

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

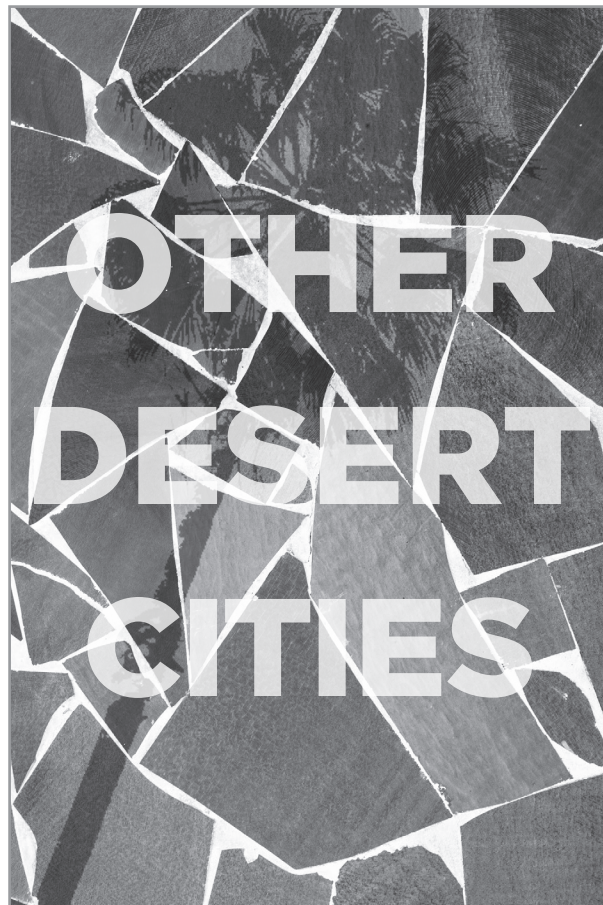
November

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
Group
L.A.'s Theatre Company

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L TO R: Costume Designer Alex Jaeger, Director Robert Egan and Playwright Jon Robin Baitz.



L TO R: Mark Taper Forum Production Manager Jonathan Barlow Lee, CTG Casting Director Mark B. Simon and cast members Robin Weigert, JoBeth Williams and Robert Foxworth.



CTG staff and *Other Desert Cities* cast.

PHOTOS BY CRAIG SCHWARTZ.



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OTHER DESERT CITIES

BY

Jon Robin Baitz

WITH

Jeannie Berlin Robert Foxworth Robin Weigert
Michael Weston JoBeth Williams

SET DESIGN

Takeshi Kata

COSTUME DESIGN

Alex Jaeger

LIGHTING DESIGN

Lap Chi Chu

SOUND DESIGN

Adam Phalen

COMPOSER

Karl Fredrik Lundeberg

CASTING

Erika Sellin, CSA

ASSOCIATE ARTISTIC DIRECTOR

Kelley Kirkpatrick

PRODUCTION STAGE MANAGER

James T. McDermott

DIRECTED BY

Robert Egan

Originally produced by Lincoln Center Theater, New York City, 2010.
Other Desert Cities is presented by special arrangement with Dramatists Play Service, Inc., New York.

November 28, 2012 – January 6, 2013
Mark Taper Forum



L TO R: Cast members Jeannie Berlin, Robert Foxworth, JoBeth Williams, Michael Weston and Robin Weigert.

CAST
(in order of appearance)

Brooke Wyeth **Robin Weigert**
 Polly Wyeth **JoBeth Williams**
 Lyman Wyeth **Robert Foxworth**
 Silda Grauman **Jeannie Berlin**
 Trip Wyeth **Michael Weston**

UNDERSTUDIES

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

For Trip Wyeth — **Blake Hood**
For Polly Wyeth/Silda Grauman — **Mary Anne McGarry**
For Brooke Wyeth — **Deborah Puette**
For Lyman Wyeth — **Don Oscar Smith**

STAGE MANAGER
Susie Walsh

TIME: Christmas 2004, and for the last scene – March 2010.
 PLACE: The Wyeth home, Palm Springs, California.

There will be one 15-minute intermission.



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, either with or without flash, is strictly prohibited.

Desert Homecoming

Jon Robin Baitz on Righteousness, the Right and Self-Inflicted Exile

By Rob Weinert-Kendt

THE PLAYWRIGHT Jon Robin Baitz walks healthily among the living, but in some ways his articulate, carefully constructed plays feel like throwbacks to a more literate, less cynical age. In plays like *The Substance of Fire*, *Three Hotels* and *The Paris Letter*, Baitz maps out tetchy internecine battles of love and loyalty among family, friends and lovers with a comic clarity that evokes Shaw and a fraught psychological texture, thick with explosive secrets and lies, that recalls Ibsen.

