

Mark Taper Forum

41st Season 2007/2008

First Subscription Production
Presented at the Ahmanson Theatre

The History Boys

by Alan Bennett
Directed by Paul Miller
Original Direction by Nicholas Hytner
November 7 – December 9, 2007

Second Subscription Production
Presented at the Ahmanson Theatre

Sweeney Todd

The Demon Barber of Fleet Street
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
From an Adaptation by Christopher Bond
Music Orchestrated by Sarah Travis
Directed and Designed by John Doyle
March 11 – April 6, 2008

Third Subscription Production
Presented at the New Mark Taper Forum

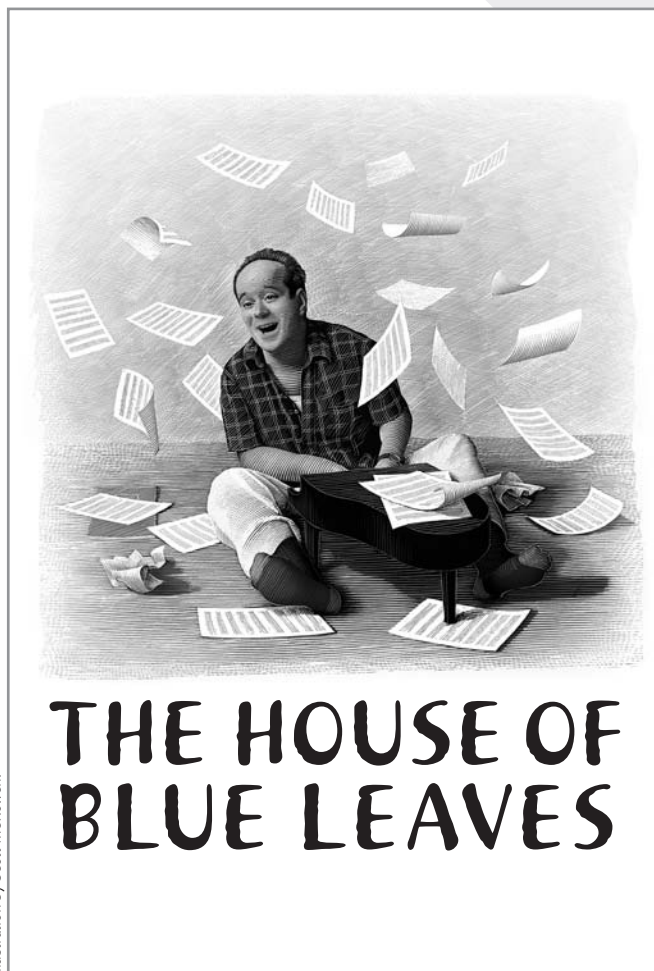
The House of Blue Leaves

by John Guare
Directed by Nicholas Martin
August 30 – October 19, 2008

Fourth Subscription Production
Presented at the New Mark Taper Forum

The School of Night

by Peter Whelan
Directed by Bill Alexander
American Premiere
October 30 – December 17, 2008



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Message from the Artistic Director

I just love a great play.

As I thought about the re-opening of the Mark Taper Forum, my memory of the first time I saw *The House of Blue Leaves* came flooding back. It was a student production in Pittsburgh, Pennsylvania, in the late 70s, and although it probably wasn't, in fact, a very well done production, I recall quite vividly being completely blown away.

I picked up the play, read it again, and immediately thought, "Yes, this is long overdue for a major revival." In Williamstown, I had worked with John Guare on a production of his play *Chaucer In Rome*, and, having had that wonderful experience with *Blue Leaves* in Pittsburgh so many years before, I'd always thought it would be great to mount a first-class production.

The time seemed right. I met with John at his home in New York City, and told him what I wanted to do. Thankfully, his response was positive, and here we are.

I knew we would need a great cast, and we have assembled one. I already had Nicky Martin in mind to direct, as he had directed *Chaucer* in Williamstown. So now we have a great play, a great cast, a great director, and a beautiful new theatre in which to experience the heartbreaking comedy of *The House of Blue Leaves*.

I love the laughter in this play, but it's the humanity of the situation that audiences will take away. The characters, as they struggle to find their place in the world, are larger than life, but not caricatures ... there's a reality to everything that they do. You leave the theatre laughing, and yet ...

I think this play will stay with you for quite some time to come. Thanks for joining us to inaugurate the New Mark Taper Forum.



—MICHAEL RITCHIE



Center Theatre Group
L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Charles Dillingham**, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

PRESENTS

THE HOUSE OF BLUE LEAVES

BY

John Guare

WITH

Diedrich Bader Mia Barron Kate Burton

Angela Goethals James B. Harnagel James Immekus

Jane Kaczmarek Zack Kraus James Joseph O'Neil John Pankow

Rusty Schwimmer Virginia Louise Smith Rebecca Tilney Mary Kay Wulf

SET DESIGN
David Korins

COSTUME DESIGN
Gabriel Berry

LIGHTING DESIGN
Donald Holder

SOUND DESIGN
Philip G. Allen

MUSIC AND LYRICS BY
John Guare

ADDITIONAL MUSIC AND
ARRANGEMENTS BY
Michael Friedman

FIGHT DIRECTION
Thomas Schall

CASTING
Erika Sellin

ASSOCIATE PRODUCER
Neel Keller

PRODUCTION
STAGE MANAGER
James T. McDermott

STAGE MANAGER
Susie Walsh

DIRECTED BY

Nicholas Martin

August 30 – October 19, 2008
New Mark Taper Forum

This production of *The House of Blue Leaves* is generously supported in part by Laura & James Rosenwald and Orinocco Trust.

Cast

(in order of appearance)

Artie Shaughnessy **John Pankow**
Ronnie Shaughnessy **James Immekus**
Bunny Flingus **Jane Kaczmarek**
Bananas Shaughnessy **Kate Burton**
Corrinna Stroller **Mia Barron**
The Head Nun **Rusty Schwimmer**
The Second Nun **Mary Kay Wulf**
The Little Nun. **Angela Goethals**
The M.P. **James B. Harnagel**
The White Man **James Joseph O’Neil**
Billy Einhorn. **Diedrich Bader**

Time/Place

A cold apartment in Sunnyside, Queens, New York City.
October 4, 1965.

