

KIRK DOUGLAS THEATRE

2019/20 SEASON

FIRST SEASON PRODUCTION

ON BECKETT

Conceived & Performed by Bill Irwin

Sep 13 – Oct 27, 2019

SECOND SEASON PRODUCTION

UNTIL THE FLOOD

Written & Performed by Dael Orlandersmith

Directed by Neel Keller

Jan 24 – Feb 23, 2020

THIRD SEASON PRODUCTION

BLOCK PARTY 2020

Celebrating Los Angeles Theatre

SACRED FOOLS THEATER

THE ART COUPLE

By Brendan Hunt

Directed by Lauren Van Kurin

Mar 18–29, 2020

IAMA THEATRE COMPANY

CANYON

By Jonathan Caren

Directed by Whitney White

Apr 8–19, 2020

FOURTH SEASON PRODUCTION

SAKINA'S RESTAURANT

Written & Performed by Aasif Mandvi

Originally Directed &

Developed by Kimberley Hughes

Directed by Kimberly Senior

May 29 – Jun 28, 2020

BOY

MAN

BOY

MAN

BLACK

WHITE

GUN

SHOOT

UNTIL THE FLOOD

WRITTEN & PERFORMED BY DAEL ORLANDERSMITH

Official Card of
Center Theatre Group

AMERICAN
EXPRESS



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insider.
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**CENTER
THEATRE
GROUP**

Presents

UNTIL THE FLOOD

Written & Performed by

Dael Orlandersmith

Scenic Design

Takeshi Kata

Costume Design

Kaye Voyce

Lighting Design

Mary Louise Geiger

Sound Design & Composer

Justin Ellington

Projection Design

Nicholas Hussong

Production Stage Manager

Brooke Baldwin

Directed by

Neel Keller

Until the Flood was originally commissioned and produced by The Repertory Theatre of St. Louis (Steven Woolf, Artistic Director; Mark Bernstein, Managing Director).

Until the Flood received its New York Off-Broadway premiere at Rattlestick Playwrights Theater.

Until the Flood is produced by special arrangement with Dramatists Play Service, Inc., New York.

Until the Flood will be performed without an intermission.

JAN 24 – FEB 23, 2020 **KIRK DOUGLAS THEATRE**

FERGUSON, MISSOURI: A TIMELINE

Five and a half years ago, Ferguson, Missouri, became the focus of national attention following the shooting of teenager Michael Brown. This timeline recounts the tumultuous time period that serves as the backdrop of *Until the Flood*.

AUGUST 9, 2014

Michael Brown, an unarmed, black 18-year-old, is shot dead by an unnamed white police officer on Canfield Drive in Ferguson. Witnesses offer varying testimonies of the altercation.

AUGUST 10

At a news conference, St. Louis County Police Chief Joe Belmar says Brown attacked the officer and tried to take his gun. Others, including Darian Johnson, who was on the scene, say no struggle took place. Belmar states that one shot was fired inside the vehicle and another outside the vehicle. Protests begin, peaceful at first. However, some demonstrators smash car windows and loot local stores. This is met with heavy response from local police dressed in riot gear.

AUGUST 11

Ferguson police announce they will release the name of the officer. The FBI announces it will join the investigation. Unrest continues, with police using tear gas and rubber bullets against protesters.

AUGUST 12

President Barack Obama addresses the shooting for the first time, calling Brown's death "heartbreaking," but urging Ferguson residents to remain calm. Ferguson police cancel plans to name the officer who killed Brown, citing death threats.

AUGUST 13

The fourth night of protests results in protesters throwing Molotov cocktails while heavily armed police deploy armored vehicles.

AUGUST 14

President Obama addresses the nation, calling for peace and an "open and transparent" investigation. Governor Jay Nixon announces the Missouri Highway Patrol, led by Captain Ron Johnson, will take over security in Ferguson to ease tensions between protesters and police.

AUGUST 15

Ferguson police name Darren Wilson, 28, as the officer who shot Brown. Police also release a surveillance video of Brown and Darian Johnson allegedly robbing a convenience store prior to the shooting. Johnson's lawyer confirms his involvement. Brown's family accuses the police of trying to assassinate Brown's character.

