

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

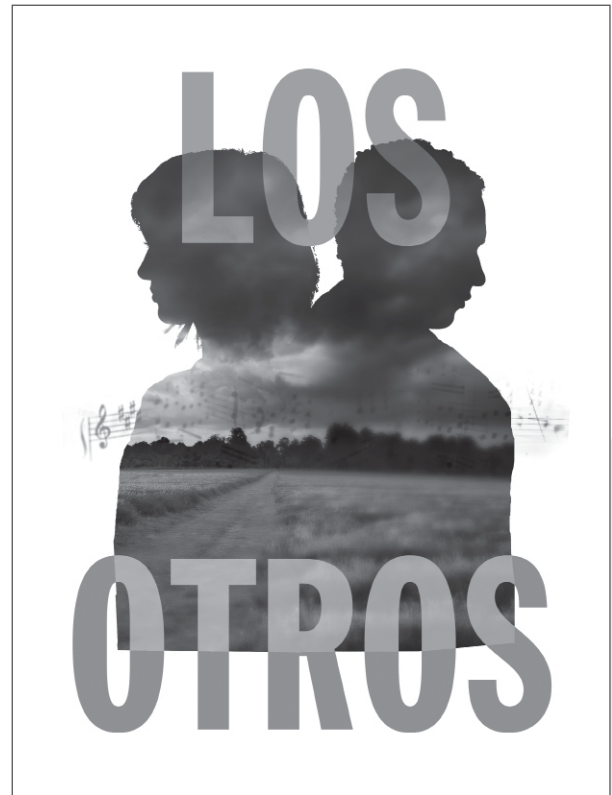
November

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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†Deceased

Graciela Daniele

Q&A

The director of *Los Otros* talks about her latest project.

by Kristin Friedrich

What do you think of the way *Los Otros* handles immigration and assimilation, and the way those issues affect its characters?

I love it. I like that we're seeing the point of view of this white woman who has been so influenced by the Mexican culture. These adventures that she has with Mexicans, they turn out to be so important in her life. I'm an immigrant myself, so maybe I see the play through my own experiences. I understand what it's all about, trying to assimilate into a culture that's not yours. In my early, early years, I just wanted to be blonde and blue-eyed. But later on I learned that what was most interesting about me was that I was not blonde and blue-eyed, and that I would never speak great English!

I'm 72 years old now, so I like going back to the classics that I didn't appreciate when I was young. Yesterday I was reading John Macy's introduction to *Sons and Lovers* by D. H. Lawrence. He said that to do an introduction to that piece was like holding a candle in front of a searchlight. That's what I feel like. I'm just a little candle in front of this powerful play.

What did you feel when you first read the piece? The plot and the language twist in some unusual ways.

I have to say, knowing Ellen [Fitzhugh's] work and knowing Michael John [LaChiusa's], I wasn't surprised about being surprised — if that makes any sense. It's extraordinary to me, the writing. The words they are using, the language is that of an everyday woman and an everyday man, but the depth of it is the depth of humanity. It's what we're all trying to achieve — love and respect for each other.

You're an Argentinean who moved to New York, and the play's focus is Mexican Americans in California. Was there anything lost on you, with the California-centric references?

I am Latin, so I understand Latins. We're all a little crazy, all over the world. When I first came to this country, they used to call me a 'spic,' and I never knew what it was! I laughed with them because I had no idea what they were talking about. Unfortunately, that happens all over the world, not just with Mexicans. Look at what African Americans have to go through.

It's very childish. Sometimes I feel like certain cultures, when they put down somebody from another culture, they behave like little children. You know how little children like to needle each other? I think it stays with some people. But the way Ellen and Michael John write shows a hope for better understanding.

You have woven physical comedy into your choreography work. What is directing spoken comedy like?

