

Mark Taper Forum

45th Season 2012

FIRST SEASON PRODUCTION

Clybourne Park

By Bruce Norris
Directed by Pam MacKinnon
January 11 – February 26, 2012

SECOND SEASON PRODUCTION

Waiting for Godot

By Samuel Beckett
Directed by Michael Arabian
March 14 – April 22, 2012

THIRD SEASON PRODUCTION

Los Otros

Book and lyrics by Ellen Fitzhugh
Music by Michael John LaChiusa
Directed by Graciela Daniele
May 23 – July 1, 2012

FOURTH SEASON PRODUCTION

Red

By John Logan
Directed by Michael Grandage
August 1 – September 9, 2012

FIFTH SEASON PRODUCTION

November

By David Mamet
Directed by Scott Zigler
September 26 – November 4, 2012

SIXTH SEASON PRODUCTION

Other Desert Cities

By Jon Robin Baitz
Directed by Joe Mantello
November 20 – December 30, 2012



 Center
Theatre
Group
L.A.'s Theatre Company



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FROM LEFT TO RIGHT: Barry McGovern, Alan Mandell, James Cromwell, LJ Benet, Hugo Armstrong.



PHOTOS BY CRAIG SCHWARTZ

Michael Arabian

†Deceased



Center Theatre Group

L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR

Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Presents

WAITING FOR GODOT

BY

Samuel Beckett

WITH

Alan Mandell Barry McGovern

James Cromwell

Hugo Armstrong LJ Benet

SET DESIGN

John Iacovelli

COSTUME DESIGN

Christopher Acebo

LIGHTING AND PROJECTION DESIGN

Brian Gale

CASTING

Erika Sellin

DRAMATURG

Joy Meads

ASSOCIATE
ARTISTIC DIRECTOR

Neel Keller

PRODUCTION
STAGE MANAGER

David S. Franklin

DIRECTED BY

Michael Arabian

Waiting for Godot is presented by special arrangement with Samuel French, Inc.

March 14 – April 22, 2012
Mark Taper Forum

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

CAST

(In order of speaking)

Estragon **Alan Mandell**
Vladimir **Barry McGovern**
Pozzo **James Cromwell**
Lucky **Hugo Armstrong**
Boy **LJ Benet**

UNDERSTUDIES

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

For Estragon, Pozzo, Lucky — **Mark Bramhall**

For Vladimir — **Jan Munroe**

For Boy — **Jarid Root**

STAGE MANAGER

Susie Walsh

There will be one 15-minute intermission.

CONSULTANT TO THE PRODUCTION

Rick Cluchey

Barry McGovern is appearing with the permission of Actors' Equity Association.

Center Theatre Group notes the passing of **Barney Rosset** (1922-2012). Mr. Rosset was the founder of Grove Press and a champion of the writings of provocative writers such as Jack Kerouac, William S. Burroughs, Henry Miller, D.H. Lawrence, Eugene Ionesco, Jean Genet and many others of the political and literary vanguard, sometimes waging legal battles against censorship of their work. He met with Samuel Beckett in Paris in 1953 and obtained the American publishing rights to *Waiting for Godot* which became his first success, eventually selling more than 2.5 million copies for Grove Press. Beckett became one of Rosset's closest friends.



Children of Godot

By Christopher Breyer

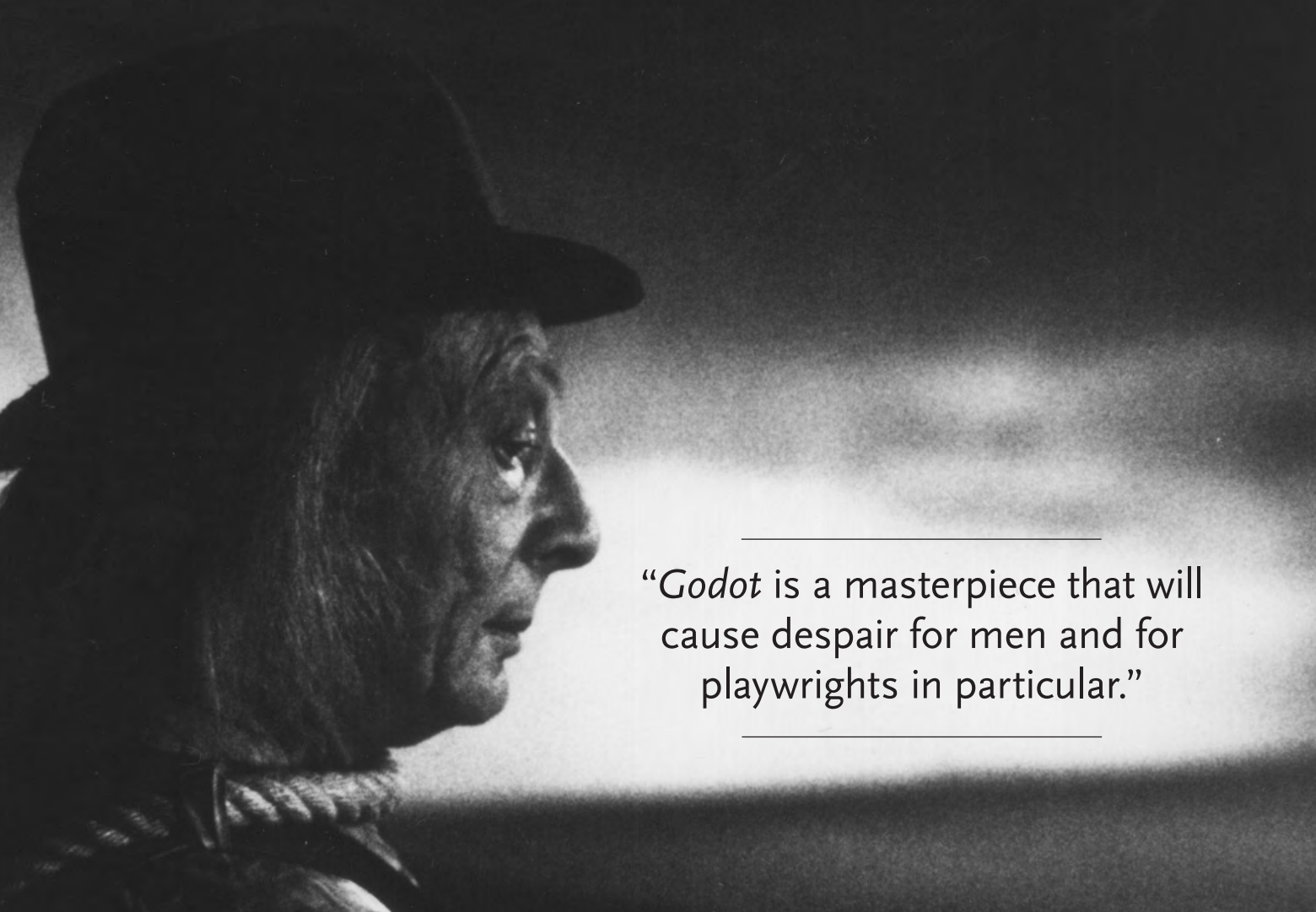
“Waves of hostility came whirling over the footlights... And the mass exodus... started soon after the curtain had risen...”

