

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
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, Performed, and Directed by
Ruben Santiago-Hudson
Original Music Composed by
Bill Sims Jr.
Additional Music Composed by
Chris Thomas King
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



Dianne Wiest. Photo by Joan Marcus.



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**CENTER
THEATRE
GROUP**



MICHAEL RITCHIE Artistic Director | **DOUGLAS C. BAKER** Producing Director
GORDON DAVIDSON Founding Artistic Director

Presents the Yale Repertory Theatre production of

HAPPY DAYS

By

Samuel Beckett

With

Dianne Wiest

Michael Rudko

Scenic Design

Izmir Ickbal

Costume Design

Alexae Visel

Lighting Design

Stephen Strawbridge

Sound Design

Kate Marvin

Casting

Tara Rubin, csa

Dramaturgy

Catherine Sheehy
Nahuel Telleria

Associate Producer

Lindsay Allbaugh

Production Stage Manager

Kelly Montgomery

Directed By

James Bundy

MAY 15 – JUNE 30, 2019 **MARK TAPER FORUM**

The Los Angeles engagement of *Happy Days* is generously supported in part by Ruth Flinkman-Marandy and Ben Marandy.

CAST

(In Order of Appearance)

Winnie **DIANNE WIEST**
Willie **MICHAEL RUDKO**

UNDERSTUDIES

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

Willie **JAN MUNROE**
Winnie **PAIGE LINDSEY WHITE**

STAGE MANAGER

Helen Irene Muller

INTERMISSION

Happy Days will be performed with one intermission.

Happy Days is presented by special arrangement with SAMUEL FRENCH, INC.

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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 Is Samuel Beckett?

Samuel Beckett (1906–1989) is widely recognized as one of the greatest dramatists of the 20th century. He was awarded the Nobel Prize for Literature in 1969. Mr. Beckett is most renowned for his play *Waiting for Godot* which launched his career in theatre. Like no other dramatist before him, Mr. Beckett’s works capture the pathos and ironies of modern life yet still maintain his faith in man’s capacity for compassion and survival no matter how absurd his environment may have become.

“What are those immortal lines [from]”?

A Key to Keeping Up with Winnie

Like her beloved “big black bag,” whose contents she is sure she couldn’t enumerate—“the depths in particular, who knows what treasures”—Winnie’s mind is a hold-all for bits and bobs of memory, philosophy, housewifery, and poetry. The last of these, the residue of a robust bourgeois education, either bubble up as barnacled quotations or sink into the mire of her muddle as she clutches for them in “evil hours.” That little treasure is from Goethe. Her other references include four different Shakespeare plays, Milton’s *Paradise Lost*—twice, the Bible, Aristotle, St. Augustine, *Rubáiyát of Omar Khayyám*, and poems by Yeats, Keats, Gray, and Browning from a piece the playwright himself later admitted he couldn’t remember. (It was Paracelsus.) Beckett in his notes also names Byron and Shelley as the sources of the two lines in Act II that she can’t summon up at all.

For those who know the verses she’s citing and the works from which Beckett plucked them, there is both irony and poignancy in Winnie’s allusions. She may not be letter-perfect, but she’s remarkably apposite in her selections. To help you keep up, here is but one shelf from Winnie’s library of the mind.

—Catherine Sheehy and Nahuel Telleria, Production Dramaturgs

“The exhaustion consequent on the loss of even a very little of the semen is conspicuous because the body is deprived of the ultimate gain drawn from the nutriment. [...So] as a general rule the result of intercourse is exhaustion and weakness rather than relief.” —Aristotle, *Generation of Animals*

**“Fear no more the heat o’ the sun,
Nor the furious winter’s rages;
Thou thy worldly task hath done,
Home art gone, and ta’en thy wages.”**

—William Shakespeare, *Cymbeline*, 4.2

**“A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!”**

—*The Rubáiyát of Omar Khayyám*, Quatrain XII

**“Hail, holy Light, offspring of Heaven first-born!
Or of the Eternal coeternal beam
May I express thee unblamed? since God is light”**

