FIRST SEASON PRODUCTION

2:22 – A GHOST STORY
Written by Danny Robins
Directed by Matthew Dunster
OCTOBER 29 – DECEMBER 4, 2022

BONUS PRODUCTION
AIN’T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS
Book by Dominique Morisseau
Music & Lyrics from The Legendary Motown Catalog
Directed by Des McAnuff
Choreographed by Sergio Trujillo
DECEMBER 13, 2022 – JANUARY 1, 2023

SECOND SEASON PRODUCTION
THE SECRET GARDEN
Book and Lyrics by Marsha Norman
Music by Lucy Simon
Directed and Choreographed by Warren Carlyle
Musical Direction by Rob Berman
FEBRUARY 19 – MARCH 26, 2023

THIRD SEASON PRODUCTION

1776
Music and Lyrics by Sherman Edwards
Book by Peter Stone
Based on a Concept by Sherman Edwards
Directed by Jeffrey L. Page and Diane Paulus
Choreography by Jeffrey L. Page
APRIL 5 – MAY 7, 2023

FORTH SEASON PRODUCTION

A SOLDIER’S PLAY
Written by Charles Fuller
Directed by Kenny Leon
Starring Norm Lewis
MAY 23 – JUNE 25, 2023

PLUS TWO MORE SHOWS TO BE ANNOUNCED
As a nonprofit organization, Center Theatre Group relies on the support of generous theatre-lovers like you. Become a member with a tax-deductible contribution of $100—or just $10 per month—and make a vital difference for our future following the most challenging period in Center Theatre Group’s history. Your gift will enable us to continue to produce and present the highest caliber theatre, nurture new artists, and provide transformative arts education programs.

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Center Theatre Group
by special arrangement with Tristan Baker and Charlie Parsons for Runaway Entertainment,
Isobel David   Kater Gordon
presents

A GHOST STORY

Written by
DANNY ROBINS

Starring
(in order of appearance)

CONSTANCE WU  ANNA CAMP  ADAM ROTHENBERG  FINN WITTROCK

HANNAH BAREFOOT  NATHAN JAMES  ZACHARY MOOREN  ANNY ELIZABETH ROSARIO

Scenic Design
ANNA FLEISCHLE

Costume Design
CINDY LIN

Lighting Design
LUCY CARTER
Recreated by
SEAN GLEASON

Illusions
CHRIS FISHER
Recreated by
WILL HOUSTOUN

Casting
CAPARELLIOTIS CASTING
DAVID CAPARELLIOTIS CSA
AND JOE GERY

Associate Director
GABRIEL VEGA WEISSMAN

Fight Director
EDGAR LANDA

Vocal Coach
NATSUKO OHAMA

CTG Associate Artistic Director
KELLEY KIRKPATRICK

Production Stage Manager
DAVID S. FRANKLIN

Directed by
MATTHEW DUNSTER

OCT 29 – DEC 4, 2022  AHMANSON THEATRE
CAST
(in order of appearance)

Jenny.................................................................CONSTANCE WU
Lauren ............................................................................ ANNA CAMP
Ben .................................................................ADAM ROTHENBERG
Sam ............................................................................ FINN WITROCK
Company ........................................................................... HANNAH BAREFOOT
Company ........................................................................... NATHAN JAMES
Company ........................................................................... ZACHARY MOOREN
Company ........................................................................... ANNY ELIZABETH ROSARIO

UNDERSTUDIES
Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

For Sam: Nathan James, Zachary Mooren
For Ben: Nathan James, Zachary Mooren
For Lauren: Hannah Barefoot, Amy Elizabeth Rosario
For Jenny: Hannah Barefoot, Amy Elizabeth Rosario

STAGE MANAGERS
MIRIAM MENDOZA
SHAWNA VORAGEN

TIME AND PLACE
The action takes place across 24 hours in a house in a newly gentrified neighborhood of Boston.

2:22- A Ghost Story will be performed with one 15 minute intermission

Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.
CONSTANCE WU (Jenny, she/her). Constance Wu is a Golden Globe-nominated actress and was named one of TIME’s 100 Most Influential People of the Year. Theatre: And the Earth Moved, Ping Pong Diplomacy, The Tempest, Fuente Ovejuna, Much Ado About Nothing. Film: Lyle, Lyle, Crocodile (Sony Pictures); Wish Dragon (Netflix); I Was a Simple Man (Strand Releasing); Hustlers (STXfilms); Crazy Rich Asians (Warner Bros.); Sound of My Voice (Fox Searchlight). Television: The Terminal List (Amazon); Solos (Amazon); Fresh Off the Boat (ABC); Dimension 404 (Hulu). Constance holds a BFA in Acting from SUNY Purchase Conservatory of Theatre Arts.

