Theatre Wing nomination). Regional: Culture Clash's *The Birds*, Charles Ludlam's *Hedda Gabler*, Anna Deavere Smith's *Twilight: Los Angeles, 1992*. International: Soyinka's *Scourge of Hyacinths* (BMW Award nomination), *King Lear* (Dijon Festival), Dillane's *Macbeth (A Modern Ecstasy)* (Almeida, London). Directing: *Dachniki*, *Zolotoy Soffit* nomination, Russia). Teaching: CalArts. chrisbarreca.com



EMILIO SOSA (*Costume Designer*). London: *Motown The Musical*, *Lady Day at Emerson's Bar and Grill*, *Father Comes Home From the Wars*, *Topdog/Underdog*. Broadway: *On Your Feet!*, *Motown The Musical*, *Lady Day at Emerson's Bar and Grill*, *The Gershwins' Porgy and Bess* (Tony nom.), *Topdog/Underdog*.

Off-Broadway: *Me and My Girl*, *By the Way*, *Meet Vera Stark* (Lucille Lortel Award, Drama Desk nom.), *Venus* (Drama Desk nom.), *Crowns*, *Trust*, *Invisible Thread*, *Romeo and Juliet*, *Capeman*, *The Misanthrope*, *Sex with Strangers*. Regional: *The White Card*, *Skeleton Crew*, *I Dream*, *The Scottsboro Boys*, *Ma Rainey's Black Bottom*, *Ruined*, *Señor Discretion Himself* (Helen Hayes nom.), *Witness Uganda*, *Twist* (2011 L.A. Ovation Award), *Fences*. Radio City Musical Hall Spring Spectaculars, NY Knicks City Dancers, *Project Runway*, Trustee American Theatre Wing. @esosafashion



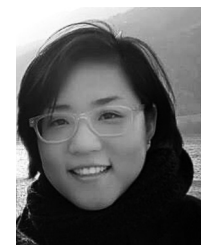
ANNE MILITELLO (*Lighting Designer*) is thrilled to return to the Taper. Previous productions at the Taper include the original *Chavez Ravine* (dir. Lisa Peterson), *The Waiting Room*, and *Blade to the Heat*. Premiere works include *A Lie of the Mind*, *Simpatico*, *The Late Henry Moss* with Sam Shepard, *Mud*,

Abingdon Square, and *And What of the Night* with Maria Irene Fornes. She received an Obie Award for Sustained Excellence. Broadway credits include *Cuba and His Teddy Bear* with Robert DeNiro. She recently designed *The House is Black* (Wallis Annenberg) and Center Theatre Group's 50th Anniversary Celebration at the Ahmanson. Concert tours include Leonard Cohen, Tom Waits, and Josh Groban, among others. She is currently the Head of Lighting Programs at CalArts and in design for *The Flying Dutchman* for the Dallas Opera. She is the founder of Vortex Lighting and Principal Designer/Producer for Mode Studios.



PAUL JAMES PRENDERGAST (*Composer and Sound Designer*). Center Theatre Group: *Chavez Ravine*; *different words for the same thing*; *Palestine*, *New Mexico*; *Water & Power*; *Electricidad*; and others. Broadway: Drama Desk nomination for *All The Way*. Select theatre: Oregon Shakespeare Festival (25 productions),

La Jolla Playhouse, Guthrie, American Conservatory, American Repertory, Seattle Rep, Berkeley Rep, South Coast Rep, Long Wharf, Atlantic, Playmakers Rep, Geffen Playhouse, People's Light, Hartford Stage, Cal Shakes, Utah Shakes, Alley, Kennedy Center, Asolo Rep, Great Lakes, Florida Stage, Actors' Gang, Cornerstone (former ensemble member). Theme parks: Universal Studios, Disney, Knott's Berry Farm. Museums: J. Paul Getty, Geffen Contemporary, LACMA, Autry National Center. Dance: Diavolo Dance Theater, Momix, Parsons Dance. His work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.