IT IS TODAY as difficult to imagine what theatre would be like without *Waiting for Godot* as it is to imagine popular music without Elvis Presley's first recordings or fiction without James Joyce's *Ulysses*. Within two years after its world premiere at Paris' small Théâtre de Babylone on January 5, 1953, *Waiting for Godot* had become a pop culture as well as high culture phenomenon and it has become familiar to tens of millions who have never seen or read the play. Today, it is such a classic and Beckett's influence so pervasive, working not only directly but indirectly through the many, many artists he has inspired, that, as with *Hamlet*, we take the play for granted. At least, we do until we actually encounter it.

In country after country, *Waiting for Godot* provoked in its first audiences a set of reactions that became cliché: irritation, outrage (“Waves of hostility came whirling over the footlights,” recalled Peter Bull, who played Pozzo in the first British production. “And the mass exodus, which was to form a feature of the run of the piece, started soon after the curtain had risen...”), bored confusion, excited confusion, wildly mixed reviews, and earnest debates as to the play's “meaning” (debates in which Beckett, disliking publicity and determined to keep the play from being reduced to a symbol or metaphor, conspicuously refused to participate).

This was true even in Paris, despite it being the world capital of the avant garde and home to a number of playwrights (including Eugene Ionesco, Jean Genet and Arthur Adamov) whose work shared with *Godot* the general concerns, traits and attitudes that the critic Martin Esslin would much later label, “Theatre of the Absurd”: a disdain for traditional realism, an enthusiasm for mixing high forms with low, comedy with tragedy, and an interest in the “existential” themes of skepticism about language, communication, knowledge, meaning and identity.

Barry McGovern in Dublin's Gate Theatre production of *Waiting for Godot*.
Photo by John Haynes.



“*Godot* is a masterpiece that will cause despair for men and for playwrights in particular.”

Alan Mandell as Lucky in the San Quentin Drama Workshop film of *Waiting for Godot*.

Waiting for Godot was something different and, not surprisingly, playwrights were quick to recognize it as such. One of the play's first advocates was Jean Anouilh, France's preeminent playwright and an artist of international renown, who pointedly declared, “*Godot* is a masterpiece that will cause despair for men and for playwrights in particular.” At *Godot*'s legendary 1956 American debut (described with bleak delight by Beckett as “a glorious fiasco”), the two figures shouting “Bravo!” in Miami's empty Coconut Grove Playhouse at the end of the evening were Pulitzer Prize-winning Broadway playwrights Tennessee Williams, then at the height of his power, and William Saroyan, who said of the play, “It will make it easier for me and everyone to write freely in the theatre.”

Despair and freedom? In the final lines of his highly influential review of *Godot*'s British premiere, Kenneth Tynan (who as Literary Manager of the Royal National Theatre in the 1960s would become one

of the most powerful figures in world theatre) clarifies the issue:

“[The play] summoned the music-hall and the parable to present a view of life which banished the sentimentality of the music-hall and the parable's fulsome uplift. It forced me to re-examine the rules which have hitherto governed the drama; and, having done so, to pronounce them not elastic enough.”

Waiting for Godot challenged “rules” concerning the nature of human experience and what constituted dramatic time, action and subject matter — which well might provoke despair in those whose world-view or identity or art was based upon the “rules.”

Many others found that being liberated from the old rules, the old certainties and formulae, was inspiring if sometimes frightening. As it happened, these

“children of *Godot*,” to use Martin Esslin's term, would include the most important playwrights of the subsequent half century. The most preeminent are certainly Edward Albee and the late Harold Pinter, the formative and primary figures of the “new” play movements in, respectively, the U.S. and Britain. Famously (or infamously) independent and tough-minded, both men regarded (and Albee continues to do so) Beckett with an unreserved reverence which is all the more surprising when one considers the ambivalence, anxiety and competitiveness great artists tend to feel toward those by whom they are most influenced. But as Albee bluntly puts it, “If a playwright is uninfluenced by Samuel Beckett, then he is a damn fool or irresponsible.”

Tom Stoppard is another of the great playwrights who gladly acknowledges Beckett's central role in his development as a writer. He explains the dislocating power of *Waiting for Godot* (which

“immobilized” him for weeks after he first saw it in 1956) and Harold Pinter’s 1958 *Godot*-influenced *The Birthday Party* by contrasting their effect on him with that of another controversial play of 1956, John Osborne’s landmark “angry young man” realistic drama, *Look Back in Anger*.

“After I saw *Look Back in Anger* I started trying to write a play like it ... I could see what Osborne was up to and how it might be done.

“But with *Godot* and *The Birthday Party* the case was entirely different. I couldn’t see how it was done. I couldn’t see what exactly was done, either. Each play was simultaneously inspiring and baffling. It broke a contract which up to that era had been thought to exist between a play and its audience ... [that a play] had certain obligations toward you, such as the obligation to give you the minimum information you needed to make sense of the whole.