Given those antecedents, it's surprising to note that his career until last year was bookended by two formative L.A. experiences that would seem to belie his plays' well-made classicism. An L.A. native, Baitz got his first playwriting education from the now-defunct Padua Hills Playwrights Festival, where mavericks like John Steppling and Maria Irene Fornes pushed the form to its extremes, though they also recognized and encouraged Baitz's distinctive voice. Then, after success as a New York-based playwright, Baitz came back west to create the hit ABC TV drama *Brothers & Sisters* in 2006, only to be fired after the show's first season in a welter of mutual recrimination that left him reeling and, as he admits now, "half-mad."

From the ashes of that defeat came a phoenix called *Other Desert Cities*, another play about smart, funny people with deadly serious problems, which opened to acclaim off-Broadway in early 2011 and transferred to Broadway that fall, constituting Baitz's long-overdue Main Stem debut as a proper playwright (his adaptation of Ibsen's *Hedda Gabler* came to Broadway in 2001). Though the play isn't autobiographical, Baitz says he wrote much of his own fired-from-TV frustration into Brooke Wyeth, a nervy novelist who returns to her parents' Palm Springs home for the holidays bearing a tell-all memoir that could rattle every last skeleton in their closet.



PHOTO BY RYAN MILLER/CAPTURE IMAGING.

L TO R: Jon Robin Baitz and Director Robert Egan.

“The Taper’s the theatre I love best, in some way, almost of all theatres.”



JoBeth Williams.



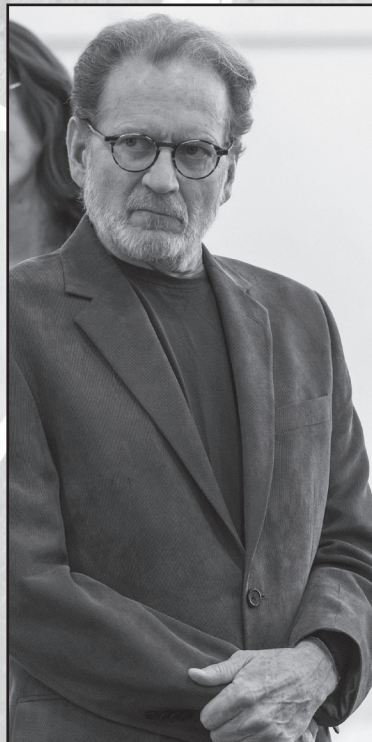
Jon Robin Baitz.



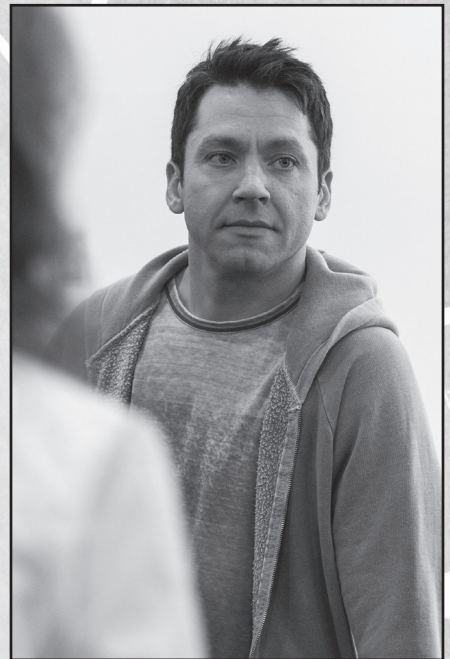
Jeannie Berlin.



Robin Weigert.



Robert Foxworth.



Michael Weston.

PHOTOS BY CRAIG SCHWARTZ.

Backed up in part by her barely-sober aunt Silda, Brooke challenges the complacency of her formidable parents — an avuncular film actor, Lyman, and a whip-smart former screenwriter, Polly — Hollywood Republicans who were once close with the Reagans — and butts heads with her reality-TV-producing brother Trip.

In a not-coincidental overlay, the family's political differences are exacerbated by the timing: the play is set in 2004, just a month after President George W. Bush was reelected and the wars in Iraq and Afghanistan stretched ahead seemingly indefinitely.

Baitz sat down recently in New York to talk about the genesis of the play, his arm's-length love for his hometown, and his morbid fascination with the Grand Old Party.