YEE EUN NAM (*Projection Designer*). Yee is a video and projection designer for opera, theatre, and any form of live performance currently based in L.A. Recent theatre works include projection design for *Bordertown Now* (Pasadena Playhouse), *Cruzar la Cara de la Luna* (The Soraya), *Sapo* (Getty Villa), *Citizen:*

An American Lyric (Kirk Douglas Theatre), *Sweep* (Aurora Theatre, Lawrenceville), *Dementia*, *Sweetheart Deal*, and *A Mexican Trilogy: An American History* (LATC). Recent opera works include *Backwards from Winter* (The Center for Contemporary Opera, NY), *Lohengrin* (New World Center, Miami), *The Turn of the Screw* (DC Public Opera,

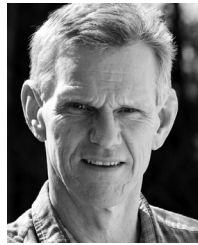
Washington DC), *A Midsummer Night's Dream*, *Les contes d'Hoffmann*, *La Bohème*, *The Crucible*, *Cunning Little Vixen* (Miami Summer Music Festival). Yee is a recipient of Cirque du Soleil Fellowship Award. BFA in metal craft and MFA in theatre design, UCLA. yeeeam.com

HEIDI LEVITT (*Casting Director*). Heidi is a graduate of Barnard College and the AFI where she now is an adjunct professor in the directing department. She has cast such successful films as *The Artist*, *The Joy Luck Club*, *JFK*, *Natural Born Killers*, and *The Rock*. Most recently Heidi has worked as both a casting director and co-producer with film maker Sally Potter on *The Party* and she is currently casting and co-producing films with Sally Potter, Wayne Wang, and Victor Nunez. Heidi is thrilled to be casting *Sweat* at the Taper and working again with Lisa Peterson and Center Theatre Group where she also cast *Bent* by Martin Sherman and directed by Moisés Kaufman, and *different words for the same thing* by Kimber Lee and directed by Neel Keller. Heidi has won three Artios Casting Awards, including one for Center Theatre Group's production of *Bent* in 2015. She is a member of the Academy of Motion Pictures Arts and Sciences, and in 2010 she co-created the iPhone app Actor Genie. Follow her @theactorgenie and at heidilevittcasting.com.



JOEL GOLDES (*Dialect Coach*). Broadway: *Come From Away* (also North American tour, Toronto, La Jolla Playhouse, Seattle Rep, Ford's Theatre DC, Gander). Regional: *Soft Power*, *Mary Poppins* (Ahmanson); *Water by the Spoonful*, *Tribes*, *The School of Night* (Mark Taper Forum); *The Heart of Robin Hood*

(Wallis-Annenberg); *Memphis*, *The Cosmonaut's Last Message...* (La Jolla Playhouse). Film/TV: *The Tax Collector*, *Honey Boy*, *Escape at Dannemora*, *SWAT*, *Mayans MC*, *Crown Heights*, *Lethal Weapon*, *Fifty Shades Freed*, *24: Legacy*, *The Birth of a Nation*, *Fifty Shades of Grey*, *The F-Word*, *Lucky Stiff*, *Fury*, *The Runner*, *Gotham*, *The Crazy Ones*, *Hatfields & McCoys*, *After Earth*, *24*, *The Hangover*. In his free time, Joel enjoys springboard diving and ridding his local creek of invasive swamp crawdads. thedialectcoach.com



STEVE RANKIN (*Fight Director*). Broadway: *Carousel* (Drama Desk Award Outstanding Fight Choreography), *Summer*, *Jersey Boys*, *Memphis*, *Henry IV*, *Dr. Zhivago*, *Macbeth*, *Guys and Dolls*, *The Farnsworth Invention*, *The Who's Tommy*, *Getting Away With Murder*, *Two Shakespearean*

Actors, *Twelfth Night*, *The Real Inspector Hound*, *Anna Christie*, *Dracula*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died*, *Below The Belt*. Mark Taper Forum: *Archduke*, *Zoot Suit*, *Bent*, *Ma Rainey's Black Bottom*, *Immediate Family*, *What the Butler Saw*, *Burn This*, *The Lieutenant of Inishmore*, *Palestine New Mexico*, *The House of Blue Leaves*, *Water & Power*, *Electricidad*, *The Talking Cure*, *Gem of the Ocean*, *Mules*, *The House of Bernarda Alba*. Other theatre: Stratford Shakespeare Festival, La Jolla Playhouse, The Old Globe (Associate Artist), Metropolitan Opera, LA Opera, et al. Mr. Rankin plays mandolin with Susie Glaze and the New Folk Ensemble.