“*Waiting for Godot* redefined the minimum, for all time, or at least up to the present time ... The narrative line was pure, so pure that you lost sight of it some of the time, pure as a spider’s thread: when it seemed to be broken, a small shift showed it still there. These plays, so unlike Shakespeare, did the thing that makes Shakespeare breathtaking and defines poetry — the simultaneous compression of language and expansion of meaning.”

Stoppard’s experience was far from unique. Directing a production of *Godot* with a black cast in apartheid South Africa in 1962, Athol Fugard felt he “had made contact with the rare moment of truth in theatre ... truth at the level where it is Beauty.” He told his actors that *Godot*’s Vladimir and Estragon “must have read

accounts of the Nuremberg trials — or else they were at Sharpeville, or were first in at Auschwitz. Choose your horror — they know all about it.” In his diary, Fugard wrote,

“Moved? Horrified? Depressed? Elated? Yes, and excited.
...Beckett’s greatness doesn’t intimidate me. I don’t know how it works — but he makes me want to work. Everything of his I have read has done this — I suppose it’s because I really understand, emotionally, and this cannot but give me power, energy and faith.”

Ten thousand miles away a California teenager who “hardly knew anything about the theatre” was given a play. “It was like nothing I’d ever read before — it was *Waiting for Godot*,” he recalled. “And I thought, what’s this guy talking about? What is this? And I read it with a very keen interest but I didn’t know anything about what it *was*.” Sam Shepard soon dropped out of junior college and into a life in the theatre. Eight years later, he was the multi-Obie Award-winning doyen of off-off Broadway, on the verge of writing some of the greatest of American plays (including *Buried Child*, *Curse of the Starving Class* and *True West*) and, according to his companion, the singer-songwriter and poet Patti Smith, never going anywhere without a copy of a Beckett play.

It is inevitable that the direct influence of Beckett’s plays would diminish as they became established works, styles changed and new generations of playwrights resisted and wrestled with the burden of Beckett’s achievement (just as Beckett and his generation struggled with the “overwhelming” achievement of Beckett’s friend and mentor, James Joyce). As Tony Kushner puts it,

“Beckett is like Shakespeare. He’s very dangerous, because his voice is so overwhelmingly persuasive

and influential ... It’s a voice that changes your own voice. It just completely overwhelms you ... Also, he started out writing the two greatest plays of the 20th century, *Waiting for Godot* and *Endgame*. I mean, they’re perfect. They’re bottomless. They’re like *Hamlet*. And that kind of perfection is always discouraging for a writer.”

But Paula Vogel, whose plays include *The Baltimore Waltz* and the 1998 Pulitzer Prize winner *How I Learned to Drive*, feels more inspired than limited by Beckett. His innovative ideas of dramatic time and action and his ability to portray interior experience give her a crucial dramaturgical model and, indeed, “enabled women to become playwrights.” “In the 1960s, women experimental writers were criticized for being static,” says Vogel. “But they actually would have stayed away from drama without Beckett’s model.” And indeed, one sees the influence, often though not always acknowledged, of Beckett in the most preeminent and daring women playwrights of the last decades, particularly Caryl Churchill, Suzan-Lori Parks and Sarah Kane.

It is impossible to know what people will think of *Waiting for Godot* in 50 or one hundred years. But the legendary director and theorist, Peter Brook sums up what the play means for us today:

“Can we define a work of art as something that brings a new ‘thing’ into the world — something we may like or reject, but which annoyingly continues to be, and so for better or worse becomes part of our field of reference? If so, this brings us back to Beckett. He did just this with two tramps under a tree. The whole world found something they made visible in that absurd and awful picture.” ●

—Christopher Breyer is an L.A. based writer and Dramaturg of the Ojai Playwrights Conference.



Alan Mandell as Nagg in the San Quentin Drama Workshop production of *Endgame* directed by Samuel Beckett.
Photo by William Gilcher.

Living in Beckett's World

By Jim Farber

THE PLAYS OF SAMUEL BECKETT depict a landscape of bleak existential absurdity, individual isolation, desperate codependence and a quiet sense of humor. It is a world that Beckett envisioned down to the most minute detail, whether it's the sound of slippers scuttling across the floor in *Krapp's Last Tape*; the crashing clang of a dustbin lid in *Endgame*, or the specific choice of whether an actor in *Waiting for Godot* must say "It is" rather than "it's."

“When you are doing the plays having a sense of rhythm and poetry is essential, otherwise you can’t do them. There isn’t a single word or sound that isn’t there for a reason.”

For Alan Mandell and Barry McGovern, who have spent a major portion of their on-stage lives immersed in the world of Samuel Beckett, these subtle nuances and distinctions represent the quintessence of Beckett’s genius.

“There are unique challenges to doing Beckett,” says Mandell, who for years played the role of Lucky, and now at 84 is taking on the role of Estragon for the first time in Center Theatre Group’s new production of *Waiting for Godot* (Which by the way, is correctly pronounced “God O.”).

“The basic acting process is the same, but you have to place yourself inside Beckett’s world. When you are doing the plays having a sense of rhythm and poetry is essential, otherwise you can’t do them. There isn’t a single word or sound that isn’t there for a reason.”

It was Herbert Blau, the founder of The Actor’s Workshop in San Francisco, and the director of the famous November 19, 1957, production of *Waiting for Godot* that was performed inside San Quentin Prison, who told the inmates they should listen to *Godot* the same way they listened to music.

“He described the play to them as a work of jazz,” Mandell (who was managing the company at the time) recalls. “He told them there are themes that run through the play. And there are riffs than run off of them. But the themes always return.”

The inmates dug it! (See related story.) If anyone understood what it meant to “wait,” they did.

Mandell, however, admits that when he first read what was certainly the first script of *Waiting for Godot* to make its way to the West Coast, he was fascinated by it, but couldn’t make heads or tails of what he was reading.

“Herb Blau had been to Paris and he sent the script to me with a note saying: ‘Hold on to this. We’re going to stage this when I get back,’” Mandell recalls. “This was around 1956. Well, I read it and was totally baffled by it. I remember how when we were two weeks into rehearsal the actor playing Vladimir gave up and quit. He said he had no idea what he was saying or what the play was about. It began to make much more sense as we went along, mostly because Herb Blau understood the play so well.

