AHMANSON THEATRE
2019/20 SEASON

FIRST SEASON PRODUCTION
LATIN HISTORY FOR MORONS
Written by & Starring John Leguizamo
Directed by Tony Taccone
Sep 5 – Oct 20, 2019

SECOND SEASON PRODUCTION
THE NEW ONE
Written & Performed by Mike Birbiglia
Directed by Seth Barrish
Oct 23 – Nov 24, 2019

THIRD SEASON PRODUCTION
New Adventures
Matthew Bourne’s
SWAN LAKE
Directed & Choreographed by Matthew Bourne
Dec 3, 2019 – Jan 5, 2020

FOURTH SEASON PRODUCTION
THE LAST SHIP
Starring Sting (in all performances)
Music & Lyrics by Sting
New Book by Lorne Campbell
Original Book by John Logan & Brian Yorkey
Directed by Lorne Campbell
Jan 14 – Feb 16, 2020

FIFTH SEASON PRODUCTION
THE BOOK OF MORMON
Book, Music & Lyrics by Trey Parker, Robert Lopez & Matt Stone
Choreographed by Casey Nicholaw
Directed by Casey Nicholaw & Trey Parker
Feb 18 – Mar 29, 2020

SIXTH SEASON PRODUCTION
ONCE ON THIS ISLAND
Book & Lyrics by Lynn Ahrens
Music by Stephen Flaherty
Directed by Michael Arden
Apr 7 – May 10, 2020

SEVENTH SEASON PRODUCTION
1776
Book by Peter Stone
Music & Lyrics by Sherman Edwards
Directed by Diane Paulus
Jul 21 – Aug 23, 2020
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OCT 23 – NOV 24, 2019

AHMANSON THEATRE
ALL OF US ARE IN A ROOM WITH MIKE BIRBIGLIA

Questions & Answers with the Creator & Star of *The New One*
Q. What was the very first spark that led to the creation of The New One?
A. I had been reluctant to have a child basically my whole life, and then my wife and I decided to have a child. The first year was really hard, and I wrote in my journal about it a lot, but I wasn’t gonna talk about it onstage. And then we were at the Nantucket Film Festival with a film that my wife and I worked on called Don’t Think Twice. There was a jealousy-themed storytelling night, and my wife Jen said, “You should tell a story about how you’re jealous of Oona.” That’s our daughter. She was 14 months old at the time. And so I told a story about that and worked with Jen on that and then that broke the dam, and I started talking about all these feelings I had about the experience of having a child that are pretty taboo, and so that sort of formed the foundation of the whole entire show.

How has the piece changed and evolved since then?
The biggest thing that changed is that when I was first workshopping material, it really resonated with people my age or older. It was getting big laughs out of the gate, so I thought, “This is it. I found it.” And then around that time I performed at a few colleges, and one night in particular I was performing at Princeton, and the material was fine, but it wasn’t nearly what it was like at theatres. I realized I needed to come up with a metaphor for this that brings people of all ages into this universe. I started talking about my relationship not with my daughter but with my couch, and without giving too much away, I built it out from there, and then it started connecting with people of all ages funnily enough.

You move between comedy, theatre, prose, and TV/film as a creator; how do you know when a story is right for one medium versus another?
It’s a good question. For example, I’m expanding the show right now into a book with Grand Central called The New One: Painfully True Stories from a Reluctant Dad, and that always made sense to me. As a matter of fact, even before I was thinking of this being a show, I thought this would be a good book, and I had the sense that it would help new parents understand how shocking the change of having a child is. And in terms of why do that as a book, I think books have the ability to really dive into the minutia and the specificity of what something felt like, smelled like, tasted like, in a way that is also a good thing to revisit. Books are things that I like to read and re-read over again. And then with Don’t Think Twice, for example, to me when I came up with that idea, I thought, it’s a movie about improv, and it could be in the theatre or it could be in film—those are the two logical places—but I thought it could be really interesting to capture true improv on film within the context of a storyline. Because I had never seen that done, and I was really excited about trying that.