I guess you know, comedy is much harder than drama. What's that phrase? Dying is easy, comedy is hard. George Burns said that, I think. But it is harder. I love that about the way Ellen and Michael John write, I try to do it as a director. They do something really funny, and you laugh. And when a person laughs, they become very vulnerable, their

(continued on page 4)



Center Theatre Group
LA'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
the World Premiere of

LOS OTROS

BOOK AND LYRICS
Ellen Fitzhugh

MUSIC
Michael John LaChiusa

WITH

Julio Monge **Michele Pawk**

SCENIC DESIGN
Christopher Barreca

COSTUME DESIGN
Ann Hould-Ward

LIGHTING DESIGN
Jules Fisher and
Peggy Eisenhauer

SOUND DESIGN
Jon Weston

ORCHESTRATIONS
Bruce Coughlin

MUSIC DIRECTION
Chris Fenwick

CASTING
Mark Simon

PRODUCTION STAGE MANAGER
David S. Franklin

ASSOCIATE ARTISTIC DIRECTOR
Kelley Kirkpatrick

DIRECTED BY
Graciela Daniele

Los Otros was commissioned by Center Theatre Group.

Tres Niñas was originally commissioned, developed and presented by
Premieres in New York City, Paulette Haupt, Artistic Director.

May 23 – July 1, 2012
Mark Taper Forum

Supported in part by the National Fund for New Musicals, a program of National Alliance
for Musical Theatre, with funding from The Ann Palmer Foundation – www.namt.org.

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 appearance)

Woman **Michele Pawk**

Man **Julio Monge**

. . .

Conductor/Keyboard **Chris Fenwick**

Associate Music Director **David O**

ORCHESTRA

Woodwind 1 – **Phillip Feather**

Woodwind 2 – **Jennifer Hall**

Trumpet – **Larry Hall**

Viola – **Pam Jacobson**

Cello – **Erika Duke-Kirkpatrick**

Guitar – **Brian Reardon**

Bass – **David Stone**

Drums/Percussion – **Marvin Gordy**

Keyboard Programmer – **Randy Cohen**

Music Contractor – **Robert Payne**

Music Preparation – **Emily Grishman**

UNDERSTUDIES

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

For *Woman* – **Susann Fletcher**

For *Man* – **Joseph Melendez**

STAGE MANAGERS

Michelle Blair, Matthew Silver

ACT 1:

Tres Niñas

ACT 2:

Dos Hombres

Graciela Daniele (continued from page 2)

defenses are down. Then they hit you right in the stomach with something powerful. It's an incredible gift, and not too many people have it.

I love to laugh, and you laugh a lot in this.

Ellen writes the way that she is. She is the most fantastic, exciting woman that I know. The piece is semi-autobiographical but she doesn't have any self-pity. She finds humor in the tragedy, and so does Michael John. Their work is extraordinary. It sounds as if one person wrote book, music, and lyrics. I'm so lucky to be working with them and with the two fantastic actors who will incarnate this great piece.

Do rehearsals help comedy, or hurt it?

I love rehearsals. A lot of theatre directors come to a piece with a vision of exactly what they want. I don't. I love the discovery in the rehearsal room, the depth that the actors bring. I prepare a lot, and then when I get to the rehearsal room, I throw all my papers up in the air, and I let everybody romp.

How does directing an intimate piece compare to a show with a huge cast?

I once directed Joel Grey in *Herringbone*, which was written by Ellen. I found that exhausting, because there's only one person to deal with and it becomes an intense relationship. With big casts, you're giving energy to each other and it feeds you. In a small piece, in a weird kind of way, it's emotionally and intellectually harder. And of course it's harder for the actors—there's nowhere for them to hide.

Plays about romantic affairs are common; plays about friendship are less so. Is it challenging to convey friendship in moving, resonating ways?

No. Being an old lady, I can tell you that friendship is the greatest love. I've been married to my husband for 38 years and I think we love each other more than ever because of the friendship.

Sometimes love, with a couple, is so confusing and demanding, with so much expectation. Friendship doesn't have that, at least with my good friends. And I don't have too many, I have like three or four, that's all. I don't believe in...what is it on Facebook when they say they have 800 friends? I don't believe in that!