—John Milton, *Paradise Lost*, Book 3

**“O, what a noble mind is here o’erthrown!
[...] And I, of ladies most deject and wretched,
That suck’d the honey of his music vows, Now see
that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch’d form and feature of blown youth
Blasted with ecstasy: O, woe is me,
T’have seen what I have seen, see what I see!”**

—William Shakespeare, *Hamlet*, 3.1

**“O fleeting joys
Of Paradise, dear bought with lasting woes!
Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me, or here place
In this delicious Garden? As my will
Concurred not to my being, it were but right
And equal to reduce me to my dust”**

—John Milton, *Paradise Lost*, Book 10



STUCK, UP: ON THE ARDUOUS ART OF GOING DOWN SINGING

Dame Peggy Ashcroft called the role of Winnie in *Happy Days*, “a summit part”—one that actresses will always aspire to undertake.... Here is a woman, set quick in the earth, who, with grace and genuine good humor, continually counts her “many mercies,” “great mercies,” “abounding mercies,” in the face of the most horrific circumstances her maker could devise for her, as Beckett himself confessed to Brenda Bruce, the first British Winnie, who pushed him for insight when she was feeling “trapped” in the part:

Well, I thought that the most dreadful thing that could happen to anybody would be not to be allowed to sleep so that just as you're dropping off there'd be a 'Dong' and you'd have to keep awake; you're sinking into the ground alive and it's full of ants; and the sun is shining endlessly day and night and there is not a tree...And I thought who would cope with that and go down singing, only a woman.

And so Winnie sings, and prays, and reminisces, and waxes sentimental and philosophical, for she alone among Beckett's women is an eternal—with all the sinister relentlessness of that word—optimist. The list of things that she “find[s] so wonderful” is as long as your arm. Maybe the playwright has stuck Winnie in a mound simply because the loft of her optimism, her even-to-her-creator-inexplicable buoyancy, might just cause her to float up, up, and out of the proscenium. Winnie wonders at one point if Newton's old principle is still operative: “Is gravity what it was, Willie, I fancy not.” She feels that some days she must “cling on” or she'll be “sucked up” “...into the blue, like gossamer.” When her mate can't confirm her suspicion that gravity is gone in the teeth, she concludes the difference between them is biological, “Ah well natural laws, natural laws, I suppose it's like everything else, it all depends on the creature you happen to be.”

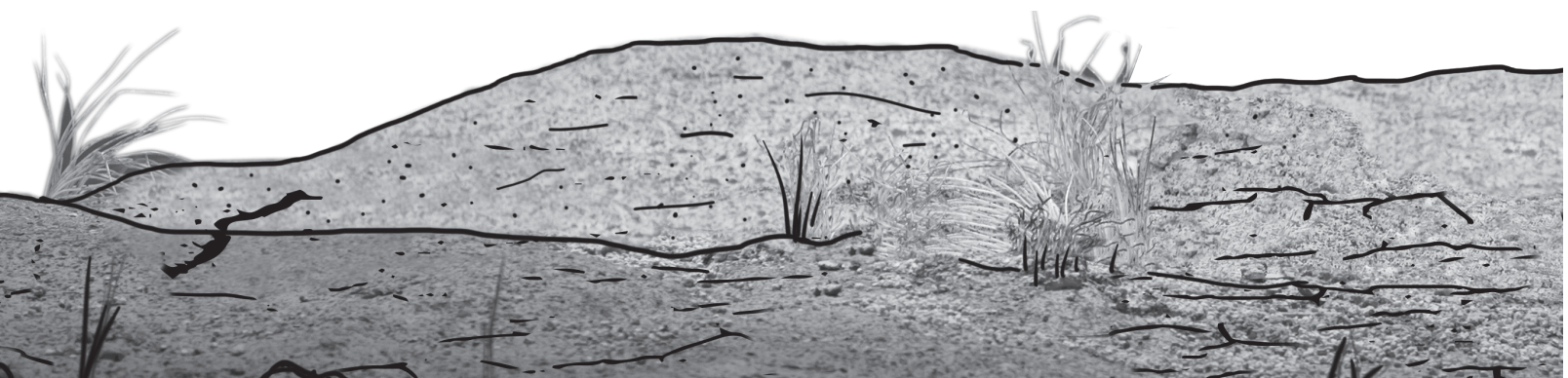
Whether a matter of genetics or just good bourgeois breeding, Winnie bravely summons all her resources to keep sorrow from “breaking in.” It's not certain, however, that Beckett figures such positivity as entirely desirable. Winnie is all but forced to look on the bright side; she knows “mustn't complain” and enjoins herself to “be a good girl, Winnie.” Dimly aware of a time “when [she] was not caught—in this way,” she is still so far from resenting her fate that as she directs Willie to back into his little niche in the rock so he doesn't get trapped “head foremost,” she exclaims to herself, “What a curse, mobility!”