The Taper production does feel like a homecoming, doesn't it?

It does. The Taper's the theatre I love best, in some way, almost of all theatres. You can't grow up in L.A. going to the theatre watching Gordon [Davidson] get up at the first preview and tell you you're seeing something that's still nascent, that's still being formed, and not love going back to that theatre.

It was also a very fecund time in L.A. theatre when I was young. The Equity Waiver situation was extraordinary. The Olympic Arts Festival brought so much. There was LATC. So it does feel natural.

I mean also that the play itself is coming home. These characters are, by and large, West Coast creatures. Not Brooke, of course, and I'm not sure about Silda.

Even Silda is, because there's sort of a dichotomy in the play of East Coast vs. West Coast mores. Brooke carries the East Coast with her into the play, but Silda is in the tradition of people coming out to L.A. to sort of reinvent themselves. It's no accident that I mention somewhere late in the play that she lived up in Laurel Canyon. I picture a wooded shack on Wonderland Ave. with the dust in the air.

I suppose even Brooke is a recognizable type: Her parents moved west and remade themselves, and raised their kids there. But she rejected that and moved back to the city.

It's interesting, because my brother and I have both done the same thing. He's a composer and I'm a

playwright, and we both sort of rejected some idea of being comfortable in L.A. — as if L.A. was simply better and even more alive as a notion than as an actual physical presence, that it exerted more reality, almost, as a dream.

I think I could not in fact have written the play from L.A. I had to be in exile. It's very much a play about exile. The Wyeths have placed themselves, for various reasons, in this scorching, stultifying desert, where everything is sort of in amber, a la 1972 to 1980-something, the best years, the Annenberg/Reagan years. The only one who's fully embraced the ethos of L.A. is Trip, and he's found a way to do that by simply being extraordinarily insouciant and accepting the verities and shrugging them off, which I think is essential to being part of what John Stepping would have called the Dream Coast.

I like L.A. as an idea, and I find tremendous beauty in it, whether it's spending an entire day in the cactus garden at the Huntington Library, or sitting in the Farmer's Market, or driving to Joshua Tree, or looking at buildings either photographed by Ed Ruscha or painted by David Hockney — such as they are, those that exist still — and I think I'll probably keep coming back to L.A. as a subject...or the West.

Right, Palm Springs isn't L.A.; it's a whole other state of mind.

It is. Palm Springs is about the suspension of all but the mirage. It has a kind of eternally beautiful-and-damned quality about it that I find compelling. Such tremendous beauty, tremendous exhaustion. Retirement in all senses.

When you said "mirage," I thought of Las Vegas, but that feels more transient, a place designed for tourists. Folks really plant themselves in Palm Springs and live there.

Completely. After my dad retired from Carnation, my parents bought a house in Palm Springs, behind gates, with some tennis courts, with other houses around it, a little community. They would go back and forth between L.A., their little condo off Burton Way, and their little house in Palm Springs.

So I understand the desire to separate yourself from the forces of nature, because the forces of nature in modern urban living are pretty ugly. I think it's precisely the refusal to admit those forces that makes the place so compelling. The movie theatre in Palm Springs has a collection of Mary Pickford memorabilia in it. There's a thing called the "Desert Follies," where old hoofers dance.

That's in the play. You didn't make that up?

No, it's real. And there are sprinklers that spray just this little spritz of water.

We're talking in September, but this play will open at the Taper after the presidential election. Either way that turns out, do you think this play's politics are still going to resonate?

I think they will, given the identity confusion within conservative American politics, which is so much a part of the play and so much of my own area of interest — how a party shifts on its axis and becomes something else, while there are these marriages going on between unlikely bedfellows who seem to marry their ideas together in a kind of odd nexus of government interfering in certain parts of your life and not in other parts of your life. These marriages — the glue for a lot of them is a glue that a lot of Republicans are actually quite allergic to, and it's the glue of hardcore Christianity.

I think the play, without positing a literal, direct political problem, asks how that glue can possibly hold.

But the brand of moderate Republican represented by Polly and Lyman is almost unrecognizable. Apart from Clint Eastwood's odd convention speech, these people seem absent from the national political stage.

Well, because they have been silenced and kicked out and replaced by Tea Party politicians — and usually, with all possible respect, somewhat illiterate Tea Party politicians who have no sense of macro- or microeconomics, who have no sense of American history or misread it endlessly. So the people in this play are virtually extinct, and they're in the desert near those dinosaurs at Cabazon.

