

Mark Taper Forum

46th Season 2013

FIRST SEASON PRODUCTION

Tribes

by Nina Raine

Directed by David Cromer

February 27 – April 14, 2013

SECOND SEASON PRODUCTION

August Wilson's

Joe Turner's Come and Gone

Directed by Phylicia Rashad

April 24 – June 9, 2013

THIRD SEASON PRODUCTION

A Parallelogram

by Bruce Norris

Directed by Anna D. Shapiro

West Coast Premiere

July 10 – August 18, 2013

FOURTH SEASON PRODUCTION

Humor Abuse

Created by Lorenzo Pisoni and Erica Schmidt

Directed by Erica Schmidt

September 17 – November 3, 2013

FIFTH SEASON PRODUCTION

The Steward of Christendom

by Sebastian Barry

Directed by Steven Robman

November 26, 2013 – January 5, 2014

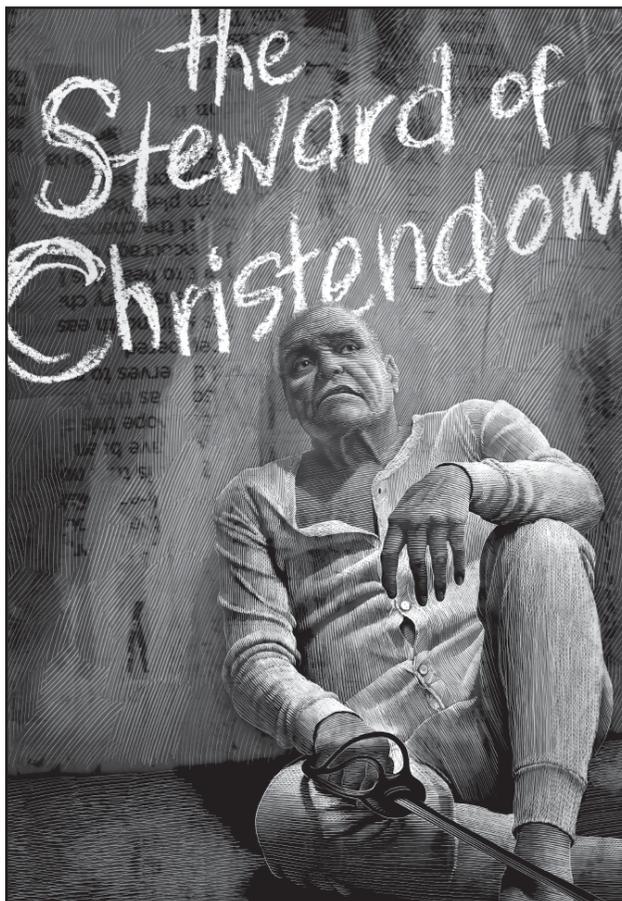


ILLUSTRATION BY SCOTT MCKOWEN

 Center
Theatre
Group
L.A.'s Theatre Company

Inspiring Our Future

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Center Theatre Group

L.A.'s Theatre Company

Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rade, MANAGING DIRECTOR**
Gordon Davidson, FOUNDRING ARTISTIC DIRECTOR

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Presents

The Steward of Christendom

BY

Sebastian Barry

WITH

Carmela Corbett Mary-Pat Green Kalen Harriman
James Lancaster Grant Palmer Dylan Saunders
Daniel Weinstein Abby Wilde

AND

Brian Dennehy

SET DESIGN
Kevin Depinet

COSTUME DESIGN
Leah Piehl

LIGHTING DESIGN
Robert Wierzel

SOUND DESIGN
Cricket S. Myers

PROJECTION DESIGN
Jason H. Thompson

WIG & HAIR DESIGN
Carol F. Doran

CASTING
Mark B. Simon, CSA

DRAMATURG
Joy Meads

PRODUCING ASSOCIATE
Lindsay Allbaugh

PRODUCTION STAGE MANAGER
David S. Franklin

DIRECTED BY

Steven Robman

First produced at the Royal Court Upstairs on March 30, 1995, by Out of Joint and the Royal Court Theatre.
Subsequently produced at the Royal Court Downstairs on September 7, 1995, by Out of Joint and the Royal Court Theatre.
First produced in America at the Brooklyn Academy of Music, New York, on January 19, 1997, by Out of Joint.
The Steward of Christendom is presented by special arrangement with Dramatists Play Service, Inc., New York.

November 26, 2013 – January 5, 2014
Mark Taper Forum

CAST
(in order of appearance)

Thomas Dunne.....**Brian Dennehy**
Smith..... **James Lancaster**
Mrs. O’Dea..... **Mary-Pat Green**
Recruit/Matt..... **Dylan Saunders**
Willie Dunne..... **Grant Palmer/Daniel Weinstein**
Annie Dunne **Abby Wilde**
Maud Dunne **Kalen Harriman**
Dolly Dunne **Carmela Corbett**

UNDERSTUDIES

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

Understudy for Thomas Dunne — **Adrian Sparks**
Understudy for Smith — **Martin Kildare**
Understudy for Mrs. O’Dea — **Melanie Jones**
Understudy for Recruit/Matt — **Mark Christine**
Understudy for Annie/Maud/Dolly — **Erin Anderson**

STAGE MANAGER

Michelle Blair

TIME/PLACE

The play is set in the county mental home in Baltinglass,
County Wicklow, Ireland, in about 1932, with echoes of times past.