AUGUST 16

Governor Nixon declares a state of emergency and establishes a curfew in Ferguson, making it illegal to be out after midnight.

AUGUST 17

The Justice Department authorizes a federal autopsy of Brown's body and an independent investigation.

AUGUST 18

Continued protests lead Governor Nixon to deploy the National Guard. Seventy-eight people from as far away as California and New York are arrested. Amnesty International deploys human rights teams to Ferguson, the first time the organization has done so in the US. Police officers appear to use both Long Range Acoustic Devices (LRADs) and tear gas to suppress protesters.

AUGUST 20

A grand jury begins investigating whether Wilson should be criminally charged. President Obama sends US Attorney General Eric Holder to Ferguson.

SEPTEMBER 4

The Justice Department announces a civil investigation of the Ferguson police.

SEPTEMBER 16

Wilson testifies before a grand jury.

OCTOBER 10

Four days of peaceful demonstrations known as "Ferguson October" begin.

OCTOBER 21

Governor Nixon announces a special commission to examine the social and economic conditions in Ferguson.

OCTOBER 22

A leaked autopsy in the *St. Louis Post-Dispatch* reveals Brown was shot at close range in the hand and six times total, appearing to support Wilson's claim that there was a struggle in his car. A toxicology report also shows that Brown had marijuana in his system.

NOVEMBER 24

Prosecuting Attorney Robert McCulloch says no indictment will be filed against Wilson. A wave of protests follow. President Obama calls on the nation to accept the decision and protest peacefully. Though most protests are peaceful, more than a dozen buildings are burned, as are dozens of vehicles and two police cars. Local police arrest more than 60 people.

NOVEMBER 29

Wilson, who has been on administrative leave since the shooting, resigns from the Ferguson Police Department.

DECEMBER 1

Hundreds of protesters march through the streets of Berkeley and Oakland, California, to protest grand jury decisions not to indict white police officers in the deaths of two unarmed black men—Brown and Eric Garner of New York, who died in a police choke hold on July 17, 2014.

DECEMBER 13

Thousands of demonstrators, led by Reverend Al Sharpton, call for judicial reform, special prosecutors at the federal level, and body cameras on police nationwide during a "Justice for All" march and rally in Washington, D.C.

MARCH 3, 2015

The Justice Department review finds that the Ferguson Police Department engaged in a broad pattern of racially biased law enforcement that permeated the city's justice system, including the use of unreasonable force against black suspects.

APRIL 7

Ferguson elects two additional black city council members, transforming racial composition in local politics.

APRIL 23

Brown's parents file a wrongful death lawsuit against the city of Ferguson, former Police Chief Thomas Jackson, and Wilson.

JULY 22

Ferguson appoints a black interim police chief, who says his first goal is "simply to build trust" within the community.

WHO'S WHO



DAEL ORLANDERSMITH (*Playwright & Performer*) previously collaborated with Center Theatre Group on 2010's *Bones* (a Center Theatre Group commission and World premiere) and *Stoop Stories*, and 2014's *Forever* (a World premiere production). In 2015, *Forever* was performed at the Long Wharf and New York Theatre

