

Kirk Douglas Theatre

2007/2008 Season

FIRST PRODUCTION

About Face Theatre and
Lookingglass Theatre Company
Production of

Clay

Written and Performed by Matt Sax
Developed in collaboration with and
Directed by Eric Rosen
September 13 – October 14, 2007

SECOND PRODUCTION

Center Theatre Group and FITLA — International
Latino Theatre Festival of Los Angeles —
Present the Teatro de los Andes Production of

En Un Sol Amarillo (Memorias De Un Temblor)

In a Yellow Sun (Memories of an Earthquake)
Directed by César Brie
October 26 – November 25, 2007

THIRD PRODUCTION

Center Theatre Group and
The Public Theater present

Bloody Bloody Andrew Jackson

Written by Alex Timbers
Music and Lyrics by Michael Friedman
Directed by Alex Timbers
World Premiere
January 13 – February 17, 2008

FOURTH PRODUCTION

No Child...

Written and Performed by Nilaja Sun
Directed by Hal Brooks
March 6 – April 13, 2008

FIFTH PRODUCTION

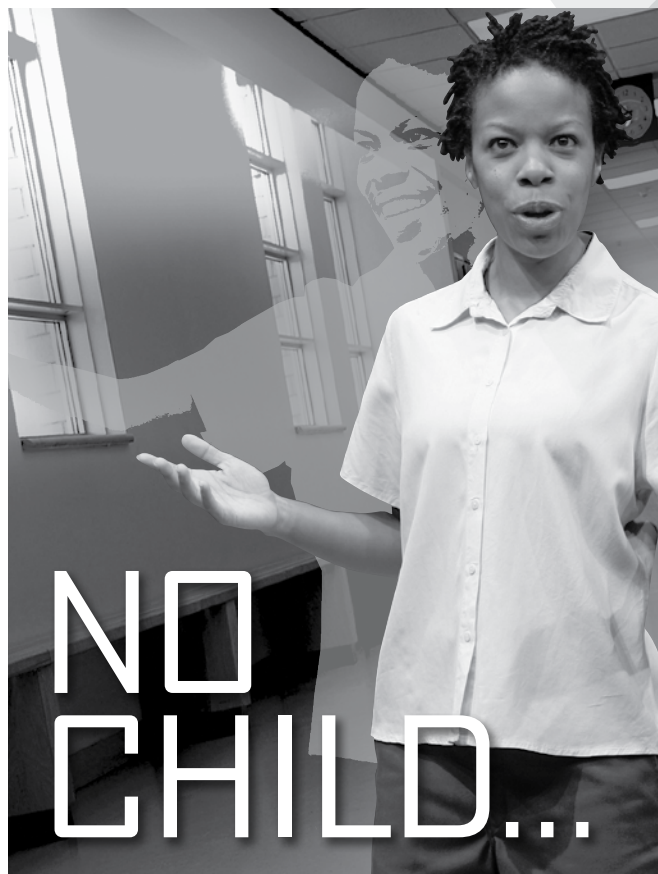
Two Unrelated Plays

By David Mamet
Directed by Neil Pepe
May 11 – June 8, 2008

SIXTH PRODUCTION

Of Equal Measure

By Tanya Barfield
Directed by Leigh Silverman
World Premiere
June 29 – July 27, 2008



Nilaja Sun. PHOTOS BY CAROL ROSEGG.



Kirk Douglas
Theatre
in Downtown Culver City

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Nilaja Sun. PHOTOS BY CAROL ROSEGG.



Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre



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

NO CHILD...

Written and Performed by

Nilaja Sun

Local Scenic Design

Sibyl Wickersheimer

Original Off-Broadway
Scenic Design

Narelle Sissons

Lighting Design

Mark Barton

Costume Design

Jessica Gaffney

Sound Design

Ron Russell

Associate Producer

Ann E. Wareham

Production Stage Manager

James T. McDermott

Directed by

Hal Brooks

Originally produced Off-Broadway in New York
at the Barrow Street Theatre by Scott Morfee and Tom Wirtshafter.
No Child... received its World Premiere by Epic Theatre Center, New York, N.Y. in May 2006.

Permission for use of *Our Country's Good* by Timberlake Wertenbaker
was granted by the Estate of Thomas Keneally and Timberlake Wertenbaker.
First presented at the Royal Court Theatre, London, on September 10, 1988.

This production is performed without an intermission.

March 6 – April 13, 2008
Kirk Douglas Theatre

 **Washington Mutual**

...the law requires testing only in math and reading, there are complaints that the humanities, sciences and arts are suffering...

No Child... in California

THOUGH SET AT MALCOLM X HIGH SCHOOL IN THE BRONX, NO CHILD... SPEAKS TO THE CONTINUING PUBLIC EDUCATION ISSUES HERE IN CALIFORNIA.

