
Mark Taper Forum

LOS ANGELES MUSIC CENTER

THIRD PRODUCTION IN THE 1971 SEASON

CENTER THEATRE GROUP

THE TRIAL OF THE CATONSVILLE NINE



MAY 18 2008 | MARKTAPERFORUM

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insider.
visionary.

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Welcome to the Mark Taper Forum.

I have often said that the Taper is one of the crown jewels of the American Theatre. It is home to *Zoot Suit*; *Angels in America*; *Twilight: Los Angeles, 1992*; and *Children of a Lesser God*—to name but a few of the iconic works that have premiered on this stage.

This past year we launched CTG:FWD, a new initiative dedicated to special events, community gatherings, and legacy projects. One of the CTG:FWD projects I have most been looking forward to is what you are here to witness tonight: The Taper Legacy Readings.

The Taper Legacy Readings honor our rich history with readings of impactful plays from the Taper vault. They both are an opportunity to revisit these works for our current audience and introduce them to the next generation. When considering what play would kick off this new series, we read many important and iconic plays from throughout the Taper's history—and ultimately landed on Father Daniel Berrigan's personal and timely, *The Trial of the Catonsville Nine*. As you'll read in the program statements herein, written by director Michael John Garcés and dramaturg Gustavo Arellano, the creation and execution of this play was in and of itself quite the dramatic event.

I'm also thrilled to continue the legacy of the Mark Taper Forum when we return to this space for our just announced 2024/25 Season, featuring the world premiere of Larissa FastHorse's *Fake It Until You Make it*, which also happens to be directed by Michael John; a new Hitchcockian adaptation of *Hamlet* from the revolutionary writer/director Robert O'Hara; and Green Day's *American Idiot*, which is produced in collaboration with Deaf West Theatre, and will mark my CTG directorial debut in October.

Thank you to Michael John, Gustavo, and to the incredible cast and crew for bringing this play to life for one night only. And a big thank you to all of you for joining us tonight.

Warm regards,

Snehal Desai
Artistic Director

2024 CTG:FWD programming at the Mark Taper Forum is made possible through the generous support of the S. Mark Taper Foundation. Additional funding is provided by gifts to the Artistic Director Discretionary Fund.



Center Theatre Group
Presents

THE TRIAL OF THE CATONSVILLE NINE

By
DANIEL BERRIGAN

With

AMY AQUINO CHRISTIAN BARILLAS LARRY BATES ERICA CHAMBLEE CRISTINA FRÍAS PETER HOWARD
CHRISTOPHER LARKIN RAYMOND LEE BENITO MARTINEZ ZILAH MENDOZA BILL PULLMAN TIJUANA RICKS

Legacy Reading Student Monologues

A monologue from *Electricidad* by LUIS ALFARO
performed by
JULIA CHAVEZ

A monologue from *Zoot Suit* by LUIS VALDEZ
performed by
TONY JIMENEZ

Lighting Design
TOM ONTIVEROS

Dramaturgy
GUSTAVO ARELLANO

Casting
HENRY RUSSELL BERGSTEIN, CSA

Associate Artistic Director
LINDSAY ALLBAUGH

Production Stage Manager
MICHELLE BLAIR

Stage Manager
JIHEE PARK

Directed By
MICHAEL JOHN GARCÉS

THERE WILL BE A TEN-MINUTE PAUSE BETWEEN THE READING AND TALK WITH DRAMATURG GUSTAVO ARRELLANO.

MAY 18, 2024 **MARK TAPER FORUM**

CHRONOLOGY OF EVENTS

1962–1965 Second Vatican Council takes place, an attempt to bring Catholicism into the 20th century and it emboldens progressive Catholics across the United States.

November 10, 1965 Catholic Worker member Roger Allen LaPorte immolates himself in front of the United Nations headquarters to protest the Vietnam War.

June 23, 1967 An estimated 10,000 people protest against the Vietnam War in Century City.

October 27, 1967 Phillip Berrigan, Thomas Lewis, and two other men arrested for pouring blood on draft files at a Selective Service office in Baltimore.

January 1968 Daniel Berrigan travels with Howard Zinn to Hanoi to receive three American POWs from the North Vietnamese forces.

May 17, 1968 Burning of 378 draft files at Catonsville, Maryland. Authorities arrest the Nine without incident.

October 7, 1968 The Catonsville Nine are brought to trial.

October 30, 1969 David Darst is killed in automobile crash.

December 24, 1969 Católicos por La Raza, a group of Latino Catholics, protest outside St. Basil's Church during Christmas Eve Mass officiated by Cardinal James Francis McIntyre.

April 1970 Daniel Berrigan publishes *The Trial of the Catonsville Nine*. He sends a copy to Center Theatre Group Artistic Director Gordon Davidson and suggests the Mark Taper Forum stage it as a play.

April 9, 1970 John Hogan and Thomas Lewis surrender to authorities. Thomas and Marjorie Melville are given ten extra days to surrender.

April 17, 1970 Daniel Berrigan appears at Cornell University Peace Rally and then goes “underground.”

April 19, 1970 Marjorie Melville turns herself in. Sentence reduced to one year.

April 23, 1970 Philip Berrigan captured by authorities in New York.

May 16, 1970 George Mische captured by authorities in Chicago.