ANNA CAMP (Lauren, she/her). Upcoming film credits: From Black; A Little Player (With David Straitharin and Jane Levy), 5000 Blankets, Unexpected. Previous film credits: Berry & Marge Go Large (With Bryan Cranston and Annette Bening), Murder at Yellowstone City, The Lovebirds, Here Awhile, Desperados, the Pitch Perfect Trilogy, Café Society, The Help. Previous television credits: Perfect Harmony (opposite Bradley Whitford), Good Girls Revolt, Unbreakable Kimmy Schmidt, True Blood (SAG Award nomination), The Good Wife, Mad Men, The Office, and How I Met Your Mother. Broadway credits include Equus (opposite Daniel Radcliffe) and The County Girl, directed by Mike Nichols. Off-Broadway credits include: The Scene (Lucille Lortel Award nomination) and All New People (Drama Desk Award nomination).

ADAM ROTHENBERG (Ben, he/him) is best known for his role of Mel Sattem on the final two seasons of Netflix’s critically-acclaimed series, Ozark. His other TV credits include Captain Homer Jackson on BBC’s Ripper Street, The Serpent, Castle Rock, and Dietland. Adam’s film credits include The Mauritanian, Callie Khouri’s Mad Money, and Tennessee produced by Lee Daniels. New York theatre credits include The Layover (at Second Stage Theatre), The Retributionists (at Playwrights Horizons), The Wooden Breeks (MCC), Danny and the Deep Blue Sea (Second Stage), and Birdy (The Women’s Project). Other credits include A Streetcar Named Desire at the Kennedy Center, Burn This (Mark Taper Forum), and Fool for Love (at London’s Found111.)

HANNAH BAREFOOT (Company, Jenny/Lauren u/s, she/her) is a theatrically trained actress and singer from Cody, Wyoming. Hannah has been fortunate to work opposite some of the best, including David Tennant in Bad Samaritan (2018), Bruce Davison in Creepshow (2019), and Allison Brie in the upcoming film Somebody I Used to Know (2022). She is known for her 11 leading roles in feature films and multiple recurring roles in hit TV series. She is currently developing her own projects. Instagram: @hannahbarefoot IMDB: imdb.me/hannahbarefoot

NATHAN JAMES (Company, Sam/ Ben u/s, he/him) is a proud native of Pittsburgh, where he began his acting career with Kuntu Repertory Theater. He received a BA in Africana Studies from the University of Pittsburgh, and an MFA in Acting from Penn State University. His one man play, Growing Pains, has been produced at The August Wilson Center for African American Culture, The United Solo Theater Festival (Theatre Row NYC). Nathan is one of seven playwrights for The New Black Fest’s Hands Up: 7 Playwrights, 7 Testaments, which consist of seven ten-minute plays following the shooting of Mike Brown. Film/TV Credits: Standing Up, Falling Down (Tilted Windmill Productions); Madam Secretary (CBS), Shades of Blue (NBC), Quantico (ABC), The Wire (HBO), Deception (ABC), Blindspot (NBC), VINYL (HBO), Person of Interest (CBS), The Interestings (Amazon). Off-Broadway Credits: Travisville (Ensemble Studio Theatre), Playing with Fire (Gene Frankel Theatre), Black Angels Over Tuskegee (St. Luke’s Theatre). Regional Credits: Blues For An Alabama Sky (Center Theatre Group), Radio Golf (Two River Theater), Feeding Beatrice (Repertory Theatre of St. Louis), Julius Caesar (Pennsylvania Centre Stage), Work Song (Pittsburgh City Theatre).

ZACHARY MOOREN (Company, Sam/Ben u/s, he/him) is a graduate of The American Academy of Dramatic Arts in New York City and a longtime member of The Actors Gym with Bobby Moresco. His most recent credits include the action/adventure film 9 Bullets and the upcoming psychological thriller Cat Person directed by Susanna Fogel. He is also the star and a producer on Social House Films’ Val and Electric Love. Off-Broadway credits: Different Shades of Hugh (The Road Theater Company), Where The Number’s End (The Whitefire Theater).