There will be one 15-minute intermission.

Understudies

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

For Artie – **James Joseph O’Neil**; for Ronnie, The M.P. and The White Man – **Zack Kraus**;
for Bunny and Corrinna – **Rebecca Tilney**; for Bananas – **Mary Kay Wulf**; for Billy – **James B. Harnagel**;
for Head Nun, Second Nun and Little Nun – **Virginia Louise Smith**.

Please silence all electronic devices such as cellular phones, beepers and watch alarms.



The use of any recording device, either audio or video, and the taking
of photographs, either with or without flash, is strictly prohibited.

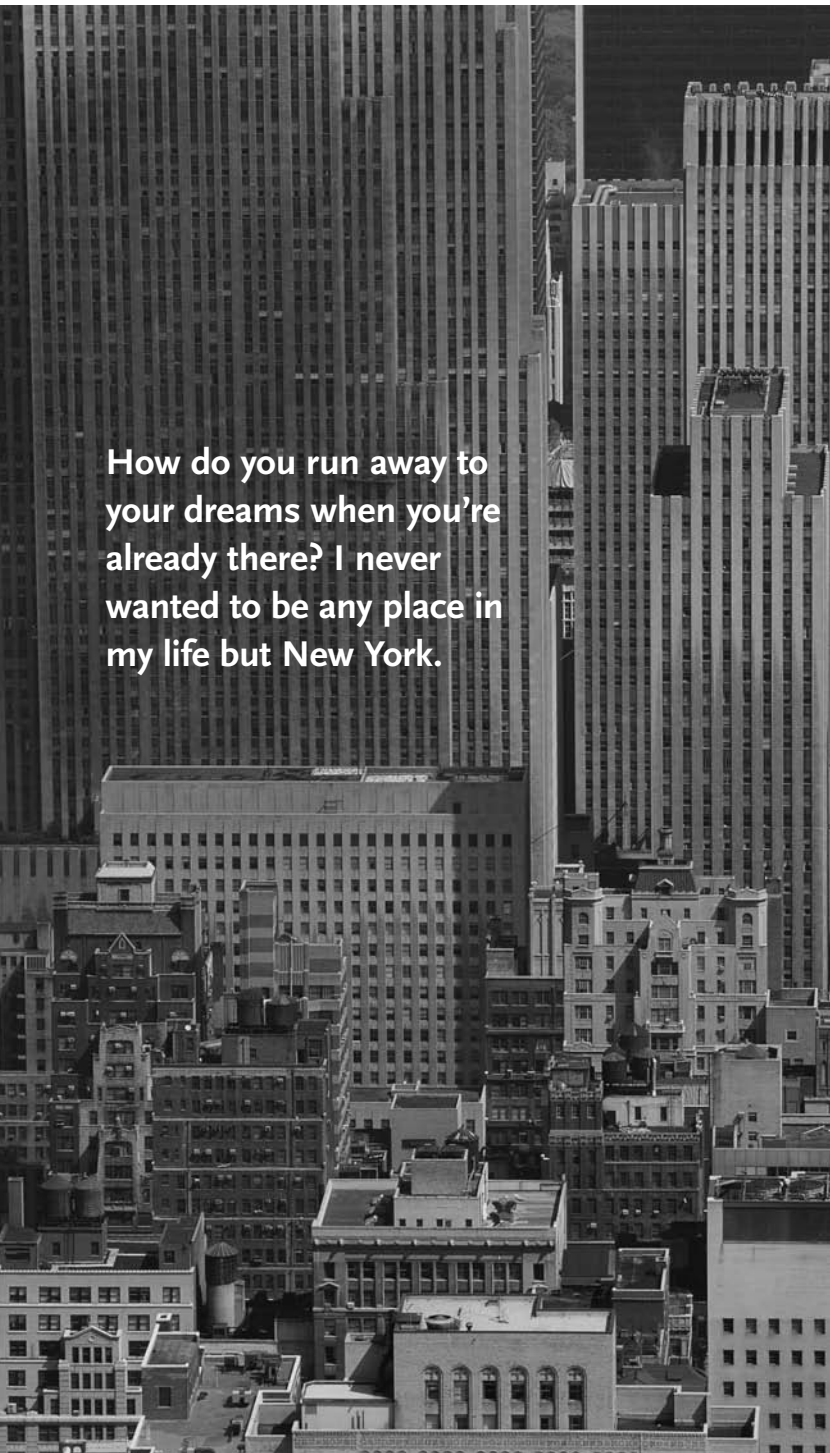


THE HOUSE OF BLUE LEAVES

takes place in Sunnyside,
Queens, one of the five
boroughs of New York City.

You have to understand Queens. It was never a borough with its own identity like Brooklyn that people clapped for on quiz shows if you said you came from there. Brooklyn had been a city before it became part of New York, so it always had its own identity. And the Bronx originally had been Jacob Bronck's farm, which at least gives it something personal, and Staten Island is out there on the way to the sea, and, of course, Manhattan is what people mean when they say New York.

Queens was built in the twenties in that flush of optimism as a bedroom community for people on their way up who worked in Manhattan but wanted to pretend they had the better things in life until the inevitable break came and they could make the official move to the Scarsdales and the Ryes and the Greenwiches of their dreams, the pay-off that was the birthright of every American. Queens named its communities Forest Hills, Kew Gardens, Elmhurst, Woodside, Sunnyside,



How do you run away to your dreams when you're already there? I never wanted to be any place in my life but New York.

Jackson Heights, Corona, Astoria (after the Astors, of all people). The builders built the apartment houses in mock Tudor or Gothic or Colonial and then named them The Chateau, The El Dorado, Linsley Hall, the Alhambra. We lived first in the East Gate, then moved to The West Gate, then to Hampton Court. And the lobbies had Chippendale furniture and Aztec fireplaces, and the elevators had roman numerals on the buttons.