June 18, 1970 The FBI raids a Baltimore wedding in search of Daniel Berrigan.

August 3, 1970 Daniel Berrigan appears briefly out of hiding to give a sermon at Philadelphia’s First United Methodist Church.

August 6, 1970 The play version of *The Trial of the Catonsville Nine* debuts at the Mark Taper Forum as part of the Center Theatre Group’s “New Theatre for Now” series. Daniel Berrigan addresses the crowd in a taped recording.

August 11, 1970 Daniel Berrigan captured by authorities on Block Island.

November 27, 1970 FBI director J. Edgar Hoover appears before a closed session of a Senate Appropriations subcommittee and claims the Berrigan brothers planned to kidnap a high-level White House official and headed a plot by Catholic radicals to blow up electrical circuits and steam pipes in the nation’s capital.

January 4, 1971 John Hogan released.

January 12, 1971 Philip Berrigan indicted for conspiracy—Harrisburg, PA. Daniel Berrigan named co-conspirator.

January 28, 1971 Marjorie Melville released.

February 4, 1971 A revamped version of *The Trial of the Catonsville Nine*, directed by Gordon Davidson, premieres at the Phoenix Theater at Good Shepherd-Faith Church in Manhattan.

April 30, 1971 Daniel Berrigan’s charge as co-conspirator is dropped.

May 24, 1971 *The Trial of the Catonsville Nine* wins three OBIES: distinguished production, distinguished director for Gordon Davidson, and distinguished performance by Williams Schallert as the judge.

June 17 – August 1, 1971 *The Trial of the Catonsville Nine* returns to the Mark Taper Forum to record-breaking crowds. Mary Moylan still at large.

August 13, 1971 The Citizens Legal Defense Alliance sues the L.A. County Board of Supervisors, demanding the County approve all productions put on by Center Theatre Group and end its leases, arguing taxpayer money is being used to fund “vulgar, obscene, licentious, indecent, immoral, illegal, and scandalous” performances.

February 1972 Daniel Berrigan is released on parole after serving 17 months of a three-year sentence for his role in burning draft cards.

May 15, 1972 The film version of *The Trial of the Catonsville Nine*, directed by Gordon Davidson, debuts at Cannes Film Festival.

June 19, 1979 Mary Moylan, the last of the Catonsville Nine remaining in hiding, surrenders to U.S. Marshals. She serves one year in federal prison.

A Note From The Playwright

From a speech recorded by Father Berrigan to the audience at the Mark Taper Forum, Los Angeles, 1970.

"This is Father Daniel Berrigan your underground playwright speaking. You must pardon me for ineptness, audience. The honor comes as the result of my new status as felon and is, therefore, like any robe of office badly fitted and ill-born by me. But I think quite naturally tonight, and I would have you think, too, of all us Catonsville Nine who had at one time sat in your seats, that is to say, led your life—spectators at events, crises, dramas, which we neither initiated nor carried forward. You will witness all of this tonight and will judge for yourselves of our folly and our hope. But I would have you think of us nine also, where the tide of fortune has carried us in the intervening years since we tested in the fire the highest legitimacies of the land. Since we tested in fire, in a far closer sense our own fiber and constancy. For I think tonight of Tom and Marge Melville, man and wife in separate prisons. I think of Tom Lewis, the artist, and John Hogan whom brothers and foes would unite in naming a gentle man. I think of George Mische in prison separated from wife and children. I think of Mary Moylan. I think of my brother Philip in solitary confinement, in prison. The revenge wrought on him as a way of bringing me to heel. And finally I think of David Darst whose fiery death last November [Oct. 30] came as an ironic outcome to our fiery act. Dear friends, the act of theatre, if it is to have some meaning to men and women today, is an act, as the Greeks realized, of mimesis which we might translate as an act of remembrance. An act which presses upon us a conflict which both renders and records our past and records it for the sake of our present soul. The audience, they declare, is not to remain unchanged by the working out of tragic intent. The veins of the mind are to be purged of pity and fear, those wasting ills of man's blood which prevent the health of the world flooding in upon him. The Greeks said the drama is to purge a man of pity. He is to be purged only afterward, that is to say, because pity has first welled up a fever of the blood at the sight of visible misfortune. Tonight you are to be purged of pity for us. Do not pity us and thereby weaken us and yourselves. The drama, it is also said, purges men of their fear. This is a capital point too deep to allow for adequate treatment here or anywhere near it. But I hope it will become clear that at Catonsville we tried to deal with our fears. For weeks and months we allowed our fears to loom up before

us with all their sinister claim on our souls. We faced them down, finally, and purged ourselves in the fire of the parking lot of a remote Maryland town. For we knew that we could not be men and still allow our fears to possess us. And I mean, of course, real fears concerning real theatre and punishments, penalties, jail sentences, exiles separation, from family and friends. Death itself. The things which have come to pass upon us and are now our daily portion. I mean this. We who now live the consequence of our act, at least this can be said of us, that never again can men say we are possessed by our fear. And I take it, finally, that this fact alone, distinguishes us from the other men and women of our country. Not that we are now convicted felons and others are not. Not that we are kicked out of America while others enjoy its fruits. Not that they call us dead men while others live. No, we are free. To this moment to set our feet in that direction in which conscience and the innocent blood of the victims, men, women, and children have summonsed us. For you, our friends and hearers and audience and jury, we pray a light boon and favor from the trial of the Catonsville Nine—the purging from your hearts also of the inhabiting demons of pity and fear. Thank you."