There are more than six million students in California's massive public education system, over one and a half million in Los Angeles County alone.

Under the No Child Left Behind Act, the federal act signed into law in 2002, public schools must test proficient in mathematics and English/language arts by 2014 or face serious consequences, such as a loss of government funding. Are these consequences effective stimuli or simply punitive in a state where roughly quarter of the students need to learn English as a second language in order to succeed? In California, the testing data of No Child Left Behind comes from students in grades 2-8 and 10. The percentages of students needing to learn English are highest in these early grades, when the students are being tested yearly.

Because the law requires testing only in math and reading, there are complaints that the humanities, sciences and arts are suffering, and while this is hard to verify, it seems apparent that schools do put a focus on these two subjects... and on test preparations.

Whether or not No Child Left Behind has worked will continue to be debated long after the very students that the program proposes to bring along have graduated (or not) and grown into the parents, teachers and legislators in charge of the next generation's education. To help inform your position in the debate, visit the California Department of Education's Web site (www.cde.ca.gov) for local statistics. ●

Data compiled from the California Department of Education, Educational Demographics Office and the National Center for Educational Statistics.



Who's Who



NILAJA SUN

(Playwright/Performer) is the solo writer and performer of the off-Broadway smash *No Child...*, which concluded its run at the Barrow Street Theatre in June

2007. For her creation and performance of *No Child...*, Nilaja garnered a Lucille Lortel Award, two Outer Critics Circle Awards (for Outstanding Solo Performance and the John Gassner Playwriting Award for Outstanding New American Play), a Theatre World Award, an Obie Award and the piece was named Best One-Person Show at the U.S. Comedy Arts Festival in Aspen. In her long-term relationship with Epic Theatre Ensemble, Nilaja has appeared in *No Child...*, *Einstein's Gift*, *Pieces of the Throne*, *Time and the Conways* and was also named the first Artistic Associate of Epic Theatre. Other New York credits include *Huck and Holden* (Cherry Lane Theatre), *The Cook* (INTAR), *The Adventures of Barrio Grrrr!* (Summer Play Festival) and *Law & Order: SVU*. She most recently completed work on Columbia Pictures' upcoming film *The International*, starring Naomi Watts and Clive Owen. As a solo performer, Nilaja's projects include the critically acclaimed *Blues for a Gray Sun* (INTAR), *La Nubia Latina*, *Black and Blue*, *Insufficient Fare*, *Due to the Tragic Events of...* and *Mixtures*. A native of the Lower East Side, she is a Princess Grace Award winner and has worked as a teaching artist in NYC for nine years.

HAL BROOKS (Director) directed Nilaja Sun's Obie Award-winning *No Child...*, which ran at the Barrow Street Theatre for over 300 performances. He also directed the acclaimed off-Broadway hit and Pulitzer finalist *Thom Pain (based on nothing)* by Will Eno at the Edinburgh Fringe Festival, Soho Theatre in London and the DR2 in NYC. Most recently, he directed the New York premiere of Ariel Dorfman's *Widows* (59 E. 59), the world premiere of Lee Blessing's *Lonesome Hollow* at the Contemporary American Theater Festival and Athol Fugard's "Master Harold"... and the boys (Weston Playhouse). He served as the Artistic Director of the Rude Mechanicals Theater Company of New York where he directed the off-Broadway premieres of Don DeLillo's *Valparaiso* and Will Eno's

The Flu Season (Oppy winner). Recent credits: *I Am My Own Wife* (Weston Playhouse), Rinne Groff's *What Then* (Clubbed Thumb), *Six Years* (Humana Festival), *Intimate Apparel* (Southern Rep), *Benefactors* (P.A. Center Stage), *Big Wyoming* (N.Y. Stage and Film). Other New York credits: Keith Reddin's *Almost Blue*, Beckett's *Rough for Theatre #1*, *Caught* (Don Quixote Project). Upcoming: *Lady* by Craig Wright, *Life in a Marital Institution* by James Braly as well as the tour of *No Child...* Hal was a Drama League Fall Directing Fellow in 2003, is a proud member of the Lincoln Center Theater Directors Lab and SSDC and is a 2007-2009 recipient of the NEA/TCG Career Development Program for Directors.

SIBYL WICKERSHEIMER (Local Scenic Design) is a set designer and fine artist based in Los Angeles. A selection of Sibyl's designs include *The Stones* at the Kirk Douglas Theatre, *Black Diamond* at Lookingglass Theatre in Chicago, *Keepers of the Night*, a world premiere children's opera commissioned by L.A. Children's Chorale at the Alex Theatre, and *A Little Night Music* at South Coast Repertory. Most recently, she designed *Toy Story* for Disney Cruise Lines, *Some Girl(s)* written and directed by Neil LaBute for the Geffen Playhouse, *Charlotte's Web* for South Coast Repertory and *Carnage* for The Actors' Gang. She is now looking forward to starting a design for a bilingual production called *Dos Pueblos* created by a collaboration between theatre companies in Portland, Oregon, and Mexico City, Mexico. Sibyl was a recipient of the 2005-2007 NEA/TCG Career Development Program for Designers. Visit www.sawgirl.com to see Sibyl's work.