ANNY ELIZABETH ROSARIO (Company, Jenny/Lauren u/s, she/her) is excited to be returning to Center Theatre Group. She’s appeared in Rob Zombie’s film 3 From Hell and has a supporting role in the upcoming indie film, The Mattachine Family. TV Credits: Physical (Apple TV), The Real Husbands of Hollywood, NCIS, Criminal Minds, General Hospital. IG: @iamannyrosario; annyrosario.com

DAVID S. FRANKLIN (Production Stage Manager, he/him), Center Theatre Group Highlights: An Enemy of the People, Baz Luhrmann’s La Bohème, Art, Romance, The Cherry Orchard, Curtains, Nightingale, The History Boys, Bloody Bloody Andrew Jackson, Two Unrelated Plays by David Mamet, 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, Los Otros, Red, Seminar, Tribes, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Bent, The Christians, Disgraced, A View From The Bridge, Zoot Suit, Archduke, King of the Yees, Head of Passes, Valley of the Heart, Linda Vista, Lackawanna Blues, A Play Is a Poem, A Christmas Carol (Western Tour), King James, The Old Man & The Pool, and had the pleasure of assisting on Soft Power. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the

**MIRIAM E. MENDOZA** (Assistant Stage Manager, she/her) is an El Paso, Texas native who graduated from UT El Paso with her BFA in Stage Management (2016). Miriam then moved to Southern California where she received her MFA in Stage Management from the University of California, Irvine. She continues to work as an educator and stage manager in the greater Los Angeles area and is part of the leadership team of New Swan Shakespeare Festival. She is excited to be back working with Center Theatre Group!

**SHAWNA VORAGEN** (Stage Manager, she/her) is thrilled to be back at CTG after being on the SM team for The Search for Signs of Intelligent Life in the Universe. Select stage management credits include: King Lear, Witness Uganda, A Christmas Carol, UNMASKED: A Theatrical Celebration of Black Women’s Liberation (The Wallis); Paradise Blue (Geffen Playhouse); Medusa: The Musical, The Window [Staged Reading] (Deaf West Theatre); If I Forget, Citizen: An American Lyric, In The Red And Brown Water, The Brothers Size, The Ballad of Emmett Till [Digital Remount], Reborning (Fountain Theatre); 33 Variations, A Body of Water, Steel Magnolias (Actors Co-Op); Hocus Pocus: A Musical Cocktail Experience, A Christmas Carol Cocktail Spectacular (After Hours Theatre Company); Next to Normal (Triage Productions); and the acclaimed remount of Citizen: An American Lyric as part of Center Theatre Group’s inaugural Block Party. Thank you for supporting live theatre!

**DANNY ROBINS** (Playwright, he/him). Danny is an award-winning writer, broadcaster and journalist. He created The Battersea Poltergeist, a podcast series combining drama and documentary to tell a real-life ghost story. It became the #1 Drama Podcast across the world and Danny is now adapting it for TV with Blumhouse and Maniac Productions. 2:22 – A Ghost Story broke box office records in London, won the WhatsOnStage Award for Best New Play and was nominated for three Olivier Awards. Danny’s acclaimed new BBC podcasts, Uncanny and The Witch Farm also explore the paranormal. dannyrobins.com

**MATTHEW DUNSTER** (Director, he/him). Matthew Dunster is a theatre and film director and writer. He was born and raised in Oldham and now lives in South East London. Previously an actor, he has directed and written over 50 shows in 15 years, often with major national companies (including RSC, NT, Royal Court, Young Vic, Royal Exchange, Shakespeare’s Globe, The Bridge), as well as directing on the West End, Broadway, and internationally. He has been the Associate Director of The Young Vic and Shakespeare’s Globe. Matthew has been nominated for three Olivier Awards and earlier this year his Broadway production of Hangmen was nominated for five Tony Awards.