Perhaps her fixity seems to Winnie her lot as wife. As Brenda Bruce put it, Beckett “was talking about a woman's life. Let's face it.” Or maybe Beckett, whose remarkable erudition was Winnie's dowry, recalled the image John Donne created in “A Valediction Forbidding Mourning” of woman as the sharp foot of the compass that “makes no show to move”:

**And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it
And grows erect, as that comes home.**

In any case, Winnie takes everything Beckett can think to throw at her and somehow retains a spark of hope that outshines “the blaze of hellish light” beating down on her. Cue the singing.

—Catherine Sheehy, Production Dramaturg

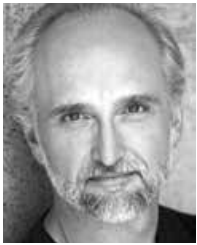


WHO'S WHO



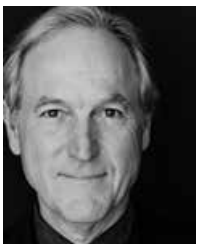
DIANNE WIEST (*Winnie*) is pleased to return to the Mark Taper Forum, where she appeared in *Dusa, Fish, Stas and Vi*, by Pam Gens, early in her career. She has since worked in movies and television, receiving two Academy Awards® for her films with Woody Allen and two Emmys for *In Treatment* and *Avonlea*. She can recently

be seen on the sitcom *Life in Pieces* with a wonderful company of actors. Her association with Samuel Beckett dates from her work in *Play* and the US premiere of *Footfalls* at Arena Stage, where she spent four seasons in the resident acting company. She previously played Winnie in *Happy Days* at both Yale Repertory Theatre and Theatre for a New Audience in New York City, where she lives.



MICHAEL RUDKO (*Willie*) is delighted to be returning to the Mark Taper Forum, where he previously appeared in *iWitness*. Broadway: *The Audience, Romeo & Juliet, Mary Stuart, Saint Joan, The Best Man, Timon of Athens, Serious Money*. International: *Richard III* (Bridge Project); *We Are Not These Hands* (Düsseldorfer

Schauspielhaus); *True West* (Donmar Warehouse); *Antony & Cleopatra, Julius Caesar* (Globe Theatre, London). Off-Broadway: *Titus Andronicus, As You Like It, Love's Labour's Lost, Henry V* (TFANA); *As You Like It, King Lear, Richard II* (Public/NYSF); *House for Sale*. Selected regional: ART, Arena Stage, California Shakespeare, Center Stage, Dallas Theater Center, McCarter, Old Globe, Shakespeare Santa Cruz, Shakespeare Theatre DC, Yale Rep, Wilma.



JAN MUNROE (*Understudy for Willie*) has been involved with the creation and performance of new work for the last 50 years. After studies with Marcel Marceau and Etienne Decroux in Paris, he was a founding member 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 Theatre Fellowships, a Rockefeller Playwrights Fellowship, a CAC New Genre Fellowship, 11 *LA Weekly* and Drama-Logue Awards, and an Ovation Award. Besides his own work, he has appeared as an actor in films, TV, commercials, and on radio. He most recently directed John O'Keefe's *All Night Long* for the Open Fist Company.