Do you wish this brand of conservative still held some sway?

Well, I certainly prefer a late-life Barry Goldwater to today's GOP. I have no brief for Ronald Reagan, given his hatred of unions and his refusal to

deal with AIDS, but there is something almost nostalgic about the bonhomie of that time. I suppose I prefer them because there's less pitchforks-with-God in them.

Polly and Silda are both extremely entertaining, acidly witty characters. Did they ever threaten to run away with the play?

Yes. There are places where Silda occasionally hijacked the play; I'd write pages and pages and you'd just see the play vanishing in the distance, and Silda doing "The Silda Hour." That's why one does drafts. I certainly heard them very clearly, Silda and Polly. Restraint is everything, of course, and to let them go unfettered would actually become sort of monotonal.

Do you think about calibrating funny vs. not funny as you write?

It's all in the service of the narrative. A joke is only useful if it does a lot of other work. And so all of the jokes in the play are either hiding exposition or hiding ways of being complicit or hiding laughter in the dark.

Brooke, on the other hand, seems to be there to dump cold water on everything. She has a lot of fine qualities, but you're not easy on her.

She's had a lot of trouble. She's capable of being funny, but she's got a lot of scar tissue. And I think her mode is, "I'm here as the artist, I'm here to cause trouble, I'm here to find the truth."

My characters tell me what they are. And a lot of the way Brooke feels is the way I've felt at various times in my life when I've been in extremis. She's a portrait of the artist in despair. And when you're decompensating, humor is very hard to find, unfortunately.

Your despair came after your painful Brothers & Sisters breakup.

Totally. The Brooke despair was my trying to make sense of having left L.A. the way I did, in personal misery, professional misery — with this kind of



PHOTO BY CRAIG SCHWARTZ.

L TO R: CTG Artistic Director Michael Ritchie and Jon Robin Baitz.

“I’m very conservative when it comes to things like decency, just basic decency.”

hysterical, half-crazy, incredibly self-destructive faux-truth-telling. At the end of the day, telling the truth is perhaps my expensive hobby, you know? For some people it’s horses.

Brooke may represent the artist speaking her truth, but you let the other characters speak a lot of opposing truths back to her.

Listen, I think there’s a danger in being outraged and having self-righteousness to the extent that she does. The certitude is troubling, the sense of entitlement on some level is really very dangerous — the lack of humility, the notion that you can appropriate without consequences, that your moral center is so much more beautiful than everyone else’s. And people lie to themselves, even a recovering depressive who’s just finding her way back. I think sometimes the fear of depression is much worse than depression, and Brooke is in that state; she’s running as fast as she can away from another episode, and she’ll do anything she can.

Her certitude is clearly linked to her mother’s.

Brooke has the same disease that her mother has, this sort of absolutism. In her mother’s case, it’s sort of wonderful, because she’ll sort of fight to the death for this family, this cause of hers.

Until that fight doesn’t have any love in it anymore.

Well, love is not necessarily a soft and pleasant thing. I’ve been loved very hard by people.

I’m very conservative when it comes to things like decency, just basic decency. And I guess the play is so simple, on some fundamental level: It argues for humility in the face of what you don’t know, and compassion in the face of what you do know.

—**Rob Weinert-Kendt** is associate editor of *American Theatre*. He also writes frequently for *The New York Times*, the *Los Angeles Times* and *Time Out New York*.

Who's Who



JEANNIE BERLIN

(*Silda Grauman*) is a third generation actor-writer-director. Her film credits include *Sheila Levine* (Sheila), *Portnoy's Complaint*, *In the Spirit* (co-written with Laurie Jones), *The Baby Maker*,

Bone, *The Heartbreak Kid* (Academy Award and Golden Globe nominations) and *Margaret* (Best Supporting Actress – A.O. Scott, The New York Times and Village Voice 2011 Critics' Poll). Her latest film *My Friend Vijay* (opposite Patricia Arquette) is scheduled for release early next year. Recent stage appearances include *Power Plays* (opposite Alan Arkin), *After the Night and the Music* (director Dan Sullivan) and *Adult Entertainment* (director Stanley Donen). She has just finished writing a screenplay (with Mark Hampton), *Crackpot*, which is not based on a true story.



