

# 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

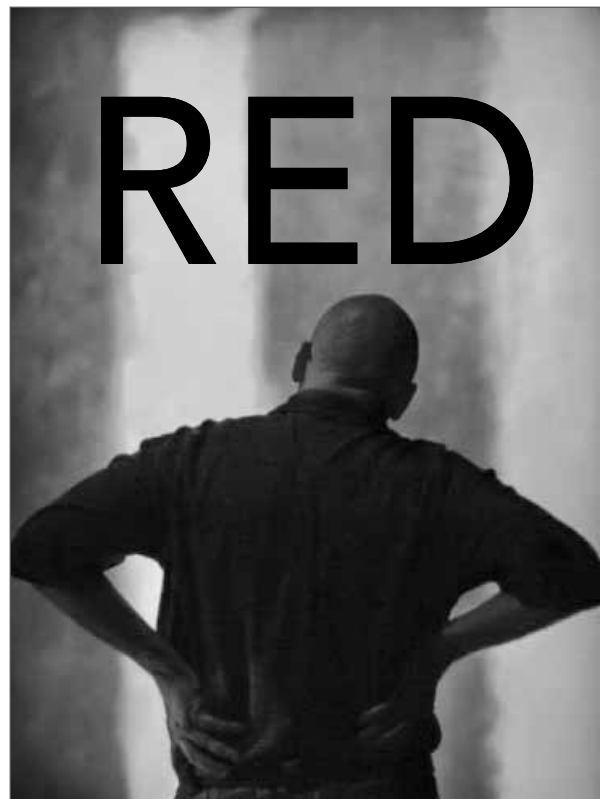
## November

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

SIXTH SEASON PRODUCTION

## Other Desert Cities

By Jon Robin Baitz  
Directed by Robert Egan  
November 28, 2012 – January 6, 2013



 Center  
Theatre  
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L.A.'s Theatre Company

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# Unknown Adventures in an Unknown Space: The Struggles of Mark Rothko

by Jim Farber

*What happens when the artist/rebel who has spent his life assailing the spiritual emptiness of the establishment suddenly finds himself employed by the very people he despises, his paintings fetching top dollar, even judged “a good investment” by no less a capitalist forum than Fortune Magazine?*

That is the crisis of conscience that faced the great Russian-American painter Mark Rothko in 1958 when he accepted a commission to create a series of mural-size paintings in his signature “multiform” style (large canvases accentuated by blurred blocks of contrasting colors) as decoration for the new Seagram Building’s luxury restaurant, The Four Seasons.

The creation of the Seagram Murals ignited an emotional firestorm in Rothko, since it put all his anti-establishment beliefs on the line. It also provides the emotional flash point for John Logan’s dramatic portrait of Rothko, *Red*, which after opening in London in 2009, then Broadway in 2010, garnered the Tony Award for Best Play on Broadway.

How had Rothko, who was born Marcus Yakovlevich Rotkovich, September 25, 1903, in the small Russian community of Dvinsk, Latvia, come to this emotional Rubicon in his career? How had the artist, who began his life as a young Talmudic scholar in Russia, worked as a go-fer in New York’s garment district, and emerged as an intellectual lion of the artistic avant-garde, found himself “working for the Man?” Or was he?

Reportedly while cruising back from Europe aboard the SS Independence, Rothko confided to John Fischer (publisher of Harper’s) that his real plan was to create a series of paintings, as he explained it, “that will ruin the appetite of every son-of-a-bitch who ever eats in that room. If the restaurant would refuse to put up my murals, that would be the ultimate compliment. But they won’t,” he told Fischer. “People can stand anything these days.”

Marcus Rotkovich (the artist didn’t change his name to Mark Rothko until 1940) was part of an artistic generation born out of German expressionism, Dadaism, cubism, surrealism and the modernist movement. They lived through the giddy high of the Roaring 20s, suffered over the social despair of the Great Depression, and rejoiced in the promise of Roosevelt’s New Deal. They worked for the WPA and fervently believed that art could change the world and bring about a new level of social awareness and spiritual consciousness.