PAIGE LINDSEY WHITE (*Understudy for Winnie*). Stage: Eliza Doolittle in *Pygmalion* (Pasadena Playhouse); Macon Hill in *Abundance* and Lauren in *Kings* (South Coast Rep); Brooke Wyeth in *Other Desert Cities* (Arizona Theatre Company & Indiana Rep); Ann in *At Home at the Zoo* (Wallis Annenberg); Titania in Mendelssohn's

A Midsummer Night's Dream (LA Phil); *Rapture, Blister, Burn* (San Diego Rep); *Love's Labour's Lost, Romeo and Juliet* (Santa Cruz Shakespeare); *Hamlet* (Orlando Shakes); *Fallen Angels, Miss Bennet: Christmas at Pemberley* (Ensemble Theatre Company); *Trying, Ghost-Writer* (International City Theatre); *Walking the Tightrope* (24th Street Theatre). International tour: *Trial of the Catonsville Nine* (The Actors' Gang). Understudy: *A View From The Bridge* (Ahmanson, Kennedy Center); *Heisenberg* (Mark Taper Forum). TV: *Shameless, Corporate, Days of Our Lives, TV Funhouse*. LA Drama Critics' Circle Award Lead Performance winner. paigelindseywhite.com



JAMES BUNDY (*Director*) has served as Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre since 2002. His directing at Yale Rep includes *Happy Days, Assassins, Arcadia, Hamlet* with Paul Giamatti, *A Delicate Balance, A Woman of No Importance, Death of a Salesman, All's Well That Ends Well*, and

The Psychic Life of Savages. He has also directed at Oregon Shakespeare Festival, Great Lakes Theater Festival, The Acting Company, California Shakespeare Festival, Alabama Shakespeare Festival, and The Juilliard School. Previously, he worked as Associate Producing Director of The Acting Company, Managing Director of Cornerstone Theater Company, and Artistic Director of Great Lakes Theater Festival. A graduate of Harvard College, he trained at LAMDA and Yale School of Drama.

IZMIR ICKBAL (*Scenic Designer*) is thrilled and honored to be designing at the Mark Taper Forum with Center Theatre Group. As a New York based designer, his credits include *A Christmas Carol in Harlem* (Classical Theatre of Harlem), *Dead Are My People* (Noor Theatre, NYTW), *queen* (Dixon Place), *Serious Adverse Effects* (National Black Theatre), and *Happy Days* (TFANA). Other credits include *Violet* (John Lyman Center), *Big River* (Unquowa Repertory Theatre), *Happy Days* (Yale Repertory Theatre), *Deer and the Lovers, The Troublesome Reign of King John* (Yale School of Drama), *Cloud Tectonics, Touch* (Yale Cabaret), *Dairyland, The Guadalupe* (Chautauqua Theater Company), *Nanyang: the musical* (Singapore International Festival of Arts), *Yusof,*

The Gunpowder Trail, Hearth (The Esplanade Theatre Studio, Singapore), *Nadirah, Charged, Not Counted* (Teater Ekamatra, Singapore). MFA: Yale School of Drama, BA: National University of Singapore. More info: izmirickbal.com

ALEXAE VISEL (*Costume Designer*) joins the Mark Taper Forum for the first time. Her design of *Happy Days* has also appeared at Theatre for a New Audience and Yale Repertory Theatre. Other recent work includes Clifford Odets' *Awake and Sing!* at The Public Theater, *Othello* at the California Shakespeare Theater, *A Chorus Line* at Heritage Theatre Festival, *Bye Bye Birdie* at Playmakers Repertory Company, *Cymbeline, Two Gentlemen of Verona*, and *The Comedy of Errors* at the San Francisco Shakespeare Festival, *Women Beware Women* and *The Children* at the Yale School of Drama, *Sea of Reeds* and *The Coast of Utopia* at Shotgun Players. Alexae is a California born theatre designer currently navigating between East Coast and West Coast, film and stage.

STEPHEN STRAWBRIDGE (*Lighting Designer*). More than 200 productions on and Off-Broadway and at most leading regional theatres and opera houses across the US. Internationally: Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm, Stratford-Upon-Avon (RSC), Wroclaw, and Vienna. Recent: *Good Faith* directed by Kenny Leon (Yale Repertory Theatre); *Madama Butterfly* (Lyric Opera of Kansas City); *Turn Me Loose* (Arena Stage); *Much Ado About Nothing* (Old Globe, San Diego); *Flyin' West* (Westport Country Playhouse); *The White Card* (American Repertory Theater). Awards and nominations: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel. Co-Chair, design department, Yale School of Drama; Resident Lighting Designer, Yale Repertory Theatre.

