

2018/19 SEASON

FIRST SEASON PRODUCTION

AIN'T TOO PROUD

The Life and Times of The Temptations

Book by Dominique Morisseau

Music and Lyrics from The Legendary
Motown Catalog

Choreographed by Sergio Trujillo

Directed by Des McAnuff

Aug 21 – Sep 30, 2018

SECOND SEASON PRODUCTION

DEAR EVAN HANSEN

Book by Steven Levenson

Music and Lyrics by Benj Pasek and Justin Paul

Directed by Michael Greif

Oct 17 – Nov 25, 2018

THIRD SEASON PRODUCTION

COME FROM AWAY

Book, Music, and Lyrics by Irene Sankoff
and David Hein

Directed by Christopher Ashley

Nov 28, 2018 – Jan 6, 2019

FOURTH SEASON PRODUCTION

New Adventures

Matthew Bourne's

CINDERELLA

Music by Prokofiev

Feb 5 – Mar 10, 2019

FIFTH SEASON PRODUCTION

The Lincoln Center Theater Production of

FALSETTOS

Music and Lyrics by William Finn

Book by William Finn and James Lapine

Directed by James Lapine

Choreographed by Spencer Liff

Apr 16 – May 19, 2019

SIXTH SEASON PRODUCTION

INDECENT

By Paula Vogel

Directed by Rebecca Taichman

Jun 5 – Jul 7, 2019

SEVENTH SEASON PRODUCTION

THE PLAY THAT GOES WRONG

By Henry Lewis, Jonathan Sayer,
and Henry Shields

Directed by Mark Bell

Jul 9 – Aug 11, 2019

AHMANSON

INDECENT

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MICHAEL RITCHIE Artistic Director | **DOUGLAS C. BAKER** Producing Director
GORDON DAVIDSON Founding Artistic Director

in a co-production with **Huntington Theatre Company**
presents

INDECENT

BY

Paula Vogel

WITH

Elizabeth A. Davis Joby Earle Harry Groener Mimi Lieber

Steven Rattazzi Richard Topol Adina Verson

Matt Darriau Patrick Farrell Lisa Gutkin

SCENIC DESIGN

Riccardo Hernandez

COSTUME DESIGN

Emily Rebholz

LIGHTING DESIGN

Christopher Akerlind

SOUND DESIGN

Matt Hubbs

PROJECTION DESIGN

Tal Yarden

HAIR & WIG DESIGN

J. Jared Janas & Dave Bova

SCORE & ORIGINAL MUSIC

Lisa Gutkin & Aaron Halva

MUSIC SUPERVISION

Lisa Gutkin

FIGHT DIRECTION

Rick Sordelet

ASSOCIATE DIRECTOR

Ashley Brooke Monroe

ASSOCIATE CHOREOGRAPHER

Sara Gibbons

BOSTON CASTING

Alaine Alldaffer

ORIGINAL CASTING

Tara Rubin

LOS ANGELES CASTING

Michael Donovan

PRODUCTION STAGE MANAGER

Amanda Spooner

STAGE MANAGER

Emily F. McMullen

CENTER THEATRE GROUP
ASSOCIATE PRODUCER

Lindsay Allbaugh

CHOREOGRAPHY BY

David Dorfman

DIRECTED BY

Rebecca Taichman

Original Broadway Production Conceived and Directed by Rebecca Taichman

Original Broadway Production produced by Daryl Roth, Elizabeth I. McCann, and Cody Lassen

Indecent was produced by the Vineyard Theatre (Douglas Aibel and Sarah Stern, Artistic Directors; Jennifer Garvey-Blackwell, Executive Director) New York City, Spring, 2016

Indecent was commissioned by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and Oregon Shakespeare Festival, Ashland, Oregon (Bill Rauch, Artistic Director; Paul Nicholson, Executive Director)

Originally produced by Yale Repertory Theatre, New Haven, Connecticut (James Bundy, Artistic Director; Victoria Nolan, Managing Director) and La Jolla Playhouse, La Jolla, California (Christopher Ashley, Artistic Director; Michael S. Rosenberg, Managing Director)

Indecent under the then title of "The Vengeance Project" was developed, in part, at the 2013 Sundance Institute Theatre Lab at the Sundance Resort

Inspired by *The People vs. The God of Vengeance*, Conceived by Rebecca Rugg and Rebecca Taichman

Indecent is presented by special arrangement with Dramatists Play Service, Inc., New York.

June 5 – July 7, 2019 **AHMANSON THEATRE**

CAST

THE TROUPE

Lemml, the Stage Manager RICHARD TOPOL
Actor ELIZABETH A. DAVIS
Actor JOBY EARLE
Actor HARRY GROENER
Actor MIMI LIEBER
Actor STEVEN RATTAZZI
Actor ADINA Verson

THE MUSICIANS

Clarinet, Bass Clarinet, Tin Whistle MATT DARRIAU
Accordion, Baritone Ukulele, Percussion PATRICK FARRELL
Violin, Mandolin, Percussion LISA GUTKIN
Orchestra Contractor ROBERT PAYNE

UNDERSTUDIES

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

For Mr. Earle, Mr. Groener, Mr. Rattazzi, Mr. Topol BEN CHERRY
For Ms. Davis, Ms. Verson LISA ERMEL
For Ms. Lieber VALERIE PERRI

For Mr. Darriau LEO CHELYAPOV
For Ms. Gutkin JANICE MAUTNER MARKHAM
For Mr. Farrell ISAAC SCHANKLER

DANCE CAPTAIN

ADINA Verson

FIGHT CAPTAIN

JOBY EARLE

Indecent will be performed without an 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.

Note from the Playwright

THERE IS A STORY WE WANT TO TELL YOU.

I was sixteen in high school when I realized I could forge my mother's signature on sick notes. And so I would go to the Library of Congress on the bus. There, I would ask for out-of-print novels about lesbian life from the 1920s, 30s, and 50s. The sweet librarians didn't card me. I read these pulp novels with a growing dismay: they ended with the protagonist crying to heaven, "why can't I be normal?" Or the girlfriend married a man who rescued her. Or worse yet, a la Lillian Hellman, there were a lot of suicides.

Flash forward to me as a student at Cornell in the throes of coming out. Professor Bert States gently said: "I think you should read *God of Vengeance*."

I raced to the library, found a yellowing copy of an out-of-print translation, and stood in the stacks. I couldn't put the play down. When I reached the second act, I was stunned. A young married man, Sholem Asch, wrote this love scene between two women in 1907? To this day I have not read as beautiful a scene between two women, one that accorded their love the pure desire of Romeo and Juliet on the balcony.