And in the twenties and thirties and forties you'd move there and move out as soon as you could. Your young married days were over, the promotions came. The ads in the magazines were right. Hallelujah. Queens: a comfortable rest stop, a pleasant rung on the ladder of success, a promise we were promised in some secret dream. (The first paid commercial on American radio was Queensboro Management advertising apartments in Jackson Heights in 1922 on WEAJ.) And isn't Manhattan, each day the skyline growing denser and more crenelated, always looming up there in the distance? The elevated subway, the Flushing line, zooms to it, only fourteen minutes from Grand Central Station. Everything you could want you'd find right there in Queens. But the young marrieds become old marrieds, and the children come, but the promotions, the breaks, don't, and you're still there in your bedroom community, your life over the bridge in Manhattan, and the fourteen-minute ride becomes longer every day. Why didn't I get the breaks? I'm right here in the heart of the action, in the bedroom community of the heart of the action, and I live in the El Dorado Apartments and the main street of Jackson Heights has Tudor-topped buildings with pizza slices for sale beneath them and discount radios and discount drugs and discount records and the Chippendale-paneled elevator in my apartment is

all carved up with Love To Fuck that no amount of polishing can ever erase. And why do my dreams, which should be the best part of me, why do my dreams, my wants, constantly humiliate me? Why don't I get the breaks? What happened? I'm hip. I'm hep. I'm a New Yorker. The heart of the action. Just a subway ride to the heart of the action. I want to be part of that skyline. I want to blend into those lights. Hey, dreams, I dreamed you. I'm not something you curb a dog for. New York is where it all is. So why aren't I here?

When I was a kid, I wanted to come from Iowa, from New Mexico, to make the final break and leave, say, the flatness of Nebraska and get on that Greyhound and get off that Greyhound at Port Authority and you wave your cardboard suitcase at the sky: I'll Lick You Yet. How do you run away to your dreams when you're already there? I never wanted to be any place in my life but New York. How do you get there when you're there? Fourteen minutes on the Flushing line is a very long distance. And I guess that's what this play is about more than anything else: humiliation. Everyone in the play is constantly being humiliated by their dreams, their loves, their wants, their best parts. People have criticized the play for being cruel or unfeeling. I don't think any play from the Oresteia on down has ever reached the cruelty of the smallest moments in our lives, what we have done to others, what others have done to us. I'm not interested so much in how people survive as in how they avoid humiliation. Chekhov says we must never humiliate one another, and I think avoiding humiliation is the core of tragedy and comedy and probably of our lives.

This is how the play got written: I went to Saint Joan of Arc Grammar School in Jackson Heights, Queens, from 1944 to 1952 (wildly pre-Berrigan years). The nuns would say, If only we could get to Rome, to have His Holiness touch us, just to see Him, capital H, the Vicar of Christ on Earth — Vicar, V.I.C.A.R., Vicar, in true spelling-bee style. Oh, dear God, help me get to Rome, the capital of Italy, and go to that special little country in the heart of the capital — V.A.T.I.C.A.N. C.I.T.Y. — and touch the Pope. No sisters ever yearned for Moscow the way those sisters and their pupils yearned for Rome. And in 1965 I finally got to Rome. Sister Carmela! Do you hear me? I got here! It's a new Pope, but they're all the same. Sister Benedict! I'm here! And I looked at the Rome papers, and there on the front page was a picture of the Pope. On Queens Boulevard. I got to Rome on the day a Pope

...and some of it
happened in dreams
and some of it could
have happened and
some of it, luckily,
never happened.

left the Vatican to come to New York for the first time to plead to the United Nations for peace in the world on October 4, 1965. He passed through Queens, because you have to on the way from Kennedy Airport to Manhattan. Like the Borough of Queens itself, that's how much effect the Pope's pleas for peace had. The Pope's no loser. Neither is Artie Shaughnessy, whom *The House of Blue Leaves* is about. They both have big dreams. Lots of possibilities. The Pope's just into more real estate.

My parents wrote me about that day that the Pope came to New York and how thrilled they were, and the letter caught up with me in Cairo because I was hitching from Paris to the Sudan. And I started thinking about my parents and me and why was I in Egypt and what was I doing with my life and what were they doing with theirs, and that's how plays get started. The play is autobiographical in the sense that everything in the play happened in one way or another over a period of years, and some of it happened in dreams and some of it could have happened and some of it, luckily, never happened. But it's autobiographical all the same. My father worked for the New York Stock Exchange, but he called it a zoo and Artie in the play is a zoo-keeper. The Billy in the play is my mother's brother, Billy, a monstrous man who was head of casting at MGM from the thirties through the fifties. The Huckleberry Finn episode that begins Act Two is an exact word-for-word reportage of what happened between Billy and me at our first meeting. The play is a blur of many years that pulled together under the umbrella of the Pope's visit.

In 1966 I wrote the first act of the play, and, like some bizarre revenge or disapproval, on the day I finished it my father died. The first act was performed at the O'Neill Theatre Center in Waterford, Connecticut, and I played Artie. The second act came in a rush after that and all the events in that first draft are the same as you'll find in this version. But in 1966 the steam, the impetus for the play, had gone. I wrote another draft of the second act. Another. A fourth. A fifth. A sixth. A director I had been working with was leading the play into abysmal naturalistic areas with all the traps that a set with a kitchen sink in it can have. I was lost on the play until 1969 in London, when one night at the National Theatre I saw Laurence Olivier do *Dance of Death* and the next night, still reeling from it, saw him in Charon's production of *A Flea in Her Ear*. The savage intensity of the first blended into the maniacal intensity of the second, and somewhere in my head *Dance of Death* became the same play as *A Flea in Her Ear*. Why shouldn't Strindberg and Feydeau get married, at least live together, and *The House of Blue Leaves* be their child? For years my two favorite shows had been *Gypsy* and *The Homecoming*. I think the only playwrighting rule is that you have to learn your craft so that you can put on stage plays you would like to see. So I threw away all the second acts of the play, started in again, and, for the first time, understood what I wanted.