Even so, Mandell says with a chuckle, there were real doubts about the play’s accessibility.

“When we were finally ready to open, I told Herb we can’t give this play to our subscribers! They won’t know what it’s about. He was reluctant, but in the end we decided to do the play one night a week and offer it to the subscribers as a bonus.”

Then, in an attempt to make the play more understandable, Mandell says, The Actor’s Workshop would hold a panel discussion after each performance.

That too produced unexpected consequences.

“People would get up and talk about the play, and particularly the character of Lucky who is in a master/slave relationship with his master, Pozzo. People started revealing things about themselves that were so personal and embarrassing we had to cancel the discussions. That’s the power the play had on them.”

Barry McGovern, who has played the role of Vladimir more than any living actor, also likes to describe *Waiting for Godot* in musical terms.

“When it first came out it was so avant-garde people didn’t know what to make of it. It wasn’t the kind of well-made-play they were used to. The problem is, *Waiting for Godot* is like Mozart: too easy for children and too difficult for adults.”



Barry McGovern appeared in Dublin’s Gate Theatre’s *I’ll Go On*.

McGovern, who is a generation younger than Mandell, says he came to Beckett by way of television.

"It was 1961 and I was 12," he says. "There was a production of *Waiting for Godot* on BBC television that had Jack MacGowran as Vladimir and Peter Woodthorpe as Estragon. I was fascinated by it. I didn't know what it was. I'd never heard of Samuel Beckett. I just remember being fascinated by the style and the language.

"Later, when I was in my final year at boarding school (what we call 'sixth year') a group of us went to see it down at the Gate Theatre (in Dublin). That was the first time I ever saw *Waiting for Godot* on stage." And as fate would have it, years later McGovern found himself on stage at the Gate Theatre starring in *Waiting for Godot*.

"[This] play's been with me throughout my life. It's followed me around like a friendly dog. I've played Estragon, Vladimir and Lucky. The problem is keeping it fresh when you've been doing it for that long a time. To tell the truth, I'd actually decided never to do it again. But when the idea of being in it with Alan came up, I thought it would be a wonderful new chance to explore the play."

After so many years these two great Beckett actors are about to be on stage together for the first time, bringing with them a wealth of experience and knowledge. This is particularly true in the case of Mandell, who is one of the few living actors to have maintained a working relationship with Beckett.

"Beckett didn't direct in a conventional way," Mandell explains. "He conducted. He had these bent fingers that were almost arthritic. And at the end of a beat the hands would come up, just like a conductor. I remember I always used to call him Mr. Beckett. And he would say, 'No. Just call me Sam.' And I would say, 'Yes, Mr. Beckett.' 'No Alan. Just Sam. I don't call you Mr. Mandell. We're colleagues.' It was hard, but eventually I got used to calling him Sam."

Unlike Mandell and McGovern, James Cromwell, who plays the role of the dictatorial Pozzo, has spent the lion's share of his acting career on film sets, from *Babe* to *Space Cowboys* to *The Artist*.



Samuel Beckett directs *Waiting for Godot* in 1974.

"The last time I was on stage I performed in the American premiere of Tom Stoppard's *The Invention of Love* at ACT in 1999," says Cromwell. "So, I'm really looking forward to getting back to the theatre."

"Any trepidation," I asked?

"Is there trepidation?" He paused. "I prefer to think of it as excitement. I need to get my stage chops back because I'm planning to do *King Lear*. Plus, the fact that I'm going to be on stage with Alan and Barry means I'm going to have a chance to be with the best."

For director, Michael Arabian, the process of coming to *Godot* has been something of a revelation, especially for an auteur director whose creations are known for making big, bold statements. Making a big bold statement with *Waiting for Godot*, could cause real problems and would certainly raise the hackles of Beckett aficionados.

"All my work has been very political and conscious of social issues," says Arabian. "My original idea was to have the set filled with debris inspired by the recent storms in the Midwest, where entire communities were leveled. I saw it as a metaphor for the fate of mankind and what we are doing to the planet."

Beckett, however, describes the setting for *Waiting for Godot* as simply as a country road with a rock and a tree.

"The more I worked on it, the more I realized the play works on a metaphorical level," Arabian explains. "If you specify the context you lose the metaphor. If I had done what I had originally intended the play would have been about tornadoes in the Midwest. Our production will be set on a country road with a rock and a tree. It's taken me a while to come to terms with that, but now I'm really happy."

"We're also working from Beckett's final revised script for *Waiting for Godot*, with all his notes — from the production he directed in Paris in 1987."

That was the production, incidentally, that starred Alan Mandell. ●



San Quentin Drama Workshop on a break from rehearsal in London, L TO R: David Hare, Alan Mandell, Samuel Beckett and friend.

Beckett in Prison

By Jim Farber

IT WAS DECEMBER 1974 — one of those monochromatic winter days in Paris when the sky, the streets and the river all seem to turn the same shade of gray.

Rick Cluchey (the founder of the San Quentin Drama Workshop) and I, a longtime friend of the company, were on a mission. Our goal was to find 38 Rue Saint Jacques in the Luxembourg district — the home of Samuel Beckett. Our mission was to deliver an invitation to Beckett to attend the company's production of *Endgame* that would be performed that night.

With a certain amount of fumbling we found the apartment and left the invitation. And although Beckett chose not to attend, he did send a representative who reported back that the production was certainly worthy of his attention.

Cluchey and Beckett had never met. But Beckett was well aware of the San Quentin Drama Workshop and its unusual relationship to his plays. The delivery of that invitation set in motion a chain of events that resulted in Beckett personally directing Rick in *Krapp's Last Tape* in Berlin in 1977, and then the famous San Quentin Drama Workshop productions in Paris of *Krapp's Last Tape*, *Endgame* and *Waiting for Godot* a decade later — the only time Beckett directed an American theatre company.