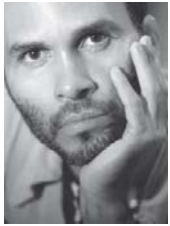
Yes, true friendship is the greatest of loves — pure, and generous. I don't want to give the talk about the ending and ruin the surprises, but this piece is about that. These characters have that kind of friendship. That last song says it all.

Thank you, Graciela.

Thank you for putting up with my extensive talking. We Latinos love to talk! ●

Kristin Friedrich is a freelance writer based in Los Angeles.

Who's Who



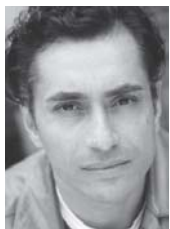
JULIO MONGE (*Man*). Broadway: *Twelfth Night* (Director, Nicholas Hytner), Paul Simon's *The Capeman*, Jerome Robbins' Broadway, *Chronicle of a Death Foretold*, *Fosse*, *Man of La Mancha* and *Victor/*

Victoria. Off-Broadway: *Hamlet*, *Much Ado*, *Henry VIII*, *Pericles*, *Mother Courage*, *Radiant Baby*, *Dancing on Her Knees*, (NYSF/Public Theater and Delacorte Theater in Central Park), *Sin* (Second Stage), *Golden Boy* (Encores!). Los Angeles and International: *Aurelia's Oratorio* (Director, Victoria Thierre Chaplin). Regional: *Threepenny Opera* (Williamstown Festival), *Phaedra Backwards* (McCarter Theatre), *Antony and Cleopatra* (Hartford Stage), *Long Christmas Ride Home* (Long Wharf Theatre), *A Very Old Man with Enormous Wings* (Children's Theatre Company), *Anna in the Tropics* (Pittsburgh Public Theater). TV: *Mad About You*, *As the World Turns*, *Law & Order*, *100 Center Street* and PBS broadcasts of Lincoln Center's *Twelfth Night* and *Fosse*.



MICHELE PAWK (*Woman*). Broadway: *Hairspray*, *Losing Louie*, *Mamma Mia!*, *Hollywood Arms* (Tony Award), *Chicago*, *Seussical*, *Cabaret* (Drama Desk, Outer Critics Circle

nominations), *Triumph of Love*, *Crazy for You* (Drama Desk nomination), *Mail*. Off-Broadway: *A Small Fire* (Drama Desk, Lucille Lortel nominations), *Mahida's Extra Key to Heaven*, *Flyovers*, *Prayer for My Enemy*, *The Dark at the Top of the Stairs*, *The Paris Letter* (Drama Desk nomination), *Reefer Madness*, *After the Fair*, *Hello Again*, *Merrily We Roll Along*, *Jon & Jen*, *A Little Night Music* (NYC and LA Operas). Regional: *Bounce* (Helen Hayes nomination). Television includes various *Law & Order* (7x). Recordings: eight original cast recordings, plus several compilation albums and books on tape. Michele is a professor in the Theatre Department at Wagner College.



JOSEPH MELENDEZ (*Understudy for Man*) started performing onstage as a rock singer and has continued as an actor nationwide and in Europe for over 20 years. Best known for his role as Rafael in

the third season of Fox's hit series *Prison Break*. He is a native New Yorker now living

in L.A. Joseph just starred in the world premiere of Adam Gwon and Octavio Solis' musical *Cloudlands* at South Coast Repertory. On Broadway he appeared in the 2000 revival of *Jesus Christ Superstar*. Other theatre credits include *Romeo and Juliet*, *Moby Dick*, *Hair*, *The Mystery of Edwin Drood*, *Dames at Sea* and *States of Independence*. Film and television credits include *Fast Five*, *Land of Tomorrow*, *The Brave One* and *Pan Am*.