Before I was born, just before, my father wrote a song for my mother:

A stranger's coming to our house.
I hope he likes us.
I hope he stays.
I hope he doesn't go away.

I liked them, loved them, stayed too long, and didn't go away.
This play is for them.

—JOHN GUARE, 1971

Who's Who



DIEDRICH BADER (*Billy Einhorn*). Regional: *The Wedding Party* (Westport Country Playhouse), *Lilly Dale* (Grove Shakespeare Festival). Film: Includes *The Beverly Hillbillies*, *Office Space*, *Jay and Silent Bob Strike*

Back, *Napoleon Dynamite*, *Miss Congeniality II*. Television: As a regular – *Danger Theatre*, *The Drew Carey Show*, *Center of the Universe*; As a guest – *Cheers*, *Monk*, *CSI: Crime Scene Investigation*, *Frasier*, among others. Extensive voiceovers include: Film – *Ice Age*, *Surf's Up*, and the upcoming *Open Season II* and *Bolt*; Television – *Hercules*, *Billy and Mandy*, *Lloyd In Space*, *Batman: The Brave and the Bold* (as Batman). Diederich would like to thank his wife, actress Dulcy Rogers, who makes everything possible.



MIA BARRON (*Corrinna Stroller*). Broadway: *The Coast of Utopia*, "QED." Off-Broadway: *The Pain and the Itch*, *She Stoops to Comedy*, *The World Over* (Playwrights Horizons), *Hardball*, *Kitty*,

Kitty, Kitty (Summer Play Festival), 1001 (Page 73 Productions), *The Grille Room*, *Sixteen Wounded* (Cherry Lane), *The Penetration Play* (13P); as well as co-writing and performing the off-Broadway production of *Big Times* (directed by Leigh Silverman, WET). Regional: *A Flea in Her Ear* (Williamstown Theatre Festival), *The Geometry of Fire* (NY Stage and Film), *Becky Shaw* (Humana Festival), *Time Flies* (Old Globe), *Rivals*, *Springtime for Henry*, *Love's Labour's Lost* (Huntington, all directed by Nicholas Martin), *A Midsummer Night's Dream*, *Sixteen Wounded* (Long Wharf), *Heaven Can Wait*, *School for Husbands* (Westport Playhouse), *School for Scandal*, *Ah, Wilderness!* (Guthrie). Television: *Guiding Light*, *Blue Blood* (Fox pilot), voice of Molotov on *Venture Brothers* (Cartoon Network). Film: *27 Dresses*, *Righteous Kill*. MFA from the New York University Graduate Acting Program.



KATE BURTON (*Bananas Shaughnessy*). Center Theatre Group: *Arcadia*, *Jake's Women*, *Wild Honey* (also on Broadway). Broadway: *Spring Awakening*, *The Constant Wife* (Tony nomination), *The Elephant*

Man (Tony nomination), *Hedda Gabler* (Tony nomination, Outer Critics Circle nomination, Callaway Award, also Huntington, Williamstown, Bay Street), *The Beauty Queen of Leenane* (also UK/Ireland tour), *An American Daughter, Company*, *Some Americans Abroad* (Drama Desk nomination), *Doonesbury*, *Alice in Wonderland*, *Present Laughter* (Theatre World Award). London/West End: *Three Sisters*. Williamstown: 19 seasons, including *Beyond Therapy* (also Bay Street), *The Corn Is Green* (with son, Morgan Ritchie), *The Water's Edge* (also Second Stage). Huntington/Boston: *The Cherry Orchard*. Film: *Lovely By Surprise*, *What Just Happened?*, *Sherry Baby*, *Unfaithful*, *Swimfan*, *The Ice Storm*, *August*, *Life With Mikey*, *First Wives Club*, *Big Trouble in Little China*. Television: Ellis Grey on *Grey's Anatomy* (two Emmy nominations), Cindy Whiting on *Empire Falls*, DA Susan Alexander on *The Practice*. Upcoming Theatre: *The Corn Is Green* (Huntington in Boston), Culture Clash project (December '09). Upcoming Film: *Max Payne*, *The Kings of Appletown*, *Consent*. Councilor AEA. Education: Brown and Yale School of Drama. Happy to be sharing this stage with Yale roommate Ms. Kaczmarek.



ANGELA GOETHALS (*The Little Nun*). Broadway: *Four Baboons Adoring the Sun* (by John Guare, Lincoln Center), *Picnic* (Roundabout), *Coastal Disturbances* (Circle in the Square). Off-Broadway: *The Good Times Are*

Killing Me (Obie Award, Drama Desk nomination), *True History and Real Adventures* (Vineyard Theatre), *Romeo and Juliet*, *As You Like It* (dir. Erica Schmidt, NYC Fringe Festival). Regional: *Nothing Sacred* (South Coast Repertory), *Be Aggressive* (La Jolla Playhouse), *The Mandrake Root* (by Lynn Redgrave, Long Wharf Theatre), *Troilus and Cressida*, *Bus Reilly's Back in Town*, *Tonight at 8:30*, *Hello Out There*, *Pera Palas*, *Chekhov x 4* (Antaeus Company, NoHo). Film: *Behind the Mask*, *Spanglish*, *Changing Lanes*, *Jerry Maguire*, *V.I. Warshawski*, *Home Alone*. Television: *Without a Trace*, *Grey's Anatomy*, 24, *Boston Public*, *The Brotherhood of Poland*, *New Hampshire* (David E. Kelley), *Do Over*, *Phenom*. For Russell.