Flash forward: A young director, Rebecca Taichman is standing in the stacks of the library at Yale University, some 20 years later, reading an out-of-print copy of Asch's play. Struck by the play, she determines to stage the 1923 obscenity trial of *God of Vengeance*, which presented the first kiss between two women on the American stage.

The People Versus God of Vengeance became her directing thesis. The rest, as they say, is history. Somehow, flash forward, we find each other. During the past seven years we have continued to work and celebrate and mourn the stories of artists and stages that were steps along the way until this moment in time.

I didn't anticipate that *Indecent* would be as relevant today as it is; we again are witnessing an upheaval of fear, xenophobia, homophobia, and yes, anti-Semitism. We are in the midst of the strongest white nationalism since the 1920s when American borders were closed to immigrants. In this moment of time we must say that we are all Muslim. We must reclaim the importance of our arcs and culture. We must remember where the closing of borders in the 20th century led nations around the globe.

Lastly, a few words on what I believe. I believe the purpose of theatre is to wound our memory so we can remember. We form memory as infants: we can remember when we acquire language to retrieve that memory. I hope that the acquisition of Yiddish in the rain scene helps us remember the culture and lives that existed before 1940. Theatre is living memory.

It is said that in the last moments of our existence our lives flash before our eyes. I am a lucky woman: the theatre has been my life. And so, I hope one of the last images I see will be moments of these actors, this troupe, this journey. Thank you for joining us.

—Paula Vogel

WHO'S WHO



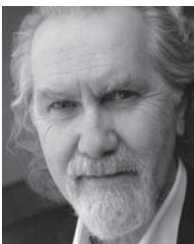
ELIZABETH A. DAVIS (*Actor*) was seen on Broadway in *Once* (Tony Award® nomination). Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *Caucasian Chalk Circle*, and *Allegro* (Drama Desk Award nomination, Classic Stage Company); *My Name's Not Indian Joe* (Davenport Theatre); *King Lear*

(Secret Theatre); *Dust Can't Kill Me* (New York Musical Festival Award, June Havoc Theatre); *Zorba!* (City Center Encores!); *Wolves* (59E59 Theaters); *Once* (New York Theatre Workshop); and *The 39 Steps* (New World Stages). Regional credits include *Rain* (The Old Globe); *My Name's Not Indian Joe* (Goodspeed Opera House); *The Misanthrope* and *Devil's Disciple* (Shakespeare Theatre of New Jersey); *A Streetcar Named Desire* (Cleveland Play House); and *Once* (American Repertory Theater). Television and film credits include *Blue Bloods*, *Law & Order: SVU*, *The Jim Gaffigan Show*, *Fringe*, *Taxi Brooklyn*, *Trauma is a Time Machine*, *Blur Circle*, and Ben Platt's "Older." Ms. Davis received her BFA from Baylor University and an MFA from Case Western Reserve University at Cleveland Play House. @ElizabetADavis



JOBY EARLE (*Actor*) has Broadway credits that include *War Horse* (Lincoln Center Theater). Off-Broadway credits include *Familiar* (Playwrights Horizons) and *Julius Caesar* and *Romeo and Juliet* (Smith Street Stage). Regional credits include *Thousand Pines* (Westport Country Playhouse); *Native Son* and

Owners (Yale Repertory Theatre); *These Paper Bullets!* (Geffen Playhouse); *The Tempest* (American Repertory Theater and South Coast Repertory); and *The Puppetmaster of Lodz* (Berkshire Theatre Group). His television credits include *The Blacklist*, *The Good Fight*, and *The Exorcist*. Mr. Earle has an MFA from the Yale School of Drama.



HARRY GROENER (*Actor*). Broadway: *Crazy For You* (Tony and Drama Desk nomination), *Oklahoma!* (Tony nomination, Theater World Award) *Cats* (Tony nomination), *Harrigan 'n Hart* (Drama Desk nomination), *Oh Brother!, Is there life after high school?*, *Sleight of Hand*, *Sunday in the Park with George*, *Imaginary*

Friends, *Spamalot*. Off-Broadway: *Twelve Dreams*, *Picasso at the Lapin Agile*, *If Love Were All*. Regional: William Tecumseh

Sherman, *The March* (Steppenwolf Theatre Company); King George III, *The Madness of George III* (Jeff Award); *Cyrano*, *Cyrano de Bergerac* (Chicago Shakespeare Theater, Jeff Award nomination); *Equivocation* (Geffen Playhouse, Ovation Award); *Lear*, *King Lear* (Antaeus Theatre Company, Los Angeles Drama Critics Circle Award); Prospero, *The Tempest* (Shakespeare Orange County). Film: *About Schmidt*, *Road to Perdition*, *Amistad*, *Patch Adams*, *Brubaker*, *Cure For Wellness*, *A Futile and Stupid Gesture*. Television: over 60 credits including *Buffy the Vampire Slayer*, *Dear John*, *Star Trek*, and *How I Met Your Mother*.



MIMI LIEBER (*Actor*) previously appeared in *Persephone* and *The Sisters Rosensweig* at the Huntington. On Broadway, Ms. Lieber was last in *Indecent* (also at Yale Repertory Theatre, La Jolla Playhouse, and Vineyard Theatre). Other Broadway credits include *Act One*, *Brooklyn Boy* (also at

South Coast Repertory), and *I'm Not Rappaport* (revival). Off-Broadway and regional work includes *Distracted* (Roundabout Theatre Company); *The Greeks*, *Taking Sides*, *Love Council*, *Accidental Death of an Anarchist*, and *Five Women Wearing the Same Dress* (Odyssey Theatre Ensemble in Los Angeles); *The Heidi Chronicles* (national tour and Doolittle Theatre in Los Angeles); as well as productions at Long Wharf Theatre, Guthrie Theater, The Kennedy Center, and Humana Festival at Actors Theatre of Louisville. Ms. Lieber has choreographed many shows for New York Shakespeare Festival at the Delacorte Theater in Central Park including *Cymbeline*, *As You Like It* (for both she was a Callaway Award finalist), *Twelfth Night*, *All's Well That Ends Well*, and *The Merchant of Venice* (also on Broadway); *Act One* and *The Snow Geese* (Broadway); and dozens of national commercials. Some 50-plus television credits include *The Good Fight*, *The Sopranos*, *Law & Order* (recurring), *Friends*, *The X-Files*, *The Practice*, *Seinfeld*, and *NYPD Blue*. Select film credits include *The Thing About My Folks*, *Arranged*, *Bulworth*, *Cold Souls*, *Permanent Midnight*, *Corrina, Corrina*, and *Wilder Napalm*.

