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
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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.

“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*

“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

“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

“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

“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 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

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
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”:

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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.
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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 V*, 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 Mendelsohn’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,
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 Theatre). 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 Theatre), 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 (Clubbied 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


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, Vicuña, Throw Me On the Bumpile 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 Tuoehino
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).