SUSANN FLETCHER (*Understudy for Woman*). Broadway: *The Full Monty* (Georgie), *How to Succeed... (Smitty)*, *Guys and Dolls* (Miss Adelaide), original company

of *The Goodbye Girl* (Donna Douglas), original company of *Jerome Robbins' Broadway*, (Golde, Miss Electra, Timid Girl), original company of *Raggedy Ann* and *The Best Little Whorehouse in Texas* (Angel). National Tours: *Monty, Annie Get Your Gun* (National Broadway Theatre Award nomination), *How to Succeed...*, *Robbins'*, *Patent Leather Shoes* and more. Film: *Stand Up Guy* (opposite Al Pacino and Christopher Walken), *Bloodsucking Pharaohs in Pittsburgh*. Television: *Law & Order*, *All My Children*, *One Life to Live*. Playwriting Credits: *A Girl Called Dusty* and *Soft Spot*.

GRACIELA DANIELE (*Director*) has directed on Broadway at Lincoln Center and the Public Theater, as well as regional theatres, earning 10 Tony Award nominations and six Drama Desk nominations. Her Broadway Director/Choreographer credits include *Chita Rivera*, *The Dancer's Life*, *Annie Get Your Gun*, *Marie Christine*, *Once on This Island*, *Chronicle of a Death Foretold* and *Dangerous Game*. Musical Staging/Choreography credits include *Ragtime* (Astaire, Ovation-L.A., NAACP and Callaway Awards), *The Goodbye Girl*, *Zorba* with Anthony Quinn, *The Rink* starring Liza Minnelli and Chita Rivera, and *The Mystery of Edwin Drood*. She choreographed the New York Shakespeare Festival production of *The Pirates of Penzance* for Broadway, Los Angeles and London, as well as the motion picture *Pirates*. Additionally she has choreographed three Woody Allen films including *Mighty Aphrodite*, for which she won the 1996 Fosse Award, and *Everyone Say I Love You* (1997 Fosse Award). She is the recipient of the 1998 Mr. Abbot Award for Outstanding Achievement by a Director/Choreographer. Ms. Daniele directed and choreographed Michael John LaChuisa's *Hello Again*, *Little Fish* (Second

Stage), *Chronicle of a Death Foretold*, *Mary Christine* and *Bernarda Alba* (Lincoln Center Theater), along with the Lincoln Center's production of William Finn's *Elegies*, *A Song Cycle*. Most recently, she choreographed *Armida* and *Enchanted Island* for the Metropolitan Opera.

ELLEN FITZHUGH (*Book and Lyrics*). Lyrics or Additional Lyrics – Broadway: *Grind* (Tony and Drama Desk nominations; Larry Grossman, composer). Off-Broadway, Regional, International: *Herringbone* (Playwrights Horizons; Chicago's Jefferson Award; Walter Edgar Kennon, composer), *Paper Moon* (Goodspeed; Ford's Theatre; Tokyo; Mr. Grossman, composer), *Myths and Hymns* (Adam Guettel, composer), *Diamonds* (Mr. Grossman, composer), *Juno* (Vineyard Theatre; Marc Blitzstein, composer), *The Griffin and the Minor Canon* (Stockbridge; Mary Rodgers, composer), *Chaplin* (Dorothy Chandler Pavilion; Mr. Grossman, composer), *Paradise Found* (London; Johann Strauss II, composer), *Muscle* (Chicago; William Finn, composer). Film: *That's Dancing*, *The Great Mouse Detective* (Henry Mancini, composer). TV: PBS' *Shining Time Station* (Emmy nomination; Mr. Grossman, composer). DVD/Video: *The Brave Little Toaster Goes to Mars* and *The Brave Little Toaster to the Rescue* (William Finn, composer).