STEVEN RATTAZZI (*Actor*) appeared on Broadway in *Indecent*. Off-Broadway credits include *The Black Crook* (Abrons Arts Center); *Indecent* (Vineyard Theatre); *Henry V* with Liev Schreiber (The Public Theater); *Galileo* with F. Murray Abraham and *The Tempest* with Mandy Patinkin (Classic Stage Company); *Stunning* (Lincoln Center Theater);



Dinner Party (Target Margin Theater); *Painted Snake in a Painted Chair* (Obie Award); *McGurk* (Elevator Repair Service); and Richard Foreman's *Samuel's Major Problems* (Ontological-Hysteric Theater). Regional theatre credits include *Lempicka* (Williamstown Theatre Festival);

The Bridge of San Luis Rey by David Greenspan and *The School for Wives* (Two River Theater); *Seder* (Hartford Stage); *Indecent* (Yale Repertory Theatre and La Jolla Playhouse); *Marie Antoinette* (American Repertory Theater and Yale Repertory Theatre); *The Love Song of J. Robert Oppenheimer* (Cincinnati Playhouse in the Park); *A Christmas Carol* (McCarter Theatre Center); and *Sherwood* (Cleveland Play House). Film and television credits include seven seasons of *The Venture Bros*, *The Family* (Luc Besson), and *But This Is How It Will End* (Amy Epstein).



RICHARD TOPOL (*Lemml, the Stage Manager*) has Broadway credits that include *Indecent*, *Fish in the Dark* with Larry David, *The Normal Heart*, *Awake and Sing!*, *The Merchant of Venice* with Al Pacino, *Cymbeline*, *The Country Girl*, and *Julius Caesar* with Denzel Washington. Off-Broadway credits include *The Dance*

of Death (Classic Stage Company); *Regrets* (Manhattan Theatre Club); *Bronx Bombers* and *Opus* (Primary Stages); *When the Rain Stops Falling* (Lincoln Center Theater); *King Lear*, *Twelfth Night*, and *The Winter's Tale* (The Public Theater); *Hamlet* (Theatre for a New Audience); and new plays at The New Group, Ensemble Studio Theatre, Soho Rep, and Playwrights Horizons. Television credits include Harvey on NBC's *Manifest*, Fritz Haber on *Genius: Einstein*, *The Good Wife*, *Elementary*, *Person of Interest*, *Law & Order* (all versions), *Ed*, *Gilmore Girls*, *Drew Carey*, and recurring roles on *Billions*, *The Practice*, *Covert Affairs*, *Perception*, and *Curb Your Enthusiasm* (upcoming). Film credits include *Lincoln*, *Indignation*, *Mickey Blue Eyes*, *Party Girl*, and *The Great Gilly Hopkins*.



ADINA VERSON (*Actor*) appeared in *Indecent* on Broadway. Theatre credits include *Indecent* (Yale Repertory Theatre, Vineyard Theatre, and La Jolla Playhouse); *Collective Rage: A Play in 5 Betties* (MCC Theater); *The Lucky Ones* (Lucille Lortel Award nomination, Ars Nova); *Eddie and Dave* (Atlantic Theater Company);

Christopher Bayes' *The Servant of Two Masters* (Theatre for a New Audience, Seattle Repertory Theatre, Guthrie Theater, and ArtsEmerson); *Radio Island* (New York Stage and Film); *As You Like It* (Shakespeare Theatre Company, DC); *The Winter's Tale* (Yale Repertory Theatre); *4000 Miles* (Cincinnati Playhouse in the Park); *peerless* (Barrington Stage Company); and *Machine Makes Man* (Old Sound Room), which she co-created with Michael McQuilken. Television and film credits include *Mozart in the Jungle*, *The Strain*, *Wormwood*, and the upcoming feature film *The Kitchen*. Ms. Verson is a proud member of The Actors Center and received her BFA from The Boston Conservatory and her MFA from the Yale School of Drama. adinaverson.com



BEN CHERRY (*Understudy for Mr. Earle, Mr. Groener, Mr. Rattazzi & Mr. Topol*). Broadway: *Indecent*, *Fiddler on the Roof*. National tour: *Mary Poppins*. Off-Broadway: *Goldstein*. Select regional: Guthrie Theater: *Indecent*; Pioneer Theatre Company: *Oslo*; Arena Stage: *Indecent*; Baltimore Center Stage:

Indecent; Kansas City Rep: *Indecent*; Cincinnati Playhouse in the Park: *Mothers and Sons*; The Arden: *Passion*; Utah Shakespeare Festival (four seasons): *Henry V*, *The Merry Wives of Windsor*, *The Secret Garden*, *The Tempest*; Milwaukee Repertory Theater: *Route 66*, *Life Could Be a Dream*, *The Andrews Brothers*; Delaware Theatre Company: *The Nerd*, *10 Months*. Television: *The Following*, *Smash*, *I Love You... But I Lied*. Awards: MAC Award, Best Debut. Training: University of Michigan, North Carolina School of the Arts. BenCherry.com



LISA ERMEL (*Understudy for Ms. Davis & Ms. Verson*) is an actress, writer, singer, and musician originally from Toronto, Ontario. Select theatre: Kate in *Taming of the Shrew* (*Heartland Actors' Repertory Theatre*), Betsy/Lindsey in *Clybourne Park* (Phoenix Theatre), Annabella et al in *The 39 Steps* (Actors Theatre of Indiana), and

Zillah in *A Bright Room Called Day* (*Revisited*) (USC, orig. Kushner rewrite). Lisa is a proud member of Actors' Equity, and a Canadian American citizen. MFA acting: USC. lisaermel.com. IG: @lisa.ermel. Gratitude.