ROBERT FOXWORTH

(*Lyman Wyeth*). Broadway: *August: Osage County*, *The Crucible* (Theatre World Award), *Twelve Angry Men*, *Ivanov*, *Honour*, *Judgment at Nuremberg*, *Candida* and *Henry V*. The Old Globe: *Inherit the Wind*, *August: Osage County*, *King Lear*, *The Madness of George III*, *Cornelia*, *Julius Caesar*, *Private Lives*, *Below the Belt*, *Love Letters* and *Antony and Cleopatra*.

Regional theatre includes *Superior Donuts* (San Diego Repertory Theatre; San Diego Theatre Critics Circle Award), *Cyrano de Bergerac* (Great Lakes Theatre Festival), *Othello* and *Macbeth* (Guthrie Theater), *Who's Afraid of Virginia Woolf?* (Hartford Stage), *Uncle Vanya* (Geffen Playhouse) and many more. Television: starred in *Falcon Crest*, *Storefront Lawyers* and *LateLine with Al Franken*; guest-starred on countless shows including *Six Feet Under*, *Law & Order* and *Law & Order: SVU*. He is the voice of Ratchet in the *Transformers* movies.



ROBIN WEIGERT (*Brooke Wyeth*)

acted almost exclusively on the stage before being cast in the role of Calamity Jane in HBO's *Deadwood*, for which she received a 2004 Emmy nomination. She was in the hit Broadway

revival of *Noises Off*, received an Outer Circle Critics Award for *A Moon for the Misbegotten* at ACT and received both Drama Desk and Lucille Lortel nominations for her work off-Broadway, where she returned recently to play the eponymous Angel in the much celebrated revival of Tony Kushner's *Angels in America* at the Signature Theatre. Film credits include *The Good German*; *Things We Lost in the Fire*; *Fragments*; *My One and Only*; *Synecdoche, New York*; and *The Private Lives of Pippa Lee*. Upcoming Films: *The Sessions*, *Concussion*, *Gods Behaving Badly*. Selected television credits include *Lost*, *Sons of Anarchy*, *American Horror Story* and HBO's *Angels in America*. Robin is a graduate of the MFA program at NYU.



MICHAEL WESTON

(*Trip Wyeth*). Off-Broadway: *Extinction*, *Snakebit*. Regional: *Dead End*, *Matchmaker*, *Johnny On The Spot* (all at Williamstown Theatre Festival). Los Angeles: *Waverly Gallery* (Pasadena

Playhouse). Film: *Brooklyn Brothers Beat The Best*, *State of Play*, *Last Kiss*, *Love Wedding Marriage*, *Wedding Daze*, *Garden State*, *Pathology*, *Dukes Of Hazzard*, *Harts War*, *Lucky Numbers*, *Wishcraft*, *Getting To Know You* and *Coyote Ugly*, among others. Upcoming Film: *Gus and Quad*. TV: *Coma* (mini-series), *House*, *Six Feet Under*, *Psych*, *Scrubs*, *Law & Order: SVU*, *White Collar*, *CSI: N.Y.*, *The Good Guys*, *NCIS: L.A.* and yes, *Burn Notice* amongst others.



JOBETH WILLIAMS
(*Polly Wyeth*). New York: *Body Awareness* (Atlantic Theater), *Last Dance* (Manhattan Theatre Club), *Moonchildren*, *Lady House Blues*, *A Couple of White Chicks* and *Gardenia* (MTC). Regional Theatre:

Cat on a Hot Tin Roof (McCarter), *Idiot's Delight* (Kennedy Center), *Antony and Cleopatra* (The Old Globe), *Quality of Life* (Geffen Playhouse), *The Night is a Child* (Pasadena Playhouse), *The Fall to Earth* (Odyssey Theatre), *The Vagina Monologues* in New York, Los Angeles and San Francisco. Film: *Kramer vs. Kramer*, *Poltergeist*, *Poltergeist II*, *The Big Chill*, *Switch*, *Stir Crazy*, *American Dreamer*, *Wyatt Earp*, *Jungle to Jungle*, *Fever Pitch* and *The Big Year*, among others. Television: *Private Practice*, *Dexter*, *24*, *Criminal Minds*, *Frasier*, the series *Payne* and *The Client*, and television movies *Adam*, *Baby M*, *My Name is Bill W.*, *The Ponder Heart*. She has received three Emmy nominations, two Golden Globe nominations, and an Oscar nomination for directing the short film *On Hope*.



BLAKE HOOD (*Understudy for Trip*). Regional: *Bruise Easy* (Kitchen Dog Theatre — Dallas). Los Angeles: *The Distance From Here* (The Shoreline Theatre). Film: *Easy A*. TV: *The Young and the Restless*, *Vampire Diaries*, *2 Broke Girls*, *90210*,

Harry's Law, *Cold Case*, *Desperate Housewives*. BFA from Southern Methodist University.