Flashback:

On the night of November 19, 1957, Rick Cluchey was locked in a cell in San Quentin Prison serving a life sentence for armed robbery and kidnapping (though the circumstances had been questionable).

At that same time members of the Actor's Workshop from San Francisco were preparing to perform Samuel Beckett's *Waiting for Godot* in the prison's massive dining hall, their stage erected, ironically, on the spot where the prison's gallows once stood.

Alan Mandell, then a lanky young man in his late 20s, was the company's manager.

"There were about 1,500 inmates there," Mandell remembers. "So the play began and it was amazing; you could hear a pin drop. Herb Blau (the company's principal director) had explained to them that the play was about what we do while we're waiting — waiting for Godot — which for some people represents the end and nothingness; for others it may be God and salvation. Well, these guys really understood what waiting was about. At the end there were screams and shouts and applause. It was astounding."

Locked in his cell, Cluchey was unable to see the performance, but he could hear it piped in over the prison's P.A. system. The effect it had on him was palpable. And in the months that followed Cluchey and a small group of inmates formed the San Quentin Drama Workshop. They asked Alan Mandell if he would coach them, which he did on Monday nights from 1958 until 1965. The first play staged by the fledgling company was *Waiting for Godot*.

With the aid of Mandell and Blau, Cluchey's case came under review, and with due consideration he was released on parole. In its new incarnation, outside the walls of San Quentin, the company flourished and gained particular notoriety for its productions of the plays of Samuel Beckett.

It was at this time that Mandell became a formal member of the company, which toured extensively around the U.S. performing principally on college campuses. In addition to the plays of Beckett, the company also gave performances of Cluchey's hard-hitting prison drama, *The Cage*.

In the early 1970s, in an attempt to expand its audience, the company moved to Europe and based itself in Edinburgh, Scotland. December of 1974 found them in Berlin, where after performances of *Endgame* they boarded the train to Paris. And that brings this story full circle, back to that gray day when Samuel Beckett and the San Quentin Drama Workshop crossed paths for the first time. ●

—Following a long career as an arts feature writer and critic for the Copley Newspapers and Media News, Jim Farber is now a contributing theatre, music and travel writer for Creators Syndicate and SanFranciscoClassicalVoice.com. He is also curating the Autry National Center's 2014 exhibition: "Route 66 and the Way West."

Who's Who



ALAN MANDELL (*Estragon*), a Beckett scholar, has had a distinguished 75-year acting career and is an accomplished voice-over actor. He is a founding member of the

famed San Francisco Actor's Workshop, and co-founder of the San Quentin Drama Workshop, which started in 1957 with a performance of *Waiting for Godot* inside the prison. Mandell toured Europe with original productions of *Godot* and *Endgame* directed by Beckett. He recreated Beckett's direction for the filming of *Endgame*, in which he played the role of Nagg. He also performed in *Endgame* at Dublin's Abbey Theatre and in London and Italy. On Broadway, Mandell appeared in *Impossible Marriage* and off-Broadway in *The Beard of Avon* and *Godot*. He also toured with *Twelve Angry Men* (presented at the CTG/Ahmanson Theatre in the 2006-2007 season). Regionally his credits include *No Man's Land* (Ovation Award – Odyssey Theatre), *Restoration* (La Jolla Playhouse, New York Theatre Workshop), *The Cherry Orchard* (Mark Taper Forum); *Trying* (Ovation Award – Colony Theatre Company). His films include *The Marrying Man*, *Midnight Witness*, John Cameron Mitchell's *Hedwig and the Angry Inch* and *Shortbus*, and the Coen Brothers' *A Serious Man*.



BARRY MCGOVERN (*Vladimir*) is a leading figure in Irish theatre and is widely regarded as one of the finest interpreters of the work of Samuel Beckett. A former member of the

Abbey Theatre Company, he has played numerous roles in many of Beckett's plays on stage, radio and film. His one-man show, *I'll Go On*, drawn from the Beckett novels *Molloy*, *Malone Dies* and *The Unnamable* (produced by Dublin's Gate Theatre with Beckett's blessing), has toured worldwide, including Lincoln Center Theater in 1988, and returned in 2008 to critical acclaim. He recorded these three novels for CD (produced by RTE and the Lannan Foundation) for the Beckett Centenary in 2006. He has performed internationally in *Waiting for*

Godot, *Endgame*, *Happy Days* and *Krapp's Last Tape*. On radio he directed *All That Fall* and played opposite Billie Whitelaw in *Embers* for National Public Radio. He has also lectured and written extensively on Beckett. In October 2011 he toured with Dublin's Gate Theatre to the U.S. with *Endgame* and his new one-man Beckett show *Watt*. He has also played major roles in the works of Shakespeare, Arthur Miller, Sean O'Casey, Tennessee Williams, Harold Pinter, Sam Shepard, Tom Stoppard, Stephen Sondheim and originated the role of Father Jack in Brian Friel's *Dancing at Lughnasa*. His most recent television series was *The Tudors*, and his film credits include *Joe Versus the Volcano*, *Braveheart*, *Far and Away*, *Billy Bathgate* and the role of Vladimir in the Beckett on Film production of *Waiting for Godot*.



JAMES CROMWELL (*Pozzo*) has performed in many revered plays, including *Hamlet*, *Terra Nova*, *Made in Bangkok*, *The Iceman Cometh*, *Devil's Disciple*, *All's Well*

That Ends Well, *Beckett* and *Othello* in many of the country's most distinguished theatres, including South Coast Repertory, Goodman Theatre, Mark Taper Forum, American Shakespeare Festival, Center Stage, Long Wharf Theatre and the Old Globe. He was recently seen in the American premiere of Tom Stoppard's *The Invention of Love* at A.C.T. Selected Film: *Babe* (Best Supporting Actor Oscar nomination), *The Longest Yard*, *I, Robot*, *Space Cowboys*, *The Green Mile*, *The General's Daughter*, *Snow Falling on Cedars*, *The Bachelor*, *The Sum of All Fears*, *Star Trek: First Contact*, *The People vs. Larry Flynt*, *Spirit: Stallion of The Cimarron*, *The Queen*, *Becoming Jane*, *The Education of Little Tree*, *Secretariat*, *Spider-Man 3*, *L.A. Confidential*. He currently has a pivotal role in the award-winning *The Artist*. Selected TV: *24*, *Six Feet Under* (multiple Emmy nominations), *RKO 281*, *ER*.