Workshop. There was also a production of the play at Oregon's Portland Center Stage in 2016. In 2017, *Forever* was onstage at the Abbey Theatre in Dublin. She first performed *Stoop Stories* in 2008 at The Public Theater's Under the Radar Festival and Apollo Theater's Salon Series; Washington, D.C.'s Studio Theatre produced its World premiere in 2009. She developed *Black N Blue Boys/Broken Men* as a co-commission between the Goodman Theatre and Berkeley Repertory Theatre, where it was staged in May 2012. Her play *Horsedreams* was developed at New Dramatists and workshopped at New York Stage and Film Company in 2008, and was performed at Rattlestick Playwrights Theater in 2011. Ms. Orlandersmith premiered *The Blue Album*, in collaboration with David Cale, at Long Wharf Theatre in 2007. *Yellowman* was commissioned by and premiered at McCarter Theatre in a co-production with The Wilma Theater and Long Wharf Theatre. Ms. Orlandersmith was a Pulitzer Prize finalist and Drama Desk Award nominee for Outstanding Play and Outstanding Actress in a Play for *Yellowman* in 2002. *The Gimmick*, commissioned by McCarter Theatre, premiered in their Second Stage OnStage series in 1998 and went on to receive great acclaim at Long Wharf Theatre and New York Theatre Workshop; Ms. Orlandersmith won the Susan Smith Blackburn Prize for *The Gimmick* in 1999. Her play *Monster* premiered at New York Theatre Workshop in November 1996. She has toured extensively with the Nuyorican Poets Café (Real Live Poetry) throughout the United States, Europe, and Australia. *Yellowman* and a collection of her earlier works have been published by Vintage Books and Dramatists Play Service. Ms. Orlandersmith attended Sundance Institute Theatre Lab for four summers and is the recipient of a New York Foundation for the Arts Grant, the Helen Merrill Award for Emerging Playwrights, a Guggenheim, and the 2005 PEN/Laura Pels Foundation Award for a playwright in mid-career. She is the recipient of a Lucille Lortel Foundation Playwriting Fellowship and an Obie Award for *Beauty's Daughter*. In fall 2016, Ms. Orlandersmith wrote and performed *Until the Flood*, which was commissioned by The Repertory Theatre of St. Louis. In 2018, it arrived at Rattlestick Playwrights Theater in New York, Milwaukee Rep, the Goodman, and ACT Seattle. Ms. Orlandersmith is currently working on two commissions. Her play *Lady in Denmark* opened in fall 2018 at the Goodman, and prior to arriving at the Douglas, *Until the*

Flood was onstage at Portland Center Stage and the Galway Arts Festival in 2019. This year, she'll be performing the play not only at the Douglas, but at the Denver Arts Festival and Spoleto Festival in South Carolina. She is working on a new play called *New Age* for Milwaukee Rep and another play for the Goodman. Ms. Orlandersmith is also in the process of writing a book of autofiction.



NEEL KELLER (*Director & Center Theatre Group Associate Artistic Director/Literary Director*) has enjoyed a long and happy collaboration with Dael Orlandersmith. They originally met almost 30 years ago when they worked together on a production of *Romeo and Juliet*. Over the last six years, they have collaborated closely on the

creation and production of Dael's acclaimed plays *Until the Flood* and *Forever*, presenting them at theatres across the country as well as in Ireland, Scotland, and England. Neel's other recent productions include the World premieres of Eliza Clark's *Quack*, Julia Cho's *Office Hour*, Jennifer Haley's *The Nether*, Kimber Lee's *different words for the same thing*, and Lucy Alibar's *Throw Me On the Burnpile and Light Me Up*. More distant—but fondly remembered—productions include Jessica Goldberg's *Good Thing, A Midsummer Night's Dream* (staged in a prickly Berkshire meadow), Howard Gould's *Diva*, and the American premiere of David Greig's *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Beyond Center Theatre Group, Neel has directed at many theatres, including The Public Theater, New York Theatre Workshop, Rattlestick Playwrights Theater, La Jolla Playhouse, Goodman Theatre, South Coast Repertory, Williamstown Theatre Festival, Long Wharf Theatre, Milwaukee Rep, The Repertory Theatre of St. Louis, and Portland Center Stage. He is a member of the Stage Directors and Choreographers Society and the Directors Guild of America.

TAKESHI KATA (*Scenic Designer*). His recent credits include *Derren Brown: Secret* (Broadway); *Office Hour* (Public Theater); *Man From Nebraska* (Second Stage); *The Great Leap* (Atlantic Theater Company); *Angels in America: Parts I & II* (Berkeley Rep); *Cambodian Rock Band* (Oregon Shakespeare Festival, La Jolla Playhouse); *Quixote Nuevo* (Huntington Theatre Company, Hartford Stage). Kata has won an Obie and has been nominated for Drama Desk, Ovation, San Francisco Critics Circle, TBA, and Barrymore Awards. He is an Associate Professor at the University of Southern California, School of Dramatic Arts.