**ANNA FLEISCHLE** (Scenic Designer, she/her). Theatre includes: Hangmen (Broadway/Royal Court/West End, Tony Award Nominee 2022, 2016 Olivier Award Winner for Best Set Design, Critic’s Circle Award ‘Best Designer’, Evening Standard Award ‘Best Design’); The Collaboration; Hamlet; Death of a Salesman (Young Vic/ West End/Broadway 2022); Everybody’s Talking About Jamie (West End/U.K. Tour/Ahmanson/Korea); Much Ado about Nothing (National Theatre); 2:22 – A Ghost Story; Don Juan In Soho; The End Of Longing (West End); Once Upon A One More Time (Nederlander); A Kind Of People; Liberian Girl (Royal Court); The Kid Stays In The Picture (Royal Court & Complicité); Two Ladies; A German Life; A Very Very Very Dark Matter (Bridge Theatre); Home I’m Darling (Theatr Clwyd/National Theatre/West End, 2019 Olivier Award Nominee For Best Set Design and Best Costume Design); Rosencrantz & Guildenstern Are Dead (Old Vic); Beware Of Pity (Schaubühne, Berlin/Complicité). Opera includes:
L’Orfeo (Vienna Staatsoper); Weimar Nightfall: Seven Deadly Sins (LA Philharmonic). Dance includes: Message In A Bottle (Sadler’s Wells); John; Can We Talk About This? (DV8 Physical Theatre / NT / International tour). Fellowships include: Founding Member of Scene/Change, Associate Artist Young Vic Theatre, Trustee Regent’s Park Open Air Theatre.

IAN DICKINSON (Sound Designer, he/him) Ian is an award-winning sound designer with extensive credits in the U.K. and internationally. Work includes: Company (Broadway & West End); Hangmen (Broadway & West End); Uncle Vanya (Pinter Theatre, London); C O C K (Ambassador’s); Jerusalem (Apollo, London); The Ocean At The End Of The Lane (Duke of York’s); 2:22 — A Ghost Story (West End); The Lion, the Witch and The Wardrobe (The Bridge Theatre & U.K. Tour); Translations; Small Island; Angels in America (also Broadway); Husbands and Sons (National Theatre, London); Camp Siegfried (Old Vic); True West (Vaudeville, London); Heisenberg (Wyndham’s); Fatherland (Lyric Hammersmith, London and The Royal Exchange, Manchester); Junkyard (Bristol Old Vic and Tour); The River (Broadway). Ian has received Tony nominations for his work on Broadway, most notably for Company, Angels in America, Rock & Roll, and Jerusalem. He was the recipient of both an Olivier and Drama Desk Award for The Curious Incident of the Dog in the Night-Time, which has played at the National Theatre and toured venues worldwide. He has been a member of the Autograph team since 2009.

CINDY LIN (Costume Designer, she/her) is a set and costume designer who trained at the Royal Welsh College of Music and Drama (MA Theatre Design) and University of Southern California (BA Film and Television Production). Theatre credits include: Untitled Baby Play (IAMAn), 2:22 — A Ghost Story (West End), Screwdriver (Lyric Hammersmith), Actually (Trafalgar Studios), Dismantle This Room (Royal Court and Bush Theatre). Opera credits include: Madam Butterfly (OperaUpClose), Faust Alberta, Orpheus and Eurydice (Opera in the City Festival). cindylindesigns.com

LUCY CARTER (Lighting Designer, she/her) is a two–time winner of the Knight of Illumination Award. Recent credits include: 2:22 - A Ghost Story (West End), Much Ado about Nothing (National Theatre), Wicked (Hamburg), Everybody’s Talking About Jamie (West End/UK Tour and Los Angeles), Mavra/Pierrot Lunaire, Hansel and Gretel, Katya Kabanova (Royal Opera House), The Cunning Little Vixen, Orphée (ENO), Le nozze di Figaro (Opéra national de Paris), The Dante Project, McGregor and Mugler, Woolf Works, Obsidian Tear, Afterite, Yugen, Multiverse, Chroma and Autobiography with long–term collaborator Wayne McGregor.

SEAN GLEASON (Associate Lighting Designer, he/him) is a Lighting Designer and Associate Lighting Designer based in London and works internationally across a broad range of projects including theatre, musicals, opera, site-specific, and dance productions. Sean’s work with Lucy Carter includes Everybody’s Talking About Jamie (London, West End, and North American premiere); Home, I’m Darling (National Theatre London); and The Most Incredible Thing (Charlotte Ballet). Sean trained at Rose Bruford College of Speech and Drama, London. seangleasonLD.com