MICHAEL JOHN LaCHIUSA (*Music*). Broadway: *The Wild Party* (music, lyrics and book with George C. Wolfe; Tony nominations for Best Book, Best Score); *Marie Christine* (music, lyrics and book; Tony nominations for Best Book, Best Score); *Chronicle of a Death Foretold* (book with Graciela Daniele and Jim Lewis; Tony nomination for Best Book.) Off-Broadway: *Queen of the Mist*, *Bernarda Alba*, *See What I Wanna See*, *Little Fish*, *Hello Again* (Obie Award), *First Lady Suite* (Obie Award) and *Break/Agnes/Eulogy for Mister Hamm*. Regional: *Giant* (music and lyrics; book by Sybille Pearson), *The Highest Yellow* (music and lyrics; book by John Strand), *As You Like It* (music). Operas include *Send (who are you? I love you)* and *Lovers and Friends* (Chautauqua Variations). Television: *The Wonder Pets* (music; Emmy Awards).

CHRISTOPHER BARRECA (*Scenic Design*). 200 productions; Broadway: *Search and Destroy*, *Our Country's Good*, *Marie Christine*, *The Violet Hour*, *Gabriel Garcia Marquez's Chronicle of a Death Foretold* (American Theatre Wing Award). Off-Broadway: *In the Daylight*, *Three Days of Rain* (Drama Desk nomination), *Everett Beekin*, *Bernarda Alba*, *Roberto Zucco*. Recent Premiers Regionally: Howard Korder's *In the Garden*, Christopher d'Amboise's *The Studio*, Lucinda Coxon's

Vesuvius, Kate Robin's *What They Have*. Opera: Stephin Merritt's *Peach Blossom Fan*, directed by Chen Shi-Zheng, and Wole Soyinka's *Scourge of Hyacinths* in Munich, Germany. Internationally: *Petersburg*, in the Peter and Paul fortress, St. Petersburg, Russia; *King Lear* in an abandoned military base in Dijon, France; *Macbeth* for one actor, Stephen Dallane, London's Almeida Theatre, London. Head of Scenic Design, CalArts.

ANN HOULD-WARD (*Costume Design*). Broadway: *The People in the Picture*, *A Free Man of Color* (Drama Desk nomination), *A Catered Affair* (Drama Desk nomination), *Company*, *Dance of the Vampires*, *Beauty and the Beast* (Tony Award, American Theatre Wing's Design Award, Ovation Award, Olivier nomination), *Into the Woods* (Tony and Drama Desk nominations), *Falsettos*, *Sunday in the Park with George* (Tony and Drama Desk nominations), *Harrigan 'n Hart*, *Dream*, *Saint Joan*, *Three Men on a Horse*, *Timon of Athens*, *In the Summer House*, *Little Me*, *The Molière Comedies*, *A Midsummer Night's Dream* and *Hamlet*, among many others. Off-Broadway: *Merrily We Roll Along*, *Russian Transport*, *The Blue Flower*, *Wings*, *In the Grand Manner*, *Let Me Down Easy*, *Road Show*, *Surviving Grace*, *Lobster Alice*, *Cymbeline*. Recipient of Fashion Institute of Technology Patricia Zipprodt Award.

JULES FISHER and PEGGY EISENHAUER (*Lighting Design*) began working together on Bob Fosse's *Big Deal*. Together they received the 2004 Tony Award for *Assassins* and the 1996 Tony Award for *Bring in 'Da Noise, Bring in 'Da Funk*. Jules Fisher has designed the lighting for over 160 Broadway productions garnering six additional Tony Awards for *Pippin*, *Dancin'*, *Ulysses in Nighttown*, *Grand Hotel*, *The Will Rogers Follies* and *Jelly's Last Jam*. In motion pictures their performance lighting can be seen in *Chicago*, *Dreamgirls*, *School of Rock*, *Burlesque* and *My Week With Marilyn*. With Graciela Daniele, their collaborations include *Hello Again*, *Marie Christine*, *Chita Rivera: A Dancer's Life* and *Dessa Rose*.