KAYE VOYCE (*Costume Designer*). For Center Theatre Group: *Luna Gale*. Broadway: *Sea Wall/A Life, True West, The Nap, Significant Other, The Real Thing, The Realistic Joneses*, and *Shining City*. Recent Off-Broadway includes *Marys Seacole* (LCT3), *Hurricane Diane* (NYTW), *Dying City* and *Mary Page Marlowe* (Second Stage), *Harry Clarke*

(Vineyard), *At Home at the Zoo, The Antipodes, Signature Plays*, and *The Wayside Motor Inn* (Signature Theatre), *Coriolanus, Hamlet*, and *Measure for Measure* (Public Theater). Recent opera includes *La fanciulla del West* (NCPA Beijing), *Drowning* (World premiere by Philip Glass, Days & Nights Festival), and *Il turco in Italia* (Festival d'Aix, Teatro Regio Torino, Opéra de Dijon, Teatr Wielki Warsaw).



MARY LOUISE GEIGER (*Lighting Designer*). Broadway: *The Constant Wife* (American Airlines Theatre). Center Theatre Group: *Forever, The Goat, Nickel and Dime, Tongue of a Bird*. L.A.: *Tosca, La Rondine, Luisa Fernanda, The Grand Duchess* (LA Opera). NYC: *Halfway Bitches Go Straight to Heaven* (Atlantic); *Proof of Love, Sakina's Restaurant*

(Audible Theater); *Until the Flood, Draw the Circle* (Rattlestick Playwrights Theater); *X: Or, Betty Shabazz v. The Nation* (Acting Company tour and NYC); *Nat Turner in Jerusalem, Forever, Oedipus at Palm Springs* (NYTW); *This Bitter Earth, Les Carillons* (NYCB); *Kindness, The Blue Door, The Busy World Is Hushed* (Playwrights Horizons). Regional: ACT Theatre, Center Theatre Group, DCPS, 5th Avenue Theatre, Goodman, Guthrie, Huntington, Milwaukee Rep, St. Louis Repertory Theatre, Shakespeare Theatre, OSF. Awards: Helen Hayes, IRNE, NYSCA grant. Training: Yale. Faculty: NYU/Tisch. mlgeiger.com



JUSTIN ELLINGTON (*Sound Designer & Composer*). Broadway: *Other Desert Cities*. Off-Broadway: *Heroes of the Fourth Turning* (Playwrights Horizons), *The Rolling Stone, Pass Over*, and *Pipeline* (Lincoln Center), *Mrs. Murray's Menagerie* (Ars Nova), *The House That Will Not Stand* and *Fetch Clay, Make Man* (New York Theatre

Workshop), *He Brought Her Heart Back in a Box* and *The Winter's Tale* (Theatre for a New Audience). Additional: *Floyd's, Trouble in Mind* (Guthrie), *Father Comes Home From the Wars* and *How to Catch Creation* (Goodman Theatre), *Familiar* (Steppenwolf), *Kill Move Paradise* (Wilma Theater), *As You Like It* (Stratford Shakespeare Festival), and *The American Clock* (The Old Vic).



NICHOLAS HUSSONG (*Projection Designer*). Off-Broadway credits include *Until the Flood* (Rattlestick Playwrights Theater, Goodman Theatre, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, ACT Seattle), *These Paper Bullets!* (Atlantic Theater Company, Drama Desk nomination; Geffen Playhouse, Yale Repertory Theatre), *White*

Guy on the Bus (59E59 Theaters, Delaware Theatre Company), *Skeleton Crew* (Atlantic Theater Company), and *Chix 6* (La MaMa). Regional credits include *Kleptocracy* (Arena Stage), *Grounded* (Alley Theatre), *A Streetcar Named Desire* (*Le Petit Theatre du Vieux Carre*), *Two Trains Running* (Arden Theatre Company), *The Mountaintop* (PlayMakers Repertory Company), *Ella: First Lady of Song* (Delaware Theatre Company), and many others. He was an Artistic Associate at Triad Stage in Greensboro, North Carolina, where he continues to design new works based on Appalachian life written by Preston Lane. Nickhussong.com



BROOKE BALDWIN (*Production Stage Manager*).