HUGO ARMSTRONG (*Lucky*). Theatre credits include plays at The Geffen, Sacred Fools, the Kirk Douglas Theatre, Electric Lodge, REDCAT, Ghost Road, Ahmanson Theatre (*u/s God of Carnage*), Theatre of Note, The Powerhouse, Quantum Theatre, The Kitchen, The Kennedy Center, and



UCLA Live in *Medea*. Armstrong received an Ovation Award for *Bleed Rail* at Theatre at Boston Court and received both the L.A. Drama Critics Circle Award and the Ovation

Award for *Land of the Tigers* with Burglars of Hamm. Film credits include Stephen Frears' *Lay the Favorite*, *Voice on the Line*, *Nanking*, *Weak Species*, *Political Disasters* and *Ok*, *Good* which he co-wrote and produced with filmmaker Daniel Martinico. He is also executive producer for the acclaimed documentary *Char-ac-ter*. Artist collaborations include Catherine Sullivan in *Five Economies*/Armand Hammer Museum, Brody Condon in *Death Animations*/Machine Project, and Daniel Martinico in *The Safeway*/MOCA's Geffen Contemporary. Television includes *Monk*, *Criminal Minds*, *Mystery ER* and the pilot for *The Honorable*. Armstrong is a graduate of Cal Arts.



LJ BENET (*Boy*), 15, is thrilled to join the cast of *Waiting for Godot*. He was most recently seen as Jem in The Production Company's *To Kill A Mockingbird*. Mr. Benet's other theatre

credits include Young Sydney in the world premiere of *Limelight: The Story of Charlie Chaplin* (La Jolla Playhouse); Fleance in *Macbeth* and Young Pip in the world premiere of *Great Expectations* (both at the Utah Shakespeare Festival); Jojo in *Seussical the Musical* (South Bay Civic Light Opera); Young Josh in *Big: The Musical* (West Coast Ensemble); and Young Tommy in *The Who's Tommy* (Flicker House). Notable film and television credits include *Diary of a Wimpy Kid*, *You Again*, *Bones*, *Wizards of Waverly Place*, *The Mentalist*, *Breaking In*, *The Legend of Beaver Dam* and a recurring role as Zeke on *The Jadagrace Show*. LJ attends the Valley Academy of the Arts and Sciences in Granada Hills. Special thanks to KSR and Beverly Strong. www.ljbenet.com.



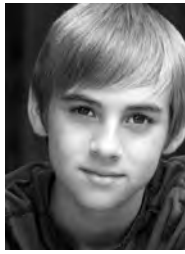
MARK BRAMHALL (*u/s Estragon/Pozzo/Lucky*). Los Angeles: as a Resident Artist at A Noise Within: *Waiting For Godot* (LADCC nomination), *Volpone* (LADCC Award), *The Miser*

(Ovation nomination), *The Misanthrope* (Garland nomination), *The Learned Ladies* (Drama-Logue Award), *Tartuffe* (LA Weekly Award, Odyssey Theatre, Circus Theatricals), *The Master Builder* (LADCC Award, Pacific Resident Theatre). Regional: American Conservatory Theater (member, original company, 1966-71); La Jolla Playhouse (*Twelfth Night*, Des MacAnuff, director, Time Magazine, one of top 10 productions of 1990); Portland Center Stage; Arizona Theatre Company; Colorado Shakespeare Company. Film: *Star Trek*, *Vanilla Sky*, *Sliver*, *Underdogs*, others. TV: *Nip/Tuck*, *Weeds*, *24*, *Alias*, *That '70s Show*, others. Off-Broadway: *Our Town* (1968; George, opposite Henry Fonda, Estelle Parsons, Jo Van Fleet, Robert Ryan). Numerous audiobook awards, VO, animation and motion-capture credits.



JAN MUNROE (*u/s Vladimir*) has been involved with the creation of new theatre/performance work in California since early studies with Marcel Marceau and Etienne Decroux.

Founding Member: Mystic Knights of the Oingo-Boingo (L.A.), Theatah of the Apres-Garde (Bay Area). Original work includes *Alligator Tails*, *Notes: On Performance*, *Wood Would, Wouldn't It?*, *Nothing Human Disgusts Me*. Originated roles in Thomas Babe's *Demon Wine* (LATC), The Modern Artists Company's *Plato's Symposium*, Bart DeLorenzo's *Hard Times* (Evidence Room), Michael Sargent's *Black Leather* (Unknown Theater), Rick Pagano's *Treat Yourself Like Cary Grant*. Theatrical Awards: 2 NEA Theatre Fellowships, Rockefeller Playwrights Fellowship, CAC New Genre Fellowship, 11 LA Weekly and Drama-Logue Awards. Film: *The Forbidden Zone*, *The Grifters*, *A Few Good Men*, *Catch Me If You Can*. TV: Lawyer/Doctor in just about everything.



JARID ROOT (*u/s Boy*). Off-Broadway: *Oliver and The King and I* (Lincoln Trail College Theatre). Film: *Jerry Powell & the Delusions of Grandeur*, *Paulie*, *Nuclear Family*,

Unconditional, *The Wooden Horse*, *Heroine*, *Pas De Restes*, *Lieland*, *Tell Me a Memory*, *Napkins*, *Ben*, *Wait Your Turn*, *The Director and the Oasis*, *Never the Last Journey*, *Enchanting Hands*, *Looking Glass*, *Talking Trees* and *My Angel*. Television: *Got Home Alive*, *I Didn't Know I Was Pregnant* and *The End*.