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, with or without flash, is strictly prohibited.

Notes from the Playwright



Dunne family photo courtesy of Sebastian Barry.

The *Steward of Christendom* is part of a series of plays looking for the lost, hidden or seldom mentioned people in one Irish family. In a way, the approach to my great-grandfather, Thomas Dunne, was the most worrying, because he was, according to whispered family history, the last Catholic head of the Dublin Metropolitan Police before its change in regime in 1922. In the folklore of Dublin working-class life and Trades Union history, he hardly holds an enviable place. He was the man with responsibility for Dublin Castle, the very heart of British rule in Ireland. Yet he was a countryman, whose father was the steward of an old estate in Wicklow. His tastes were simple. He was a big strong person in his heyday. It was only when I began to think of him as an old man, and placed him alone in the county home in Baltinglass, boggy in the head and thinner and unpredictable enough to have his grandchildren kept away from him, that I was able to overcome a certain fear of his life and reach the man himself. I've had to recreate him from hints and largely imagine him. He is never going to be a comfortable ancestor. But he could not be denied his place among the plays for all that.

—Sebastian Barry, 1995

The World of Thomas Dunne

by Amy Woodson-Boulton



Michael Collins.
©Sean Sexton Collection/CORBIS

Michael Collins: Irish republican, statesman and military strategist who helped lead Irish forces to victory against Britain and then led the Free State Army in the Irish Civil War. Collins participated in the Easter Rising of 1916 and was a leader of the Dáil Éireann, the new Irish legislature that revolutionaries established in 1919. As head of the Irish Republican Army during the Anglo-Irish War, Collins helped lead the Army to victory and became a hero to nationalists. Collins helped negotiate the Anglo-Irish Treaty that ended that war and became a minister in the Provisional Government of the new Irish Free State: the outgoing British administration handed over Dublin Castle to him in 1922. However, a faction of nationalists led by Collins' former comrade de Valera never accepted the treaty and rose in armed rebellion against the new state. Collins went on to lead the Free State Army during the Irish Civil War and was assassinated on August 22, 1922. Many grieved at the loss of Collins as a leader who might have helped to stabilize the new government, to heal the fractured republican movement, and to eventually reunite with Northern Ireland.

The *Steward of Christendom* begins in 1932, in the wake of decades of radical change in Ireland. The Irish Free State was finally established in 1922, after centuries of struggle against British rule and the Protestant aristocracy that had ruled over the Catholic majority since the 16th century. However, independence came with a high cost, achieved only through war with Britain and a bitter civil war between Irish nationalists themselves. Most Catholics celebrated national independence, but for Irish loyalists it was a time of profound dislocation and loss. The character Thomas Dunne, Chief Superintendent of the Dublin police force and a Catholic loyal to the British crown, was responsible for maintaining the established order in a time of revolution. Here are some of the people, places and events that marked his life.



Dublin Castle. PHOTO BY ARTUR BOGACKI. @ROGNAR.

Dublin Castle: Symbol of British rule in Ireland for over 700 years. First built by an English king in 1204, it developed into a complex containing the offices and living quarters for the British Crown's government in Ireland, including the Dublin Metropolitan Police. Irish nationalists derisively referred to Catholics who worked there as "Castle Catholics." The character Thomas Dunne, as a police superintendent, was given living quarters in the Castle for himself and his family.

Robert Emmett: Early rebel and martyr for Irish independence. After the creation of the United Kingdom of Britain and Ireland in 1801, numerous Irish movements arose seeking to gain independence from Britain and to break the power of the Protestant elite. Emmett was one of many such failed militants; he planned to take Dublin Castle in 1803, but when his plot was discovered he fled to the Wicklow Mountains, and he was later executed. His final speech became a rallying cry for Irish nationalists: “When my country takes her place among the nations of the earth, *then and not till then*, let my epitaph be written.”

Ireland in the First World War, 1914-1918: Britain delayed giving Ireland its own government and called on the Irish to volunteer to serve on the Western Front. Just after Britain agreed to the goal of limited independence for Ireland, the Empire was plunged into the Great War. Over two hundred thousand Irishmen would ultimately freely enlist and serve during the war, fighting alongside the British soldiers known as “Tommies.” Among nationalists, enlistment was bitterly controversial; some chose to enlist and were condemned by others for taking up arms for the Empire.

Easter Rising, 1916: Short-lived Irish Republican Brotherhood uprising that fanned the flames of nationalism. In the hopes of inspiring a national rebellion through a grand action — or even martyrdom — about 1,200 armed Irish nationalists seized control of Dublin’s General Post Office and other sites in Dublin and proclaimed the Irish Republic. Fighting lasted for five days, April 24-29, 1916. Initial reaction to the Rising was generally unsupportive, but after government forces summarily executed 15 leaders, public outrage created support for the participants’ cause. Key organizers, including Michael Collins and Eamon de Valera, survived and became important leaders in the wars to come.