What do you love about theatre in particular?
Theatre is in a lot of ways my favorite medium because it’s all of us in a room together at the same time, and no two nights are exactly the same.
“I started talking about my relationship not with my daughter but with my couch... and then it started connecting with people of all ages funnily enough.”
everyone is so isolated on their phones and tablets that I think theatre is one of these final communal art forms that we have.

**What was the biggest surprise about doing this show on Broadway?**

I don’t know; I don’t attach a lot of meaning to Broadway. It doesn’t mean anything to me. In the same sense that I’ve never wanted to make studio films, I’ve never wanted to make Broadway shows. I just want to make good things that make people laugh and make people feel something. I’ve never really had that sense of, “I want to make hits.” It was sort of this fluky thing where it just so happened that the story that I was telling about having a child intersected with the age group of people who buy tickets to Broadway. The exciting part about it was getting to Broadway, and having my peers be the people who are on Broadway. I went to Heidi Schreck’s show *What the Constitution Means to Me*, and she came to my show. I went to Rachel Chavkin’s show *Hadestown*, and she came to my show. And then I would sort of see them around at Broadway events. And so in that sense I feel like it’s not about what street you’re on as much as what season you’re in, what shows are in that season, who is in the community. Because I think so much of art is about community.

**Can you tell us a bit about the role your wife’s poetry plays in *The New One***?

It’s huge because when I started writing the show, I would ask Jen how she felt about different milestones, Oona’s first steps or when she was crawling or speaking for the first time. And she would say, “Well, I wrote this poem about that.” And I would look at the poem. For example she has a poem called “An infant reaches”:

An infant reaches for something (I don’t know what)  
pushes it farther away and cries in frustration each time  
she reaches without realizing  
she is crawling for the first time. She is like her father.

And then I was like, well, I can’t say it better than that. So I’ll just put the poem in. And then it ended up becoming this interesting thing where the poems are sprinkled in, and it helps you understand the perspective of two different people raising a child, two different people witnessing the same events and experiencing them in two completely different ways, so in that sense the poetry’s essential.

**How did Seth Barrish and Ira Glass help shape the material?**

In more ways than I can describe. Ira was definitely a huge champion for bringing multiple perspectives to the same story. Always finding Jen’s perspective, always finding my perspective, always digging deeper. I mean whenever I’ve worked with Ira on stories for *This American Life*, I’ll come to him with a story and I’ll say, “Hey what about this?”, and he’ll say, “That’s fine, but how did you really feel about this?” He’s always kind of digging for what’s the story behind the story behind the story. Really he’s digging for what’s the thing I’m least comfortable talking about. Something I always tell my fellow storytellers when they’re starting out is the things that you’re the least comfortable talking about, chances are they’re the most interesting things to talk about onstage. And in terms of Seth, this is the fourth solo show we’ve worked on together, he’s directed all four of my solo shows. He’s a brilliant dramaturge and director. There’s no one like him. He just has such a light touch. He’s not showy. He doesn’t make choices that are pointing out the director’s hand, which is my favorite kind of directing—what I would describe as invisible direction.

**Why are you excited to bring this piece to Los Angeles?**

I really didn’t want to bring the show to Los Angeles at all until I saw the Ahmanson Theatre. Last winter my wife and I brought our daughter to Manhattan Beach for a couple of months, and I mentioned possibly doing the Ahmanson, but I don’t think that’s what I want to do because my experience in Los Angeles has always been transactional and business-y, and it makes me very uncomfortable. I don’t like that part of it. It feels like everyone’s in show business, and I love the people in L.A., and I love the artists in L.A., but I don’t like feeling like I’m at work all the time. So I was reluctant to bring the show to L.A., but then they invited me to come visit the theatre last winter, and I looked at the theatre and I thought, “This is the most spectacular theatre I’ve ever seen. I absolutely have to bring the show here.” And then they told me all about how active the subscribers are and how enthusiastic the theatre patrons are, and then I was sold. And so that’s how I came to L.A. It’s the absolute final stop on *The New One* tour, and so it’ll always hold a special place in my heart and that heart will be sold in the lobby for $49.95 after the show.
MIKE BIRBIGLIA