Center Theatre Group credits: *For The Love Of (or, the roller derby play), School Girls; Or, the African Mean Girls Play, Bloodletting, Spamilton, Big Night, Good Grief, Vicuña, Disgraced, Women Laughing Alone With Salad, Kansas City Choir Boy, Girlfriend, Chavez Ravine, Luna Gale, Race, different words for the same thing, The Nether, The Convert, and The Second City's A Christmas Carol: Twist Your Dickens*. Geffen Playhouse: *Mysterious Circumstances*. LA Philharmonic & The Industry: *Europaras 1 & 2*. Rio Hotel in Las Vegas: *Duck Commander Musical*. The Wallis/For The Record: *Love Actually Live*. Moonlight Stage Productions: *Newsies, The Little Mermaid, Wizard of Oz*, and *Cats*. Cabrillo Music Theatre: *Bye Bye Birdie, In the Heights*, and *Kiss Me Kate*. She's also worked at Universal Studios Hollywood and many small theatres all around Los Angeles. Thanks for supporting the arts! Love to my family and my new husband Cullen!

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*.



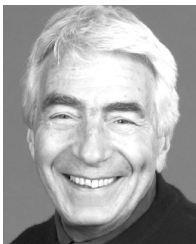
MEGHAN PRESSMAN (*Managing Director*) joined Center Theatre Group as Managing Director in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep, in addition to working 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.




NAUSICA STERGIU (*General Manager*) 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, as Audience Development Director. She oversees mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.



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.

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ADDITIONAL STAFF FOR UNTIL THE FLOOD

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 Resident Assistant Lighting Designer.....Julien V. Elstob
 Resident Assistant Costume Designer.....Kat Patterson
 Light Board Programmer.....R.S. Buck
 Scenic Painter.....Erin Walley
 Prop Carpenter.....Ryan Howard
 Carpenters.....Eduardo Fernandez-Baumann, Ryan Fischer,
 Joseph Flores, Bo Foxworth, Katherine Harfouch,
 Melissa Hartman, Ryan Howard, Joe Kidowski
 Electricians.....Shannon Barondeau, Lunch Box, Katrina Coulourides,
 Eduardo Fernandez-Baumann, Maggie Darago, Jennifer
 Gonzalez, Brian Guy, Chris Kramer, Juan Lozano, Eric Mitchell,
 Damien Perard, Taylor Shaw
 Projection Engineers.....Derek Christiansen, Corwin Evans
 Production Photography.....Craig Schwartz

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Johnathon Jackson, Isabella Petrini, Eduardo Fernandez-Baumann, Khanisha Foster



The Actors and Stage Managers employed in this production are members of Actors' Equity Association. 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.



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; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



The Director is a member of the Stage Directors and Choreographers Society, Inc., 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).

CENTER THEATRE GROUP

MICHAEL RITCHIE* Artistic Director | **MEGHAN PRESSMAN** Managing Director | **DOUGLAS C. BAKER*** Producing Director

GORDON DAVIDSON Founding Artistic Director

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

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LINDSAY ALLBAUGH* Associate Artistic Director
NEEL KELLER* Associate Artistic Director/Literary Director
KELLEY KIRKPATRICK* Associate Artistic Director
PATRICIA GARZA* Line Producer, Special Artistic Projects
MICHAEL DONOVAN CASTING Casting Consultant
SUZANNE HEE MAYBERRY Casting Coordinator
TIFFANY SLAGLE Literary Assistant
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ROBERT SMITH* Head Sound (Ahmanson Theatre)
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ERIN WALLEY Assistant Prop Lead
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*On staff for 10+ years.

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 ADIMI	ALESHEA HARRIS	TREY LYFORD	SARAH RUHL
JON ROBIN BAITZ	RAJIV JOSEPH	RICHARD MONTOYA	ROGER GUENVEUR SMITH
STEVE CUIFFO	LISA KRON	JANINE NABERS	GEOFF SOBELLE
LISA D'AMOUR	KIMBER LEE	QUI NGUYEN	LUIS VALDEZ
WILL ENO	YOUNG JEAN LEE	LYNN NOTTAGE	PAULA VOGEL
JENNIFER HALEY	MATTHEW LOPEZ	MARCO RAMIREZ	TRACEY SCOTT WILSON
			KAREN ZACARIAS

Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our **L.A. Writers' Workshop**. Our growing community currently contains 103 playwrights. 2019/20 Season members:

ADELINA ANTHONY	DIONNA MICHELLE DANIEL
NGOZI ANYANWU	BOO KILLEBREW
JONATHAN CAREN	KENNETH LIN
	KEMP POWERS