A Note—

"In composing this book, I have worked directly with the data of the trial record, somewhat in the manner of the new 'factual theater'...In condensing such a mass of material, it was predictable that a qualitative change would occur, almost by the law of nature, as the form emerged. And this of course was my hope: to induce out of the density of matter an art form worthy of the passionate acts and words of the Nine, acts and words which were the substance of the court record." —Daniel Berrigan, S.J.

From the Introduction to *The Trial of the Catonsville Nine*.

The Theatre as a Political Forum On The Stage or On The Streets

By John Lahr

John Lahr, the son of Bert Lahr, has emerged as one of the most brilliant commentators on the theatre scene—indoors or out. His recent book of essays, Up Against the Fourth Wall, adds to this ability a sharp eye as a social critic. This appeared in the original program for The Trial of the Catonsville Nine.

Saints have always made a spectacle of their faith. They are signs: turning their inner convictions of purity and love into public events. In the highest sense of the word, they are actors, and they teach by making scenes. These acts not only confirm but expand their faith. They are graphic *demonstrations*, vivid images which transcend barriers of knowledge and speak to the heart. St. Francis of Assisi believed “all brothers ought to preach by their actions.” His costume dramatized the humility and simplicity of the Christian faith; this dedication to a life of poverty and service was its *living example*. His public acts communicated directly to the people. After eating too much, he had himself paraded through a town square with a rope around his neck: “Behold the glutton!” On his deathbed, he had himself stripped naked and laid on the ground “to wrestle naked with the naked foe.” The Berrigans and the other seven Catholics who burned draft files with a crude napalm solution and who are now the Catonsville Nine must be considered in this tradition: prophetic actors, celebrating the life of the spirit by exhibiting their willingness to die rather than contribute to the cruel, silent violence destroying America. Whether pouring blood into draft files or burning them, their intention is *scenic*. Spirit is cast against Matter, non-violence against violence. Having made their actions public, there is nothing the government can do to eradicate the omnipresence of their moral force. Truth cannot be locked up or bombed away. It *is* irresistible.

The Berrigans understand the force of their public images. They *dramatize a spiritual re-evolution*, and theirs is not a revolution for the hell of it. Their actions are potent because they grow out of love, not hate; out of acceptance of death, not a fear of it; out of a deep conviction, not flip nihilism. The simplicity of their performance provides a setting where the social sickness can be seen. Their symbolic and carefully controlled acts answer Dan Berrigan’s question: “How do we help Americans get born, get growing, get moving in a direction of recovery, recovery of what the Greeks would call the true way?”

Inundated with a confusing mosaic of half truths and censored images, we can only be renewed by images of exemplary action. These acts speak to the population the way St. Francis taught the faith to the illiterate, fearful masses of the Middle Ages. They demonstrate rather than discuss. Argument is useless; words have become tools of betrayal. We know the facts of our war—the number killed, the cost, the acres destroyed. But facts and figures have no physical, tactile outrage. The lie of society must be *seen*; the truth of renewal and the strangulation in America’s moral confusion must be *shown*. Just as the Catonsville Nine are filled with a sense of the living *presence* of God, they themselves become moral presences that facts and figures can’t deny. Once the gorgeous purity of their performance is felt, the direction of history and each individual’s life’s role in it must be reconsidered. The observer must make real emotional choices. As Philip Berrigan has written in *Prison Journals of a Revolutionary Priest*: “These are not times for building justice; these are times for confronting justice. This we feel is the number one item of national business—to confront the entrenched, massive, complex injustice of our country. And to confront it justly, non-violently, and *with maximum exposure of oneself and one’s future.*” (my italics).

The Catonsville 9—not the play, but the real performance—is the most genuine of theatrical political acts. It is dangerous because it is playing for keeps; it is spectacular because it holds a truth. No wonder there are those who are afraid of the Berrigans’ performance. Truth is the most subversive weapon of all.

“Non-violent resistance is a process of educating public opinion such that it covers all elements of the society and in the end makes itself irresistible.”

-Ghandi

A Note From The Director

By Michael John Garcés

We live in a time of protest, of powerful movements for social change that range across the political spectrum. Of civil unrest, and of civil—and not-so-civil—disobedience. I find *The Trial of the Catonsville Nine* powerful in its examination of the nature of faith and commitment and of people who feel that the only way to be decent human beings is to live their beliefs. To have the courage of their convictions. Which is a hard thing to do. The Catonsville Nine were a flawed group of human beings moved to make a sacrifice because they could not live with what was being done in their name. This play is their testimony, in both the secular and the religious sense.

There is a story of John Lewis, the artist on trial as part of the Catonsville Nine, as a young person. Lewis was moved by perceived social inequality and given to making art that reflected that concern. The story goes that Lewis attended a demonstration against segregation in order to record it; being in a position to see and sketch the demonstrators effectively put the artist on the "other side"—amongst the angry counterdemonstrators, as well as those who, while simply observing, were, in effect, not supporting the change. Lewis found that untenable, and he simply walked across the street and asked to join in the demonstration and never looked back. It became a way of life.