(continued on page 4)

†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 the  
**Donmar Warehouse Production of**

# RED

BY  
**John Logan**

WITH  
**Jonathan Groff   Alfred Molina**

SCENIC AND  
COSTUME DESIGNER  
**Christopher Oram**

LIGHTING  
DESIGNER  
**Neil Austin**

COMPOSER AND  
SOUND DESIGNER  
**Adam Cork**

CASTING  
**Anne McNulty**  
**Erika Sellin**

ASSOCIATE ARTISTIC DIRECTOR  
**Neel Keller**

PRODUCTION STAGE MANAGER  
**David S. Franklin**

STAGE MANAGER  
**Michelle Blair**

DIRECTED BY  
**Michael Grandage**

CAST (In order of appearance)

*Mark Rothko* ..... **Alfred Molina**  
*Ken* ..... **Jonathan Groff**

UNDERSTUDIES

Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.  
*For Mark Rothko* – **Gregory North**, *For Ken* – **Nick Ciavarella**

The performance lasts approximately 90 minutes without an intermission.

**August 1 – September 9, 2012**  
**Mark Taper Forum**

*Red* premiered at the Donmar Warehouse Theatre, London, on December 3, 2009, Michael Grandage, Artistic Director.  
Original Broadway production produced by Arielle Tepper Madover, Stephanie P. McClelland, Matthew Byam Shaw,  
Neal Street Productions, Fox Theatricals, Ruth Hendel/Barbara Whitman, Philip Hagemann/Murray Rosenthal and the Donmar Warehouse.

Likeness of the Rothko Seagram Mural Panels used with permission.  
© 1998 Kate Rothko Prizel and Christopher Rothko/Artists Rights Society (ARS), New York.  
*Red* is presented by special arrangement with Dramatists Play Service, Inc., New York.

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## The Struggles of Mark Rothko (continued from page 2)

Their aspirations were so high. Which is why, in the case of Mark Rothko, the fall, when it came, was so low. On February 25, 1970, in a state of deep depression and poor health resulting from excessive drinking and smoking, along with the emotional carnage of three failed marriages, the artist slashed his arms with a razor and bled to death on the floor of his studio. He was 66.

Mark Rothko's artistic career began almost by chance in 1923. He was working in New York City's garment district when he went to visit a friend who was studying at the Art Students League. The League was a Mecca for artistic expression and heated debate and Rothko found the heady world of art and artists intoxicating. He later said that was the moment he decided to become an artist.

Already a budding intellectual (who spoke Russian, Hebrew, Yiddish and English) Rothko began taking classes at the Art Students League and also enrolled at the Grand Central School of Art. And it was at this point that Rothko met the first two teachers that would exert a powerful influence over his work: Arshile Gorky and the still life painter Max Weber, who like Rothko was a Russian-born Jew. At the same time Rothko spent hours exploring New York's museums and galleries, absorbing everything he saw, from Caravaggio to Paul Klee.

His earliest paintings tended toward dark, moody interiors and social landscapes that reflected his taste for expressionism. He became part of a circle of artists that included Milton Avery, Barnett Newman, Louis Schanker and Adolph Gottlieb. After days in the studio they would spend hours debating art, philosophy and politics over rounds of drinks and packs of cigarettes. It was during one of the group's summer retreats to Lake George (in 1932) that Rothko met a young jewelry designer named Edith Sachar. They were married on November 12. Two more marriages would follow.

Like the early Impressionists of Paris, Rothko and his avant-garde New York colleagues found themselves on the outs with the major exhibitors of modern art, most notably the Whitney. In response they formed a group of "Whitney dissenters," known as The 10. And just as the Impressionists had in 1938, they organized their own alternative exhibition as an act of protest.

Rothko's early phase of development was heavily influenced by the stylization of African art and the naïve paintings of children. But it was Carl Jung's theories of a collective consciousness and the power of mythic archetypes that provided Rothko with new fertile ground for his paintings. It was also at this time that he encountered the writing of Friedrich Nietzsche, most notably his essay, *The Birth of Tragedy*. Rothko had found a new vocabulary for his paintings, surreal in nature with their roots embedded in ancient mythology. This fascination with myths would continue to permeate Rothko's work even as his paintings became more and more abstract.