KATE MARVIN (*Sound Designer*) is a composer, designer, and musician based in New York. Recent work: *Happy Days* (Yale Repertory Theatre and Theatre for a New Audience), *Fruiting Bodies* (Ma-Yi Theater Company), *The Magician's Daughter* (Geva Theatre Center), *Sweat* (Asolo Repertory Theatre), *Men on Boats* (American Conservatory Theater), *A Doll's House, Part 2* (Actors Theatre of Louisville), *Indecent* (Guthrie Theater), *Babette's Feast* (Portland Stage), *Crossing Delancey* (Alliance Theatre), *Grounded* (Westport Country Playhouse), *Chimpanzee* (HERE Arts Center), *[Porto]* (WP Theater), *Somebody's Daughter* (Second Stage), *Wilder Gone* (Clubbed Thumb), *Fidelio* (Heartbeat Opera), *Riddle of the Trilobites* (Flint Repertory Theatre), *More Wonder, Please* (Target Margin Theater), *Twelfth Night* and *Romeo & Juliet* (Trinity Shakespeare Festival). MFA, Yale School of Drama. katemarvinsound.com

TARA RUBIN CASTING (*Casting*). Selected Broadway and national tours: *Ain't Too Proud, King Kong, Summer: The Donna Summer Musical, The Band's Visit, Prince of Broadway, Indecent, Bandstand, Sunset Boulevard, Miss Saigon, Dear Evan Hansen, A Bronx Tale, Cats, Falsettos, Disaster!, School of Rock, Bullets Over Broadway, Les Misérables, Big Fish, The Phantom of the Opera, Billy Elliot, Shrek, Spamalot, ...Spelling Bee, The Producers, Mamma Mia!, Jersey Boys*. Off-Broadway: *Gloria: A Life, Smokey Joe's Café, Here Lies Love, Love, Loss, and What I Wore*. Selected regional: Westport Country Playhouse, Yale Repertory Theatre, La Jolla Playhouse, The Old Globe, Asolo Rep. tararubincasting.com

KELLY MONTGOMERY (*Production Stage Manager*) is thrilled to continue her work on *Happy Days*, where she previously stage managed the production at Theatre for a New Audience and Yale Repertory Theatre. Regional credits include *Twilight Bowl, There's Always the Hudson, Continuity* (Goodman Theatre); *Wizard of Oz, Once The Musical* (Paramount Theatre); *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf, All My Sons* (Court Theatre); *The Caucasian Chalk Circle, These Paper Bullets* (Yale Repertory Theatre). Additional stage management work includes Chicago Symphony Orchestra, Writers Theatre, Victory Gardens Theater, Maine State Music Theatre, Remy Bumppo Theatre Company, Greenhouse Theater Center, TimeLine Theatre Company, and Transcendence Theatre Company in Sonoma, CA. She holds an MFA in stage management from Yale School of Drama.

HELEN IRENE MULLER (*Stage Manager*) is very happy to return to the mound for *Happy Days!* Off-Broadway: *Switzerland* (Hudson Stage Company), *Bernie and Mikey's Trip to the Moon* (Strangemen Theatre Company), *The Amateurs* (Vineyard Theatre), *Happy Days* (Theatre for a New Audience). Regional: *Happy Days, Seven Guitars* (Yale Repertory Theatre). Other: *Broadway Under the Stars* series (Transcendence Theatre Company), *Letters to the President* (The Cooper Union). MFA, Yale School of Drama; proud Alaskan theatre artist.

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 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*.

DOUGLAS C. BAKER (*Producing Director*) is now in his 29th 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.

NAUSICA STERGIU (*General Manager*) 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. Nausica has taught marketing and management at USC’s School of Dramatic Arts, serves on the board of the League of Resident Theatres (LORT), and works with local nonprofits including Hollywood Orchard.

LINDSAY ALLBAUGH (*Associate Producer*) is a member of Center Theatre Group’s artistic staff and has served in varying capacities for the past 14 years. Selected producing credits include—Mark Taper Forum: *Archduke, Bent, What the Butler Saw, Steward of Christendom, Waiting for Godot*; Kirk Douglas Theatre: *Block Party, Big Night, Good Grief, Viciuña, Throw Me On the Burnpile and Light Me Up, Endgame, Women Laughing Alone With Salad, Chavez Ravine, Race, different words for the same thing, The Nether*. Co-Artistic Director of the Elephant Theatre 2004–2014.