Anglo-Irish War, 1919-1921: War for Irish independence between the Irish Republican Army and British forces. After the First World War ended and Britain still delayed granting independence to Ireland, nationalists decided to take matters into their own hands. In 1919, the nationalist political party Sinn Fein established an independent government with its own legislature (the Dáil Éireann), its own elected president (Eamon de Valera) and its own military force (the Irish Republican Army or IRA). The IRA began a guerilla war against Crown police forces; in response, the British government bolstered those forces by recruiting WWI veterans, who became known as the “Black and Tans.” Soldiers fresh from the brutality of the trenches, the Black and Tans gained a reputation for ruthlessness, which furthered public support for the IRA. The war ended with the Anglo-Irish Treaty, which created the independent Irish Free State but was deeply controversial among nationalists because of continued close relations between Ireland, Britain, and the British Empire.

The Irish Civil War, 1922-1923: War between Irish nationalists over the Anglo-Irish Treaty. Although most of the Irish population as a whole supported the Anglo-Irish Treaty, a majority of the IRA rejected it and joined ranks to oppose the new Irish state, igniting a civil war. Like the Anglo-Irish War, this was a guerilla war, but this time it was between families, former comrades and close friends. The streets of Dublin became, briefly, a battlefield, and the conflict left around one thousand people dead,

James Larkin: In 1913, fiery labor union leader James Larkin organized a general strike in Dublin that led to a fatal confrontation between workers and the Dublin Metropolitan Police.

Larkin was an inspired orator, famous for his use of the line, “The great appear great because we are on our knees: Let us rise.” When Larkin’s speeches inspired a wave of unionization, business leaders responded with a “lock out,” barring all union members from employment. In response, Larkin and the union called out other workers to join a general strike, inspiring 20,000 workers to leave their jobs. On August 31, 1913, at a workers’ rally on Sackville (now O’Connell) Street, the Dublin Metropolitan Police Force charged the crowd, killing two men. In the play, Thomas Dunne ordered the attack, fearing for the city if the crowds got out of control.



including Michael Collins, ambushed by his former followers and soldiers in County Cork. After a period of chaos and bloodshed, the pro-treaty Irish Free State defeated the IRA.



Eamon de Valera: Irish republican, statesman, President of the first independent Irish legislature and leader in post-independence Ireland. De Valera commanded troops during the Easter Rising of 1916, for which he was sentenced to death, but he was reprieved in part because he was born in the United States. After the Dáil Éireann elected de Valera as its first President, he came into conflict with his close friend and ally Michael Collins, who directed the Irish Republican Army's guerilla war against the British while de Valera left to raise funds in America and to try (unsuccessfully) to obtain

official U.S. recognition for their new nationalist government. This breach was exacerbated when de Valera sent Collins to negotiate the treaty ending the Anglo-Irish War, making Collins the target of the inevitable controversy that followed. Collins and de Valera finally broke over the treaty, with de Valera leading the anti-treaty side of the Irish Civil War. Although de Valera's side lost the Civil War, in the years after the conflict, de Valera went on to lead the Irish Free State: he would have been Prime Minister in 1932, the time of the play.



Humewood Castle. PHOTO COURTESY OF NATIONAL INVENTORY OF ARCHITECTURAL HERITAGE.

Humewood Castle: A large country estate in Kiltegan, County Wicklow, property of the Hume family since the 15th century. In the play, Thomas Dunne's father is steward of the estate. From at least the 17th century onward, the Protestant landowning class, often "absentees" who spent most of their time and money in more fashionable places like Dublin or London, relied on "stewards," estate managers, often native Catholic Irish. These men became the face of their landlords, responsible for collecting rents and negotiating with tenants. When those duties included raising rents and carrying out evictions, tenants could see the stewards as enemies and collaborators. ●

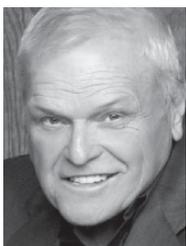
Amy Woodson-Boulton is the Chair of the Department of History and Associate Professor of modern British and Irish history at Loyola Marymount University.

Who's Who



CARMELA CORBETT (*Dolly Dunne*). Regional: *Eurydice*, *Smokefall* (South Coast Repertory, Costa Mesa). Juilliard: *Hay Fever*, *All's Well*

That Ends Well, *Top Girls*, *Mine* by Laura Marks, *The Seagull*, *Blue Window*, *A Midsummer Night's Dream*, *Once In A Lifetime*. TV: *Open Carry*. Originally from London, Carmela has performed with the National Youth Theatre and National Youth Music Theatre of Great Britain, most notably at her majesty the Queen's private 80th birthday celebration. Carmela has been a narrator for audible books on tape since 2011. Graduate of Juilliard, class of 2012.



BRIAN DENNEHY (*Thomas Dunne*). Broadway: *Long Day's Journey Into Night* (Tony win), *Death of a Salesman* (Tony win), *Translations*

and *Desire Under The Elms*. Off-Broadway: *Hughie*, *Krapp's Last Tape*, *The Iceman Cometh*, *The Cherry Orchard*, *Trumbo*, *The Exonerated*, *Says I, Says He*, *All's Well That Ends Well* and *Waiting for Godot*. Film: *Semi-Tough*, *Foul Play*, *10*, *First Blood*, *Cocoon*, *F/X*, *Presumed Innocent*, *Tommy Boy*, *Baz Luhrmann's Romeo + Juliet*, *Gorky Park*, *Never Cry Wolf*, *Finders Keepers*, *Silverado*, *Twice in a Lifetime*, *Best Seller*, *The Belly of an Architect*, *10th & Wolf* and *Righteous Kill*. TV: *The Burden of Proof*, *Murder in the Heartland*, *To Catch a Killer*, *Killing in a Small Town*, *Shadow of a Doubt*, *Indefensible*, *Our Fathers* and *The Big C: Hereafter*.