VALERIE PERRI (*Understudy for Ms. Lieber*). Broadway nationals: *Evita*, *Jerome Robbins' Broadway*. Off-Broadway: *Diamonds* (Circle in the Square); *Angry Housewives* (Minetta Lane Theatre); *On the Swing Shift* (Manhattan Theatre Club). Southern California: *Ragtime* (Pasadena Playhouse); *The World Goes 'Round*

(Reprise 2.0); *The Graduate* (Laguna Playhouse); *Hello, Dolly!* (3D Theatricals); *Sunset Boulevard* (Musical Theatre West, Moonlight Amphitheatre); *Closer Than Ever*, *The Sweepers* (International City Theatre). TV: *Criminal Minds* (CBS); *ER*, *Another World* (NBC); *Who's the Boss*, *Geppetto* (ABC). Film: *Grease*, *The Out of Towners*, *Dickie Roberts* (Paramount); *George of the Jungle* (Disney). Recording: Valerie Perri: *Sweet Conversation*. Married to Cliff Lipson. Twin sons, musicians Jack and Benny Lipson. Representation: AMT Artists. Thank you Michael Donovan Casting! valerieperri.com, imdb.me/valerieperri. Instagram: @vperrimusic



MATT DARRIAU (*Musician*) is an active woodwind specialist in New York City's eclectic music scene. He is a member of the Klezmatics, Paradox Trio, and Ballin' The Jack. Broadway credits include *River Dance*, *The Band's Visit*, and *Indecent*. Off-Broadway credits include Tony Kushner's adaptation of

The Dybbuk (The Public Theater) and Robert Wilson and David Byrne's *The Knee Plays* (world tour). He is a graduate of the New England Conservatory of Music. Mr. Darriau has written for theatre, dance, and film.



PATRICK FARRELL (*Musician*) has theatre credits that include *Beneath* (BenFeng Arts Center, Tainan, Taiwan); *Busk* (Baryshnikov Arts Center); and *Cyclone and the Pig-Faced Lady* (New York Musical Theatre Festival). He worked as music director and arranger for *The Baker's Wife*, *The Fantasticks*, and *She*

Loves Me (Performance Network Theatre, Ann Arbor) and has composed for productions in New York City, Ann Arbor, and New Orleans. Current musical projects include Sveta Kundish & Patrick Farrell, Yiddish Art Trio, and Ben Holmes & Patrick Farrell. Mr. Farrell has appeared on dozens of recordings and has studied accordion in Macedonia, Serbia, Germany, and Romania. pattysounds.com



LISA GUTKIN (*Music Supervisor/Co-Composer/Musician*) is the Grammy Award®-winning violinist, singer, and songwriter of the renowned Klezmatics. Ms. Gutkin has an eclectic career history performing Klezmer, blues, traditional Irish, Appalachian music, and more. Co-songwriting credits include "Gonna

Get Through This World" with Woody Guthrie and collaborations with Anne Sexton and Maggie Dubris. Ms. Gutkin has composed for and appeared on *Sex and the City*. Theatre credits include Sting's musical *The Last Ship* and Mabou Mines' *Song for New York*. Her first film score for Pearl Gluck's *Summer* premiered at Lincoln Center Theater in 2018. In 2016, she and Aaron Halva received a Connecticut Critics Circle special award for musical direction and creating Klezmer music for the World premiere of *Indecent* at Yale Repertory Theatre. Ms. Gutkin is a MacDowell Fellow. lisagutkin.com

LEO CHELYAPOV (*Understudy for Mr. Darriau*) is a versatile classical, world, jazz musician whose work and enthusiasm for traditional Jewish folk music can be heard in Howard Stern's film *Private Parts* and Passover comedy *When Do We Eat?* by Salvador Litvak. Leo has performed with a variety of rock bands including the Red Hot Chili Peppers and Porno for Pyros, and on TV programs including *Late Night with David Letterman* and MTV. Graduate of the Moscow College of Musical Arts.

JANICE MAUTNER MARKHAM (*Understudy for Ms. Gutkin*). Los Angeles-based artist/activist/violinist, Janice is a founding member of Mostly Kosher (klezmer-rock band), The JAC Trio (world music string ensemble), and Zingarella (vagabond folk duo). L.A. venues: Dorothy Chandler Pavilion, Skirball Cultural Center, John Anson Ford Amphitheatre. Off-Broadway: *Grandma Sylvia's Funeral*, *The Boychick Affair*. janicemarkham.com

ISAAC SCHANKLER (*Understudy for Mr. Farrell*) is an accordionist, composer, and electronic musician living in Los Angeles. Recently, they have performed in the opera productions of *Galileo* and *Hopscotch*, and with bands including AK and Her Kalashnikovs and The Shpil. Schankler is the Artistic Director of the concert series People Inside Electronics, and Assistant Professor of Music at Cal Poly Pomona.



PAULA VOGEL (*Playwright*) is a Pulitzer Prize-winning playwright whose plays include *Indecent* (Tony Award nomination for Best Play), *How I Learned to Drive* (Pulitzer Prize, Lortel Prize, Drama Desk Award, Outer Critics Circle Award, Obie Award, and New York Drama Critics Award for Best Play), *The Long Christmas*

Ride Home, *The Mineola Twins*, *The Baltimore Waltz*, *Hot 'N' Throbbing*, *Desdemona*, *And Baby Makes Seven*, *The Oldest Profession*, and *A Civil War Christmas* (produced at the Huntington in 2009). She is currently working on three new projects, including *Cressida on Top* (recently workshopped at Center Theatre Group and Goodman Theatre) and a new play commissioned by Center Theatre Group and Second Stage Theater. Lifetime achievement awards include American Theatre Hall of Fame Award, the Obie Award, and New York Drama Critics Circle Award. She is honored to have three awards dedicated to emerging playwrights in her name: The American College Theater Festival's Paula Vogel Award in Playwriting, the annual Paula Vogel Award by Vineyard Theatre, and the Paula Vogel Mentor's Award by Young Playwrights of Philadelphia. Her plays are published in six volumes by TCG Press and she teaches playwriting workshops throughout the United States and abroad. paulavogelplaywright.com



REBECCA TAICHMAN (*Director*) won the 2017 Tony Award for Best Director of a Play for *Indecent*. She also received Obie and Outer Critics Circle Awards for *Indecent* (Yale Repertory Theatre, La Jolla Playhouse, Vineyard Theatre, and on Broadway at The Cort Theatre). Ms. Taichman previously directed the World

premiere of *Mauritius* for the Huntington. She has directed on and Off-Broadway, new plays, classics, musicals, and opera. She has worked with writers Enda Walsh, Jocelyn Bioh, Sarah Ruhl, Danai Gurira, Brian Selznick, Kirsten Greenidge, Nico Muhly, David Adjmi, and Stephen Karam, among others. Ms. Taichman has worked at theatres such as the Roundabout Theatre Company, Lincoln Center Theater, The Public Theater, Playwrights Horizons, MCC Theater, The Shakespeare Theatre Company, The Old Globe, American Repertory Theater, Oregon Shakespeare Festival, McCarter Theatre, and Woolly Mammoth Theatre Company. She is a resident director at the Roundabout Theatre in New York City, a Henry Crown Fellow at The Aspen Institute, and a graduate of the Yale School of Drama. rebeccataichman.com

DAVID DORFMAN (*Choreographer*) has been Artistic Director of David Dorfman Dance since its 1987 founding. Broadway credits include *Indecent* (Cort Theatre). Off-Broadway credits include *Indecent* (Vineyard Theatre), for which he received the Lucille Lortel Award for Outstanding Choreography and a Chita Rivera Award nomination. Recent projects include *An Enemy of the People* and *Assassins* (Yale Repertory Theatre); *Our Town* (Deaf West Theatre and Pasadena Playhouse); and the upcoming *Ride the Cyclone* (Alliance Theatre).