JAMES B. HARNAGEL (*The M.P.*). In Los Angeles: *Three Hotels* (Fremont Centre Theatre and Sierra Classic Theatre, Mammoth Lakes) directed by Kappy Kilburn, *The Comedy of Errors* (Shakespeare

Festival/L.A.), year-long stints in the original production of *The Chicago Conspiracy Trial* (Odyssey Theatre Ensemble) and *Bleacher Bums* (Century City Playhouse), *The Show-Off* (Grove Theatre Company), *Division Street* (Valley Repertory Company). Film: *Marital Bliss* (written/directed by Tony Cammarata), *Juggling Sand*, *The Stalkers' Club*. Television: *The Practice*, *Newsradio*, *Sisters*, *Not Necessarily The News*, various soaps, and an unsold pilot for CBS. He is a graduate of Pitzer College and received his MFA from Brandeis University.



JAMES IMMEKUS (*Ronnie Shaughnessy*). Stage: James has appeared in the title role in *Wildier* at the Contemporary American Theater Festival (CATF), as Fergus in *Finding the Sun* at the Goodman Theatre in Chicago, and as Hank in *Marvin's Room* at the Interact Theatre Company in Los Angeles, of which he is a member. Television: *Ghost Whisperer*, *Grey's Anatomy*, *The Cleaner*, *Medium*, *Bones*, *Without a Trace*, *House*, *Cold Case*, *Shark*, *Charmed*, *Drake & Josh* and *Numb3rs*. Film: *The Caretaker* and *Boxboarders!* James is a graduate of the DePaul University Theater School.



JANE KACZMAREK (*Bunny Flingus*). New York – Broadway: *Lost in Yonkers*. Other: Manhattan Theatre Club, The Public Theater, Second Stage, Long Wharf, New York Stage and Film. Also, the Berkshire and Williamstown Theatre Festivals. Los Angeles Theatre: *Kindertransport* at the Tiffany Theater, for which she won an Ovation Award. Also, premiere of the Pulitzer Prize-winning *Dinner With Friends* and *Raised in Captivity* (LA Drama Critics Circle Award) at South Coast Repertory. Television: Seven seasons on *Malcolm in the Middle* (seven Emmy Award nominations, Golden Globe and SAG nominations, American Comedy Award, Television Critics' Award), *Help Me Help*

You (with Ted Danson), *Felicity*, *Equal Justice*, *Big Wave Dave's*, *Paper Chase: the Second Year*, *Party of Five*, *Frasier*, *The Practice*, *St. Elsewhere*, *Hill Street Blues*. Upcoming: *Raising the Bar* (new TNT drama series). Film: *Pleasantville*, *Vice Versa*, *DOA*, *Falling in Love*, *Uncommon Valor*. Graduate of the University of Wisconsin and the Yale School of Drama; founder of the Clothes Off Our Back Foundation, which auctions celebrity award show finery to benefit children's charities.



ZACK KRAUS (u/s *Ronnie, The M.P., The White Man*). Professional debut. UW-LaCrosse: A.C. Tattums in *The Death of Zukasky* (Frederick Theatre), Mercutio in *Romeo & Juliet*, Eros, Silenus, Phaeton

and others in *Metamorphoses*, Claudio in *Much Ado About Nothing*, and Danceny in *Les Liaisons Dangereuses* (all at Toland Theatre). Cal State Fullerton: Treplyov in *The Seagull* and Lord Hastings in *Richard III* (Young Theatre), Lenny in *Marisol* (Arena Theatre), and Apemantus in *Timon of Athens* (Little Theatre). Education: B.S. in Theatre Performance and Psychology, University of Wisconsin-LaCrosse, 2004. M.F.A. in Acting, California State University, Fullerton, 2007.



JAMES JOSEPH O'NEIL (*The White Man*). CTG/Mark Taper Forum: *iWitness*. Off-Broadway: *Look Back In Anger* (Classic Stage Company), understudy to Denis O'Hare in *Ten Unknowns* (Lincoln

Center), *The Hired Man* (47th Street Theatre). Regional: *Doubt* at South Coast Repertory, *Present Laughter* (directed by Nicholas Martin), *A Month in the Country* (directed by Nicholas Martin) and *Heartbreak House* at the Huntington Theatre, *King Lear* and *She Stoops to Conquer* at Baltimore Center Stage, *Anthony & Cleopatra*, *As You Like It*, *Romeo & Juliet*, *Macbeth* (directed by Nicholas Martin), *The Taming of the Shrew*, *Mister Roberts*, *Henry IV*, *Dancing at Lughnasa*, *Love's Labour's Lost* and *A Midsummer Night's Dream* (all at the Old Globe), *Anna Christie* at the Long Wharf, and *West Side Story* at the Pioneer Theatre Co. Film: *Zodiac* (directed by David Fincher), *Acts of Worship*. Television: *24*, *Veronica Mars*, *Numb3rs*, *Charmed*, *Sex and the City*, *Law & Order: SVU*, *Third Watch*, *Law & Order*.



JOHN PANKOW (*Artie Shaughnessy*). Broadway: *Cymbeline*, *Twelve Angry Men*, *The Iceman Cometh*, *Serious Money* and *Amadeus*. Off-Broadway: *Cloud Nine*, *Baby Anger*, *Henry V*, *Italian American Reconciliation*, *The*

Slab Boys, *Forty-Deuce* (Downtown Villager Award), *Measure for Measure*, *Ice Cream and Hot Fudge*, *Two Gentlemen of Verona*, *Aristocrats* (Clarence Derwent Award), *Jazz Poets at the Grotto*, *North Shore Fish*, *The Tempest*, *Hunting Scenes*, *The Prime of Miss Jean Brodie*, *Baby Anger*, *Barbra's Wedding* and *Scheherazade*. Dublin: *Someone Who'll Watch Over Me* (Abbey Theater). Film: *To Live and Die in L.A.*, *Mortal Thoughts*, *Life as a House*, *The Secret of My Success*, *Monkey Shines*, *Talk Radio*, *The Object of My Affection* and *A Stranger Among Us*. Television: *Law & Order*, *Mad About You*, *Ally McBeal* and *The Days and Nights of Molly Dodd*.