MARY-PAT GREEN (*Mrs. O'Dea*). Broadway: *Sweeney Todd* (original cast) and *Candide* (1975 revival).



Off-Broadway: *Nunsense* and *Marcy in the Galaxy* (Transport Group). National Tours: *Godspell*. Regional: *Showboat* and *Annie 2* (Kennedy Center), *Cat on a Hot Tin Roof* and *Deathtrap* (Fulton Theatre), *Juno and the Paycock* (B Street Theatre), *Hannah Free* (Victory Gardens), *Putting it Together* (San Francisco Playhouse) and *Annie* (KC Starlight). Los Angeles: *Fallen Angels* (Pasadena Playhouse), *Chess* (Ovation nomination), *First Lady Suite* and *The Cradle Will Rock* (Blank Theatre Company). Film: *Yes Man*, *The Break-Up*, *In Her Shoes*, *xXx*. TV: *American Horror Story: Asylum*, *The Mentalist*, *Castle*, *The Middle*, *Cold Case*, *Saving Grace*, *The West Wing*, *My Name is Earl*, *Any Day Now* and *Six Feet Under*.



KALEN HARRIMAN (*Maud Dunne*). Regional: *The Liar* (Writers Theatre), *As You Like It*, *The Merchant of Venice* and *Love's Labor's Lost*, among others (Riverside Theatre in the Park), *Much Ado About Nothing*, among others (Montana Shakespeare in the Parks), *Born Yesterday* and *Tartuffe* (Milwaukee Repertory Theater). Television: *Chicago Fire*.



JAMES LANCASTER (*Smith*). Los Angeles: *Hapgood* (Center Theatre Group); *The Weir*, *The Caretaker*, *Dancing at Lughnasa* (South Coast Rep); *Noises Off* (La Mirada). San Diego: *A Nightingale Sang* (Old Globe Theatre).

Chicago: *Rat in the Skull* (Wisdom Bridge), *Galileo*, *A Christmas Carol* (Goodman Theatre). New York: *Twelfth Night* (NYSF, Delacorte Theater in Central Park), *The Hostage* (Irish Arts Center). Connecticut: *Fighting Chance*, (Long Wharf Theatre, New Haven). Film: *Titanic*, *Pirates of the Caribbean II*, *The Prestige*, *Spanglish*, *Lost Souls* and *Gettysburg*. TV: *CSI N.Y.*, *King of Queens*, *Numb3rs*, *Judging Amy* and *Even Stevens*.



GRANT PALMER (*Willie Dunne*). Grant is thrilled to be making his Mark Taper Forum debut. Other L.A.: Winthrop in *The Music Man*

(Candlelight Pavillion Theater). Film: Waldo in *The Little Rascals Save The Day* (Universal Studios, 2014). Grant would like to thank his family, Bonnie, Jody and Philip at Clear Talent Group and his manager, Myrna Lieberman, for all their help and support.



DYLAN SAUNDERS (*Recruit/Matt*). Center Theatre Group debut. Regional: Chicago Shakespeare Theater, Milwaukee Repertory Theater,

Shakespeare Santa Cruz, New Leaf Theatre, Stage 773, American Conservatory Theatre, The Ten Chimneys. International: National Theatre's Connections Festival (U.K.), Festival Apostrof (Prague, Czech Republic). Television: *Chicago Fire* (NBC). Founding company member of the new media viral sensation StarKid Productions (155 million YouTube views). As a vocalist, Mr. Saunders has contributed to several Billboard and iTunes-charting album collaborations, and his debut solo

studio venture, *Confluence*, is due for release in early 2014. Proud University of Michigan graduate. Eternal thanks to Melissa, Mark, Pat, the entire CESD family, Stewart, and Sha. For his teachers, and especially for mom.



DANIEL WEINSTEIN (*Willie Dunne*). Los Angeles: *Beauty and the Beast*, *Oklahoma!*, *The Sound of Music* (O'Ryan Company

Players, Good Shepherd Catholic School); Young People's Chorus I and II under the direction of Misha Shtangrud (Colburn School of Performing Arts).



ABBY WILDE (*Annie Dunne*). Abby is thrilled to be making her Center Theatre Group debut! Los Angeles: *The Seagull* (Nina),

Peace in Our Time (Doris, Ovation winner, Best Production) and *The Thin Man* (Foley) with the Antaeus Company; *Twelfth Night* (Viola) and *Romeo and Juliet* (Juliet) with the La Cañada Flintridge Shakespeare Festival; *Richard III* (Richard) with Pipeline Players; Shakespeare's *King Phycus* (Juliet) with the Flynnsmen at Antaeus and the Hollywood Fringe Festival (Top of Fringe and Best Comedy nominee). Regional: *Ten Chimneys* (Uta Hagen) with Artists Repertory Theatre. Television: *Zoey 101*, *iCarly*, *Sam & Cat*. Abby is a graduate of the University of California, Irvine and a proud member of SAG-AFTRA, Actors' Equity Association and the Antaeus Company. Thanks to CTG and Mom and Dad!