Mr. Dorfman is a 2019 USA Fellow in dance and a Bessie Award winner. Recent dance works include *A(way) Out of My Body* (2020); *Aroundtown* (2017); *Come, and Back Again* (2013); and *Prophets of Funk* (2011). His works have been performed at Brooklyn Academy of Music, Jacob's Pillow, and The Joyce Theater. Mr. Dorfman is a professor of dance at Connecticut College. daviddorfmandance.org

RICCARDO HERNANDEZ (*Scenic Design*) has Broadway credits that include *Indecent*; *The Gin Game*; *The Gershwins' Porgy and Bess*; *The People in the Picture*; *Caroline, or Change*; *Elaine Stritch at Liberty*; *Topdog/Underdog*; *Bells Are Ringing*; *Parade* (Tony Award and Drama Desk Award nominations); *Bring in 'da Noise, Bring in 'da Funk*; and *The Tempest*. Recent credits include *Jagged Little Pill* (American Repertory Theater); *Lempicka* (Williamstown Theatre Festival); *Admissions* (Lincoln Center Theater); Lynn Nottage's *Mlima's Tale*, *Oedipus El Rey*, *Grounded*, and *The Library* (The Public Theater); *The Invisible Hand* (New York Theatre Workshop, Henry Hewes Outstanding Set Design Award); *The Skin of Our Teeth*, *The Father*, and *A Doll's House* (Theatre for a New Audience); and *Don Giovanni* and *Lucia di Lammermoor* (Santa Fe Opera). He has collaborated with Diane Paulus, Jo Bonney, Mary Zimmerman, Daniel Sullivan, Mark Brokaw, Lear deBessonet, Mark Lamos, and Graciela Daniele. Mr. Hernández has received an Obie Award for Sustained Excellence in Set Design, a Henry Hewes Award for Scenic Design, and has been nominated for a Tony Award, Drama Desk Awards, and IRNE Awards, among others. He is on the drama design faculty at Yale University.

EMILY REBHOLZ (*Costume Design*) has Broadway credits that include *Gettin' the Band Back Together*; *Indecent*; *Dear Evan Hansen*; *Oh, Hello on Broadway*; *If/Then*; *Vanya and Sonia and Masha and Spike*; and *Bloody Bloody Andrew Jackson*. Recent credits include *Nantucket Sleigh Ride* (Lincoln Center Theater); *Jagged Little Pill* (American Repertory Theater); *The Low Road* (Henry Hewes Award and Lucille Lortel Award nomination, The Public Theater); *The Winter's Tale* (Theatre for a New Audience); *Mary Jane*

(New York Theatre Workshop); *Twelfth Night* (Classic Stage Company); *Brigadoon* (City Center Encores!); *The Robber Bridegroom* (Roundabout Theatre); *Lucia di Lammermoor* and *Don Giovanni* (Santa Fe Opera); and *Orfeo & Euridice* (Opera Theatre of Saint Louis). She will design the upcoming *Frankie and Johnny in the Clair de Lune* (Broadhurst Theatre). Ms. Rebholz received her MFA in costume design from Yale School of Drama.

CHRISTOPHER AKERLIND (*Lighting Design*) previously designed lighting for *Tartuffe*, *Sunday in the Park with George*, *All My Sons*, *Shining City*, *Well*, *Seven Guitars*, *The Young Man from Atlanta*, and *The Piano Lesson* at Huntington Theatre Company. Broadway credits include *Time and the Conways*, *Indecent* (Tony and Drama Desk Awards), *Rocky* (Tony Award nomination), *The Gershwins' Porgy and Bess* (Tony Award nomination), *Superior Donuts*, *110 in the Shade* (Tony Award nomination), *Talk Radio*, *Shining City*, *Awake and Sing!* (Tony Award nomination), *Well*, *Rabbit Hole*, *A Touch of the Poet*, *In My Life*, *The Light in the Piazza* (Tony Award, Drama Desk Award, and Outer Critics Circle Awards), *Reckless*, *Seven Guitars* (Tony Award nomination), and *The Piano Lesson*, among others. Mr. Akerlind holds a BFA from Boston University and an MFA from the Yale School of Drama.

MATT HUBBS (*Sound Design*) has Broadway credits that include *Indecent* (Cort Theatre) and *Time and the Conways* (American Airlines Theatre). Off-Broadway and regional theatre credits include *Indecent* (Vineyard Theatre, La Jolla Playhouse, and Yale Repertory Theatre); *How to Transcend a Happy Marriage*, *Preludes*, and *The Royale* (Lincoln Center Theater); *you'll still call me by name* (New York Live Arts); *The Wholehearted* (Kirk Douglas Theatre and Z Space); *The Royale* and *Time and the Conways* (The Old Globe); *Stage Kiss* and *100 Saints You Should Know* (Playwrights Horizons); *Marie Antoinette* (Soho Rep, American Repertory Theater, and Yale Repertory Theatre); *Three Pianos* (American Repertory Theater and New York Theatre Workshop); *The Human Scale* (The Public Theater); and *Telephone* (Foundry Theatre). Mr. Hubbs is a company member of The TEAM where he has designed *Primer for a Failed Superpower*, *Anything That Gives Off Light*, *The Holler Sessions*, *RoosevElvis*, *Mission Drift*, *Architecting*, *Particularly in the Heartland*, and *A Thousand Natural Shocks*.

TAL YARDEN (*Projection Design*) has current and recent projects that include *Superhero* (Second Stage Theater), *Grey Rock* (La MaMa), and *Network* (Belasco Theatre).

Broadway credits include *The Waverly Gallery* (John Golden Theatre), *Indecent* (Cort Theatre), *Sunday in the Park with George* (Hudson Theatre), and *The Crucible* (Walter Kerr Theatre). New York credits include Apollo Theater, Park Avenue Armory, Brooklyn Academy of Music, Vineyard Theatre, New York Theatre Workshop, La MaMa, Manhattan Class Company, The Kitchen, Roundabout Theatre Company, Shakespeare in the Park, and HERE. Regional work includes American Conservatory Theater, Bay Street Theater, Wilma Theater, La Jolla Playhouse, Yale Repertory Theatre, Kirk Douglas Theatre, and The Kennedy Center. International work includes The National Theatre, The Almeida Theatre, Harold Pinter Theatre, Royal Danish Opera, Opéra National de Lyon, Royal Opera House, Jiangsu Centre, and Barbican.