MARY ANNE MCGARRY
(*Understudy for Polly Wyeth/Silda Grauman*). Regional: *Prelude to a Kiss*, *Aunt Dan & Lemon*, *Man who came to Dinner*, *Cold Sweat*, *Chorus of Disapproval*, *Earhart*: South Coast Rep; *Eden Court* (director)

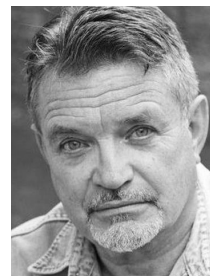
Steppenwolf, *People's Light & Theater*; *Dancing at Lughnasa*: Sacramento Theater Co; *Light up*

the Sky, *Lady of the Diamond*: Northlight Rep; *Midsummer Night's Dream*: Court Theater. Writer/producer: *Honeymoon in Galway* ("Best of the Year", Los Angeles Times), *Lost & Foundling*, *Easter on Sugarhill*. Off-Broadway: *Sonnets for a Piano-Man*, Public Theater, NYC. Film: *Hitchcock*, *Terri*, *Post-Grad*, *Rumor Has It*, *Red Dragon*, *Boys on the Side*; Writer/producer: *Honeymoon in Galway*, *Craving for that Kind of Love*. Television: *Doll & Em* (Sky TV/UK), *Madmen*, *Modern Family*, *Y&R*, *ER*, *The Forgotten*, *The Practice*, *Jake in Progress*, *Cold Case*, *Judging Amy*, *Roseanne*, *Star Trek*, *Close to Home*, *Out of Practice*, *LA Law*, *Gilmore Girls*.



DEBORAH PUETTE
(*Understudy for Brooke Wyeth*). Regional: *Brownstone* (Laguna Playhouse); *Eccentricities of a Nightingale* (A Noise Within). Los Angeles: *Creation* (Theatre @ Boston Court, world

premiere); *Caught* (Zephyr Theatre, world premiere); *The Fall to Earth* (Odyssey Theatre); *Tryst* (LA Weekly Award, Ovation, LADCC and Garland nominations) and *Last Days of Judas Iscariot* (Black Dahlia Theatre); *Pera Palas* (Theatre @ Boston Court/Antaeus Company); *American Dead* and *Stop Kiss* (Rogue Machine). Chicago: *The Glory of Living* (Circle Theatre, world premiere, Joseph Jefferson Award); *Toys in the Attic*, *Bus Stop* and *The Skin of Our Teeth* (American Theatre Company). Film: Sam Raimi's *Oz: The Great and Powerful* opposite James Franco and Michelle Williams, *Bill Viola's St. Paul's Mary*, *Crossing Over*. Television: *True Blood*, *The Office*, *Grey's Anatomy*, *Parks and Recreation*, *Criminal Minds*, *Cupid*.



DON OSCAR SMITH
(*Understudy for Lyman Wyeth*). New York: *Alma The Ghost of Spring Street* (La Mama), *Home of the Brave* (Vietnam Veterans Ensemble), *The Country Girl* (South Street Theater). Regional: *Catch*

22, *She Stoops to Conquer, Who's Happy Now* (the Goodman Studio Theatre), *The Magnolia Club* (Victory Gardens Theater). Los Angeles: *The Cherry Orchard* (Mark Taper Forum), *The Projectionist* (Kirk Douglas Theatre), *Radiance and Equivocation* (Geffen Playhouse), *Leading Ladies* (I.C.T), *The Night of the Iguana* (A Noise Within), *Margo Veil* (L.A. Drama Critics Circle Award), *Pentecost, Saved, The Skin of Our Teeth* (Evidence Room). Film: *iVote, The Hunt For Red October, Vacancy 2, Par 6*. TV: *ER, The Unit, The Bernie Mac Show, Carnivale*.



JON ROBIN BAITZ (Playwright). Plays include *Mizlansky/Zilinsky, The Film Society, The Substance of Fire, The End Of The Day, Three Hotels, A Fair Country* (Pulitzer Prize finalist, 1996), *Ten Unknowns* and *The Paris*

Letter, as well as a version of *Hedda Gabler* (Broadway, 2001). He created ABC's *Brothers & Sisters*, the TV series which ran for five seasons. Other TV work includes PBS version of *Three Hotels*, for which he won the Humanitas Award, and episodes of *West Wing* and *Alias*. He is the author of two screen plays, the film script for *The Substance of Fire* (1996) and *People I Know* (2002). He is a founding member of Naked Angels Theatre Company, and on the faculties of the MFA programs at The New School for Drama, and SUNY Stony Brook/ Southampton. He is a Guggenheim fellow and an American Academy of Arts & Letters award winner. *Other Desert Cities* won the Outer Critics Circle Award in 2011, was a Tony nominee and a 2012 Pulitzer Prize finalist.