Today when people think of Mark Rothko's work they inevitably equate the artist with his "multiforms"—those bold, confrontational canvases with their radiantly glowing blocks of color. But it is important to understand that these signature paintings were part of a long process of change as Rothko moved from the dream states of surrealism toward abstraction. What is often misunderstood is that while Rothko's paintings gradually became devoid of subject—no figures, no landscapes—he saw them as an ultimate distillation of the same themes he had been struggling to express for years.

In the "multiforms" Rothko perfected a complex technique of applying a thin layer of binder mixed with pigment (sometimes employing raw egg) directly onto an uncoated and untreated canvas. Then using quick, rapid brush strokes and significantly thinned oils he would create a dense mixture of subtly overlapping color fields and contrasting shapes. The size of the canvases, up to 11 feet in height, was meant to be overwhelming. He even urged viewers to stand as close as 18 inches from the canvas in order to be totally enveloped.

The "surfaces," he wrote, "are expansive and push outward in all directions, or their surfaces contract and rush inward in all directions. Between these two poles you can find everything I want to say."

**"If you are only moved by color relationships [in my paintings]," he said, "You are missing the point. I am interested in expressing the big emotions — tragedy, ecstasy, doom."**

His titles became equally abstract: "Magenta, Black, Green on Orange" (1949), "Rust and Blue" (1953), "Four Darks in Red" (1958) or simply "Untitled."

The success that came with the "multiforms" proved a mixed blessing for Rothko. He enjoyed the monetary benefits, but felt the real message and power of the paintings was misunderstood. Then came the Seagram commission, which as the play explores, shook Rothko's world to its core.

After that the colors in the paintings began to transition from the realm of vibrant reds and oranges to more somber hues of blue, purple and eventually to shades of gray and black.

The artist's final, and greatest project was the Rothko Chapel, which was commissioned in 1964 by the Houston philanthropists, John and Dominique de Menil. The octagonal Chapel's white walls are hung with large vertical format paintings consisting of three triptychs and five panels in dark, somber tones. The effect surrounds the viewer with massive, imposing visions of darkness.

Each viewer that visits the Rothko Chapel perceives its meaning in a personal way. For me the paintings represent a deeply profound study of the veil between death and the world that may exist beyond. Mark Rothko did not live to see the Chapel dedicated in 1971. He had already stepped through the veil of darkness that he had so eloquently portrayed. ●

—Jim Farber is long-time fine arts feature writer and critic.

## Who's Who



**JONATHAN GROFF** (Ken). Broadway: *Spring Awakening* (Tony and Drama Desk nominations, Theatre World Award), *In My Life*. Off-Broadway: *The Submission* (MCC), *The Bacchae*

(Delacorte), *Hair* (Delacorte), *Spring Awakening* (Atlantic Theater), Obie Award for *Prayer for My Enemy* (Playwrights Horizons) and *The Singing Forest* (Public Theater). London: *Deathtrap* (Noel Coward Theatre). Film: *Taking Woodstock*, *Twelve Thirty*, *The Conspirator*. TV: *Boss* (upcoming), *Glee*, *The Good Wife*, *Pretty/Handsome*.



**ALFRED MOLINA** (Mark Rothko). New York — Broadway: *Art* (Tony nomination, Drama Desk Award), *Fiddler on the Roof* (Tony nomination), *Red* (Tony nomination, Drama League Award);

off-Broadway: *Molly Sweeney* and *Howard Katz* (Roundabout). London — *Oklahoma!*; *Speed-the-Plow* and *Night of the Iguana*, both at the National Theatre; *Taming of the Shrew*, *Troilus and Cressida*, *King Lear* (Royal Shakespeare Company); *Destry Rides Again*, *Red* (Donmar Warehouse). Los Angeles — *Richard III* (Odyssey Theatre), *The Cherry Orchard* (Odyssey and Mark Taper Forum). Film includes *An Education*, *Frida*, *Chocolat*, *Enchanted April*, *The Da Vinci Code*, *Spider-Man 2*, *Prick Up Your Ears*, *Maverick*, *Raiders of the Lost Ark*, *Coffee and Cigarettes*, *Boogie Nights*. Recent TV includes *Law & Order: L.A.* (NBC), *The Innocent* (TNT).