JON WESTON (*Sound Design*). Broadway: *How To Succeed...*, *Les Misérables*, *The Color Purple*, *The Glass Menagerie*, *Caroline, or Change* (Audelco Award), *Nine*, *Imaginary Friends*, *Thoroughly Modern Millie*, *The Green Bird*, *On the Town*, *Company* in concert at Lincoln Center, *Man of La Mancha* (starring Raul Julia and Sheena Easton). Off-Broadway and Regional: *A Room With A View* (The Old Globe), *Dangerous Beauty* (Pasadena Playhouse), *Limelight* (La Jolla Playhouse, directed by Warren Carlyle), *Parade* (Mark Taper Forum, directed by Rob Ashford); *The First Wives Club* (directed by Francesca Zambello), *Rooms: A Rock Romance* (directed by Scott Schwartz), *A Little Night Music* (L.A. Drama Critics

Award), *Himself and Nora*, *The Thing About Men*, *Tick, Tick...BOOM!*, *Bright Lights*, *Big City*, *Family Guy*, *Live!* (Carnegie Hall).

BRUCE COUGHLIN (*Orchestrations*). Broadway: 9 to 5 (originally at CTG), *The Wild Party* (LaChiusa), *Grey Gardens* (Tony, Drama Desk nominations), *Light in the Piazza* (Tony, Drama Desk Awards), *Urinetown* (Tony, Drama Desk nominations), *Triumph of Love* and revivals of *Annie Get Your Gun*, *Guys and Dolls* (2009 revival), *The Sound of Music* (Drama Desk nomination), *Once Upon A Mattress* and *The King & I*. Off-Broadway: *Floyd Collins* (Obie Award, Drama Desk nomination), *See What I Wanna See*, *Little Fish* (both: LaChiusa), *The Burnt Part Boys*, *Happiness* (Director, Susan Stroman). Regional: *A Room with a View* (Old Globe), *Giant* (LaChiusa), *Saving Aimee*, *Candide* (National Theatre, London). Singers: Audra McDonald, Kristin Chenoweth and Patti LuPone. Film: *Fantasia 2000*, *Hairspray* ("Miss Baltimore Crabs"). Opera: *The Grapes of Wrath*.

CHRIS FENWICK (*Music Director/Conductor*) was musical director on Michael John LaChiusa's *Queen of the Mist*, *Hello Again* (Transport Group), *See What I Wanna See* (The Public Theater) and *Giant* (Signature Theatre Company and Dallas Theater Center). He conducted The Public Theater's production of *Mother Courage* (starring Meryl Streep, music by Jeanine Tesori, translation by Tony Kushner). Broadway: *Wonderful Town*, *The Pajama Game* (2006 Tony Award, Best Revival), *Grease*, *Les Liaisons Dangereuses*, *The Addams Family* and more. Off-Broadway: *Road Show* (The Public Theater), *Happiness* (Lincoln Center Theater), *Here Lies Jenny* and more. Musical director for Patti LuPone's appearances at Carnegie Hall, Ravinia Festival, Lincoln Center and many more.

MARK SIMON (*Costing*). For director Hal Prince: *Paradise Found*, *Show Boat*, *Candide*, *3hree*, *Hollywood Arms*, *Bounce*, *Lovemusik*, *Sweeney Todd* and *Parade*. Notable projects include *13*, *The Last Five Years*, *It's Only Life*, *Chita Rivera: The Dancer's Life*, *Adrift in Macao*, *Harlem Song*, *Sweet Smell of Success*, *Die Mommie Die!*, *The Scarlet Pimpernel*, *Ragtime*, *The Thomashefskys* (PBS), 11 seasons of the *Radio City Christmas Spectacular* and multiple projects for the New York City Opera. A recent transplant from New York, *Los Otros* is his first show at the Taper. Board of directors: Casting Society of America.

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*, *Vigil* and *Waiting for Godot*. 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*.

MICHELLE BLAIR (*Stage Manager*). For CTG: *Vigil*, *Poor Behavior*, *Burn This*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Lydia*, *The School of Night*, *Bloody Bloody Andrew Jackson*, *Distracted*, *Nightingale*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, *all wear bowlers* (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), *Flight*, *Nothing But The Truth*, *Stones In His Pockets*, *Topdog/Underdog* and "QED" at Lincoln Center Theater. Other favorites include *The Pee-wee Herman Show* at the Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, and *Amnesia Curiosa* with the gentlemen of Rainpan 43. Graduate of the University of Southern California and the University of Amsterdam. Mom to 4-year-old Liam and 3-month-old Imogen.