That story has resonance for me as an artist and as an audience member. I am more of a mind to make work—sometimes serious dramas, sometimes light comedies—that reflects our world and, hopefully, is entertaining, beautiful, and gives us perspective that has the potential to incite positive change. As an audience member, I'm interested in work that does that. Both positions make me, effectively, a spectator, regardless of how sympathetic or moved I might be. Is that enough? Am I actually part of the problem? What do I believe? How do I enact my faith? The last five years have made those questions increasingly relevant for me, as has this play.

The Catonsville Nine, and countless fellow citizens today, answer this question by activating—taking action in order to activate others to do the same. Taking to the streets, organizing, voting (or not voting), raising their voice en masse towards change. Activism is messy work full of human problems (much like theatre!), and we are none of us saints. I deeply agree with some activism, and profoundly disagree with others. I find all of it challenging and often cacophonous, but it is democracy in process. It is how we strive for freedom.

I am thankful that CTG decided to revive this important play at this particular moment—for the world and for this moment of rebirth for the theatre; in revisiting the glorious past of the Mark Taper Forum, it sets the bar for a future of making work that speaks to the present in hope of affecting the future. It seeks to awaken, not to pacify. It is the ethic that I believe was foundational for Gordon Davidson, and it seems to me that Snehal Desai is committed to vitalizing the space with work that will both beguile and provoke.

I have been honored to be in a room of amazing actors and theatre makers who have been deeply interrogating this play. Why are we doing it? Why now? What does it mean? What should it mean? All the good questions. Tonight's reading of Daniel Berrigan's cri de coeur is our attempt to answer them; and to wrestle with the notion of living our beliefs. My gratitude is profound to everyone who has been a part of this, especially you.

A Note From The Dramaturg

By Gustavo Arellano

Gustavo Arellano is a columnist for the Los Angeles Times, covering Southern California everything and a bunch of the West and beyond. He previously worked at OC Weekly, where he was an investigative reporter for 15 years and editor for six, wrote a column called ;Ask a Mexican! and is the author of Taco USA: How Mexican Food Conquered America. He's the child of two Mexican immigrants, one of whom came to this country in the trunk of a Chevy.

A play about a real-life incident that inspired and antagonized Americans. Protagonists whose words and actions wrestled with issues both immediate and eternal, personal and universal. A play that marked its author as an artistic heretic, its director as a visionary, and the group that produced it as a major player in U.S. theatre To think of tonight's reading of *The Trial of the Catonsville Nine* as a one-time revival of some long-ago production is to cheat the play of its prophetic power. Then and now, the United States was at war with itself over a war thousands of miles away. Then and now, young people defied authorities by exercising free speech others saw as little more than anarchy.

Then and now, the questions raised by this one-act masterpiece remain: At what point should people violate laws if they consider them immoral? And can symbolic actions change the world?

The Trial of the Catonsville Nine has long been part of Center Theatre Group lore for its power, but also because of the proverbial drama behind the drama. During its first run in August 1970 as part of CTG's groundbreaking "New Theatre for Now" series, FBI agents were reputedly in the audience because its playwright, Father Daniel Berrigan, was on the run. He just never bothered to turn himself in after his 1968 conviction, along with eight other people, for burning 378 draft notices to protest the Vietnam War. The Jesuit instead turned the courtroom testimony he and his fellow convicts gave into prose that CTG Founding Artistic Director Gordon Davidson hammered into an early version of what you'll hear tonight.

Berrigan nevertheless showed up for those initial performances at the Mark Taper Forum, in the form of a speech played (which this program includes) before the audience where he prayed for "the purging from your hearts also of the inhabiting demons of pity and fear."

Two days after it closed, FBI agents finally arrested Berrigan.

But his words couldn't be stopped. The finished version of *The Trial of the Catonsville Nine* debuted Off-Broadway in the beginning of 1971, eventually winning three OBIE Awards, including one for Davidson's direction. It returned to a record-breaking run at the Mark Taper Forum that summer, earning Davidson his first Tony nomination for Best Direction. And after its Taper performances, a conservative organization sued the LA County Board of Supervisors for allowing it to be staged along with other Music Center productions.

Not bad for a first-time playwright!

Berrigan's work has been performed across the world ever since, its relevance unfortunately never far away. Reading it for the first time, I was struck by how the testimony each of the Nine gave wasn't just to try and justify their actions or keep them away from prison—it was to interrogate us. You can agree or disagree with the points brought up by the Catonsvillians—but you cannot turn away. Yesterday, Vietnam; today, Gaza; tomorrow, somewhere else. So what are you going to do about it?

The Trial of the Catonsville Nine forces us to wrestle with difficult questions and reminds us that we can try to escape them all we want—but it's impossible. And this is why the stage is so important. Take it from Davidson himself. In a 1971 with the *L.A. Free Press*, he said, "I'm not a big political animal. Yet art and life come together at a certain time and at a certain place--and we do live in a time when certain things are happening."

Tonight, it's happening here.