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 *Harp 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*, *King of the Yees*, *Head of Passes*, and had the pleasure of assisting on *Soft Power*. 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 *Water by the Spoonful*, *Head of Passes*, *Heisenberg*, *Archduke*, *Zoot Suit*, *Ma Rainey's Black Bottom*, *The Christians*, *Bent*, *Marjorie Prime*, *Vanya and Sonia* and *Masha and Spike*,

The Sunshine Boys, *Joe Turner's Come and Gone*, *Red*, *Vigil*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Bloody Bloody Andrew Jackson*, *Nightingale*, *all wear bowlers*, *Topdog/Underdog*, and "QED" at Lincoln Center Theater. Other favorites include *Henry IV* with Shakespeare Center Los Angeles, *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 ten-year-old Liam and six-year-old Imogen.

CENTER THEATRE GROUP

MICHAEL RITCHIE (*Artistic Director*) is in his 14th season as Center Theatre Group's Artistic Director, and has led over 200 productions to the Ahmanson, Taper, and Douglas stages since his arrival in 2005. From 1996–2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a production stage manager in NYC. At Center Theatre Group, 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 40 World premieres including the musicals *Soft Power*, *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 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 Center Theatre Group's Artistic Development Program, designed to foster the development and production of new work.

STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group in 2014 as its new Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and held the position of CEO of the Los Angeles Opera concurrently from 2008–2012. Prior to The Music Center, Rountree served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum. In 1984, he was appointed Director of the Getty Center Building Program, with responsibility for managing all aspects of project development, design, and construction of the Getty Center in Los Angeles. In January 1998, he was named 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 the Polytechnic School. He advises numerous nonprofit institutions on matters relating to nonprofit management and building programs. His involvement was critical to the building of Walt Disney Concert Hall at The Music Center, serving on the boards of the LA Phil and Walt Disney Concert Hall, Inc.

DOUGLAS C. BAKER (*Producing Director*) is now in his 29th season at Center Theatre Group. 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.

NEEL KELLER (*Associate Artistic Director*). For Center Theatre Group, Neel has directed the World premieres of Lucy Alibar's *Throw Me On The Burnpile* and *Light Me Up*, Dael Orlandersmith's *Forever*, Kimber Lee's *different words for the same thing*, Jennifer Haley's *The Nether*, and Jessica Goldberg's *Good Thing*, as well as productions of Sheila Callaghan's *Women Laughing Alone With Salad*, David Greig's *Pyrenees*, and Marie Jones' *Stones in*

His Pockets. He has also directed for New York Theatre Workshop, The Public Theater, the Abbey Theater, La Jolla Playhouse, South Coast Repertory, Long Wharf Theatre, Rattlestick Playwrights Theater, Portland Center Stage, and Williamstown Theatre Festival. As a producer at Center Theatre Group, Neel has worked closely with dozens of creative teams on the development and production of a wide range of plays and musicals. He is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.

NAUSICA STERGIU (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes, and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees 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.

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 SWEAT

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 Dramaturg.....Lydia G. Garcia
 Assistant Scenic Designer.....Carlo Maghirang
 Resident Assistant Costume Designer...Whitney Oppenheimer
 Assistant Lighting Designer.....Briana Pattillo
 Associate Fight Director.....Bobby C. King
 Costume Design Assistant.....Kat Patterson
 Wig Artisan.....Morgan Sellers
 Stitcher.....Stephanie Molstad
 Prop Lead.....Erin Walley
 Assistant Prop Lead/Shopper.....Eric Babb
 Prop Carpenter.....Ryan Howard
 Prop Artisan.....Kitty Murphy-Youngs
 Production Assistant.....Benjamin Altman
 Casting Associate.....Marin Hope
 Casting Assistant.....Leesa Kim

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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).