ERIN ANDERSON (*Understudy Annie/Dolly/Maud Dunne*). Los Angeles: *We Are Proud to Present a Presentation About the Herero of*

Namibia... (Matrix Theatre, west coast premiere, Ovation Award nominee - Best Ensemble), Ken Roht's *Same-O: 99 Cent Only Show* (Bootleg Theater), *A Bright Room Called Day* and *Translations* (Coourage Theatre Company), *Bury the Dead* and *Cymbeline the Puppet King* (Actors' Gang), *Marat/Sade* (Blue House Theatre), *Good Thing* directed by Robert Castro. New York: Teatro de Facto's *Fires Are Confusing* (New York Stage & Film, Powerhouse Theatre - original workshop). Regional: *Sight Unseen* (South Coast Repertory), *Haroun & the Sea of Stories* (Williamstown Theatre Festival). Film: *Days Together* (Best Actress, 2011 Gotham Screen International Film Festival-NYC). TV: *Justified*, *CSI*, *Southland*, *Criminal Minds* and the upcoming original series *Kittens in a Cage*.



MARK CHRISTINE (*Understudy Recruit/Matt*). CTG debut. Off-Broadway: *About Face* (37 Arts). Regional: *Romeo & Juliet* (Denver

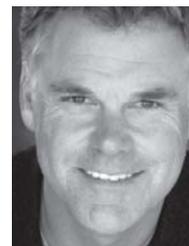
Center), *Going Live!* (Guthrie), *Twelfth Night* (Shakespeare Santa Cruz), *Red* (Aspen Fringe), *Altar Boyz*, *Groesome Playground Injuries*, *The Who's Tommy* and *The Glass Menagerie*. Film: *The New Year*, *Fortitude* and *The List*. TV: *The Band*. Training: BFA, University of Michigan; MFA, UC San Diego/La Jolla Playhouse.

MELANIE JONES (*Understudy Mrs. O'Dea*). Regional: *King Lear*, *A Flea in*



Her Ear, *Fifth of July*, *Two Gentlemen of Verona*, *Crimes of the Heart*, *Vanities*, among others (Trinity Rep - company member, 10 seasons); *Molly*

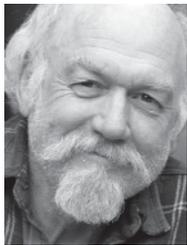
Sweeney, *The Sisters Rosensweig*, *Picasso at the Lapin Agile*, *City of Angels* (Weston Playhouse). L.A.: *The Little Flower of East Orange*, *Love Sick* (Elephant Theatre Company - company member); *Crane*, *Mississippi* (Page 93); *Hay Fever*, *Tooth and Nail*, *School for Scandal*, *Deathtrap* (Little Fish Theatre - Artistic Director 2008-2010); *The Belle of Amherst*, *Scary Stories* (11 seasons), *Fool for Love* (Inevitable Productions). Film: original *RoboCop*. Studied with Kim Stanley and is co-producing a documentary about her - theneedsofkimstanley.com; graduate of Brown University and member of the Actors Studio.



MARTIN KILDARE (*Understudy Smith*). Broadway: *The Lion King*, *A Raisin in the Sun*, *Timon of Athens*, *The Government Inspector*, *The*

Herbal Bed. Off-Broadway: *Pride's Crossing* (Lincoln Center), *Candida* (The Pearl), *Labor Day* (Manhattan Theatre Club). National Tour: *Mamma Mia!*. Other New York: *Honor and the River*, *Three More Sleepless Nights*. Regional: Over 20 companies including South Coast Repertory, American Conservatory Theatre, Dallas Theater Center, Portland Center Stage, The Folger Theater, Indiana Repertory, Missouri Repertory, and California, Alabama and Utah Shakespeare Festivals. Other Credits: international fellowships at Shakespeare's Globe, London and Théâtre des Amandiers,

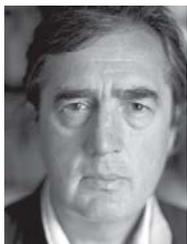
Paris. Television: *Hit The Floor*, *Enlightened*, *Big Love*, *Desperate Housewives*, *Without A Trace*, *Law & Order*, *Las Vegas*, *Numb3rs*, *CSI: New York*, *Ed*, *Beverly Hills 90210*, *Journeyman*, *Law & Order: SVU*, *Deadline* and others.



ADRIAN SPARKS

(*Understudy Thomas Dunne*). 40+ years of U.S. regional theatre credits include *Inherit the Wind*, *Taming of the*

Shrew, *King Lear*, *Death of a Salesman*, *Madness of King George III*, *The Tempest* (San Diego Old Globe); *The Tavern*, *A Christmas Carol* (Guthrie Theater); *Much Ado...* (Shakespeare Theatre Company, Washington, D.C.); *That Championship Season*, *Hamlet*, *The Seagull*, *Equus* (Seattle Repertory); *The Seafarer* (CEA & Acclaim Best Actor Awards - Ensemble Theater Cincinnati); *Macbeth*, *Miser*, *The Cherry Orchard* (Cincinnati Playhouse-in-the-Park); *Hedda Gabler* (Baltimore Center Stage). National/International Tour: One-man play *Papa* – starring as Ernest Hemingway (Ovation Best Actor nomination.) A veteran of more than 75 film and television productions, Mr. Sparks returns to Cuba and Hemingway's home this January to finish principle photography for the feature film *Papa*, directed by Bob Yari.