J. JARED JANAS (*Hair & Wig Design*) has designed wigs, hair, and makeup for *Gettin' the Band Back Together*, *Sunset Boulevard*, *Bandstand*, *Indecent*, *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar and Grill*, *Motown: The Musical*, *Peter and the Starcatcher*, *The Gershwins' Porgy and Bess*, *All About Me*, and *Next to Normal* on Broadway. Recent Off-Broadway and regional productions include *Alice by Heart*, *The Light*, *BLKS*, and *Collective Rage* (MCC Theater); *Jagged Little Pill* (American Repertory Theater); *Miss You Like Hell* and *The Low Road* (The Public Theater); *Jerry Springer—The Opera* (The New Group); and *Yours Unfaithfully* (Drama Desk Award nomination, Mint Theatre). Various film and television credits include *Angelica*, *The Night Before*, *Six by Sondheim* (HBO), *Madam Secretary*, *Gotham*, *Mozart in the Jungle*, and *Inside Amy Schumer*.

RICK SORDELET (*Fight Direction*) choreographed fights for *Romeo and Juliet*, *Man in the Ring*, *Disgraced*, *Mauritius*, *Observe the Sons of Ulster Marching Towards the Somme*, and *Dead End* at Huntington Theatre Company. Along with his son, Christian Kelly-Sordelet, he created Sordelet INC with 73 Broadway credits that include *Beauty and the Beast*, *The Lion King*, *Waiting for Godot/No Man's Land*, and *Wolf Hall*. Sordelet INC has over 1,200 episodes of stunt coordination for television as well as feature film credits including the just-released *Ben Is Back* with Julia Roberts, as well as 65 international production credits including *Ben Hur Live* (Rome, European tour). Mr. Sordelet is the president of the board of The Shakespeare Theatre of New Jersey and teaches at Yale School of Drama and the William Esper Studio. Rick Sordelet, Christian Kelly-Sordelet, and their partner, author David Blixt, also run an e-publishing company called Sordelet INK for the emerging author. sordeletinc.com, sordeletink.com

ASHLEY BROOKE MONROE (*Associate Director*) worked on the original Broadway production of *Indecent*. Ms. Monroe served as Sam Gold's assistant on the Tony Award-winning Best Musical *Fun Home* and *The Glass Menagerie* starring Sally Field and Joe Mantello. Off-Broadway and regional credits include *Julius Caesar* (Classic Stage Company); *Tommy's Girls* (Fordham/Primary Stages); *The Goree All-Girl String Band* (New York Musical Festival); *In A Tilted Place* (IRT Theater); *Fun Home* (Cape Rep Theatre); *We Should've Gone to Mexico* (The Flea Theater); *What We'll Do* (Special Sauce Company); *Off Your Feet* (Amphibian Stage Productions); and *Age of Extinction* (Verso Books). Ms. Monroe has developed work with New York Theatre Workshop, The Public Theater, Musical Theatre Factory, The Culture Project, The Flea Theater, Soho Rep, IRT Theater, New York Theatre Barn, and Special Sauce Company. ashleybrookemonroe.com

SARA GIBBONS (*Associate Choreographer*) is a New York-based dancer and choreographer. She has performed in works by Heidi Henderson, Annie Kloppenberg, Donnell Oakley, and Kendra Portier, in addition to performing with David Dorfman Dance. Her work has been shown at Movement Research at Judson Church, the Center for Performance Research (CPR), and the Brooklyn Arts Exchange (BAX) as half of the performance duo TALL GIRLS DANCING. Sara assistant choreographed on the Off-Broadway and Broadway productions of Paula Vogel's *Indecent* and most recently acted as the associate choreographer for productions at the Huntington Theatre Company and the Ahmanson Theatre.

ALAINE ALLDAFFER (*Boston Casting*) is the Casting Director for Playwrights Horizons, where her credits include *Grey Gardens* (also for Broadway), *Clybourne Park* (also for Broadway), *Circle Mirror Transformation* (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting), and *The Flick* (Playwrights Horizons and Barrow Street Theatre). Television credits include *The Knights of Prosperity* (aka *Let's Rob Mick Jagger*) for ABC. Associate credits include *Ed* for NBC and *Monk* for USA. Ms. Alldaffer has also cast productions for Arena Stage, Williamstown Theatre Festival, and the Humana Festival of New American Plays at Actors Theatre of Louisville, among others. She credits Lisa Donadio as her associate casting director.

MICHAEL DONOVAN (*Los Angeles Casting*) is the recipient of eight Artios Awards, presented by the Casting Society of America for Outstanding Achievement in Casting. Michael is

happy to be returning to the Ahmanson, where he previously cast *Bright Star*. Michael has also cast shows produced at the Hollywood Bowl, Walt Disney Concert Hall, Pasadena Playhouse, Kirk Douglas Theatre, Geffen Playhouse, International City Theatre, La Jolla Playhouse, Getty Villa, the Ricardo Montalban Theatre, the Falcon Theatre, the Theatre @ Boston Court, the 24th Street Theatre, San Francisco Symphony, Arizona Theatre Company, both the Palazzo Theatre and the Paris Theatre in Las Vegas, and Arkansas Rep, as well as several national tours. Michael's credits also include numerous films, over 1,000 commercials, and multiple TV series. Michael, who also teaches at UCLA, is President of the Foundation for New American Musicals, and serves on the Board of Directors for Camp Bravo.

AMANDA SPOONER (*Production Stage Manager*). For all of the stage managers who labored in the making of this play: Danielle "Dani" Lauder, Hillary Pfeffer, Jillian Jetton, James Mountcastle, Emely Zepeda, Bianca Hooi, Shelby North, Jess Slocum, Cheyenne Splinter, Terri Kohler, Veronica Lee, Kelsy Durkin, Arielle Goldstein, James D. Latus, Rachel Zucker, Emily McMullen, Kevin Schlagle, Lillian McGrail, Jamie Carty, and Nicole Nilsson. For all who labored in the subsequent productions. And for Jack, whom I labored while making this play.