Center Theatre Group dedicates this production to the memory of Nancy Hereford, our longtime Press Director.



The company during the design presentation at the first rehearsal for *Sweat*. Photo by Craig Schwartz.



Sweat REHEARSAL PHOTOS

- A) Portia.
- B) (Top–Bottom, L–R) Will Hochman, Portia, Peter Mendoza, Amy Pietz, John Earl Jelks, director Lisa Peterson, Grantham Coleman, Michael O'Keefe, Mary Mara and Kevin T. Carroll.
- C) Will Hochman and Mary Mara.
- D) Grantham Coleman.

Photos by Craig Schwartz.

A DIRECTOR COMES HOME TO THE TAPER

Lisa Peterson
Discusses Returning
to L.A. and Tackling
the Modern Struggles
of America in *Sweat*



Photo by Craig Schwartz.

Director Lisa Peterson is happy to be back in Los Angeles and at the Mark Taper Forum with *Sweat*. The Obie Award-winning director has collaborated with some of the best playwrights in the world, including Tony Kushner, Beth Henley, David Henry Hwang, Donald Margulies, and Caryl Churchill, at regional theatres across the country. She also spent a notable 10-year stint as Resident Director at the Taper from 1995–2005, during which she directed *The House of Bernarda Alba* (adapted by Chay Yew and featuring Chita Rivera in the title role), Luis Alfaro's *Electricidad*, and the World premiere of Culture Clash's *Chavez Ravine*, among numerous others.

Since then, Peterson hasn't been a total stranger to Center Theatre Group, returning to direct the 2015 revival of *Chavez Ravine* at the Kirk Douglas Theatre. She has also come back as a playwright, as part of a completion commission she and Denis O'Hare (with whom she co-wrote the critically acclaimed *An Iliad*) received for *The Good Book*, a theatrical, semi-historical exploration of the Bible. (*The Good Book* premieres at Berkeley Rep next spring.)

Los Angeles, like the rest of America, has changed since Peterson lived here last—which in her opinion has only made theatre, and this particular play, more important.

"We are hungry to be in each other's actual presence. So much of our lives can and do happen through a screen, mediated by technology. We're watching a movie, Skyping into work, FaceTiming with our loved ones," said Peterson. "While those things give us the freedom to work from anywhere, a lot of people are realizing that they are hungry to be in a room where other people are breathing along with them, watching real actors with the danger that anything could happen or go wrong. I feel that the more technology embeds itself into our daily lives, the more theatre stays necessary."

That's particularly true in Los Angeles. "There's an abundance of great actors and writers and in L.A.

people who love theatre, really love theatre," she said. "Theatre in L.A. has this very special place. It's this hand-crafted art that people are hungry for. Also, L.A. is so spread out and you have to get in your car to get anywhere, so the packed feeling you get when you sit in a theatre with a bunch of strangers is really special." She added, "When you can really pull from a variety of neighborhoods in L.A. and gain a wonderful blend of folks interested in a show, that's exciting. L.A. audiences are really enthusiastic about good, live art."

She is excited about what these audiences are going to take away from *Sweat*. "I want them to get swept up in the story and in the lives of these characters," she said. It seems especially timely to be bringing Angelenos a play that delves so deeply into what has gone wrong in recent American history; how the economic fallout faced by so many communities has

"I hope audiences leave the theatre understanding that you have to really dig in to people around you and not just make assumptions about them."

bled into every aspect of people's lives and psyches. Peterson emphasized that one of the main triumphs of the play is its ability to "take all these amazing characters and let you in to their lives and show their desperation, so by the end you really have to empathize with everybody." Peterson commended Nottage for "creating a play in which absolutely every character can immediately seem like a person you know."

In a time of such political divisiveness, Peterson emphasizes this relatability and empathy the play forges onstage: "The main thing that *Sweat* can do is that it can sort of shake up your expectations and judgements of people who are not like you," she explained. "I hope audiences leave the theatre understanding that you have to really dig in to people around you and not just make assumptions about them."



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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