**NICK CIAVARELLA** (*Understudy for Ken*). London: *Hamlet* (The Factory, UK). Regional: *Farragut North* (Shadowland Theatre), *Lend Me a Tenor* (Virginia Rep), *Hamlet*, *Comedy of*

*Errors* (Virginia Shakespeare Festival), *Crossing Delancey* (Theater Barn). Nick would like to thank Michael Grandage and CTG for this wonderful opportunity.



**GREGORY NORTH** (*Understudy for Mark Rothko*) happily returns to CTG where he went on for Marco Baccelli in *Vigil* opposite Olympia Dukakis. Broadway (as Greg Zerkle): *Into the Woods*,

*Secret Garden*, *Christmas Carol*, *Grand Hotel* opposite Cyd Charisse, *Kiss of the Spider Woman* (pre-Broadway). Tour: *Phantom of the Opera*, *Show Boat*, *Footloose*, *Les Misérables*. Regional: Kennedy Center, Actors Theatre of Louisville (*Noises Off*, *Peter Pan*), Buffalo Studio Arena, A Contemporary Theatre, Sacramento Music Circus, Arizona Theatre Company, Kansas City Starlight, North Shore, Fulton Opera House, Sacramento Theatre Co. (*Barrymore*). L.A.: Hollywood Bowl (*Amadeus*), International City Theatre, South Bay and Downey CLOs, Rubicon, Falcon, Colony, 3-D Theatricals, Ensemble Theatre Company, Laguna Playhouse (*Verdi Girls*, *Leaving Iowa*), Reprise (four Shows). Film/TV: *In Good Company*, *Zombie Prom*, *Elizabethtown*, *Virtually Heroes*, *ER*, *Frasier*, *The District*, *Malcolm In The Middle*, *Bernie Mac*, *Judging Amy*, *Ally McBeal*, *Law & Order*, *Astroboy*. MFA: UW-Seattle. Mrs.: Cynthia Marty. Proud 25 year member and National Councilor of Actors' Equity.

**JOHN LOGAN** (*Playwright*) received the Tony, Drama Desk, Outer Critics Circle and Drama League Awards for his play *Red*. This play premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. *Red* has subsequently been seen in more than 80 productions across the United States and in over 30 foreign countries. He is also the author of more than a dozen other plays including *Never the Sinner* and *Hauptmann*. As a screenwriter, Logan's work includes *Hugo*, *The Aviator*, *Gladiator*, *Rango*, *Coriolanus*, *Sweeney Todd*, *The Last Samurai*, *Any Given Sunday* and *RKO 281*. He is currently working on the new James Bond film *Skyfall* and the film adaptation of the musical *Jersey Boys*.

**MICHAEL GRANDAGE** (*Director*) was Artistic Director of the Donmar Warehouse (2002–2012) and Artistic Director of Sheffield Theatres (2000–2005). He is the recipient of Tony, Drama Desk, Olivier, Evening Standard and

Critics' Circle Awards. For the Donmar Warehouse, 25 productions including Derek Jacobi in *King Lear* (also BAM), *Red* (also N.Y.; Tony and Drama Desk Awards, Best Director), Jude Law in *Hamlet* (also Elsinore and N.Y.), *Frost/Nixon* (also Gielgud, N.Y., U.S. tour; Tony Award nomination, Best Director), *Guys and Dolls* (Olivier Award, Outstanding Musical Production), *Grand Hotel* (Olivier Award, Outstanding Musical Production; Evening Standard Award, Best Director), *Caligula* (Olivier Award, Best Director), *Merrily We Roll Along* (Olivier Award, Best New Musical). For Sheffield Theatres, credits include *Don Carlos* (Evening Standard Award, Best Director). His production of *Evita* is currently playing at the Marquis Theatre on Broadway. Michael currently serves as President of Central School of Speech and Drama. He was appointed CBE in the Queen's Birthday Honours in 2011. Earlier this year he launched the Michael Grandage Company with producer James Bierman and they recently announced their first season of work in the UK. michaelgrandagecompany.com.