EMILY F. MCMULLEN (*Stage Manager*) has stage managed over 25 shows for Huntington Theatre Company over the past five years, including this season's *Romeo and Juliet*; *A Doll's House, Part 2*; *Man in the Ring*; *The Niceties*; *Top Girls*; *Bad Dates*; *Tartuffe*; and *Merrily We Roll Along* last season. She spent nine seasons as production stage manager at Merrimack Repertory Theatre in Lowell and 15 summers as production stage manager of Music Theatre Wichita. Other credits include work with The Lexington Theatre Company, Cincinnati Playhouse in the Park, South Coast Repertory, North Shore Music Theatre, and Capital Repertory Theatre, among others. She holds a BA from Emory University and is a proud member of Actors' Equity.

THE HUNTINGTON THEATRE COMPANY is Boston's leading professional theatre and one of New England's premier cultural assets since its founding in 1982. Recipient of the 2013 Regional Theatre Tony Award, the Huntington brings together superb local and national talent to create award-winning productions, ranging from groundbreaking new works to classics made current, runs nationally renowned programs in education and new play development, and

serves the Boston theatre community through its operation of the Calderwood Pavilion at the BCA. The Huntington is currently planning a major renovation of its Huntington Avenue Theatre, converting the historic theatre into a first-rate modern venue with a new, expansive 14,000 square foot lobby and greatly expanded services to audiences, artists, and the community. Under the direction of Artistic Director Peter DuBois and Managing Director Michael Maso, the Huntington cultivates, celebrates, and champions theatre as an art form. For more information, visit huntingtontheatre.org.

CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his 14th season as Center Theatre Group's Artistic Director, and has led over 200 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13*,

9 to 5: The Musical, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.



DOUGLAS C. BAKER (*Producing Director*) is now in his 29th season at Center Theatre Group. 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.

JEFFREY UPAH (*General Manager, Ahmanson Theatre*) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include *Follies*, *God of Carnage*, and *The Black Rider* (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theatre, American Repertory Theater, and Jacob's Pillow Dance Festival, among others.

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.

MUSIC CREDITS

“Oklahoma”

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

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“Wiegala”

by Ilse Weber

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“Bei Mir Bist Du Schon”

Words by Sammy Cahn, Saul Chaplin, and Jacob Jacobs
Music by Sholom Secunda

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“Ich hab noch einen Koffer in Berlin” (Theme from “I Am a Camera”)

German Text by Aldo Von Pinelli, Music by Erich M. Siegel
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Yiddish Dialect Consultant Moishe Rosenfeld
Casting Associate Richie Ferris, CSA
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Lilian McGrail, Nicole Nilsson
Assistant Scenic Designer Ao Li
Associate Costume Designer Steven M. Rotramel
Associate Wig and Hair Designer Tony Lauro
Prop Carpenter Ryan Howard
Assistant Prop Lead Erin Walley
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Charge Scenic Artist Kristin Krause
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Sound Supervisor Ben Emerson

Additional Credits

Additional scenery by F&D Scene Changes. Additional costumes constructed
by Gilberto Design Inc, Colin Davis Jones Studios, and Center Theatre Group
Costume Shop. Additional wigs provided by Morgan Sellers. Lighting equipment
provided by Felix Lighting. Sound equipment provided by Masque and DnB
Design LLC. Projection equipment provided by Future Lighting.
Los Angeles production photography by Craig Schwartz. Los Angeles
production videography by Cinevative.

SPECIAL THANKS

Daryl Roth, Cody Lassen, Adam Hess, and Cal Poly Pomona.

Rehearsed at New 42nd Street Studios.

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States. This theatre operates under an arrangement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The musicians employed in this production are members of the American Federation of Musicians.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



UNITED SCENIC ARTISTS represents the designers and scenic painters for the American Theatre.



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

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT), and the Theatre Communications Group (TCG).

A JOURNEY of PASSION

- **1907** In Warsaw, Sholem Asch reads his new play, *Got fun Nekome* (*God of Vengeance*), for the founding father of modern Yiddish literature, I. L. Peretz. Disturbed by what he takes to be the play's misrepresentation of Jewish piety, Peretz counsels Asch to "burn it."
Got fun Nekome opens in St. Petersburg and Moscow, where it is celebrated, and then in New York where the left-wing newspapers defend its gritty sophistication, while the Orthodox papers decry it for fanning anti-Semitic stereotypes.
- **1914** With the outbreak of World War I, Sholem Asch leaves Europe for New York. After the war, he visits Europe and is shaken by the destruction of Jewish communities.
- **1921** The Emergency Quota Act severely reduces the number of immigrants permitted into the US from Eastern and Southern Europe.
- **1921–1922** A movement to prevent lewdness on the stage gathers force against popular farces on Broadway.
- **1922** Isaac Goldberg's English translation of *God of Vengeance* opens at the Provincetown Playhouse in New York City before moving to the larger Greenwich Village Theatre.
- **1923 FEBRUARY 19**—*God of Vengeance* opens on Broadway at the Apollo Theater. The passionate scene in the rain is cut from this production, changing the women's relationship from one of love to manipulation.
 - MARCH 6**—Mid-performance, a police detective informs the cast and producer that they are under indictment for obscenity. The next morning, the company posts bail and returns to the theatre in time for the matinee.
 - MAY 23**—The company of *God of Vengeance* goes on trial and is found guilty. The verdict is overturned on appeal.

From *God Of Vengeance* to *Indecent*

- **1924** The National Origins Act restricts immigration even further; the Asian Exclusion Act lives up to its name.
The Society for Human Rights is founded as the first organization in the US that seeks equality for homosexuals. Police pressure soon shuts it down.
- **1926** New York State passes the Wales Padlock Law, prohibiting plays “dealing with the subject of sex degeneracy or perversion.” This law, not declared unconstitutional until 1976, leaves LGBTQ characters to be portrayed as symbols of vice, corruption, and evil.
- **Early 1940s** *Got fun Nekome* is performed in the Łódź Ghetto where an estimated 160,000 Jews are sealed off from the world.
- **1942** Nazi officials discuss the “Final Solution of the Jewish Question,” and the industrial genocide begins. With news of the murderous destruction of European Jewry, Sholem Asch forbids future performances of *Got fun Nekome*.
- **1943** Sholem Asch is the first Yiddish writer to be nominated for the Nobel Prize.
- **1956** Sholem Asch dies. His home in Bat Yam, Israel now houses the Sholem Asch Museum. Yale University holds his archive.
- **1974** Playwright Paula Vogel, then a 22-year-old graduate student at Cornell University, reads *God of Vengeance* at the suggestion of her professor.
- **1997** While a first-year student at the Yale School of Drama, Rebecca Taichman discovers *God of Vengeance* and writes her thesis on the obscenity trial.
- **2010** Rebecca Taichman calls Paula Vogel to collaborate on a play about that obscenity trial, which would later become *Indecent*.
- **2013** *Indecent* receives a developmental production at the Sundance Institute Theatre Program.
- **2015–2016** The World premiere of *Indecent* is staged at Yale Repertory Theatre, followed by a production at the La Jolla Playhouse. *Indecent* opens Off-Broadway at the Vineyard Theatre.
- **2017** *Indecent* opens at the Cort Theatre on Broadway, 94 years after the Broadway premiere of *God of Vengeance*.