MICHAEL ARABIAN (*Director*) is excited to be again directing at the Taper (Samuel Beckett's *Krapp's Last Tape*, Edward Albee's *The Sandbox*, Harold Pinter's *A Slight Ache* and workshops of new works). Michael has directed and produced numerous world, West Coast, Los Angeles and New York premieres. His site-specific company, Theatre InSite, formed a partnership with CBS (Radford) Studios, a first for L.A. theatre, to produce live TV pilots and inventive, large-scale productions (an updated *Romeo & Juliet* where audiences followed scenes and car chases through the backlot's suburban streets and *The Trojan Women* [starring Mariette Hartley] set during the Gulf War and staged at the old *Gilligan's Island* Lagoon with an amphibious Humvee from the Marine Corps). Locally, John Patrick Shanley's *Danny and the Deep Blue Sea*, (14 critics' choices), *The Laramie Project*, *Ten Years Later* by Moisés Kaufman starring Barbara Bain for the Tectonic Theater Project in one of 150 presentations around the world, and an unknown play by Arthur Miller, *Some Kind of Love Story*, produced by Martin Landau and Mark Rydell. His productions have garnered over 50 awards. Up next is a feature film titled *The Custodian* and an updated *King Lear* starring James Cromwell.

SAMUEL BECKETT (*Playwright*) was born in 1906 near Dublin. In 1927, he graduated from Trinity College, where he eventually taught. His early work includes the long poem *Whoroscope* and essay *Proust*, followed by short stories collected in *More Pricks Than Kicks* and *Echo's Bones*, a collection of verse. During WWII, he played an active part in the

French Resistance. Following the war, he wrote a trilogy of novels, *Malloy*, *Malone Dies* and *The Unnamable*. His landmark play, *Waiting for Godot*, was completed in 1950 and premiered in Paris in 1953. He went on to write many others, including *Endgame* and *Happy Days*. Until his death in 1989, he continued to write short plays including *Not I*, *Footfalls*, *Ghost Trio*, *Rockaby*, *Catastrophe* and *What Where*. His later works of fiction include *Worstward Ho* and *Stirrings Still*. In 1969, Beckett was awarded the Nobel Prize for Literature.

JOHN IACOVELLI (*Scenic Design*). Emmy Award for *Peter Pan* starring Cathy Rigby (on A&E). Other Broadway: *The Twilight of The Gods*. National Tour: *Camelot*. Regional: over 300 productions: Geffen Playhouse, South Coast Repertory, Pasadena Playhouse, Berkeley Rep, Magic, Oregon Shakespeare Festival, Syracuse Stage and GeVa. Center Theatre Group: *Temptation* at the Taper and *Largo Desolato*, *The Dream Coast* and *Making Noise Quietly* at Taper, Too. Film: Production Designer on *Ruby in Paradise* starring Ashley Judd in her film debut. Art Director on *Honey*, *I Shrank the Kids*. TV: *Beckett Directs Beckett: Endgame* with The San Quentin Drama Workshop, *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring Mary Tyler Moore and Dick Van Dyke, *Babylon 5*, *Ed*, *Resurrection Blvd.*, *Lincoln Heights*. Awards: LADCC for Lifetime Achievement. Website portfolio: www.iacovelli.com.

CHRISTOPHER ACEBO (*Costume Design*). Center Theatre Group: world premiere productions of *Water & Power* (costumes), *Living Out* (set), *Chavez Ravine* (costumes), *Breakfast, Lunch and Dinner* (set), *Electricidad* (costumes), *Palestine*, *New Mexico* (costumes). Also, *Lydia* (sets). Oregon Shakespeare Festival: *Equivocation*, *Throne of Blood* (world premieres), *Cat on a Hot Tin Roof*, *Language Archive*, *Imaginary Invalid*, *Hamlet*, among others. Mr. Acebo has also designed productions for many regional theatres including the world premieres of *The Clean House* (Yale Repertory Theatre); *Zorro in Hell* (Berkeley Repertory Theatre, La Jolla Playhouse); *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *The Beard of Avon*, *Hold Please* (South Coast Repertory Theatre); *Electricidad* (Goodman Theatre) and the upcoming new musical *Cloudlands* at SCR. Mr. Acebo's designs

have also been presented at Lincoln Center Theater, BAM, Guthrie Theater, Denver Center Theatre Company, The Kennedy Center, Seattle Rep, Arena Stage, among others. He is the Associate Artistic Director of the Oregon Shakespeare Festival where this season he is designing the world premiere production of Pulitzer Prize winning Robert Schenkkan's *All The Way*. He was an ensemble member of Cornerstone Theater Company (1999-2006) and received his MFA at UCSD. www.christopheracebodesign.com

BRIAN GALE (*Lighting and Projection Design*). Recently: *Wagner's Ring Cycle*, *Jenufa*, *Don Giovanni*, *La Bohème*, *Judas Macabeaus*, *Noyes Fludde* – LA Opera; *The Lieutenant Of Inishmore*, *Harps and Angels* – Mark Taper Forum; *Fantasmic!* – Disneyland; *Gods and Marionettes*, *Value System* – L.A. Contemporary Dance. *All My Sons* – Matrix Theatre. Previously: *Drumline Live* - World Tour; *Sonchiem 75th* - Hollywood Bowl; *Substance of Fire*-Seattle Repertory; *Sight Unseen* – Berkeley Repertory; *Brooklyn Laundry* (co-design) – Coronet Theatre; *Macbeth* directed by Richard Jordan with Raul Julia – New York Shakespeare Festival; *Pick Up Ax*, *Frankie and Johnny in the Clair de Lune*, *Dog Logic* – South Coast Repertory; *The Dance of Death* – Los Angeles Theatre Center; numerous productions for Center Theatre Group's Mark Taper Forum including *Largo Desolato*, *Talking With* and the world premiere of *Angels in America* (co-design). Mr. Gale is a member of United Scenic Artists and is a Principal and co-owner of NyxDesign.

ERIKA SELLIN, CSA (*Casting*) is delighted to begin her tenth season at CTG with *Waiting for Godot*. CTG credits include *13*, *Black Rider*, *The Lieutenant of Inishmore*, *This*, *Water & Power* and more. Other casting credits include the Goodman, The Actors' Gang, the University of Southern California, the Los Angeles Philharmonic, TheatreWorks, Children's Theatre Company and Mixed Blood Theatre. Film credits include *Crash* (directed by Paul Haggis), *A Cinderella Story* and *My Lunch with Larry*. She received the Artios Award for Outstanding Achievement in Casting for *The History Boys* and *Parade*. She is a member of the Casting Society of America, Actors' Equity Association and the Stage Managers' Association. MFA/ University of California, San Diego.