RUSTY SCHWIMMER (*The Head Nun*). Chicago: *Race* (Lookingglass), *Macbeth* (Ted Liss Theater). Los Angeles: *Swing* (Mark Taper Forum New Work Festival), *Slightly Left of Center* (performer, co-director and author, Gardner

Stage). Film: *The Informant* (upcoming), *The Hawk is Dying*, *North Country*, *Runaway Jury*, *The Perfect Storm* and *A Little Princess*. Television: *Private Practice*, *Desperate Housewives*, *Heroes*, *Boston Legal*, *The Guardian*, *Gilmore Girls*, *Six Feet Under* and *Broken Trail* (A&E).



VIRGINIA LOUISE SMITH (u/s *Nuns*). Broadway: *The Pillowman*, *On The Twentieth Century*, *A Day In The Life of Joe Egg*, *Tartuffe*, *Noises Off*, *A View From The Bridge*. Off-Broadway: *Mr. Marmalade*, *Omnium Gatherum*, *A Flea In Her*

Ear. Regional: *Hamlet* (NJSF), *A Little Night Music* (Boston Publick Theatre). Film: *Towelhead* (Dr. Alan Ball), *Lisa Picard Is Famous* (Dr. Griffin Dunne). Television: *Rescue Me*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, *Ed*, *Guiding Light*.



REBECCA TILNEY (u/s *Bunny Corrinna*). Off-Broadway: *Those the River Keeps*. New York: *What We Talk About When We Talk About Love*, *The Seagull* and *The Women*. Regional: *Those the River Keeps* (American Repertory Theatre).

Los Angeles: *Death of a Salesman*, *'night*, *Mother*, *Marvin's Room*, *The Boarding House*, *The Smell of the Kill*, *The Laramie Project* (all at Interact Theatre Company), and *The Rape of Djuna Barnes*. Film: *Nine Lives*, *Terminator 3*, *Domestic Disturbance*, *Frailty*, *U-571*, *Ten Tiny Love Stories*, *100 Mile Rule*, *South Dakota* and *Near Fall*. Television: *Dirty Sexy Money*, *12 Miles of Bad Road*, *Lost*, *Without a Trace*, *E.R.*, *Heroes*, *Standoff*, *Strong Medicine* and *Law & Order*.



MARY KAY WULF (*The Second Nun*). Regional: The Old Globe Theatre (*Romeo and Juliet*, *A Midsummer Night's Dream*, *The Lady's Not for Burning*, *Under Milkwood*, *Measure for Measure*, *Up in Saratoga*, *Jake's Women*,

As You Like It, *Hamlet*), San Diego Repertory (*A Christmas Carol*), South Coast Repertory (*Wit*, *Blithe Spirit*, *An Ideal Husband*, *Shadowlands*, *Death of a Salesman*), Center Stage (*Our Town*), The Folger Theatre (*The Mayor of Zalamea*, *Othello*, *Hamlet*), The Studio Theatre (*The Wake of Jamey Foster*). Los Angeles: The Antaeus Company, *A Noise Within*. Film: *Infinity*. Television: *The Big Time*, *E.R.*, *The West Wing*, *Chicken Soup for the Soul*, *Without a Trace*, *The Bold and the Beautiful*. Training: M.F.A. in Dramatic Arts (Old Globe Theatre/University of San Diego).



JOHN GUARE (*Playwright; Music and Lyrics*) has won the Obie, Tony, London's Olivier Award, three NY Drama Critics Circle Awards for such plays as *The House of Blue Leaves*, *Six Degrees of Separation* (for which he wrote the

screenplay), *Two Gentlemen of Verona* and his Oscar-nominated screenplay for Louis Malle's *Atlantic City*. Among his other plays are *Landscape of the Body*, *Bosoms and Neglect*, *A Few Stout Individuals* and the *Lydie Breeze Trilogy*. He received the 2003 PEN/Laura Pels Master Playwright Award; the 2004 Gold Medal in Drama from the American Academy of Arts and Letters and the 2005 Obie for sustained excellence. He is a member of the Dramatists Guild, is editor of the Lincoln Center Theater Review and teaches playwriting at the Yale School of Drama.



NICHOLAS MARTIN (*Director*). New York: on Broadway – *Butley* (with Nathan Lane), *Match* (with Frank Langella and Ray Liotta), *Hedda Gabler* (with Kate Burton); Off-Broadway – Paul Rudnick’s *The New Century* (Lincoln Center Theater); *Fully Committed* (Vineyard and Cherry Lane); *Full Gallop* (Manhattan Theatre Club and West Side Arts); *The Rehearsal* and *You Can Never Tell* (Roundabout); *Observe the Sons of Ulster...* (Drama Desk nomination), *The Time of the Cuckoo* and *Chaucer in Rome* (Lincoln Center Theater), *Betty’s Summer Vacation* (Obie Award, Drama Desk nomination) and *Sophistry* (Playwrights Horizons), *Bosoms and Neglect* (Signature Theatre). Many regional, including *Dead End* at the Ahmanson and *Macbeth* at the Old Globe, as well as the West Coast and London productions of *Full Gallop*. Mr. Martin is the Artistic Director of Williamstown Theatre Festival where his directing credits include *She Loves Me*, *The Corn Is Green*, *Where’s Charley?*, *Camino Real*, *Dead End*, *The Royal Family*, *A Midsummer Night’s Dream*, among other plays. He is Artistic Director Emeritus of Boston’s Huntington Theatre Company where his previous productions include *Love’s Labour’s Lost*, *The Sisters Rosensweig*, *Laughing Wild*, *The Rivals*, *Sonia Flew*, *The Rose Tattoo*, *The Cherry Orchard* and *Present Laughter* (with Victor Garber). Upcoming: Noah Haidle’s *Saturn Returns* at Lincoln Center Theater.