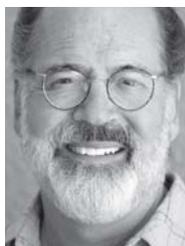


SEBASTIAN BARRY

(*Playwright*). Sebastian Barry was born in Dublin in 1955. His plays include *The Steward of*

Christendom (1995), *Our Lady of Sligo* (1998) and *The Pride of Parnell*

Street (2007). Among his theatre awards are the Christopher Ewart-Biggs Memorial Prize, the Ireland/America Literary Prize and the London Critics' Circle Award. His novels include *A Long Long Way* (2005), which was short listed for the Man Booker Prize, *The Secret Scripture* (2008), which won The Costa Book of the Year Award, The James Tait Black Memorial Prize, and was also shortlisted for the Man Booker Prize and an L.A. Times Book Award. He is the recipient of honorary doctorates from the University of East Anglia and the University of Galway.



STEVEN ROBMAN

(*Director*). Off-Broadway: *Uncommon Women and Others*, *Isn't It Romantic*,

Kaufman At Large, *Says I, Says He* (Phoenix Theatre); *Sea Marks* (Manhattan Theatre Club); *The Minister's Black Veil*, *Santa Anita '42* (Playwrights Horizons). Regional Theatres: *The Gin Game* (Actors Theatre of Louisville); *Hoagy*, *Bix* and *Wolfgang Beethoven Bunkhouse*, *Babbitt*, *Made in America* (Mark Taper Forum), *Moonlight and Magnolias*, *High Holidays* (Goodman Theatre), *Alphabetical Order*, *The Rose Tattoo*, *The Bathers*, *Martin Night* (Long Wharf Theatre), *Right of Way*, *Bonjour, La, Bonjour* (Guthrie Theater), *Rat in the Skull* (Wisdom Bridge Theatre), *Born Yesterday* (Baltimore Center Stage), *Bosoms and Neglect*, *Union Boys* (Yale Repertory Theatre), *The Desert Dwellers* (Arena Stage), *The Snake Can* (Odyssey Theatre), *Above the Fold* (Pasadena Playhouse—2014). Television Series: *Law & Order*, *Northern Exposure*, *L.A. Law*, *Party of Five*, (Co-Executive Producer)

Thirtysomething, *The O.C.*, *Boston Public*, *Gilmore Girls*, *American Dreams*, *Dawson's Creek*, *Melrose Place*, *Lonestar*, *Medium*, *Ghost Whisperer*, *Strong Medicine*, *Shark*, *Against the Wall*, *The Guardian*. Television Films: *Picking Up and Dropping Off*, *Hello Sister*, *Goodbye Life*, *The Sons of Mistletoe*, *The Audrey Hepburn Story*.



KEVIN DEPINET

(*Set Design*) has designed for Steppenwolf, The Goodman Theatre, Chicago Shakespeare, The National Theatre

of Great Britain, McCarter Theatre Center, Cincinnati Playhouse in The Park, Glimmerglass Opera, Denver Theatre Center, The Court Theatre, The Arden Theatre, Milwaukee Repertory, Writers Theatre, The Drury Lane, Indiana Repertory, American Players Theatre, Repertory Theatre of Saint Louis and Illinois Shakespeare. He also designed scenery for Michael Mann's film, *Public Enemies* (Universal Studios). He was the associate designer for the original *August: Osage County*. He is an adjunct professor of design at DePaul University. He studied at Ball State University and the Yale School of Drama.

LEAH PIEHL (*Costume Design*).

Recent: *A Christmas Carol: Twist Your Dickens!* (Kirk Douglas Theatre); *The Most Deserving* (Denver Center Theatre); *The Motherf**ker with the Hat* and *The Light in the Piazza* (South Coast Repertory). L.A.: *Intimate Apparel* (LADCC Award – Best Costume design, NAACP nomination) and *The Heiress* (Ovation nomination, Pasadena Playhouse); *The Dinosaur Within*, *Futura*, *Tartuffe* and *The Pain and the Itch* (Theatre @ Boston Court); *The*

Doctor's Dilemma and *The Eccentricities of a Nightingale* (A Noise Within); *Satyr Atlas* (The Getty Villa); *bobrauschenbergamerica* and *Tree* ([Inside] the Ford); *Love Water* (Open Fist Theatre). New York: *Bull Spears* (La Tea Theater), *Someone in Florida Loves Me* (Paradise Factory). Regional: *Paradise Lost* (Intiman Theatre), *The Borrowers*, *Robin Hood* and *The Motherf**ker with the Hat*, *The Light in the Piazza* (South Coast Repertory). Film: *All Stars* (director Lance Kinsey), *The Men's Room*, director Jane Pickett; *Buzzkill*, (The Second City Presents), director Steven Kampmann; *The Macabre World of Lavender Williams*, director Nick Delgado. Television: *Mullercizeit!*, pilot (Tom Lennon and Ben Garant). Commercials: Ford, Nissan, KFC, Tostitos, Chevy, Prius.