MIKE BIRBIGLIA’S *THE NEW ONE* 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.
MIKE BIRBIGLIA (Writer/Performer) is a comedian, storyteller, director, and actor who has performed in front of audiences worldwide, from the Sydney Opera House to Carnegie Hall. His most recent shows, My Girlfriend's Boyfriend and Thank God for Jokes, were both filmed for Netflix. In addition to performing live, Birbiglia is an author and filmmaker who wrote, directed, and starred in the films Sleepwalk with Me and Don't Think Twice. His first book, Sleepwalk with Me and Other Painfully True Stories, was a New York Times bestseller and a finalist for the Thurber Prize for American Humor, and he is the author of the forthcoming book The New One: Painfully True Stories from a Reluctant Dad with poems by J. Hope Stein. As an actor, Birbiglia has appeared on Inside Amy Schumer; HBO's Girls, and Broad City, as well as in the films Trainwreck, The Fault in Our Stars, and Popstar. He plays the role of Danny Pearson on Orange Is the New Black and Oscar Langstraat on Showtime’s Billions. He is a contributor to This American Life on public radio. In 2019 Birbiglia was honored with the Kurt Vonnegut Humor Award.

SETH BARRISH (Director) is Co-Artistic Director of The Barrow Group. Director of My Girlfriend’s Boyfriend and co-director of Thank God for Jokes for Netflix. Theatre directing: Mike Birbiglia's The New One (Broadway), Thank God for Jokes (Lortel nomination), All The Rage (Lortel Award, Outer Critics Circle nomination), My Girlfriend’s Boyfriend (Lortel Award, Drama Desk and Outer Critics Circle nominations; final performance at Carnegie Hall), Sleepwalk with Me (Nightlife Award), The Tricky Part (Obie Award, two Drama Desk nominations), Pentecost (Drama Desk nomination), Old Wicked Songs (Los Angeles Drama Critics Circle Award and Garland Award), Good (Straw Hat Award), and many more. Co-director and co-screenplay writer for Sleepwalk With Me. Playwriting: co-adaptor of Enemy of the People (an adaptation of Ibsen's An Enemy of the People). Consulting producer for Don’t Think Twice. A professional acting and directing teacher, Seth is author of the book An Actor’s Companion: Tools for the Working Actor. As an actor, Seth appears regularly in film and on television.

BEOWULF BORITT (Set Designer) has designed Mike Birbiglia’s Sleepwalk With Me, My Girlfriend’s Boyfriend, Thank God for Jokes, and The New One. Broadway: Act One (Tony Award®), The Scottsboro Boys (Tony nomination), Thérèse Raquin (Tony nomination), Come From Away, Be More Chill, Bernhardt/Hamlet, Meteor Shower, A Bronx Tale The Musical, Prince of Broadway, Hand to God, Sondheim on Sondheim, …Spelling Bee, LoveMusik, Rock of Ages, Chaplin, Bronx Bombers, Grace, The Two and Only. Broadway revivals: On the Town, Sunday in the Park... Off-Broadway: 100 shows including The Last Five Years, Fiddler on the Roof (in Yiddish), and Miss Julie. He has designed for the NYC Ballet and the Ringling Brothers and Barnum & Bailey Circus, and around the world in England, Russia, China, Australia, and Japan. 2007 Obie Award for sustained excellence.

AARON COPP (Lighting Designer) has designed Mike Birbiglia’s My Girlfriend’s Boyfriend and Thank God for Jokes. His most recent projects include The Noteworthy Life of Howard Barnes and Newsies at Village Theatre, Candide at Tanglewood, Spinning for Maya Beiser, One Line Drawn for Miami City Ballet, Shahrazad for the Royal Ballet of Flanders, Rules of the Game at BAM, Pointing 1-3 for Eliot Feld, Cloud River Mountain for the Bang on a Can All-Stars, and tour designs for Yo-Yo Ma and Natalie Merchant. Aaron has designed for The Old Globe, The Kennedy Center, Dallas Theater Center, and other major theatres around the country. Aaron is a graduate of Binghamton University and the Yale School of Drama.