MATTHEW SILVER (*Stage Manager*). CTG: *Ain't Misbehavin'*, *Romance* and *James Joyce's The Dead*. Broadway: *A Life in the Theatre*, *Beauty Queen of Leenane*, *The Caretaker*, *James Joyce's The Dead*, *Lonesome West*, *Race and Speed-The-Plow*. Off-Broadway includes *Conversations in Tusculum*, *Madame Melville*, *My Life with Albertine*, *Ricky Jay & His 52 Assistants*, *Ricky Jay: On the Stern*, *Rodney's Wife* and *Spalding Gray: Stories Left to Tell*. Tours of *The Dead*, *52 Assistants* and *The Music of Andrew Lloyd Webber*. Matt has stage managed special events, regionally and summer stock; he is a member of and has worked on many, many shows with the Atlantic Theater Company and has stage managed in England, Australia and before he knew any better, bus and trucked. Member of AEA since 1991.



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 six musicals that moved to Broadway—*The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 30 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and 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 Colonius*, *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.

KELLEY KIRKPATRICK (Associate Artistic Director). Since arriving at CTG in 2005, Kelley has produced over 40 productions at



the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond. In addition to producing shows across CTG's

three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



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 LOS OTROS

Assistant Directors Hunter Bird, Maddie Kelly
Music Assistant Madeline Myers
Associate Scenic Designer Mary Hamrick
Assistant Scenic Designers Erin Brewster,
Ariel Boroff, Eunice Lee, Nikita Bleeker
Associate Lighting Designer Anne Militello
NY Associate Lighting Designer Michael Stiller
Assistant Lighting Designer Jenna Pletcher
NY Associate Sound Designer Jason Strangfeld
Assistant Sound Designer Sean Foote
Production Assistant Lisa J. Maydwell
Dresser Ellen Boothe
Prop Artisans Sarah Sowell, Kitty Murphy-Youngs
Prop Scenic Artist JessieAnna Wilton

Credits

Set construction by F&D Scene Changes, Ltd;
Additional lighting equipment provided by
PRG Lighting Los Angeles. Sound equipment
from PRG Audio; Costumes provided by the Center
Theatre Group Costume Shop and additional staff:
Shop Assistant /Crafts — Elizabeth A. Cox; Stitcher
— Ophelia Brown; Crafts — Margarita Witherspoon;
USC Intern — Ellen Choi. New York Assistant to
Ann Hould-Ward — Christopher Vergara; Special
Costume Construction by Jennifer Love Costumes,
Inc., Dyeing by Edwina Pelikka, A Dyeing Art. New
York Rehearsal Props provided by Propstar. Rehearsal
and production photography by Craig Schwartz.

Website

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

MAKE-UP PROVIDED BY
M.A.C.



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

MICHAEL RITCHIE, Artistic Director EDWARD L. RADA, Managing Director
DOUGLAS C. BAKER, Producing Director

ARTISTIC

NEEL KELLER Associate Artistic Director
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
CHANTEL ADEDEJI Casting Intern

THE BURGLARS OF HAMM, TANYA BARFIELD, THE CIVILIANS, STEVE CUIFFO, KRISTOFFER DIAZ, JUSTIN ELLINGTON, 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, MATT SAX, DOMINIQUE SERRAND, GEOFF SOBELLE, UNIVERSES Commissioned Artists

PADRAIC DUFFY LARISSA FASTHORSE, SIGRID GILMER, PRINCE GOMOLVILAS, JENNIFER HALEY, MATT SAX, STEVEN YOCKEY CTG Writers' Workshop Members