ROBERT WIERZEL (*Lighting Design*) made his CTG debut with *Enigma Variations* and returned for *The School For Scandal*; *Moliere Comedies: The School for Husbands & The Imaginary Cuckold* and *Romeo and Juliet*. Broadway: *Fela!* (Tony Award nomination; productions at the National Theatre, London, International and American tours), David Copperfield's *Dreams and Nightmares*. Off-Broadway: The Public Theater, The Signature, The Roundabout, Playwrights Horizons. Regional: Atlanta's Alliance Theatre, A.C.T. San Francisco, Berkeley Rep, Center Stage, Chicago Shakespeare, Hartford Stage, Long Wharf, Goodman Theatre, The Guthrie, The Old Globe. Opera: Paris Opera - Garnier, New York City Opera, Glimmerglass, Seattle, Boston Lyric, Minnesota, San Francisco and Chicago Lyric. Dance: over 27 years with choreographer Bill T. Jones (Bessie Awards). MFA Yale School of Drama. Adjunct faculty at NYU Tisch School of the Arts and Yale School of Drama.



CRICKET S. MYERS (*Sound Design*). Broadway: *Bengal Tiger at the Baghdad Zoo* (Drama Desk Award, Tony nomination).

Off-Broadway: *Marvelous Wonderettes*. Mark Taper Forum: *Joe Turner, Vigil, Burn This, The Lieutenant of Inishmore* (Ovation nomination), *The Subject Was Roses*. Kirk Douglas Theatre: *Twist Your Dickens!* (Ovation nomination) *The Wake, Bengal Tiger at the Baghdad Zoo* (Ovation nomination), *The Little Dog Laughed* (Ovation nomination). Regional: *Sideways, The Nightingale* (La Jolla Playhouse), *Book Club Play* (Arena Stage), *In the Wake* (Berkeley Rep), *Play Dead, Wrecks, Some Girl(s), Emergency* (Ovation, NAACP nomination; Geffen), *4000 Miles, The Fantasticks, Elemeno Pea* (South Coast Rep), *Crowns, Orson's Shadow* (Pasadena Playhouse), *Marvelous Wonderettes* (Laguna Playhouse). Cricket has earned 16 Ovation nominations, as well as winning an LADCC and a Garland Award. www.cricketmyers.com.

JASON H. THOMPSON (*Projection Design*). Center Theatre Group: *This Beautiful City, Venice* (Ovation Award), *Palomino*. Broadway: *Baby It's You!*. New York: *Venice* (Public Theater), *Remember Me* (Parsons Dance), *This Beautiful City* (Vineyard), *Anthem* (Borishnikov). Recent: Crescent City Opera, *Invisible Cities* (The Industry, L.A.), *The Marriage of Figaro* (L.A. Phil), *Snapshots* (Goodspeed), *Fast Company* (South Coast Rep), *Citizen Twain* (KDT and Pasadena Playhouse), *Tales from Hollywood* (Guthrie), *Cage Songbooks* (Carnegie Hall, New World Symphony), *David Arkenstone's Symphonic Adventure, Heart of Darkness* (Actors' Gang),

The Great Immensity (KC Rep., TED), *The Mountaintop, Distracted* and *Wheelhouse* (TheatreWorks), *Re:Union* (Vancouver, Jessie Nomination), *Bad Apples* (Circle X). Jason has also designed video for Stars on Ice for the last seven years. www.jasonhthompsondesign.com.

CAROL F. DORAN (*Wig & Hair Design*). CTG: Over 40 productions including *Joe Turner's Come and Gone, A Raisin in the Sun, Lieutenant of Inishmore, Parade, Pippin*. Other L.A.: *Mask, Sister Act, Stormy Weather* (Pasadena Playhouse); several shows at The Geffen and Deaf West Theatres. Broadway: *Big River, King Hedley II, Seven Guitars*. National Tours: *Big River*. Regional: *KA, Believe, Viva Elvis, Kooza, Iris, Zumanity* (Cirque du Soleil); The Asolo Theatre, South Coast Repertory, La Jolla Playhouse, The Goodman Theatre, Actor's Theatre of Louisville, A.C.T. and Ford's Theatre. Internationally: England and South Africa. Film: Over 80 feature films including *The Dark Knight Rises, Thor, Eagle Eye, Borat, For Your Consideration, Spider-Man 3, The Alamo, Bad Santa* and *Adaptation*. Television: *One Tree Hill, Grey's Anatomy, House, Angel, Buffy the Vampire Slayer, Six Feet Under* and others. Carol owns the wig company, Wiggged Out, and sits on the Board of Directors of Deaf West Theatre.

MARK B. SIMON, CSA (*Casting*). CTG: *The Black Suits, The Royale* (Artios nomination), *Neva* (Kirk Douglas Theatre); *The Sunshine Boys, The Scottsboro Boys, End of the Rainbow, Backbeat* (Ahmanson Theatre); *A Parallelogram, Los Otros* (Mark Taper Forum). Prior to joining the CTG casting department, Mark worked as a New York-based independent casting director for clients including Hal Prince, Jason Robert Brown, Graciela Daniele,

Susan Stroman, Patricia Birch, Stephen Sondheim, Marvin Hamlisch, Nick Hytner, Alfred Uhry, Carol Burnett, Jeremy Sams, New York City Opera and the Radio City Christmas Spectacular on projects including *13*, *Parade*, *The Last Five Years*, *Show Boat*, *Candide*, *3hree*, *Hollywood Arms*, *Bounce*, *LoveMusik*, *Paradise Found*, *Sweeney Todd*, *Chita Rivera: The Dancer's Life*, *Sweet Smell of Success* and *Ragtime*. Treasurer of the Board, Casting Society of America.