JENNIFER HOPE STEIN (Additional Writing), aka J. Hope Stein, is the author of Little Astronaut (2018) and Occasionally, I remove your brain through your nose (2017). Her poems can be found in The New Yorker, Poetry International, Lenny Letter, and In the Shape of a Human Body I Am Visiting the Earth: Poems from Far and Wide (McSweeney’s and Poetry International, 2017). She was an associate producer on the film Sleepwalk With Me and consulting producer on the film Don’t Think Twice.


MIKE LAVOIE (Production Consultant). Broadway: Oh, Hello. Off-Broadway: Oh, Hello On (Off) Broadway: The New One, Thank God for Jokes, My Girlfriend’s Boyfriend (Lortel Award winner), Sleepwalk With Me, Colin Quinn’s The New York Story and Unconstitutional, Chris Gethard’s Career Suicide, Hasan Minhaj’s Homecoming King, and Neal Brennan’s 3 Mics. Film: Other People’s People (Austin Film Festival), (Sundance Audience Award).

PETER SALOMONE (Creative Consultant) is a writer and producer. His work has been featured in the humor magazine The American Bystander. He was a producer on Birbiglia’s Stand-Up & Vote tour, as well as The Old Ones podcast. For better or worse, Peter may be best known for his series of online videos entitled “The Walk of Life Project.”

JONNY LEVIN (Creative Consultant) worked on Colin Quinn: Unconstitutional, Megyn Kelly Presents, and ISIS: Rise of Terror. Jonny was a producer on Mike Birbiglia’s podcast The Old Ones with Peter Salomone and Joseph Birbiglia. He also produced the Stand-Up & Vote tour. He lives in Brooklyn with his roommate Wyatt.

MIKE BERKOWITZ (Mike Birbiglia’s Consigliere). OK, pause. This is Mike Birbiglia writing this. Mike Berkowitz has been my agent for 16 years and without him I wouldn’t have been able to bring Sleepwalk With Me, My Girlfriend’s Boyfriend, Thank God for Jokes, and The New One to lovely theatres like this. There’s no title for that, so we call him my consigliere, which would mean that I am a crime boss. Which I’m not. But you get the idea.

LARRY MORLEY (Technical Supervisor) is pleased to have been a part of the Broadway community for more than 40 years. Broadway credits include Oklahoma!, Meteor Shower, Bright Star, A Gentleman’s Guide to Love & Murder, End of the Rainbow, Hair, Next to Normal, Equus, Journey’s End, Driving Miss Daisy, Merchant of Venice, as well as tours of Cabaret and Cinderella, among others. Larry also supervises productions of the Radio City Christmas Spectacular.

BESPOKE THEATRICALS (General Manager). Partners Amy Jacobs & Devin Keudell manage Broadway musicals, plays, and tours. Current/recent productions: Beetlejuice, Harry Potter and the Cursed Child, Tina: The Tina Turner Musical, Tootsie, The Ferryman, The Play That Goes Wrong (Broadway/tour), School of Rock, Angels in America, and CATS. General managers include David Roth and Danielle Saks.

KEVIN MCCOLLUM (Producer) has received three Tony Awards for Best Musical, for In the Heights (2008), Avenue Q (2004), and Rent (1996). Upcoming credits include SIX (Broadway), Mrs. Doubtfire (Seattle’s 5th Avenue Theatre), and Steven Spielberg’s West Side Story (film). Previous Broadway credits include: The Play That Goes Wrong (2017), Something Rotten! (2014), Hand to God (2015), Motown The Musical (2012), The Drowsy Chaperone (five 2006 Tony Awards), Baz Luhrmann’s La Bohème (2002), West Side Story (2009), and [title of show] (2008). McCollum is the founder of Alchemation, a theatrical and media producing company committed to new work.

IRIS SMITH (Co-Producer) is a Tony Award-winning producer and the founder of Once Upon a Time Productions. Select credits on Broadway include the 10-time Tony Award winner The Band’s Visit, Moulin Rouge!, Tootsie, Beetlejuice, The Prom, King Kong, and On Your Feet! Upcoming productions include Tina: The Tina Turner Musical and Jagged Little Pill. London credits include Dreamgirls. Films include Wakefield starring Bryan Cranston and Jennifer Garner and People You May Know starring Nick Thune and Halston Sage. As an enthusiastic supporter of the arts, Mrs. Smith proudly serves on the board of The Kennedy Center’s National Committee for the Performing Arts.