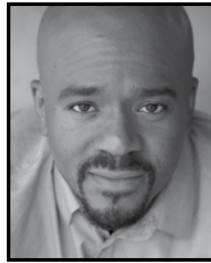
CAST



**AMY
AQUINO**



**CHRISTIAN
BARILLAS**



**LARRY
BATES**



**ERICA
CHAMBLEE**



**CRISTINA
FRÍAS**



**PETER
HOWARD**



**CHRISTOPHER
LARKIN**



**RAYMOND
LEE**



**BENITO
MARTINEZ**



**ZILAH
MENDOZA**



**BILL
PULLMAN**



**TIJUANA
RICKS**

(in Alphabetical Order)

Judge	Amy Aquino
John Hogan.....	Christian Barillas
Thomas Lewis	Larry Bates
Defense	Erica Chamblee
George Mische.....	Cristina Frías
Prosecution	Peter Howard
David Darst	Christopher Larkin
Thomas Melville	Raymond Lee
Philip Berrigan	Benito Martinez
Mary Moylan	Zilah Mendoza
Daniel Berrigan	Bill Pullman
Marjorie Melville.....	Tijuana Ricks

WHO'S WHO

AMY AQUINO (*Judge*) has appeared on stage on and Off-Broadway, regionally, and locally. She's played countless TV roles, among them recurring on Marvel's *Falcon and Winter Soldier*, *ER*, and *Everybody Loves Raymond*, and as a regular on Amazon's *Bosch*. Film credits range from *Working Girl* and *Moonstruck* to Clint Eastwood's upcoming *Juror #2*.

CHRISTIAN BARILLAS (*John Hogan, he/him*). Theatre: Yale Rep, Pasadena Playhouse, Denver Center, Center Theatre Group, Bay Street, Oregon Shakespeare Festival, Utah Shakespeare Festival, South Coast Repertory, Huntington Theatre, and others. TV: Ronaldo on *Modern Family*, *The Handmaid's Tale*, *The Resident*, *The Kominsky Method*, *Grace & Frankie*, *NCIS*, *NCIS:LA* and others. Film: *Seven Psychopaths*. MFA, UCLA.

LARRY BATES (*Thomas Lewis, he/him*). Larry Bates is an award-winning actor, a Lunt-Fontanne fellow, and a graduate of The Theatre School at DePaul University. Some theatre credits include: *MLK in All the Way* and *The Mountaintop*, the world premiere of *Mr. Marmalade*, *TopDog/Underdog*, *Motherf**ker with the Hat*, and *Jitney*. Notable TV include *American Born Chinese* and *Big Little Lies*.

ERICA CHAMBLEE (*Defense*) is an actor, dancer and director and choreographer who lives in Los Angeles. She is excited to be a part of this series at the Taper. Regional Theatre credits as an actor include *The Royale* (Arizona Theatre Company); *Pride And Prejudice* (RhinoLeap Productions); *Cherokee* (Woolly Mammoth Theatre Company); *Trojan Women* (Taffety Punk Theatre Company); *I Killed My Mother* (Spooky Action Theatre); *Gospel Of Lovingkindness*, *Sooner/Later*, *A Human Being Died That Night* and *Eureka Day* (Mosaic Theatre Company). TV/ Film credits include *Lincoln*, *Toe To Toe*, *Jazz In The diamond District*, *House Of Cards* and *The Wire*.

CRISTINA FRÍAS (*George Mische, she/her/ella*) is an actor, educator, and recent ELAC director (*Electricidad*). Notable stage credits include Luis Alfaro's *Black Butterfly* (CTG), *Mother F**cker with a Hat* (SCR), *Between Riverside and Crazy* (Studio Theater D.C.), *Real Women Have Curves* (Pasadena Playhouse), *Talking While Female* (Audible Original). Cristina teaches Chicana Theater & Acting at East LA College and UCLA. MFA Cal Arts. @elacacting @lacristinafrías cristinafrías.com

PETER HOWARD (*Prosecution, he/him*). Peter Howard is a founding member of Cornerstone Theater Company, working as a performer, playwright and director in collaboration with dozens of urban and rural communities since 1986. With Cornerstone, he has appeared in world premieres by Luis Alfaro, Sarah Ruhl, Larissa FastHorse, Naomi Iizuka, and Michael John Garcés, among many others.

CHRISTOPHER LARKIN (*David Darst, he/him*). Christopher was last seen at CTG in *I'll Be Seeing' Ya* by Jon Robin Baitz. Many thanks to Michael Garcés, the cast and the entire CTG staff for making him feel at home. Love to Carla, Jenny, Tina, Kahyun, Jeanne, Nelson, Rolo, and Bernardo, his found family in Los Angeles.

RAYMOND LEE (*Thomas Melville*) most recently starred in the lead role of Dr. Ben Song on NBC's *Quantum Leap*. He was recently seen in *The Unknown Country* and *Top Gun: Maverick*. Series regular credits include AMC's *Kevin Can F**k Himself* and Alan Ball's HBO series, *Here And Now*. Theatre credits include the world premiere productions of *Vietgone* at Manhattan Theater Club, which he was awarded the Theatre World Award for Outstanding Off-Broadway Debut, *Office Hour* opposite Sandra Oh and *Cambodian Rock Band* at The South Coast Repertory.