JOY MEADS (*Dramaturg*).

Dramaturgy Credits at CTG: *Waiting for Godot*, *Radiate*, *The Royale*, *A Parallelogram* and *The Steward of Christendom*. Joy is the Literary Associate and Artistic Engagement Strategist at CTG. Previously, Joy spent four cold but rewarding years at Chicago's Steppenwolf Theatre Company, where she was Literary Manager. Prior to Steppenwolf, Joy served as California Shakespeare Theater's Associate Artistic Director and director of the theatre's New Works/New Communities program. Joy has also worked with Portland Center Stage, the O'Neill, South Coast Rep, Chicago Dramatists, The Playwrights' Center, Native Voices at the Autry, NYTW, and Campo Santo + Intersection for the Arts.



DAVID S. FRANKLIN

(*Production Stage Manager*). 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 *Harp and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red Seminar*, *Tribes*, *A Parallelogram* and *Humor Abuse*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

MICHELLE BLAIR (*Stage Manager*).

For CTG: *The Sunshine Boys*, *A Parallelogram*, *Joe Turner's Come and Gone*, *Backbeat*, *Krapp's Last Tape*, *Red*, *Los Otros*, *Clybourne Park*, *Vigil*, *Poor Behavior*, *Burn This*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Lydia*, *The School of Night*, *Bloody Bloody Andrew Jackson*, *Distracted*, *Nightingale*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, *all wear bowlers* (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), *Flight*, *Nothing But The Truth*, *Stones in His Pockets*, *Topdog/Underdog* and "QED" at Lincoln Center Theater. Other favorites include The Pee-wee Herman Show at Club Nokia, A Long Bridge Over Deep Waters with Cornerstone Theater Company and Amnesia Curiosa with Rainpan 43. Mom to five-year-old Liam and one-year-old Imogen.



MICHAEL RITCHIE

(*Artistic Director*) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 130 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 33 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



EDWARD L. RADA

(*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer

for 12 years (1996 – 2008). Rada spent three years (2008 – 2011) 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

directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also 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.



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!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He 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. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

NAUSICA STERGIUO (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, Audience Development Director. She oversees mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through CTG's New Play Production. Nausica has taught at

USC's School of Dramatic Arts, and advises and works with local not-for-profits including Daukayev Ballet Theatre and Hollywood Orchard. BA, Cornell University, MFA, Yale School of Drama, and proud certificate holder from the Outward Bound program at Dartmouth College – "To serve, to strive and not to yield."



LINDSAY ALLBAUGH (*Producing Associate*) is a member of Center Theatre Group's artistic staff and has

served in varying capacities for the past nine years. Lindsay also serves as the artistic coordinator for CTG's Sherwood Award, which supports emerging Los Angeles artists. In addition to her work at CTG, Lindsay is the co-artistic director at the Elephant Theatre Company in Hollywood. Producing credits include the upcoming production of *different words for the same thing* at the Kirk Douglas Theatre, and most recently *The Nether* at the KDT, and *Waiting for Godot* at the Taper. Directing credits include the West Coast premieres of *100 Saints You Should Know* and *Never Tell* (Elephant), the world premiere of *Revelation* (Elephant), *Supernova* (Elephant) and *Kate Crackernuts*, *Gray City*, *Aloha Say the Pretty Girls* (Harvard/ART).



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 *The Steward of Christendom*

Assistant Director.....Tanya Goldberg
 Assistant Costume Designer..... Kathryn Poppen
 Assistant Lighting DesignerHeather Graff
 Prop Artisan.....Zach Istrin
 Dialect Coach..... Carla Meyer
 Fight Consultant..... Edgar Landa
 Voice Coach Mikhail Shtangrud
 Injury Prevention Karen Moran
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CLC: Stage Crew Locals 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

ATPAM The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents and Managers.

SDC The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

CREDITS

Scenery constructed by F&D Scene Changes, Ltd.
 Costumes provided by the Center Theatre Group Costume Shop and additional staff: Cutter/Draper - Vivienne Friedman; First Hands - Iris Marshall, Lydia Harmon; Stitchers - Ophelia Brown, Allison Dillard, Agnes Ingram, Leonardo Lopez; Crafts/Dyer/Painter - Kitty Youngs; Intern - Domitille Angoulvant. Additional lighting equipment by PRG. Additional projection equipment by Future Lighting. Rehearsal and production photography by Craig Schwartz.



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. 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 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).



ABOVE: L-R: Grant Palmer, Carmela Corbett, James Lancaster, Brian Dennehy, Mary-Pat Green, Abby Wilde, Dylan Saunders, Kalen Harriman and Daniel Weinstein • Kalen Harriman and Brian Dennehy • Carmela Corbett, Abby Wilde and Dylan Saunders • Mary-Pat Green • James Lancaster • PHOTOS BY CRAIG SCHWARTZ.

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DOUGLAS C. BAKER, Producing Director

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