TRIPTYK STUDIOS (Co-Producer) is led by Tara Smith, B. Swibel, and Adam Westbrook. Select Broadway includes Moulin Rouge!, Beetlejuice, King Kong, Oh, Hello, Tony winner An American in Paris (Broadway, tour, London), Xanadu (Tony nom—Broadway, tour, London), You’re Welcome America (Tony nom), The Seagull, and The Performers. Other select upcoming work includes the
To Die For

York Times

The company strives to bring the best of Broadway to the

Thione, Jay Kuo, Joey Monda. Broadway:

Beetlejuice

Hadestown

Once on This Island

Ruby Bridges

Off-Broadway: The Play That Goes Wrong, Fiddler on

the Roof (Yiddish production). Caroline: Caroline Hirsch

is the founder and owner of Caroline’s on Broadway and

the New York Comedy Festival. Caroline’s Comedy Hour

garnered a Cable ACE Award for Best Stand-Up Comedy

Series. Caroline created Stand Up for Heroes, a benefit for

the Bob Woodruff Foundation, as part of the NYCF. She

produced Kevin Hart’s MSG shows as part of the NYCF,

which were filmed for his concert film Kevin Hart: Let Me

Explain. Executive producer on film projects Ask for Jane,

the true story of The Jane Collective, a group of young

college women who developed an underground abortion

network; and What a Mother, a documentary that explores

the relationships between comedians and their mothers.

Caroline is pleased to be working with Mike Birbiglia, who

performed regularly at her club and as part of the NYCF.

LUCAS McMAHON (Producer) has worked with Kevin

McCollum at Alchemation since 2012. Other credits include

The New One on Broadway, The Play That Goes Wrong

(Broadway and national tour), Something Rotten! (Broadway

and national tour), and Hand to God (Broadway and West

End). He is a proud alumnus of Northwestern University.

He would like to thank his family, his friends, and his own

couch for providing love and (lumbar) support.

IRA GLASS (Executive Producer) is the host and creator of

the public radio program This American Life. He’s worked

with Mike Birbiglia on a bunch of projects, under various
titles, but all amounting to the same job: he gives editing

notes to Mike. Under that arrangement, Glass co-wrote

and co-produced the film Sleepwalk With Me, co-produced

Don’t Think Twice, and produced the online short Fresh Air

2: Too Fast Too Furious. He’s featured Mr. Birbiglia on his

radio show many times.

JOSEPH BIRBIGLIA (Associate Producer) has run Mike’s

company since 2006. Joseph contributed writing and

served as executive producer on Sleepwalk With Me Off-
Broadway and as a screenwriter for the feature film. A producer and writer on My Girlfriend’s Boyfriend and Thank God for Jokes, Joseph served as an executive producer on the film Don’t Think Twice. Joe produces comedy specials, jokes, podcasts, houses, and, along with his wife Carolyn, has co-reproduced two sons, Henry and Merritt.

CENTER THEATRE GROUP

MICHAEL RITCHIE (Artistic Director) is in his 15th 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.

MEGHAN PRESSMAN (Managing Director) joined Center Theatre Group as Managing Director in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep, in addition to working at numerous other theatre and arts organizations across the country. She is the Vice-Chair of the National Board for the Theatre Communications Group (TCG).

DOUGLAS C. BAKER (Producing Director) is now in his 30th 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.
ADDITIONAL STAFF FOR THE NEW ONE

GENERAL MANAGEMENT
BESPOKE THEATRICALS
Amy Jacobs
Devin Keudell
David Roth
Danielle Saks

COMPANY MANAGER
Michael Demniak

PRESS & MARKETING CONSULTANT
bd productions
Betsy Dollinger

TECHNICAL SUPERVISION
Larry Morley

TOUR BOOKING AGENCY
THE BOOKING GROUP
Meredith Blair
Kara Gebhart
thebookinggroup.com