**CHRISTOPHER ORAM** (*Scenic and Costume Designer*). For the Donmar: *The 25th Annual Putnam County Spelling Bee*, *King Lear* (also UK Tour, BAM), *Passion*, *Red* (also New York, Critics Circle Award, Tony Award), *Hamlet* (also New York), *Madame de Sade*, *Twelfth Night*, *Ivanov*, *Othello*, *Parade* (also Taper, Garland Award, Ovation Award), *Frost/Nixon* (also Gielgud/New York/U.S. tour), *Guys and Dolls* (Piccadilly), *Don Juan in Soho*, *Grand Hotel*, *Henry IV*, *World Music*, *Caligula* (Evening Standard Award), *The Vortex*, *Privates on Parade*, *Merrily We Roll Along*, *Passion Play*, *Good*, *The Bullet*. Other theatre includes *Evita* (Marquis), *A View from the Bridge* (Duke of York's), *King Lear/The Seagull* (RSC), *Evita* (Adelphi), *Danton's Death*, *Stuff Happens*, *Marriage Play/Finding the Sun*, *Summerfolk*, *Power* (Olivier Award, National Theatre), *Suddenly Last Summer* (Sheffield, Albery, Critics Circle Award).

**NEIL AUSTIN** (*Lighting Designer*). Previously at the Mark Taper Forum: *Parade*. Recipient of the 2010 Tony Award and Drama Desk Award for *Red* at the Golden Theatre, New York, and the 2011 Laurence Olivier Award for *The White Guard* at the National Theatre, London. Broadway includes *Evita* (Marquis), *Red* (Golden), *Hamlet* (Broadhurst), *The*

*Seafarer* (Booth) and *Frost/Nixon* (Jacobs). Other U.S. credits include *Frost/Nixon* (National Tour), *King Lear* and *The Seagull* starring Ian McKellen (New York, Minneapolis, L.A.) and *King Lear* starring Derek Jacobi (New York). Extensive shows in the UK for the National Theatre, Donmar Warehouse, Royal Opera House, Royal Shakespeare Company and in the West End.

**ADAM CORK** (*Composer and Sound Designer*) is co-author of the documentary musical *London Road*, which returns to the National Theatre in 2012 after receiving the 2011 Critics' Circle Award for Best Musical. Other work includes scores and sound designs for *Anna Christie* (Donmar, Evening Standard Award, 2011), *King Lear* (Donmar, Olivier Award, 2011), *Red* (Donmar/Broadway, Tony Award, 2010), *ENRON* (West End, Tony nominations for Best Score and Best Sound, 2010), *Romeo and Juliet* (RSC, 2010), *Hamlet* (Donmar/Broadway), *Ivanov* (Donmar West End), *Phedre* (NT); *Macbeth* (Broadway); *Frost/Nixon* (Donmar/Broadway), *Don Carlos* (Sheffield/Gielgud); *Suddenly Last Summer* (Sheffield/West End), *A Streetcar Named Desire*, *The Chalk Garden*, *Othello*, *The Wild Duck* (Donmar), *The Last Days of Judas Iscariot* (Almeida). Adam is an Associate Artist of the RSC. Adam's screen work includes scores for *The Hollow Crown: Richard II* (Neal Street/NBC/BBC) and *Macbeth* (Illuminations/BBC).

**ANNE McNULTY** (*CASTING*) has been casting director at the Donmar Warehouse for 20 years, working with Sam Mendes, Michael Grandage and Josie Rourke as artistic directors. Recent productions include *The Recruiting Officer* and *The Physicists* directed by Josie Rourke, *Making Noise Quietly* directed by Peter Gill, *Anna Christie* with Jude Law, directed by Rob Ashford, and *Richard II* with Eddie Redmayne, directed by Michael Grandage. Other freelance work includes collaboration on Damon Albarn's new opera *Dr Dee* directed by Rufus Norris, for the Manchester International Festival at the English National Opera.

**ERIKA SELLIN, CSA** (*CASTING*) is in her tenth season at CTG – credits include *13*, *Black Rider*, *The Convert*, *The Lieutenant of Inishmore*, *This*, *Water & Power* and more. Film credits include *Crash*, *A Cinderella Story* and *My Lunch with Larry*. 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. Special Thanks to Anne McNulty, David Kalodner, and session readers/actors Adam Burch, Johnny Giacalone, Jeremy Glazer, Danny Lampson, Graham Miller.

**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*, *Waiting for Godot* and *Los Otros*. 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: *Los Otros*, *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 5-month-old Imogen.