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 HAPPY DAYS

Assistant Director Lilla Brody
 Resident Assistant Costume Designer Kat Patterson
 Tailor Swantje Tuohino
 Resident Assistant Lighting Designer Nathan Scheuer
 Prop Artisan Erin Walley
 Prop Carpenter/Shopper..... Ryan Howard

CREDITS

Scenery constructed by F&D Scene Changes, Ltd. Dianne Wiest’s wigs by Paul Huntley. Additional costumes provided by the Center Theatre Costume Shop. Additional and understudy wigs by Morgan Sellers and Denise O’Brien at Custom Wigs.



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 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.



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

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).

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MICHAEL RITCHIE Artistic Director
DOUGLAS C. BAKER Producing Director

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

ARTISTIC

NEEL KELLER Associate Artistic Director
 KELLEY KIRKPATRICK Associate Artistic Director
 DIANE RODRIGUEZ Associate Artistic Director
 LINDSAY ALLBAUGH Associate Producer
 PATRICIA GARZA Line Producer, Special Artistic Projects
 SUZANNE HEE MAYBERRY Casting Coordinator
 IAN JULIAN WILLIAMS Program Coordinator, Block Party
 TIFFANY SLAGLE Literary Assistant

MATTHEW BOURNE, DANAI GURIRA,
 ANNA D. SHAPIRO Associate Artists

DAVID ADIMI (FADIMAN), LUIS ALFARO, JON ROBIN BAITZ,
 STEVE CIFFO, LISA D'AMOUR, WILL ENO (FADIMAN),
 JENNIFER HALEY, ALESHEA HARRIS, LISA KRON, KIMBER LEE,
 YOUNG JEAN LEE, MATTHEW LOPEZ, TREY LYFORD,
 RICHARD MONTOYA, JANINE NABERS (FADIMAN), QUI NGUYEN,
 LYNN NOTTAGE, MARCO RAMIREZ, SARAH RUHL,
 ROGER GUENVEUR SMITH, GEOFF SOBELLE, LUIS VALDEZ,
 PAULA VOGEL, TRACEY SCOTT WILSON (FADIMAN),
 KAREN ZACARIAS (FADIMAN) Commissioned Artists

LUIS ALFARO, AZIZA BARNES, DIANA BURBANO,
 NOAH HAIDLE, ADITI BRENNAN KAPIL, BRIAN ANOJO,
 RUBY RAE SPIEGEL L.A. Writers' Workshop Members

KRISTINA WONG Sherwood Award Recipient, 2019

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 KATHRYN MACKENZIE Director of Administration
 TYRONE DAVIS Audience Engagement Director
 TRACI KWON Arts Education Initiatives Director
 JESUS REYES Community Partnerships Director
 CAMILLE SCHENKKAN Next Generation Initiatives Director
 JAQUELYN JOHNSON Audience Engagement Manager
 SONDR A MAYER Concessions Manager (Kirk Douglas Theatre)
 ADAM NICOLAI Arts Education Program Manager
 FELIPE M. SANCHEZ Emerging Artists and
 Arts Professionals Program Manager
 ANNE MARIE ACOSTA Administrative Assistant
 DEBRA PIVER Resident Teaching Artist

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 JEFFREY UPAH General Manager
 KATIE SOFF Associate General Manager
 ERIC SIMS Associate General Manager
 CASEY McDERMOTT Associate General Manager
 MEGAN ALVORD Company Manager
 ALANA BEIDELMAN Executive Assistant to the Artistic Director