LEGAL COUNSEL
LEVINE PLOTKIN & MENIN, LLP
Loren Plotkin
Conrad Rippy
Susan Mindell
Daniel Watkins
Emily Erstling
Kevin Hess

Production Stage Manager ...................................... Jeff Norman
Associate Stage Manager ................................... Matt Schreiber
Scenic Designer.................................................. Alexis Distler
Associate Lighting Designer ................................. Nick Houfek
Associate Sound Designer ................................. Josh Millican
Lighting Programmer ............................................. John Wilson
Head Carpenter .................................................. Bryan Odar
Head Electrician .................................................. Christopher K. Nimm
Head Sound ......................................................... Brad Zuckerman
Head Props ...................................................... Christopher Reininger
Assistant Electrician/Spot Op ................................ Josh Kosmicki

PHOTO BY JONNY LEVIN.
ADDITIONAL STAFF FOR THE NEW ONE

Accountant .................................. WithumSmith+Brown/Robert Fried
Comptroller ................................. Galbraith and Co./Jill Johnson
Bespoke Associate GM ...................... Kate Egan
Bespoke Assistant GMs .................... Mattea Cogliano-Benedict,
                                       Michael Demniak, Lisa Jaeger
General Management Associate .......... Susie Brant
General Management Office Manager .... Claire Manning
General Management Interns ............ Stephanie Smith,
                                       Ilana Waldenberg
Original Broadway Marketing & Social Media .................... RPM
Payroll Services .......................... Checks and Balances Payroll Inc.
Banking ..................................... Signature Bank/Margaret Monigan
Production Photographer .................. Joan Marcus
Insurance ................................. AON Albert G. Ruben/Claudia Kaufman
Travel Agent ............................... Tzell Travel/ The “A” Team, Andi Henig,
                                       Jeanne Lafond

ALCHEMATION
Kevin McCollum
Lucas McMahon
John Gendron
Reeve Pierson
Jack Eidson
Madison Knox

SECRET PUBLIC PUBLICATIONS
Mike Birbiglia
Joe Birbiglia
Peter Salomone
Seth Barrish
Ira Glass

Production housing by
ROAD REBEL ENTERTAINMENT TOURING

CREDITS

SPECIAL THANKS

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.

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 is member of the Stage Directors and Choreographers Society, an independent national labor union.

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

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).

Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.
AN OPPORTUNITY TO CELEBRATE
Ruben Santiago-Hudson Directs *Jitney* at the Taper

Ruben Santiago-Hudson describes August Wilson's *Jitney* as “two parallel love stories.”

“August writes about all the things that are innate in human nature—jealousy and nobility, love, deceit. *Jitney* has all of those things,” explained the actor, director, and writer, who last appeared at Center Theatre Group this past spring in *Lackawanna Blues* at the Taper. “But if you look at it from the outside, it looks like a bunch of men trying to hold onto their station.”

Set in 1970s Pittsburgh, *Jitney* is on its face about the drivers at an unlicensed taxi cab (or jitney) station fighting against the forces of gentrification that threaten to shut them down. But there is much more to the story, which is why this new production, directed by Santiago-Hudson, resonated on Broadway, where it received six Tony Award nominations, winning Best Revival of a Play. *Jitney* is onstage at the Mark Taper Forum November 22 – December 29, 2019.

“*Jitney* is important to today’s audiences and yesterday’s audiences and tomorrow’s audiences. It’s the opportunity to see people of color wanting, needing, and achieving everything that’s called the American dream, people of color trying to attain the most simple of lives, and values—justice, liberty, freedom,” said Santiago-Hudson. The first love story is “between a father and a son who don’t know how to bring that love together.” The second is “about two young people with a child who are trying to figure out how to make their love a successful love.”

There are few people as intimately acquainted with Wilson’s work as Santiago-Hudson, who acted in Wilson’s *Seven Guitars* and *Gem of the Ocean*, winning the Tony for his performance in *Seven Guitars*. He was also a friend. Weeks before Wilson died, Santiago-Hudson asked if he could be the person to bring *Jitney* to Broadway—the only remaining work in Wilson’s magisterial 10-play *American Century Cycle* that had yet to be performed on the Great White Way.