EDUCATION AND COMMUNITY PARTNERSHIPS

LESLIE K. JOHNSON Director of Education and Community Partnerships
DEBRA PIVER Associate Director of Education and Community Partnerships
TRACI CHO Director of School Partnerships
PATRICIA GARZA Senior Manager for Education and Community Partnership
CAMILLE SCHENKKAN Educational Programs Manager
CARLA CORONA Educational Programs Associate
DAN HARPER Educational Programs Associate
ASHLEY OPSTAD Educational Programs Associate
KELLY CHRIST Educational Communications Coordinator
VICTOR VAZQUEZ Educational Services Coordinator
SHANNON WINSTON Assistant to the Director of Education and Community Partnerships

MANAGEMENT & ADMINISTRATION

NAUSICA STERGIOU General Manager (Mark Taper Forum, Kirk Douglas Theatre)
JEFFREY UPAH General Manager (Ahmanson Theatre)
SUZANNE HEE MAYBERRY Assistant General Manager (Mark Taper Forum)
KATIE BRUNER SOFF Assistant General Manager (Kirk Douglas Theatre, New Play Production)
ALANA BEIDELMAN Executive Assistant to Managing Director
LIZ LYDIC Assistant to Producing Director

ERIC SIMS Operations Manager (Kirk Douglas Theatre)
TOM BURMESTER Performance Manager (Kirk Douglas Theatre)
LAUREN BAXA Assistant Performance Manager (Kirk Douglas Theatre)
MIKE KINDLE Facilities Assistant (Kirk Douglas Theatre)
SONDRA MAYER Concessions Manager (Kirk Douglas Theatre)

PRODUCTION

ALYS E. HOLDEN Director of Production

JONATHAN BARLOW LEE Production Manager (Mark Taper Forum)
KELSEY MARTINEZ Assistant Production Manager (Mark Taper Forum)
EMMET KAISER Master Carpenter (Mark Taper Forum)
ROBERT RUBY Master Propertyman (Mark Taper Forum)
WILLIAM MORNER Master Electrician (Mark Taper Forum)
BONES MALONE Master Soundman (Mark Taper Forum)
DENNIS SEETOO Wardrobe Supervisor (Mark Taper Forum)
RICK GEYER Hair & Make-up Supervisor (Mark Taper Forum)
LINDA WALKER House Manager (Mark Taper Forum)
MARA HOLLAND Stage Door (Mark Taper Forum)

SHAWN ANDERSON Master Carpenter (Ahmanson Theatre)
ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
STAN STEELMON Master Propertyman (Ahmanson Theatre)
ROBERT SMITH Master Soundman (Ahmanson Theatre)
MICHAEL GARDNER Wardrobe Supervisor (Ahmanson Theatre)
PATRICE MIRANDA Hair Supervisor (Ahmanson Theatre)
CHRISTINE L. COX House Manager (Ahmanson Theatre)

JOE HAMLIN Technical Director
CHAD SMITH Assistant Technical Director
SAM CRAVEN-GRIFFITHS Assistant Technical Director

DAWN HOLISKI Shop Director
ANDREW THIELS Prop Manager
MERRIANNE NEDREBERG Prop Lead
SARAH KRANIN Prop Shopper
CANDICE CAIN Costume Shop Director
DIAN CAMARILLO Costume Shop Coordinator
KATHY CHRISTIANSEN Cutter/Draper
DIANNE K. GRAEBNER Assistant Costume Designer
ELIZABETH LEONARD Production Operations Manager
JULIO A. CUELLAR Driver/Custodian

MELODY MATTOS Production Business Manager
JENNIFER ACHTERBERG Production and Facilities Manager
AMANDA CAMPBELL Production Administrator

CELESTE SANTAMASSINO Production Manager (Kirk Douglas Theatre)
JAMIE THOMA Assistant Production Manager (Kirk Douglas Theatre)
RICHARD PETERSON Master Electrician (Kirk Douglas Theatre)
ADAM PHALEN Head Audio (Kirk Douglas Theatre)

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ANNE BRUNER, MARIA CHESTER, JULIE NADAL, LUCY TEW Development Volunteers

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HARUKA HAYAKAWA Graphic Designer
TERESA ENGLISH Junior Graphic Designer

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