CHRIS FISHER (Illusions, he/him) is a member of The Magic Circle. He works worldwide as International Illusions & Magic Associate for Harry Potter and the Cursed Child. Theatre as Illusion Consultant includes: The Time Traveller’s Wife (Chester Storyhouse); Back to the Future: The Musical (Adelphi); 2:22 – A Ghost Story (Criterion, Gielgud and Noel Coward); The Lion, the Witch and the Wardrobe (Gillian Lynne and UK tour); Wicked (NeueFlora Theatre, Hamburg); Merlin (Northern Ballet); The Prince of Egypt (Dominion); Company (Bernard B Jacobs Theatre, NY and Gielgud); Big the Musical (Dominion); Peter Gynt (National Theatre); Superhero (Tony Kiser Theater, NY); Julie (National Theatre); Angels in America
(National Theatre and Broadway); Macbeth (RSC, Swan Theatre and Barbican); Titus Andronicus (RSC), Barnum (Menier Chocolate Factory); The Hypocrite (Hull Truck Theatre/RSC, Swan Theatre); No Man’s Land (Wyndham’s); Into the Woods (Royal Exchange); Here We Go, Treasure Island (National Theatre); The Skriker (Royal Exchange).

WILL HOUSTOUN (Illusions Recreation). Will uses his expertise in conjuring and its history, combined with performance and problem-solving experience, to help tell stories, build atmosphere, and create astonishing moments.

Theatre includes: Guardians of the Galaxy (Secret Cinema); Catch Me If You Can (Theatre Royal Windsor); A Christmas Carol (Nottinghame Playhouse); The Sorcerer’s Apprentice (Northern Stage); The Cherry Orchard (Theatre Royal Windsor); Merlin (Northern Ballet); 2:22 – A Ghost Story (West End); The Prince of Egypt (West End); The Twilight Zone (The Almeida/ West End); Katya Kabanova (Royal Opera House); A Winter’s Tale (Royal Shakespeare Company). Film and Television includes: The Boy Who Harnessed the Wind with Chiwetel Ejiofor (2019); Wolf Hall, directed by Peter Kominsky (2015); Hugo directed by Martin Scorsese (2011). Will is also a performer in residence at the Imperial College/Royal College of Music Center for Performance Science (London), holds a literary fellowship from The Academy of Magic Arts (Los Angeles), and is a past winner of the European Magic Championships. His PhD explored the history of magical education and he has found innovative ways to use magic as an educational tool with organizations including the United Nations Development Program and the World Economic Forum.


GABRIEL VEGA WEISSMAN (Associate Director, he/him). Previously at Center Theatre Group: Associate Director of Lackawanna Blues. Directed and developed work with Atlantic Theater Company, New York Theatre Workshop, Primary Stages, Williamstown, San Diego REP, and A.R.T. Directed concert events for Tituss Burgess at Kennedy Center and Carnegie Hall. Associate director of seven Broadway productions. Author of plays published by Broadway Licensing. Proud father to Caleb. gabevegaweissman.com. Instagram: @gvegaweissman

EDGAR LANDA (Fight Director) is an actor/director and creates fights & violence for theatres large and small. For Center Theatre Group, he most recently staged fights for Alma at the Kirk Douglas Theatre and The Play That Goes Wrong (Santa Barbara City College). Recent directing credits include: Midsummer Night’s Dream (Thin Air Shakespeare) and Oliver Mayer’s Blade to the Heat (USC). Other fight credits include: Geffen Playhouse, San Diego Rep, South Coast Repertory, The Wallis, Mark Taper, The Getty Villa, Shakespeare & Company, and Tennessee Shakespeare Company. He has choreographed mayhem for many of Los Angeles’ intimate theatres including Circle X Theatre Co., Skylight Theatre, Fountain Theatre, Sacred Fools, and Playwrights Arena. Edgar serves on the faculty of the USC School of Dramatic Arts and is a long-time collaborator of Son of Semele Ensemble. He is a member of Stage Directors & Choreographers as well as Actors Equity Association. Edgar is a proud supporter of the Los Angeles intimate theatre community. edgarlanda.com.