BENITO MARTINEZ (*Philip Berrigan*). Martinez is known for his fan favorite roles on such shows as *Lone Star 9-1-1*, *With Love*, *How To Get Away With Murder*, *American Crime*, *Jack Ryan*, *The Blacklist*, *House Of Cards*, and *Sons Of Anarchy* and as Captain David Aceveda on the critically acclaimed series *The Shield*. Benito received his theatrical training at the London Academy of Music and Dramatic Art's (LAMDA) three-year program.

ZILAH MENDOZA (*Mary Moylan, she/her*). Zilah Mendoza has originated many roles. Most notably, she starred in Lisa Loomer's *Living Out*, developed during Gordon Davidson's tenure at the Mark Taper Forum, becoming the first Chicana to receive an OBIE. Zilah starred in Luis Alfaro's *Electricidad*, the final production during Gordon's era. She is honored to perform in the Legacy Series!

BILL PULLMAN (*Daniel Berrigan*). Bill can currently be seen as Alex Murdaugh in the Lifetime two-part series *Murdaugh Murders: The Movie*. Bill Pullman is the star of the USA hit, *The Sinner*, in which he plays Detective Harry Ambrose. He is best known for his role of President Whitmore in the *Independence Day* films, as well as playing Lone Starr in *Spaceballs*. Other notable film credits include: *While You Were Sleeping*, *Casper*, and *Lost Highway*. In recent years, he can be seen in *The Ballad Of Lefty Brown*, *Battle Of The Sexes*, *The Equalizer*, and *Dark Waters*. On television, he can be seen as David Mahoney in the Netflix limited series *Halston*, Jaime Dimon in *Too Big To Fail*, and Oswald Danes on *Torchwood: Miracle Day*.

TIJUANA RICKS (*Marjorie Melville, she/her*). Raised in Gramercy, L.A., Tijuana has starred in over 100 episodes of television, recurring on Marvel's Netflix shows, four seasons of Showtime's

Billions, and Hulu's *Tiny Beautiful Things*. Tijuana made her Broadway debut in *A Time to Kill*. She's an award-winning director and current WIF Directing Fellow. MFA—Yale School of Drama.

DANIEL BERRIGAN (*Playwright*) is a poet, theologian, editor, lecturer, and rebel. A native of Minnesota who was raised in Syracuse, he began his training as a Jesuit in 1939 and was ordained in 1952 after 13 years of study. After an initial assignment in France, he returned to the States, where he became active in social and community work, devoting much of his time to work in the Black and Puerto Rican areas of New York City. When he returned to Syracuse as a professor at Le Moyne College, his civil rights work with two of his brothers, as well as his innovations in pioneering liturgical modernism, gained him a reputation as a radical with the Jesuit hierarchy. In 1963, he was returned to France, and subsequently traveled to Hungary, Russia, and Czechoslovakia [Now known as The Czech Republic and Slovakia]. Father Berrigan returned to the States fired with a new determination to work for reform within the Church, During this period and the time that followed, he was drawn more and more into contact with the pacifist movement. His active involvement with anti-war groups and outspoken criticism of Church and state led to his being assigned to Latin America by his superiors, but on his return to the States he journeyed to Hanoi to arrange for the release of three U.S. pilots. It was his continued involvement with the pacifist movement which eventually led to Catonsville in May 1968. After his trial and conviction he returned to Cornell while appeals were pending, until all appeals were denied and he went underground in April 1970 to avoid arrest as a federal fugitive. Four months later, he was captured on Block Island and sent to Danbury, Connecticut Federal Prison. Father Berrigan has written many volumes of poetry, one of which, *Time Without Number*, won him the Lamont Poetry Award in 1957. Another book of poems, *False Gods, Real Men*, was nominated for the National Book Award in 1969. Among his many published works are *They Call Us Dead Men, No One Walks Waters, Consequences, Truth and...And Love, Love at the End, No Bars to Manhood, Trial Poems* (illustrated by Thomas Lewis), and, of course, *The Trial of the Catonsville Nine*.

MICHAEL JOHN GARCÉS (*Director*) is an LA-based director and playwright and a professor of practice at Arizona State University. He is also one of Center Theatre Group's LA Artists in Residence. Recently: productions at The Guthrie Theatre, Theatre Horizon and Cornerstone Theater Company, where he served as Artistic Director until 2023. Upcoming: the world premiere of *Fake It Until You Make It* by Larissa FastHorse.

TOM ONTIVEROS (*Lighting Designer, he/him*). Tom works toward social justice, diversity, and community equity. Chair of the Dept. of Theatre Arts at the University of La Verne. Credits include OSF, ART, Berkeley Repertory, Cornerstone,

Native Voices, East West Players, SCR, Pasadena Playhouse, Geffen, LJP, Hong Kong Cultural Centre, Hungarian National Theatre, BAM, Kennedy Center, and L.A. Opera.

GUSTAVO ARELLANO (*Dramaturg, he/him*). Gustavo Arellano is a longtime columnist for the *Los Angeles Times*, and a first-time dramaturg for the Mark Taper Forum—wish him luck!