JOY MEADS (*Dramaturg*). Joy recently joined the staff at CTG as Literary Associate. Previously, Joy was the Literary Manager at Steppenwolf Theatre Company, where, most recently, she served as production dramaturg for Jason Wells' *The North Plan*. Prior to Steppenwolf, Joy served as the Associate Artistic Director of California Shakespeare Theater, where, as director of the theatre's New Works/New Communities program, she oversaw multi-year community-based processes of new play creation with such writers as Naomi Iizuka, Roberto Aguirre-Sacasa and Octavio Solis. Joy has developed plays at theatres including Steppenwolf, Portland Center Stage, the O'Neill, Cal Shakes, Campo Santo + Intersection for the Arts, and Chicago's Dog and Pony Theatre Co. and Pavement Group. Joy received a B.A. in Dramatic Literature and Theatre History from NYU.

DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group: Highlights – *An Enemy of the People*, *Baz Luhrmann's La Bohème*, *Art*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, Kirk Douglas in his solo show, *Before I Forget*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, *God of Carnage* and *Vigil*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985- 1990, Pasadena Playhouse, 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); North America – Ann Magnuson's *You Could Be Home Now*.

SUSIE WALSH (*Stage Manager*). In Los Angeles Susie has stage-managed over 100 shows at theatres such as the Mark Taper Forum, the Ahmanson Theatre, the Geffen Playhouse, LATC and the Pasadena Playhouse. Favorites are *The Royal Family*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Measure for Measure*, *The Heiress*, *Flower Drum Song*, *Living Out*, *Stuff Happens*, *Arcadia*, *The Drowsy Chaperone* and *Minsky's*. In New York, Susie stage-managed *Putting it Together* with Carol Burnett. Love to Ken.

ACTORS' EQUITY ASSOCIATION (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org



MICHAEL RITCHIE (*Artistic Director*) is in his seventh season as Center Theatre Group's Artistic Director, and has led over 100 productions to the Ahmanson, Taper and Douglas

stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered five musicals that moved to Broadway – *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical* and *Bloody Bloody Andrew Jackson*. He has produced 26 world premieres including the musicals *Minsky's*, *Leap of Faith*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group last year after previously serving as CTG's Chief Financial Officer for 12 years (1996–2008). Rada

spent the past three years as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union, on the board of directors of Theatre@Boston Court, and on the board of United Support of Artists for Africa/USA for Africa, among other affiliations.

DOUGLAS C. BAKER (*Producing Director*) is now in his 22nd season at CTG. Previously, he managed Broadway and touring productions including *Tru, Born Yesterday, The Gospel at Colonus, Annie, A Chorus Line, Working, The Wiz* and



Legends! starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, is an active member of

the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers.



NEEL KELLER (*Associate Artistic Director*). For CTG Neel has directed *Pyrenees, Stones in His Pockets* and *Good Thing*. He has also directed and produced plays and musicals at

theatres across the country and served, in wildly varying capacities, on the staffs of La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Lincoln Center Theater, the American National Theatre and *Jerome Robbins' Broadway*.



GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning

countless awards for himself and the theatre — including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *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 AND CREDITS FOR WAITING FOR GODOT

Producing Associate Lindsay Allbaugh
 Assistant Director Aaron Henne
 Assistant Lighting Designers Jenna Pletcher,
 Heather Graff
 Production Assistant Brooke Baldwin
 Dresser Cheryl Milo
 Prop Artisan Sarah Sowell
 Prop Shopper Kis Knekt

Credits

Set Construction by F&D Scene Changes, Ltd.
 Costumes provided by the Center Theatre Group
 Costume Shop and additional staff: First Hand -
 Camilla Hansen; Stitchers – Ophelia Brown; Crafts
 – Cybele Moon, Margarita Witherspoon; Shop
 Assistant/Crafts – Elizabeth A. Cox; USC Intern –
 Ellen Choi; Wig for Mr. Armstrong by Carol F. Doran.
 Assistant to Christopher Acebo – Alison Axland.
 Projection systems by Chaos Visual Productions;
 Associate Projection Designer – Trevor Stirlin Burk;
 Illumination Dynamics. Rehearsal and production
 photography by Craig Schwartz.

Special Thanks

Bob Blackburn for special assistance
 with preshow music.

Website

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

MAKE-UP PROVIDED BY



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

This Theatre operates under an agreement between the League Of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The 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; Make-up Artists and Hair Stylists Local 706. The manager and press agent of this theatre are members of the Association of Theatrical Press Agents and Managers.



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



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



Center Theatre Group is a member of the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, League of Resident Theatres (LORT), National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

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

CENTER THEATRE GROUP L.A.'s Theatre Company

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
PIER CARLO TALENTI Resident Dramaturg/Literary Manager
LINDSAY ALLBAUGH Producing Associate
MALCOLM K. DARRELL New Play Production Associate
JOY MEADS Literary Associate
ERIKA SELLIN Director of Casting
MARK B. SIMON Casting Director
ANDY CROCKER Casting Associate
SUZANNE FRANCINE MILLER Casting Administrator
STEVEN PIESZCHALSKI Casting Intern

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KRISTOFFER DIAZ, STEVEN EPP, ELLEN FITZHUGH, GINA GIONFRIDDO,
SAM GOLD, DANAI GURIRA, JOE HORTUA, NICK JONES, RAJIV JOSEPH,
MICHAEL JOHN LACHIUSA, TREY LYFORD, DAVE MALLOY, LAURAL MEADE,
JULIE MARIE MYATT (FADIMAN), DAN O'BRIEN, EVANGELINE ORDAZ, WILL POWER,
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SCOTT, DAVE SHALANSKY, MICHAEL SMITH, JEFFREY STUBBLEFIELD, QUINN SULLIVAN,
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