NATSUKO OHAMA (Vocal Coach, she/her) is one of the premier voice teachers in the country. Trained under Kristin Linklater. Shakespeare and Company Lenox, the Stratford Festival Ontario, and was the Director of Training at the National Arts Center of Canada, International workshops in
Turkey, Italy, Switzerland, China, and the Linklater Voice Center, Scotland. Coach to actors and a Drama Desk nominated actress. Presently teaching in the MFA Acting Program at USC. natsukooohama.com

TRISTAN BAKER (Producer, he/him) is a Broadway and West End theatre producer of numerous productions over the last 20 years including the Tony and Olivier Award-winning Girl From The North Country in New York, Toronto, Australia and London; 2:22 – A Ghost Story (Noël Coward, Gielgud, Criterion, Lyric and Los Angeles); and The Windsors: Endgame (Prince of Wales). Some of his other multiple Olivier Award-winning shows are David Bowie’s Lazarus; Lin-Manuel Miranda’s In the Heights, and The Railway Children (all King’s Cross Theatre in London, which he also built and operated); and Guys and Dolls (West End, international tour). He is the joint founder and CEO of Troubadour Theatres, which builds venues that are fully flexible live entertainment spaces including Troubadour Wembley Park Theatre, Meridian Water Studios and Brent Cross Studios.

CHARLIE PARSONS (Producer, he/him) has had a huge impact on the international media sector over the last 20 years, winning many television awards, including international awards for the TV show Survivor, which he created. He is Executive Producer of the U.S. version of Survivor, now in its 43rd season on CBS. As a result of Survivor, Parsons is widely credited with being the inventor of reality TV. As co-founder (with Bob Geldof and Lord Waheed Alli) of one of television’s most influential production companies, Planet 24, he created and produced hundreds of ground-breaking TV programs, including The Big Breakfast and The Word. Planet 24 was an engine for change in British media and his television shows were a platform for many household names to make their reputations, including Chris Evans, Gaby Roslin, Lisa Tarbuck, Johnny Vaughan and Denise Van Outen. Survivor has been a huge influential global hit and local editions of the program occur in dozens of countries around the world, including from next year in the U.K. In British theatre, he has produced many acclaimed productions of the original Take That musical Never Forget, Guys and Dolls, David Bowie’s musical Lazarus, Lin-Manuel Miranda’s In the Heights, and Girl From The North Country. He also backs and mentors creative businesses through his company Charlie Parsons Creative Ltd.

ISOBEL DAVID (Producer, she/her) is a theatre producer who has been working across the commercial and subsidised sectors for the past 10 years. She is currently Producer at Runaway Entertainment, and particularly passionate about developing new and ambitious work for the stage. Current shows include: 2:22 – A Ghost Story by Danny Robins (Noël Coward Theatre, Gielgud Theatre and Criterion Theatre); The Windsors: Endgame, the stage adaptation of the hit TV show (Prince of Wales Theatre); and Girl from the North Country, the Conor McPherson/Bob Dylan musical (Broadway, previously the West End, The Public Theater NYC, The Old Vic, The Alexandra Theatre, Toronto). Isobel is also the co-founder of the award-winning comedy production company Fight in the Dog, developing, supporting, and producing exciting, ambitious and, crucially, funny live work, working closely with organisations such as the Edinburgh Festival Fringe, Soho Theatre, VAULT Festival and New Diorama Theatre, as well as touring venues across the country.

KATER GORDON (Producer, she/her). Having worked in many aspects of theatre, television, and film, Kater now champions artists and storytellers as a producer. She began her career in costumes at Williamstown Theatre Festival and later went on to win an Emmy and two WGA awards for her writing on AMC’s television show Mad Men. Recent shows include 2:22 – A Ghost Story (Noël Coward Theatre, Gielgud Theatre, Criterion Theatre), Kathy and Stella Solve A Murder (Roundabout @ Summerhall, Edinburgh Fringe Festival), Newsies (Troubador Wembley), The Windsors: Endgame (Prince of Wales Theatre), Mum (SOHO Theatre), and Leopards (Rose Theatre Kingston).

CENTER THEATRE GROUP

MEGHAN PRESSMAN (Managing Director/CEO, she/her) joined Center Theatre Group in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep. She
is a graduate of Yale School of Drama/Yale School of Management, and serves as a mentor in the Theater Management program. Meghan has served as the Vice-Chair for the Theatre Communications Group Board of Directors, and is a member of the Broadway League.

DOUGLAS C. BAKER (Producing Director, he/him) joined Center Theatre Group in 1990. Doug is an active member of the Broadway League, the Independent Presenters Network (IPN), and is a proud member of the Association of Theatrical Press Agents and Managers (ATPAM). In 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

KELLEY KIRKPATRICK (Associate Artistic Director, he/him). Since his arrival at Center Theatre Group in 2005, Kelley has produced over 100 productions, readings and workshops, many of which have gone on to Broadway, Off-Broadway, and beyond. He has collaborated with celebrated artists including David Henry Hwang, Phylicia Rashad, Ruben Santiago Hudson, Michael Friedman, Culture Clash, Lucas Hnath, Roger Guenveur Smith, Les Waters, Leigh Silverman, Lauren Yee, and Danai Gurira.

GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

ADDITIONAL STAFF FOR 2:22 – A GHOST STORY

Dialect Coach .................................................. Joel Goldes
Associate Set Designer ........................................ Frank J. Oliva
UK Set Design Associate ..................................... Liam Bunster
Assistant Costume Designer .......................... Ashphord Jacoway
Lighting Design Associate ......................... Sean Gleason
Assistant Lighting Designer ...................... Marcella Barbeau
Associate Sound Designer .......... Jonathan Burke
Production Assistant ...................... Jessica Keasberry-Vnuk
Prop Artisans .................................. Zane Wayneright, Edgar Bustillo

RUNWAY ENTERTAINMENT

Producer .................................................. Tristan Baker
Producer .................................................... Charlie Parsons
Producer .............................................................. Isobel David
Managing Director ...................................... Mark Cartwright
Head of Production ..................................... Stella Littlechild
International Producer ....................... Mark Whittmore
General Manager ....................................... James Mullan
Production Coordinator ....................... Ava Millard
Production Assistant ...................... Sophie Visscher-Lubinzki
Accounts Assistant ....................... Grace Dickson
PA to Tristan Baker ................................. Jake Wells
Office Dog ................................................ Miss Maple Syrup

Visa Consultants ........................................ Jackson Walker LLP
Sang M. Shin, Partner
Yenmi Tang, Associate

CREDITS

Scenery constructed by F&D Scene Changes. Lighting rental from Felix Lighting. Audio rental from DnB Design. Special effects by Ammonite Studios Ltd. Special effects by Event FX Limited

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Illustrations © 1989 Helen Oxenbury
Extract from We’re Going On A Bear Hunt written by Michael Rosen & illustrated by Helen Oxenbury.
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MUSIC CREDITS

For a full list of music credits, please visit our website at centertheatregroup.org
Music Clearance ................................................................. David Leinheardt

SPECIAL THANKS

U.S. Representative Jimmy Gomez, Michael Nielsen, Marty Moore, Hannah Black
DANNY ROBINS’ THANKS AND ACKNOWLEDGEMENTS

Thank you to CTG, and to Isobel David, Tristan Baker and Charlie Parsons at Runaway Entertainment for believing in the play, Matthew Dunster for his wisdom and talent, Jack Bradley for his mentorship and Shaparak Khorsandi and Ciaran O’Keefe for some key bits of real-life inspiration. Huge thanks to our brilliant cast and to David Caparelliotis for bringing them together.

Thanks to Kater Gordon, Gabe Weissman, Tom Burke, Thayer Juergens and Amdie Mengistu for their help with my research for this American version of the play and to a transatlantic array of people who answered my questions, including Peregrine Andrews, Michael Shaw, Rob Streeten, Tyronne Mann, Kelly Beatty, Robert Zorella, Sarah Barnard, Ed and Janine Cuervo, Eddie Bosse, Pat Perrino, Jennifer Cuervo, Bruce Mitchell, Jason Richardson, Alyssa Wiltse and Lisa Sturtevant.

Thanks to Alex Cimino, Rich Considine, Mike Wojtkow, Charles Cherney, David Fenchel, Tim Roberts, Adam Engel, Brandon Linz and Mike Leavey for their help in Boston, and to Hannah Price, Hugo Young, Francesca Devas, Jamie Mullan, Estrella Mabika, Charlie Semine, Roxanna Hope Radja, Allison Case, Nael Nacer, Anna Armstrong, John Schwab, Ako Mitchell, Lauren Ward, Andy Weissman, Jenny Shaw-Sweet and Rose O’Sullivan for the various ways they helped or supported me during the play’s development.

Love and thanks to my children Leo and Max and my wife, Eva, who was too scared to read the play.

Finally, a big thank you to everyone who has told me about their ghostly experiences over the last few years — it takes bravery to say those words “I have seen a ghost” and I feel privileged that you shared your stories. If you’re reading this and want to tell me your own personal ghost story, or what you think of the play, you can email me — danny@dannyrobins.com, or find me on social media.