DAVID KORINS (*Set Design*). Center Theatre Group: *Yellow Face* at the Mark Taper Forum. Broadway: *Godspell*, *Passing Strange*, *Bridge & Tunnel*. Off-Broadway: *Hamlet* (NYSF/Public), *Yellow Face*, *Passing Strange* (Public), *Marriage of Bette and Boo* (Roundabout Theatre), *Romantic Poetry*, *The Receptionist*, *Pumpgirl* (MTC), *Jack Goes Boating* (Lortel and Drama Desk nominations – Labyrinth), *Drunken City*, *Floyd and Clea* and *Miss Witherspoon* (Playwrights Horizons), *Essential Self-Defense* (Drama Desk nomination, Playwrights Horizons/Edge Theater), *Blackbird* (Hewes Award and Drama Desk nomination), *Orange Flower Water* (Drama Desk nomination, Edge Theater), *Swimming in the Shallows* (Lortel nomination, Second Stage), *Hunting and Gathering* (Drama Desk nomination – Primary Stages). Regional: *Rent*, *A New Brain* (Tokyo), *Broadway Musical Theater Project* (Disney-Tokyo), A.C.T., Mark Taper Forum, Old Globe, Huntington Theatre, Berkeley

Rep., McCarter Theatre, Baltimore Center Stage, Papermill, St. Louis Rep, Cincinnati Theater in the Park, City Theater, Williamstown, Drury Lane. davidkorinsdesign.com



GABRIEL BERRY (*Costume Design*). Mark Taper Forum: *Angels in America*. Select credits – Theatre, World Premieres: *The Enchanted Pig*, *Secret Lives of the Sexists* (Charles Ludlam), *A Few Stout Individuals* (John Guare), *Sarita*, *Mud* (Maria Irene Fornes), *Cuba and His Teddy Bear* (Reinaldo Povod), *Worstward, ho!* (Samuel Beckett), *SubUrbia* (Eric Bogosian), *The Medium* (Anne Bogart). Music Theatre and Dance Premieres: *Mercy*, *Magic Frequencies* (Meredith Monk), *Variete de Variete* (Lucida Childs), *The Harlem Nutcracker* (Donald Byrd), *Crash Orchestra* (Yoshiko Chuma). Opera Premieres: *Harvey Milk* (Stewart Wallace), *Tania* (Antony Davis), *Appomattox* (Philip Glass, Christopher Hampton), *The Flowering Tree* (John Adams, Peter Sellars), *Ainadamar* (Osvaldo Golliov). Awards: Obie, Bessie and Michael Merritt awards plus a silver medal from the Prague Quadrennial for her contribution to experimental theatre.



DONALD HOLDER (*Lighting Design*). CTG/Mark Taper Forum: *Spunk*, *Hughie*, *Jitney* (NAACP Award), *Glimmer*, *Glimmer and Shine*, *King Hedley II*, *Gem of the Ocean*, *Without Walls*. Broadway: *South Pacific* (2008 Tony Award, Drama Desk Award nomination), *Movin’ Out* (Tony and Drama Desk Award nominations), *The Lion King* (Tony, Drama Desk and Outer Critics Circle Awards; L.A. Drama Critics Circle and Ovation Awards in Los Angeles), *Les Liaisons Dangereuses* (Tony nomination), *A Streetcar Named Desire* (Tony nomination), *Gem of the Ocean* (Tony and Drama Desk nominations), *The Little Dog Laughed*, *All Shook Up*, *La Cage aux Folles*, *Thoroughly Modern Millie*, *The Boy From Oz*, *Little Shop of Horrors*, *Juan Darien* (Tony nomination), *King Hedley II*, many others. Off-Broadway: *The Marriage of Bette and Boo*, *Observe The Sons of Ulster* (Lucille Lortel Award), *A Man of No Importance*, *Everett Beekin*, *Tiny Alice*, *Jitney*, *Saturday Night*, *Sight Unseen*, *Three Days of Rain*, *After Play*, *All My Sons*, *The Most Fabulous Story Ever Told*, *Spunk*, *Jeffrey*, and

many others. Mr. Holder has designed at resident theatres across the U.S., and is head of the lighting design program at the California Institute of the Arts.



PHILIP G. ALLEN (*Sound Design*). Center Theatre Group: Ahmanson – *Measure for Measure*, *A Midsummer Night's Dream*, *Cinderella*; Mark Taper Forum – *The Talking Cure*, *Like Jazz*, *Big River*, *Flower Drum Song*, *The First Picture Show*, *13* (Production Sound Engineer). Broadway: *Six Dance Lessons in Six Weeks* and *If You Ever Leave Me I'm Going With You* (assisting long time design partner Jon Gottlieb). Los Angeles: *The Ten Commandments* (starring Val Kilmer) at the Kodak Theatre, *Paint Your Wagon*, *Six Dance Lessons in Six Weeks* and *Ain't Nothin' But the Blues* (Geffen Playhouse), *Play On* and *Blame It On the Movies* (Pasadena Playhouse), *Masada* (Shubert Theatre), the past ten seasons of Reprise! Other: *Forever Plaid* and *Blues in the Night* (Coconut Grove Playhouse, Miami), U.S. workshop productions of current West End musical *Zorro* with music by John Cameron and the Gipsy Kings, Production Sound Engineer for *Thoroughly Modern Millie* (La Jolla Playhouse), Head Soundman for national tours of *Titanic*, *Ain't Misbehavin'* and *Man of La Mancha*. Awards: 2003 NAACP Award for Sound Design (*Jesus Christ Superstar*), 2001 Ovation Award for *Flower Drum Song* (Taper), 1999 Los Angeles Drama Critics Circle Award for *Cinderella*, two Ovation Award nominations for Best Sound Design. Mr. Allen teaches at USC School of Theatre and at CalArts.

MICHAEL FRIEDMAN (*Additional Music and Arrangements*) wrote the music and lyrics for last year's *Bloody Bloody Andrew Jackson* at the Kirk Douglas Theatre and for The Civilians' *This Beautiful City*, opening at the end of September at the Kirk Douglas Theatre. He is also the composer/lyricist for The Civilians' *Gone Missing*, *[I Am] Nobody's Lunch*, *Canard, Canard, Goose?*, as well as *The Brand New Kid*, *Saved* and *In The Bubble*. He is co-author, with Steve Cosson, of *Paris Commune*. New York: NYSF/Public, NYTW, Playwrights Horizons, Roundabout, Second Stage, Soho Rep, TFANA, The Acting Company. Regional: Kennedy Center, Huntington, La Jolla, Hartford Stage, Humana, ART, Berkeley Rep, Dallas Theater Center, Williamstown. London: Soho and Gate Theatres. Edinburgh Festival.