ROBERT EGAN (Director) is the Artistic Director/ Producer of the acclaimed Ojai Playwrights Conference. Prior to Ojai he was the Producing Director of the Mark Taper Forum for 20 seasons, where he founded and

produced 15 seasons of the New Work Festival and directed *Made in Bangkok, Closer, Hedda Gabler, Arcadia* and Jon Robin Baitz's *Ten Unknowns*, among many others. Robert also directed the world premiere of Baitz's *Film Society* at the Los Angeles Theatre Center, *Coq Au Vin* for Naked Angels, and *Chinese Friends* for Playwrights Horizons. He is also the Founder and President of RHEgan Productions LLC where he conceives, writes, produces and directs major live events and media celebrating non-profits like Cure Autism Now, Operation Smile, LA Team Mentoring, Global Green USA and Homeboy Industries. Egan was recently named the Artistic Director/Producer of Wattsmedia Inc., one of the nation's leading companies in strategizing and creating live events and media for corporations and non-profits across the country. Other directing and producing credits include major productions ranging from world premieres to Shakespeare at theatres across the country and Europe.

TAKESHI KATA (Set Design). Taper: *November*. L.A.: *Bones, Two Unrelated Plays by David Mamet, Palomino* (Kirk Douglas); *Coney Island Christmas, Female of the Species, The Seafarer, Boston Marriage* (Geffen). N.Y.: *Through a Glass Darkly, Storefront Church, The Intelligent Design of Jenny Chow* (Atlantic Theater Company), *Adding Machine* (Minetta Lane), Barrow Street Theatre, Playwright's Horizons, Vineyard, Rattlestick. Regional: Alley, American Players Theatre, Dallas Theater Center, Ford's Theatre, Goodman, Hartford Stage, Long Wharf, Nashville Opera, Old Globe, Resident Ensemble Players, Skylight Opera, Steppenwolf, Yale Rep. He is an Assistant Professor at University of Southern California, School of Dramatic Arts.



ALEX JAEGER (*Costume Design*). Off-Broadway: *Two Sisters and a Piano* (Public Theater). Center Theatre Group: *The Paris Letter*, *Eclipsed*. Other L.A.: *Extraordinary Chambers*, *Love, Loss and What I Wore*, *Third*, *Mizlanski/Zilinski*

(Geffen Playhouse); *Looped*, *Doubt*, *Talley's Folly* (Pasadena Playhouse); *Cloudlands*, *All My Sons*, *Nostalgia*, *Goldfish* and others (South Coast Repertory); *Light*, *Gilgamesh*, *Gulls*, *Romeo and Juliet* (The Theatre @ Boston Court). Regional: *Arcadia*, *Once in a Lifetime*, *The Homecoming*, *November*, *Maple and Vine*, *Rock 'N Roll*, *Speed the Plow* (A.C.T. San Francisco); *August: Osage County*, *Cat on a Hot Tin Roof*, *Dead Man's Cell Phone*, *Romeo and Juliet*, *Handler*, *Fuddy Meers*, *Stop Kiss* (Oregon Shakespeare Festival); *Annapurna*, *Bruja*, *OR*, *Oedipus El Rey*, *Mauritius* (Magic Theatre); *Lombardi* (Cleveland Playhouse); *The Habit of Art*, *Circle Mirror Transformation*, *Caroline, or Change*; *Grey Gardens*; *The Cripple of Inishmaan* and many others (Studio Theatre, D.C.).

LAP CHI CHU (*Lighting Design*). Regional designs include Mark Taper Forum, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God*, *Visible Content*, *Hidden Forms*, *I Mutantes Seras*, *Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards include the L.A. Drama Critic's Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

ADAM PHALEN (*Sound Design*). Some recent shows include *9 Circles* at the Bootleg Theater, *The New Electric Ballroom* and *The Word Begins* at Rogue Machine Theatre, and *Titus Redux* at the Kirk Douglas Theatre. Mr. Phalen is the resident sound designer and technical director for the Ojai Playwrights Conference and is the Head of Audio at Center Theatre Group's Kirk Douglas Theatre. Other shows include Center Theatre Group — *The Paris Letter*, *Flight*, *¡Gaytino!*, *Live From The Front*, *Taking Flight*, *Of Equal Measure*, *Taking Over*, *Eclipsed*, *Bones*; Gangbusters Theatre — *Hamlet*, *Woyzeck*, *Julius Caesar*; Theatre of Note — *Film*; *Kill Me, Deadly*; South Coast Rep — *Against Oblivion*.