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 KRISTIN MATSUMOTO Production Manager
 CHRISTOPHER REARDON Production Manager
 KATIE CHEN Assistant Production Manager
 ERIN TIFFANY Assistant Production Manager
 ERICA LARSON Production Coordinator
 SHAWN ANDERSON Head Carpenter (Ahmanson Theatre)
 SCOTT LUCAS Head Properties (Ahmanson Theatre)
 JAMES WRIGHT Head Electrician (Ahmanson Theatre)
 ROBERT SMITH Head Sound (Ahmanson Theatre)
 SHANE ANDERSON Head Flyrail (Ahmanson Theatre)
 GARY MARTHALER Wardrobe Supervisor (Ahmanson Theatre)
 MARY WARDE Hair and Make-up Supervisor
 (Ahmanson Theatre)
 CHRISTINE L. COX House Manager (Ahmanson Theatre)
 EMMET KAISER Head Carpenter (Mark Taper Forum)
 MARY ROMERO Head Properties (Mark Taper Forum)
 AARON STAUBACH Head Electrician (Mark Taper Forum)
 BONES MALONE Head Sound (Mark Taper Forum)
 DENNIS SEETO Wardrobe Supervisor (Mark Taper Forum)
 RICK GEYER Hair & Make-up Supervisor (Mark Taper Forum)
 LINDA WALKER House Manager (Mark Taper Forum)

ADAM PHALEN Head Audio (Kirk Douglas Theatre)
 SEAN MEYER Head Electrician (Kirk Douglas Theatre)
 CAMBRIA CHICHI Wardrobe Supervisor (Kirk Douglas Theatre)
 BEN GRAY Stage Supervisor (Kirk Douglas Theatre)
 CHAD SMITH Associate Technical Director
 LEE O'REILLY Associate Technical Director
 SEAN KLOC Shop Foreman
 MERRIANNE NEDREBERG Prop Director
 KATE REINLIB Associate Prop Manager
 ERIC BABB Assistant Prop Shop Manager
 CANDICE CAIN Costume Director
 BRENT M. BRUIN Costume Shop Manager
 MADDIE KELLER Costume Generalist
 WHITNEY OPPENHEIMER Resident Assistant Costume Designer
 KAT PATTERSON Resident Assistant Costume Designer
 SWANTJE TUOHINO Tailor

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DAWN HOLSUKI Director of Operations and Facilities
 PETER WYLIE Office Services Manager
 ELIZABETH LEONARD Senior Facilities Manager
 MAX OKEN Facilities Manager
 JULIO A. CUELLAR Driver/Custodian
 JOE HALLAM Driver

FINANCE, INFORMATION SYSTEMS, AND HUMAN RESOURCES

CHERYL SHEPHERD Chief Financial Officer
 SARAH STURDIVANT Director of Finance and Technology
 SUZANNE BROWN Controller
 DANNY LAMPSON OPSTAD Accounting Manager
 NAKISA ASCHTIANI Senior Staff Accountant
 ALEGRIA SENA Staff Accountant
 XOCHITL RAMIREZ Accounts Payable Supervisor
 KERRY LARICK Accounting Assistant
 JESSICA HERNANDEZ Payroll Manager
 JUAN MARTINEZ Payroll Specialist

TOM MEGALE Director of Business Applications
 ASH LEWIS Systems Administrator
 JANELLE TORRES Senior Tessitura & Web Administrator
 CHIMA OMEAKU Help Desk Support

JODY HORWITZ Director of Human Resources
 P.J. PHILLIPS Senior Human Resources Generalist
 MELISSA MCCAFFREY Human Resources Generalist
 MOSS ADAMS Auditor
 MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel
 GIBSON, DUNN & CRUTCHER Legal Counsel

INSTITUTIONAL ADVANCEMENT

YVONNE CARLSON BELL Director of Institutional Advancement
 TYLER ENNIS Deputy Director of Institutional Advancement
 JASON CABRAL Director of Advancement Operations & Analytics
 LOUIE ANCHONDO Director of Events & Corporate Relations
 ASHLEY TIERNEY Director of the Annual Fund
 TERRA GOULDEN Senior Major Gifts Officer
 KATY HILTON Associate Director of Foundation & Government Support
 LAURA HITE Associate Director of Gift Operations & Reporting
 MANDI OR Associate Director of Special Events
 RYAN WAGNER Associate Director of Donor Data &
 Communication Strategy
 VANESSA WHEELER Associate Director of Prospect Research
 MOLLY COTTEN Major Gifts Officer
 CHRISTY LAMB Corporate Relations Officer
 KIM OKAMURA Grants Manager
 SARAH RIDDL Annual Fund Manager
 ERIN SCHLABACH Donor Stewardship & Recognition Strategist
 ELIZABETH DELORUSSO Annual Fund Officer
 DONALD JOLLY Advancement Communications Specialist
 EDUARDO MOLLINEDO-PIÑÓN Advancement Database Analyst
 MIKE RATTERMAN Donor Advisor Supervisor
 ERIC SEPPALA Executive Assistant to the Director
 of Institutional Advancement