HENRY RUSSELL BERGSTEIN, CSA (*Casting, he/they*). Theatre: Broadway, Off- and Off-Off-Broadway specializing in new American plays and musicals (Vineyard Theatre, Ars Nova, LCT3, Signature). Most recently: *Oh, Mary!* (Off-Broadway, upcoming Broadway transfer) and *Titanique*. Emmy-nominated: HBO's *Succession*, Netflix's *Inventing Anna*. Other television: *The Other Two*, *Mozart in the Jungle*, *Black Mirror*. Film: *Mass* (Independent Spirit Robert Altman Award). Podcasts: *Homecoming* and *Anthem: Homunculus*. Former VP, Casting at HBO Max.

MICHELLE BLAIR (*Production Stage Manager, she/her*) has enjoyed a long history of stage managing in Los Angeles and has worked extensively with Center Theatre Group on over forty productions at their three theaters. Other favorites include *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, *Henry IV* with Shakespeare Center L.A., *Jersey Boys* in Las Vegas, *The Tempest*, *Das Rheingold*, and *Last Days* with the L.A. Philharmonic, and *Eurydice* and *La Traviata* with the Los Angeles Opera. Graduate of the University of Southern California and the University of Amsterdam. Mom to fifteen-year-old Liam and twelve-year-old Imogen. For Susie Walsh.

JIHEE JENNY PARK (*Stage Manager, she/her*). Jihee (Jenny) Park is a Korean American Stage Manager and excited to be back at the Mark Taper Forum. Select stage management credits: Independent Shakespeare Company's Griffith Park Free Shakespeare Festival; *Dog Man: The Musical* (TWUSA-tour); *Twilight: Los Angeles, 1992* (CTG); *How It's Gon' Be* (Echo); *Anita Berber is Dead!* and *Letters from Home* (ISC); *King Lear* (Wallis); *Revenge Porn: Story of a Body and The Giant Void in My Soul* (Ammo).

CENTER THEATRE GROUP

SNEHAL DESAI (*Artistic Director, he/him*) was appointed Center Theatre Group's third artistic director in 2023. As an artistic leader, Snehal has sought to raise awareness on social issues that affect Angelenos through impactful and empowering storytelling. Previously, he was the Producing Artistic Director of East West Players. A Soros Fellow and the recipient of a Tanne Award, Snehal was the Inaugural Recipient of the Drama League's Classical Directing Fellowship. He has served on the boards of the Consortium of Asian American Theaters and Artists (Caata), Theatre

Communications Group (TCG), and currently serves on the board of the National Alliance for Musical Theatre (NAMT). Snehal was on the faculty of USC's graduate program in Arts Leadership and is a graduate of the Yale School of Drama.

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.

LINDSAY ALLBAUGH (*Associate Artistic Director, she/her*) is a member of Center Theatre Group's artistic staff and has served in varying capacities for the past 15 years. Selected producing credits include—Mark Taper Forum: *Archduke, Bent, What the Butler Saw, Steward of Christendom, Waiting for Godot*; Kirk Douglas Theatre: *Block Party, Big Night, Good Grief, Viciuña, Throw Me on the Burn pile and Light Me Up, Endgame, Women Laughing Alone With Salad, Chavez Ravine, Race, different words for the same thing, The Nether*. Co-Artistic Director of the Elephant Theatre 2004–2014.

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.

NAUSICA STERGIU (*General Manager*) has worked supporting artists in theatres of all shapes, sizes, and locales including Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught Marketing and Management at USC's School of Dramatic Arts and works with local nonprofits including Hollywood Orchard. BA, Cornell University. MFA, Yale School of Drama.

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.

CENTER THEATRE GROUP, one of the nation's preeminent arts and cultural organizations, is Los Angeles' leading not-for-profit theatre company, which, under the leadership of Artistic Director Snehal Desai, Managing Director / CEO Meghan Pressman, and Producing Director Douglas C. Baker, programs seasons at the Mark Taper Forum and Ahmanson Theatre at The Music Center in Downtown Los Angeles, and the Kirk Douglas Theatre in Culver City. Center Theatre Group has produced more than 700 productions across its three stages. CenterTheatreGroup.org

ADDITIONAL STAFF

Interim Taper Head Carpenter Juan Gabe Holguin
Casting Assistant Zachary Spiegel
Directing Apprentice Alex Braddock
Dramaturg Apprentice Julia "Juju" Nieto
Observers Jack Angel, Nicole Delsack, Hannah Froman,
Natalie Lambert, Anthony Moses Sanchez
ELAC Student Monologue Acting Coaches Vanessa Mizzone, Cristina Frias

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"The Trial of the Catonsville Nine" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com



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



The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



United Scenic Artists represents designers and scenic artists for the American Theatre.

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).

LEGACY READING STUDENT MONOLOGUES

The **Monologue Project** was created as a way to deepen the relationship between Center Theatre Group (CTG) and Education & Community Partnerships' official higher education partner, East Los Angeles College's (ELAC) Theater Department and expand opportunities for students with CTG artistic programs. Five ELAC students have been selected to present a monologue from past Mark Taper Forum productions at Center Theatre Group's The Gala: 2024 and Taper Legacy readings. These students were coached by ELAC faculty members.