Artistic Associate: NYTW; Princeton University Hodder Fellow; McDowell Fellow; founding Associate Artist of The Civilians. 2007 Obie Award for sustained excellence.

ERIKA SELLIN (*Casting*) is delighted to reunite with Mr. Martin for the first time since *Dead End* at the Ahmanson. She is celebrating five years in the CTG Casting Department. Other Theatre: Goodman Theatre, The Actors' Gang, USC, Los Angeles Philharmonic, TheatreWorks, Children's Theatre Company, Mixed Blood. Film: *Crash* (directed by Paul Haggis), *A Cinderella Story* (directed by Mark Rosman) and *My Lunch with Larry* (directed by Barry Edelstein). She is a proud member of the Casting Society of America, Actors' Equity Association and the Stage Managers' Association. Education: MFA/ University of California, San Diego. Special thanks to J. Guare, M. Ritchie, N. Keller, B. Grisan and T. Shafer for their invaluable support. To the wonderful company of actors and stage managers who signed on for this new Taper adventure and the supportive agents and managers – thank you.



JAMES T. McDERMOTT (*Production Stage Manager*). A proud member of Actors' Equity Association. Jimmie has stage managed across the country at theatres in cities including New York, Princeton, Charleston, Washington, D.C., Chicago, St. Louis, Kansas City, Minneapolis, Las Vegas, San Francisco and Los Angeles. Here in the Southern California area he has stage managed at the Geffen/Westwood Playhouse, Los Angeles Theatre Center, La Jolla Playhouse and South Coast Repertory. Jimmie is proud of his 31-year association with Center Theatre Group (Ahmanson Theatre/ Mark Taper Forum/Kirk Douglas Theatre), and he is very excited to be part of the opening of the new Mark Taper Forum, for which *The House of Blue Leaves* is his 107th CTG play. On his day off, he can be found on the campus of California Institute of the Arts where he teaches stage management. He is also on the national and local board of directors of Actors' Equity Association, the union for actors and stage managers. Jimmie would like to thank his partner, Pat Brymer, for all his love and support.

SUSIE WALSH (*Stage Manager*) has worked in Los Angeles as a stage manager for 18 years during which time she has worked on over 100 shows, stage managing over 30 at Center Theatre Group. Other Los Angeles theatre credits include Pasadena Playhouse, the Geffen Playhouse, the Brentwood and the Kodak. In New York, Susie was stage manager on *Putting It Together* which originated at the Mark Taper Forum. Love to Ken.



LAURA & JAMIE ROSENWALD are delighted to help bring *The House of Blue Leaves* to the Taper for its historic reopening. They are

members of CTG's Artistic Director's Circle in recognition of their generous philanthropic support of Center Theatre Group. Laura serves on the Board of Directors for Center Theatre Group, as well as the American Ballet Theatre, Norris Performing Arts Center, and formerly Chadwick School. Jamie is Founder and Managing Partner of Dalton Investments, LLC and is a recognized authority in Pacific Rim investing. The couple are graduates of Vassar College and Jamie earned an MBA from NYU while Laura earned a Masters in Mechanical Engineering from Columbia University, later working as a jet propulsion engineer for Grumman Aerospace. Laura also danced with and received scholarships from several prominent ballet companies. She and Jamie share a passion for the interactive experience of live theatre which they have passed on to their two college-age children, Jocelyn and Benno.



MICHAEL RITCHIE (*Artistic Director*) is beginning his fourth season as Center Theatre Group's Artistic Director and has led over 50 productions to the Ahmanson, Taper and Douglas stages. During this

time he premiered the musicals *The Drowsy Chaperone* and *Curtains* (both of which moved to Broadway and received a total of 21 Tony Award nominations), and *13 and 9 to 5: The Musical*, both set to open on Broadway this season; he produced 15 world premieres including the musicals *Bloody Bloody Andrew Jackson* and

Sleeping Beauty Wakes, and the plays *Water & Power*, *Nighthawks* and *Yellow Face*; and he presented a broad range of plays and musicals ranging from *Dead End* to *Romance* to *The Black Rider* and blockbusters such as *Jersey Boys*, *The Color Purple* and *Edward Scissorhands*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work. From 1996 to 2004, Michael served as producer of the Williamstown Theatre Festival, which was the recipient of the 2002 Regional Theatre Tony Award.



CHARLES DILLINGHAM (*Managing Director*) for the past 17 years has supervised all development, marketing, administrative and financial aspects of Center Theatre Group. Prior to CTG, he was

CEO of The Entertainment Corporation USA, presenting the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on U.S. tours. He was executive director of American Ballet Theatre when Mikhail Barishnikov was artistic director, managing director of the Brooklyn Academy of Music Theatre Company, general manager of the American Conservatory Theatre in San Francisco and general manager of the Williamstown Theatre Festival. He has served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the National Endowment for the Arts. He is a member of the Board of Councilors of the USC School of Theatre and the Board of Arts for L.A.



DOUGLAS C. BAKER (*General Manager*) is now in his 19th season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A*

Chorus Line, *Working*, *The Wiz* and *Legends!* starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, 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.

CENTER THEATRE GROUP L.A.'s Theatre Company
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 KELLEY KIRKPATRICK Associate Producer
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 ANN E. WAREHAM Associate Producer
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 JESUS REYES New Play Production Associate
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 PETER GOLUB, STEPHEN ADLEY GUIRGIS (Fadiman Award), LISA KRON, MICHAEL
 JOHN LaCHIUSA, LISA LOOMER, TREY LYFORD, TIM MCNEIL, RICHARD MONTOYA
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