MATTHEW SUTPHIN Special Events Coordinator
 OLIVIA BERUMEN Advancement Operations Associate
 SOHINI RISAM Institutional Advancement Assistant
 AL BERMAN, VARTAN MERJANIAN, BENJAMIN SCHWARTZ,
 NICOLE SCIPIONE, PAUL VITAGLIANO Donor Advisors
 KARLA GALVEZ, JUSTINE PEREZ Donor Services Associates
 MURRAY E. HELTZER, EARL KLASKY Development Volunteers

MARKETING

DEBORAH WARREN Director of Marketing
 GARRETT COLLINS Marketing Strategy Director
 KYLE HALL Creative Director
 ARIE LEVINE Senior Marketing Manager, Ahmanson &
 Mark Taper Forum
 KIYOMI EMI Marketing Manager, Promotions & Events
 EMYLI GUDMUNDSON Marketing Manager, Kirk Douglas Theatre
 CAROLINE THOMPSON/IMPACT 123 Media Planning

DEANNA McCLURE Art and Design Director
 IRENE T. KANESHIRO Senior Design Manager
 SANDI SILBERT Senior Designer
 TARA NITZ Senior Designer
 JAVIER VASQUEZ Senior Designer-Digital Specialist

COMMUNICATIONS

JAMES SIMS Director of Communications
 JASON MARTIN Head of Publicity
 KRISTI AVILA Publicist
 KAREN BACELLAR Junior Publicist
 SARAH ROTHBARD Associate Editorial Director
 TYLER EMERSON Digital Product Manager
 REZA VOJDANI Communications Coordinator
 HAL BANFIELD Multimedia Producer

TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director
 SKYPP CABANAS Senior Manager, Ticket Operations
 NICOLE MEDINA Ticket Operations Coordinator
 MICHAEL ZOLDESSY Senior Manager, Account Sales
 SANDY CZUBIAK Audience and Subscriber
 Services Director

JENNIFER BAKER, CHERYL HAWKER,
 RICHARD RAGSDALE Audience Services Supervisors
 ALICE CHEN Audience Services Asst. Supervisor
 MICHAEL ESPINOZA, GARY HOLLAND Audience Services Sales Associates
 SAM AARON, JESSICA ABROMAVICH, JEREMIE ARENCIBIA,
 KIMBERLY ARENCIBIA, VICKI BERNOT,
 DAVID BETANCOURT, ALEJANDRA DE PAZ,
 KAITLYN GALVEZ, ANASTASHIA GARCIA,
 ELIANA HERNANDEZ-FAUSTO, CHRISTINE PEDROZA,
 EILEEN PEREZ, CHRISTIAN UNGER Audience Services Representatives
 DANUTA SIEMAK Subscriber Services Supervisor
 CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
 IRENE CHUANG, LIGIA PISTE, PETER STALLOCH Subscriber Services
 Senior Representatives
 SARAH K. GONTA Box Office Treasurer
 ANGELICA CARBAJAL, KISHISA ROSS Assistant Treasurers
 KEANA JACKSON, MICHAEL KEMPISTY, KEVIN LAUVER,
 CRIS SPACCA, MICHAEL VALLE Box Office Staff
 KERRY KORF Priority Services Director
 CANDICE WALTERS Priority Services Sales Manager
 PAUL CUEN, KRISTEN SCHRASS Priority Services Managers
 SOFIA DUTCHER Priority Services Assistant Supervisor

BEAELNE AHERN, REILLY ALLEN,
 CLAY BUNKER, MAGGIE DODD, NATALIE DRESSSEL,
 MARC "BYRON" DROTMAN, FRANK ENSENBERGER,
 LOU GEORGE, BRAD GRIFFITH, CONSTANCE HARCAR,
 SHEP KOSTER, JULIANNA OJEDA, IAN PRICE,
 DIANE WARD Priority Services Representatives