“August Wilson accomplished things that no other writer in America has ever accomplished,” said Santiago-Hudson. “He wrote 10 plays, and all of them went to Broadway. Now there are writers who’ve written 10 times as many plays, five times as many plays. But has every one gone to Broadway?” Wilson is “batting 1.000,” said Santiago-Hudson. “That in itself is monumental.”

So is the work itself. “I don’t think there’s been a whole lot of opportunities for people of color, African American people—people from African descent in America—to be celebrated in such a fullness,” said Santiago-Hudson. “And August’s writing always instills a completeness in human beings, even though they’re in a struggle. They still have nobility. They still have dignity. Rarely do we get to celebrate in that way. And August gives you that opportunity every time.”
Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

Michael Ritchie  Artistic Director  |  Meghan Pressman  Managing Director  |  Douglas C. Baker  Producing Director

Gordon Davidson  Founding Artistic Director

ARTISTIC
- Lindsay Allenbaugh, Associate Artistic Director
- Nellee Keller, Associate Artistic Director/Literary Director
- Kelley Kirkpatrick, Associate Artistic Director
- Patricia Gara, Line Producer, Special Arts Projects
- Michael Donning, Casting Director
- Suzanne Hiey Maberry, Casting Coordinator
- Tiffany Slagle, Lighting Assistant
- Matthew Bourne, Danae Gurira, Anna D. Shapiro, Associate Artists
- Kristina Wong, Sherwood Award Recipient, 2019

EDUCATION, ENGAGEMENT, AND COMMUNITY PARTNERSHIPS
- Leslie K. Johnson, Director of Social Strategy, Innovation and Impact
- Kathryn MacKenzie, Director of Administration
- Tyrone Davis, Audience Engagement Director
- Traci Ackmon, Arts Education Initiatives Director
- Jesus Community Partnerships Director
- Camille Schenni, Next Generation Initiatives Director
- Carla Jackson, Program Manager
- Jacqueline Johnson, Audience Engagement Coordinator
- Felipe M. Sanchez, Emerging Artists and Arts Professionals Program Manager
- Estela Garcia, Resident Teaching Artist
- Debra Piver, Resident Teaching Artist

MANAGEMENT AND ADMINISTRATION
- NAUSICA STERGIOU, General Manager
- Jeffrey Upp, General Manager
- Katie Soff, Associate General Manager
- Eric Sams, Associate General Manager
- MEGAN AARON, Company Manager & Assistant General Manager
- Kevin Johnson, General Management Assistant
- Alana Beedel, Executive Assistant to the Artistic Director

PRODUCTION
- Joe Marlin, Director of Production
- Krystin Matsumoto, Production Manager
- Christopher Beardon, Production Manager
- Katie Chen, Assistant Production Manager
- Erin Tiffany, Assistant Production Manager
- Erick Larson, Production Manager
- Shawn Anderson, Head Carpenter (Ahmanson Theatre)
- Scott Lucas, Head Properties (Ahmanson Theatre)
- James Wright, Head Electrician (Ahmanson Theatre)
- Robert Smith, Sound Engineer
- Shane Anderson, Head Flyline (Ahmanson Theatre)
- Michael Gardner, Wardrobe Supervisor (Ahmanson Theatre)
- Mary Ward, Hair and Makeup Supervisor
- Steven Sturdevant, Production Manager (Ahmanson Theatre)
- Christine L. Cox, House Manager (Ahmanson Theatre)
- Emmett Kaiser, Head Carpenter (Mark Taper Forum)
- Mary Romero, Head Properties (Mark Taper Forum)
- Aaron Sturdevant, Head Electrician (Mark Taper Forum)
- Bones Malone, Head Sound (Mark Taper Forum)
- Dennis Seeto, Wardrobe Supervisor (Mark Taper Forum)
- Rich Geyer, Hair & Makeup Supervisor (Mark Taper Forum)
- Linda Walker, House Manager (Mark Taper Forum)
- Adam Pihlau, Head Audio (Kirk Douglas Theatre)
- Sean Meyer, Head Electrician (Kirk Douglas Theatre)
- Cambria Chichi, Wardrobe Supervisor (Kirk Douglas Theatre)
- Ben Gray, Stage Manager (Kirk Douglas Theatre)