KARL FREDRIK LUNDEBERG (*Composer*)

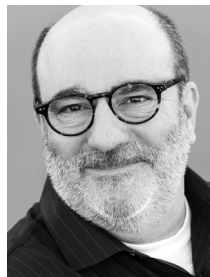
is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. Karl's works have been performed at music festivals throughout the

world. Theatre and ballet music includes scores for San Francisco's ACT, the Geffen Playhouse, American Repertory Theatre, BAM, Seattle Rep, Center Stage, South Coast Rep, Odyssey Theatre, Arizona Theatre Company, Pan Asian Repertory Theatre, New York, Kirk Douglas Theatre and Mark Taper Forum (*Death and the Maiden*, *Bandido!*, *Hysteria*, *Skylight*, *Enigma Variations*, *The Poison Tree*, *Closer*, *Molière Comedies* and *The School for Scandal*, *The Talking Cure*, *Ten Unknowns*, *Stuff Happens*). He was composer in residence at the Mark Taper Forum and served as musical director for the Shakespeare repertory *Measure for Measure* and *Midsummer Night's Dream*, and composer/musical director for *Romeo and Juliet*, all directed by Sir Peter Hall at the Ahmanson Theatre.



ERIKA SELLIN, CSA (*Casting*) is in her 10th 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 Andy Crocker, Kevin Cordova and Virginia Louise Smith (session reader/actor) for their casting assistance.



JAMES T. McDERMOTT (*Production Stage Manager*). Proud member of Actors' Equity Association. Center Theatre Group: 108 plays/musicals. Off-Broadway: *Viva Vittorio*. Regional: Princeton, Charleston,

Washington, D.C., Chicago, St. Louis, Kansas City, Minneapolis, Las Vegas, San Francisco. Los Angeles: Pantages, Geffen/Westwood Playhouse, Los Angeles Theatre Center, La Jolla Playhouse, South Coast Repertory. Other L.A.: Faculty at California Institute of the Arts, National and Regional Board of Directors Actors' Equity Association. Awards: In 2001, the first USITT Outstanding Stage Manager Award was given in Jimmie's honor. Life: Thank You, Pat Brymer.

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.



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 works.



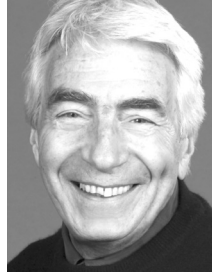
EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group last year after previously serving as CTG's Chief Financial Officer for 12 years (1996–2008). Rada spent the past three years as President of the Music

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.



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.



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.

ADDITIONAL STAFF AND CREDITS FOR OTHER DESERT CITIES

Assistant Director Suzy Yaako
 Assistant Set Designer EunNym Cho
 Assistant Costume Designer Elizabeth A. Cox
 Assistant Lighting Designer Heather Graff
 Production Assistant Ramon Valdez
 Prop Shoppers Kis Knekt, Sarah Steinman
 Wig for Ms. Berlin Rick Geyer

Credits

Set construction by F&D Scene Changes, Ltd.
 Additional lighting equipment provided by PRG Lighting Los Angeles. Costumes provided by the Center Theatre Costume Shop and additional staff: First Hand — Lydia Harmon; Stitchers — Kelly Cercone, Ophelia Brown, Mara Holland, Jennifer Wolff; Crafts — Kitty Murphy-Youngs; Dean Cameron. FIDM Interns — Heather O'Shea, Stephanie Semerenko. Lighting Assistant — Meghan Hong. Production and rehearsal photography by Craig Schwartz.

Website

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



MAKE-UP PROVIDED BY
MAC

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

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
KEVIN L. CORDOVA Casting Administrator

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ZAKIYYAH ALEXANDER, SHEILA CALLAGHAN, JONATHAN CENICEROZ, MATT GOULD, GRIFFIN MATTHEWS, MEG MIROSHNIK, TANYA SARACHO, JOHN SINNER CTG Writers' Workshop Members

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