The actors are appearing courtesy of Actors Equity, the stage manager employed in this production is a member 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.

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Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers’ Network (IPN), and the Theatre Communications Group (TCG).
We live in an age well attuned to the incendiary power of words, but there’s one word that has more power to divide than most—‘ghost.’ In our jaded been-there, done-that, unshockable world, the statement “I have seen a ghost” still has the power to silence a room and forever change the way you see someone, or how people see you.

If you’re a skeptic, how would you react to your partner claiming the house is haunted? If you’re a believer, how would it feel to be told by someone you love that the ghost you saw doesn’t exist?

I’ve been fascinated by ghosts since I was a child. I think it had something to do with growing up in a devoutly atheist family, wondering if there was some other realm where magic existed, if only I believed enough. Some people might have found God, but I found ghosts. Fuelled by horror movies, a scream-filled trip to see the stage version of The Woman in Black and a whole host of creepily illustrated books on the supernatural, my interest grew and, as an adult, it became entwined with a realization of my own mortality.

DO YOU BELIEVE?

DANNY ROBINS OFFERS HIS TAKE ON THE PARANORMAL ‘GOINGS ON’ THAT INSPIRED HIS WRITING

continues on page 14
The idea that death was not the end seemed attractive, but did I actually believe? No...well, maybe...but ghosts remained an abstract to be enjoyed in books and films, until a good friend of mine told me she had seen one. I found her account simultaneously impossible and yet totally convincing. It struck me that a ghost sighting is a detective story, where both the witness and ghost are suspects. It lays our relationship with the teller bare. Do we trust them as they reveal this life-changing moment of profound fear? What are the implications if we cannot? And so the idea for the play 2:22 — A Ghost Story was born...

Talking ghouls and hauntings, I’ve spent a lot of the past few years interviewing people who are convinced that they’ve seen ghosts. It began as research for 2:22, but the stories I collected soon took on a life of their own, spawning The Battersea Poltergeist, Uncanny and The Witch Farm for the BBC. I am now sent a steady stream of emails from people who believe they’ve had paranormal experiences. In some cases, the sender hasn’t told anyone before, for fear of being mocked or having their sanity questioned. Being haunted has become a taboo.

The stories can be powerful, terrifying, and, sometimes, deeply moving. Many of the experiences can, I think, be explained, but there are a healthy minority that defy easy answers. These are the ones that set my pulse racing.

SO, DO GHOSTS ACTUALLY EXIST?
Paranormal experiences have followed certain patterns throughout history... poltergeists still thump on walls and throw objects across rooms.

Believers cite this as a body of evidence, whilst skeptics see it as the contagion of belief. What I think it proves, more than anything, is how much humans need ghosts; how deeply rooted and hard to shift they are in our psyche; the supernatural equivalent of Japanese knotweed. There’s a reason that, despite all our advances in science, we haven’t ever consigned ghosts to the scrapheap of redundant superstition along with elves and unicorns.

Supernatural belief goes through boom periods. After both world wars, there was a mass fascination with seances and spiritualism as society struggled to process the chaos and loss of life. Now, our own uncertain, death-filled times are breeding a new paranormal renaissance. Horror is hugely popular in film and TV, there’s a vogue for spooky podcasts like mine and the ghost story is again an admired literary form. In the real world, there’s also a worrying resurgence in exorcisms in both the Christian and Islamic faiths.
A skeptic might see this as a sign of the times: irrationality and naked belief triumphing over science and rationalism, but it’s possible to read it in a different way; not a symptom of chaos but our response to it; a collective longing for magic and hope in a world that feels bleak and cruel, because this is the paradox of ghost belief—something so redolent with death is also deeply comforting.

Ghost stories, by exposing us to the exhilaration of terror in a contained way, reinforce the security of our own existence. They’re our defense against humankind’s greatest enemy, death; a way of processing the horrible thought that one day we and all we love will simply cease, our grand achievements rendered meaningless.

Perhaps skeptics need to be careful what they wish for in wanting to dissolve spooky shadows under the powerful floodlights of reason. Whether we believe in them or not, ghosts are society’s buffer between life and death, and a world without them, with every corner, nook and cranny illuminated leaving nowhere for the dead to hide, or for us to hide from death—that is a truly frightening idea.

Perhaps the question is not “Do ghosts exist?” but “Can we exist without ghosts?”
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