Timeline includes contributions by Alisa Solomon. Sources/further reading: John J. Houchin, *Censorship of the American Theatre in the Twentieth Century*; Alisa Solomon, *Re-Dressing the Canon: Essays on Theater and Gender*, Nina Warnke “God of Vengeance: The 1907 Controversy over Art and Morality,” in ed. Stahl Sholem Asch *Reconsidered*; Zalmen Zyblerweig, *Leksikon fun Yidishn teater*



MICHAEL RITCHIE Artistic Director
DOUGLAS C. BAKER Producing Director

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

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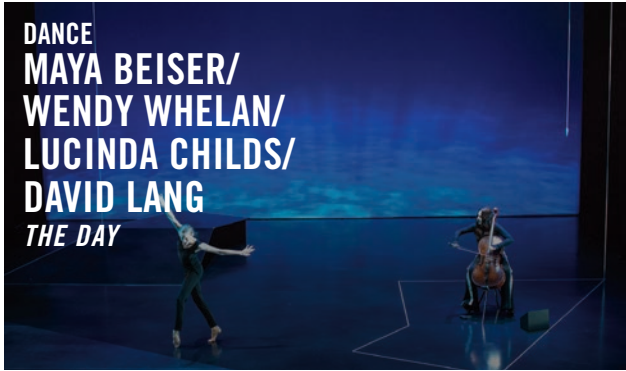
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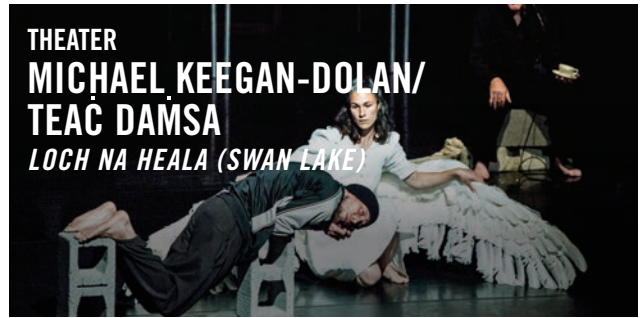
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JULY 14 BASTILLE DAY

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JULY 28 SPACE: A GIANT LEAP

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AUG 11 "CARMEN" GOES TO THE MOVIES

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AUG 18 THE EMPEROR'S ROUNDUP

Beethoven's "Emperor" Piano Concerto, pianist Daniel Lessner; "The Big Country," by Jerome Moross, Elmer Bernstein's "The Magnificent Seven," and Aaron Copeland's "Grand Canyon Suite" and "Billy the Kid."

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— Heather F. 9/10/13

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Adapted by
Nick Blaemire

Directed by
Eve Brandstein

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at The Music Center

SAT 01 JUN / 12:00 p.m.

Noon to Midnight
LA PHIL
@ Walt Disney Concert Hall

SAT 01 JUN / 8:00 p.m.

Happy Days
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 6/30

SAT 01 JUN / 7:30 p.m.

La Traviata
LA OPERA
@ Dorothy Chandler Pavilion
Thru 6/22

SAT 01 JUN / 8:00 p.m.

Adams Conducts on
Noon to Midnight
LA PHIL
@ Walt Disney Concert Hall

SUN 02 JUN / 8:00 p.m.

Dudamel Conducts
Mahler's Eighth
LA PHIL & LOS ANGELES
MASTER CHORALE
@ Walt Disney Concert Hall

SUN 02 JUN / 7:00 p.m.

The Music Center's Spotlight
Grand Finale Performance
THE MUSIC CENTER
@ Walt Disney Concert Hall

SUN 02 JUN / 8:30 p.m.

Studio: Spring 2019
REDCAT
@ Roy and Edna Disney
CalArts Theater
Thru 6/3

TUE 04 JUN / 11:00 a.m.

Grand Park's LUNCH À LA PARK:
Food Trucks
@ Grand Park
Every Tue/Wed/Thu

WED 05 JUN / 12:15 p.m.

Grand Park's LUNCH A LA PARK
Yoga reTREAT
@ Grand Park
Every Wed/Friday

WED 05 JUN / 8:00 p.m.

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CENTER THEATRE GROUP
@ Ahmanson Theatre
Thru 7/07

SAT 08 JUN / 12:00 p.m.

REDCAT International Children's
Film Festival 2019
@ Roy and Edna Disney
CalArts Theater
Thru 6/23

TUE 11 JUN / 8:00 p.m.

ATLAS
LA PHIL
@ Walt Disney Concert Hall
Thru 6/14

SUN 16 JUN / 7:30 p.m.

Ludovico Einaudi
LA PHIL
@ Walt Disney Concert Hall

FRI 21 JUN / 7:00 p.m.

The Music Center's Dance DTLA
—Bollywood
THE MUSIC CENTER
@ Grand Park

SUN 23 JUN / 2:00 p.m.

Grand Park's Sunday Sessions
@ Grand Park

FRI 28 JUN / 7:00 p.m.

The Music Center's Dance DTLA
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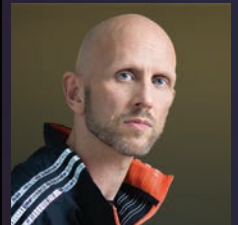
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The Royal Ballet
Kenneth MacMillan's *Mayerling*
July 5–7, 2019

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The Royal Ballet &
Company Wayne McGregor
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July 12–13, 2019

An unprecedented collaboration featuring music and dance world premieres as Thomas Adès conducts the LA Phil while The Royal Ballet and Company Wayne McGregor take the stage to perform new choreography by Wayne McGregor.

Background photo: *Mayerling*. Lauren Cuthbertson as Mary Vetsera and Thiago Soares as Rudolf © ROH, 2018. Ph. by Helen Maybanks; Top left: Natalia Osipova, Ryoichi Hirano ©ROH 2018. Photo by Helen Maybanks; Top right: Lauren Cuthbertson ©ROH 2018. Photo by Bill Cooper; Left middle: Photo by Ravi Deepres; Top headshot: Thomas Adès. Photo by Brian Vace; Bottom headshot: Wayne McGregor. Photo by Pål Hansen.



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