**MARK ROTHKO**. Born Marcus Rotkovich in Latvia, Mark Rothko immigrated to the U.S. with his family and attended Yale University from 1921-23, but dropped out and moved to New York to "bum around and starve a bit." A friend brought him to a drawing class at the Art Students League where he discovered his love of art. He painted in a figurative style for nearly 20 years, depicting urban life in New York during The Great Depression.

Rothko ultimately landed on his signature style of rectangles floating in fields of saturated color in 1949. By the late 1950s, he was a celebrated artist, winning three mural commissions that dominated the latter part of his career. Only in the last of these, The Rothko Chapel in Houston, was he able to realize his dream of a truly contemplative environment in which to interact deeply with his artwork. *Red* is a fictionalized account of Rothko's frustrated first attempt to create such a space. Rothko sought to create art that was timeless; paintings that expressed basic human concerns and emotions that remain constant across decades, generations and epochs. While creating a deeply expressive body of work and garnering critical acclaim, Rothko battled depression and his brilliant career ended in suicide in 1970.

**THE DONMAR WAREHOUSE** is a 250-seat subsidized (not for profit) theatre located in the heart of London's West End which, under the artistic leadership of Sam Mendes, Michael Grandage and now Josie Rourke, has a reputation as one of the UK's leading producing theatres. It has presented some of London's most memorable award-winning theatrical experiences, as well as garnered critical acclaim at home and abroad. Over the last 20 years the theatre has created a reputation associated with artistic excellence: it has showcased the talent of some of the industry's premiere creative artists, and built an unparalleled catalogue of work. As well as presenting at least six productions a year at its home in Covent Garden, the Donmar presents work nationally and internationally. In 2011 *King Lear* transferred to BAM, New York, and became the Donmar's first production to be screened live in cinemas across the globe from its Covent Garden home. Donmar-generated productions have received 43 Olivier Awards, 26 Critics' Circle Awards, 25 Evening Standard Awards, two South Bank Awards and 20 Tony Awards from 10 Broadway productions.



**MICHAEL RITCHIE** (*Artistic Director*) is in his eighth 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 23rd 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 RED

Assistant Director . . . . . Timothy Koch  
Sound Consultant . . . . . Christopher Cronin / Sound Associates  
Production Assistant . . . . . T.J. Kearney  
Assistant Designer . . . . . Richard Kent  
Assistant Designer . . . . . Lee Newby  
Assistant Costume Designer . . . . . Dianne K. Graebner  
Assistant Lighting Designer . . . . . Heather Graff  
Prop Artisans . . . . . Sarah Farmer, Sarah Sowell, Sarah Steinman  
Prop Intern . . . . . Marcisha Dortch

#### Credits

Set Construction by F&D Scene Changes, Ltd.  
Additional lighting equipment provided by PRG Lighting Los Angeles. Costumes provided by the Center Theatre Group Costume Shop and additional staff: Tailors – Swantje Gragert-Tuohino, Enrique Urbina; Stitchers – Ophelia Brown, Charlotte Stratton; Costumers – Elizabeth A. Cox, Mara Holland. Production and rehearsal photography by Craig Schwartz.

#### Special Thanks

Vera Pizzarelli, Kate West

#### Website

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



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  
 CHANTEL ADEDEJI ..... Casting Intern

THE BURGLARS OF HAMM, TANYA BARFIELD, STEVE CUIFFO, KRISTOFFER DIAZ, JUSTIN ELLINGTON, STEVEN EPP, GINA GIONFRIDDO, SAM GOLD, JOE HORTUA, DANIEL ALEXANDER JONES, NICK JONES, RAJIV JOSEPH, TREY LYFORD, DAVE MALLOY, LAURAL MEADE, JULIE MARIE MYATT (FADIMAN), DAN O'BRIEN, EVANGELINE ORDZ, WILL POWER (FADIMAN), 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

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 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  
 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

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 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)  
 SONDR A 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)  
 KATE COLTUN ..... Interim 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)

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 KRAININ ..... Prop Shopper  
 CANDICE CAIN ..... Costume Shop Director  
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 EUGENE A. MONTEIRO II, BRIAN SLATEN ..... Drivers

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 JENNIFER ACHTERBERG ..... Production and Facilities Manager  
 AMANDA CAMPBELL ..... Production Administrator

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)  
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