JULIA CHAVEZ (*Electricidad Monologue, she/her*). Julia Chavez is a free-spirited Chicana Actress and Dancer from Los Angeles. She's currently studying theater at ELAC where she recently served as Assistant Director and Choreographer for Luis Alfaro's *Electricidad*. This year she performed the lead role in *FAITH*, directed by Jose Luis Valenzuela with the Latino Theatre Co. and became a KCACTF 2024 Musical Theater Dance Finalist. @jvliachavez

LUIS ALFARO (*Playwright of Electricidad, he/him*). A Chicano playwright born and raised in Downtown Los Angeles, he has received fellowships from the John D. and Catherine T. MacArthur Foundation; United States Artists; Ford Foundation Art of Change; Joyce Foundation; Mellon Foundation and is the recipient of the PEN America/Laura Pels International Foundation Theater Award for a Master Dramatist. He was the inaugural Play-in-Residence for six seasons at the Oregon Shakespeare Festival (2013-2019); Playwright's Ensemble and Chicago's Victory Gardens Theatre (2013-2020); Inaugural Latinx Playwrights at the Los Angeles Theatre Center (2021); and Ojai Playwrights Conference member since 2002. His plays include *Electricidad*, *Oedipus El Rey*, and *Mojada*, which have been seen at regionally theatres throughout the United States and Europe. Luis spent two decades in the Los Angeles Poetry and Performance Art communities. He is an Associate Professor at the University of Southern California (USC). He is a former Associate Artistic Director of Center Theatre Group.



TONY JIMENEZ (*Zoot Suit Monologue, he/him*). Born in Los Angeles, California, Tony Jimenez is an actor who began his theatrical journey in 2021 at East Los Angeles College. There he developed fundamental acting techniques and performed in various classical and contemporary plays. Most recently, he portrayed Scrooge in the holiday classic, *A Christmas Carol*.

LUIS VALDEZ (*Playwright of Zoot Suit*) founded the internationally renowned and OBIE Award-winning El Teatro Campesino (The Farm Workers' Theater) in 1965 during the United Farm Workers (UFW) struggle and the Great Delano Grape Strike in California's Central Valley. His involvement with Cesar Chavez, the UFW, and the early Chicano Movement left an indelible mark that remains embodied in all his work. Valdez's screen credits include *Zoot Suit*, *La Bamba*, *The Cisco Kid*, and *Corridos: Tales of Passion and Revolution*. Awards include LA Drama Critics awards, Bay Area Critics awards, the George Peabody Award for excellence in television, the Presidential Medal of the Arts, the Governor's Award from the California Arts Council, and Mexico's prestigious Aguila Azteca Award. He was inducted into the College of Fellows of the American Theatre at the Kennedy Center for the Performing Arts in Washington, D.C. In 2007, he was awarded a Rockefeller fellowship as one of 50 artists so honored across the United States. Valdez was inducted into the Academy of Motion Pictures Arts and Sciences as a director. In September 2016, he was awarded the National Medal of Arts by President Obama at the White House.



THANK YOU for being a part of these moments and for being a part of our community.

JOIN US for a year of special programs and events to celebrate this milestone.

Learn more: [@CTGCommunity](#)

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CTGLA.ORG/COMMUNITY

**CENTER
THEATRE
GROUP**

Did you know that Center Theatre Group is a non-profit with a commitment to learning and engagement? Our Education and Community Partnerships programs create a place where artists, audiences, community members, students, and educators connect through the power of storytelling. Our programs support artists at all points in their careers, engage audiences before and after the show, encourage our community to make theatre a part of their everyday lives, and inspire the next generation of theatergoers, artists, and artisans. To learn more, visit CTGLA.org/programs.



*On staff for 10+ years.
 °Education & Community Partnerships Alumni.

SNEHAL DESAI Artistic Director | **MEGHAN PRESSMAN** Managing Director/CEO | **DOUGLAS C. BAKER** Producing Director

GORDON DAVIDSON Founding Artistic Director

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

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ARTISTIC DEVELOPMENT & COMMISSIONS

As part of our commitment to supporting new plays and playwrights, we foster and develop a broad range of theatrical work from diverse artists locally, nationally, and abroad.

Artists creating new work commissioned by Center Theatre Group this season:

AZIZA BARNES	YOUNG JEAN LEE	CYNTHIA GRACE ROBINSON
LISA D'AMOUR	MATTHEW LOPEZ	SARAH RUHL
LARISSA FASTHORSE	ROGER Q. MASON	T.TARA TURK-HAYNES
JENNIFER HALEY	TAHIRIH MOELLER	LUIS VALDEZ
ALESHEA HARRIS	JANNIE NABERS	PAULA VOGEL
GERALDINE ELIZABETH INOA	QUI NGUYEN	KAREN ZACARIAS
LISA KRON	LYNN NOTTAGE	
KIMBER LEE	MARCO RAMIREZ	

LA WRITERS' WORKSHOP

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our LA Writers' Workshop.

Learn more at CTGLA.org/Artists.

2023/24 COHORT:

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INDA CRAIG-GALVÁN°	RAMIZ MONSEF
ISAAC GÓMEZ	JASMINE SHARMA

LA ARTIST RESIDENCIES

DIANA BURBANO
 LARISSA FASTHORSE
 MICHAEL FEINSTEIN
 MICHAEL JOHN CARCÉS
 DANIEL ALEXANDER JONES
 MADELINE SAYET
 KRISTINA WONG

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 ENSEMBLE STUDIO THEATRE LA
 IN PARTNERSHIP WITH CHALK REP
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