CHAD SMITH, Technical Director
LEE O’REILLY, Associate Technical Director
SEAN KLOOCH, Shop Supervisor
MURROWNE NEDERBERG, Prop Director
KATE REYNOLDS, Associate Prop Shop Manager
ERIC BABB, Associate Prop Shop Manager
ERIN VALLEY, Assistant Prop Lead
CANDICE CAIN, Costume Director
BRIAN EMBER, Costume Manager
MADDIE KELLER, Costume Coordinator
WHITNEY OPPENHEIMER, Resident Costume Designer
KAT PATTSON, Resident Assistant Costume Designer
SWANIE TUCHING

OPERATIONS
- DANNI HOLZKI, Director of Operations and Facilities
- PETER WYNG, Operations Manager
- ELIZABETH LEONARD, Senior Facilities Manager
- MAX OREN, Facilities Manager
- SONORA MAYER, Concessions Manager (Kirk Douglas Theatre)
- NINI ARMATO, Facilities Assistant
- JULIO A. CUELLAR, Facilities Assistant
- JOE HALLAM, Driver

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- CHERYL SHEPHERD, Chief Financial Officer
- SARAH STORDBYRN, Director of Finance and Technology
- DAN LAMPSON, Director of Financial & Technology
- KATZ PATTERSON, Resident Assistant Costume Designer
- WHITNEY OPPENHEIMER, Lighting Assistant
- SUSANNE HEE MABERRY, Casting Coordinator
- TITANYA SLAGLE, Literary Assistant
- MATTHEW BOURNE, DAMAI GURIRA, ANNA D. SHAPIRO, Associate Artists
- KRISTINA WONG, Sherwood Award Recipient, 2019

COMMUNICATIONS
- JAMES SIMS, Director of Communications
- KAREN BAGELL, Junior Publicist
- SARAH RUTHBARD, Associate Editorial Director
- JAYMER VASQUEZ, Senior Designer
- SANDI SILBERG, Senior Designer
- TARA INTZ, Senior Designer
- CAITLIN HUTCHISON, Senior Designer

RESEARCH
- DEANNA McCULLER, Art and Design Director
- IRENE T. KANESHIRO, Senior Design Manager
- SANDI SILBERG, Senior Designer
- JAYMER VASQUEZ, Senior Designer

PERFORMANCES
- DAVID ADUNI
- JORAN BOON BAITS
- ARIEL COOFFO
- JORDI FRANK
- ALISHA HARRIS
- THERO HAYDEN
- LISA HIKIN
- TIM LEONARD
- JAMIE MANNING
- NICK MOORE
- HILARY NIELD
- MIKE NOVAK
- RYAN O’NEAL
- STEVE REED
- LISA RUBACK
- KARL RUIZ
- ROBERT S. SHERIFF
- ROSIE SHIRE
- CHRISTIAN SULLIVAN
- MAX WEBER
- REGINA WILLIAMS

Telluride Film Festival: September 21-25, 2021

ARTISTIC DEVELOPMENT & COMMISSIONS
As part of our commitment to supporting a new generation of playwrights, we foster and develop a broad range of theatrical work from artists within the diverse communities of Los Angeles as well as from across the nation and abroad.

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

- David Adun
- Jorun Boon Baitz
- Ariel Cooffo
- Jordi Hayden
- Alisha Harris
- Thero Hayden
- Lisa Hikin
- Tim Leonard
- Jamie Manning
- Nick Moore
- Mike Novak
- Ryan O’Neal
- Steve Reed
- Lisa Ruback
- Karl Ruiz
- Robert S. Sheriff
- Rosie Shire
- Christian Sullivan
- Max Weber
- Regina Williams

Since 2000, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our L.A. Writers’ Workshop. Our growing community currently contains 103 playwrights. 2012/13 Season members:

- ADELENA ANTHONY
- NGUYEN ANHNAI
- LILIANNA PAVEDLA
- JONATHAN CAHEN
- KENNY DAVIES
- BOO KILLEBER

Learn more at CTG.org/Artists.