NARELLE SISSONS (Original Off-Broadway Scenic Design). Broadway: *All My Sons* at The Roundabout. Off-Broadway: *How I Learned To Drive*, original production. Also, *Stop Kiss*, *In The Blood*, *Kit Marlowe*, *Dutch Heart of Man* and *Julius Caesar* (Delacorte) at the Joseph Papp Public Theater. Many productions for Classic Stage Company, Playwrights Horizons, Primary Stages, Epic Theatre Ensemble and New York Theatre Workshop, among others. For LAByrinth: *Our Lady of 121st Street* and

Jesus Hopped the A Train, directed by Philip Seymour Hoffman in NYC and at the Edinburgh Festival 2001, Donmar Warehouse and West End, London. For Mabou Mines: *Doll House*, directed by Lee Breuer, St Anne's Warehouse, Spoleto and world tour 2006-2007. She designed *The Syringa Tree* in Vienna, Austria and Frankfurt, Germany. Awards and Nominations: Drama Desk nomination, American Theatre Wing nomination, Helen Hayes nomination, Garland Award and Leon Rabin Award and Prague World Scenography exhibitor 2007. Ms. Sissons is a graduate of both Central St. Martins and The Royal College of Art in London.

MARK BARTON (Lighting Design) is delighted to be working at CTG for the first time. Off-Broadway: *Paradise Park*, *All The Wrong Reasons*, *No Child...*, *Five Course Love*, *Thom Pain (based on nothing)*, *Valparaiso*. Recently: Young Jean Lee's *Church*, Lisa D'Amour's *BirdEye BluePrint*, *The Tristan Project* at Lincoln Center. Productions of Elevator Repair Service's *Gatz* in Brussels, Amsterdam, Zurich, Minneapolis, Oslo, Vienna, Lisbon, Philadelphia, Seattle, Portland. Many productions with many NYC companies: New York Theatre Workshop, Signature Theatre, Target Margin, Salt Theater, New Georges, Clubbed Thumb, P.S. 122, HERE, Epic Theatre, Edge Theater, Elevator Repair Service, Talking Band. Regional: Syracuse Stage, Asolo Rep, Southern Rep, Hangar Theatre, Lookingglass Theatre Company, American Repertory Theater, Woolly Mammoth. With Curtis Opera Theater, Philadelphia: *The Magic Flute*, *Albert Herring*, *L'Ormino*, *Postcard from Morocco*, *La Voix Humaine*, *Ainadamar*. Member of Target Margin and Salt Theater.

JESSICA GAFFNEY (Costume Design) received her MFA from NYU's Tisch School of the Arts in Costume and Set Design. Off-Broadway: Nilaja Sun's *No Child...* directed by Hal Brooks (Epic Theatre Ensemble/Barrow Street Theatre). Other N.Y. credits include Thomas Bradshaw's *Purity* (P.S. 122), Len Jenkin's *The Kraken* (Walker Space) and *Marat Sade* both directed by Michael Kimmel for Push Productions, *Marisol*, *Aloha Say the Pretty Girls*, *Comrades* and

Worms and *12 Ophelias* all directed by Debbie Saivetz (BPAC), *Boocock's House of Baseball* directed by Mary Katherine Burke (The Flea), *The Internationalist* directed by Ken Russ Schmoll (13 P/ Fairfield Theatre), *The Servant of Two Masters* directed by Holly Golden (P.S. 122), *The Furies* and *Falling Petals* both directed by Mark Armstrong and *Patty Red Pants* and *Chicks with Dicks* both written by Trista Baldwin. Regional: Fairfield Theatre Company, Triarts Sharon Playhouse, DeSalles University and The University of Rochester. Jessica also designs costumes and scenery for film.

RON RUSSELL (*Sound Design*) is a Founder, Producing Artist and Director of Company Development for off-Broadway's Epic Theatre Ensemble, where he acts as a director (including Priestley's *Time and the Conways*, Kate Fodor's *Hannah and Martin*, *Einstein's Gift* and Shaw's *Widowers' Houses* in a new adaptation he co-created); a developmental dramaturg and producer (workshops of *No Child...*, *Beauty on the Vine*); a sound designer (all of the above productions/workshops among many others); a lead Teaching Artist and co-program designer for a set of nationally-renowned public school arts education projects that reach thousands of needy young people each year; and, the primary executive in charge of budget growth and management. Epic's three-fold mission of production, education, and new play/new artist/new audience development, all linked by a desire to place theatre at the center of a civic dialogue on the issues of our time, has been recognized by two OBIEs in three years, citations from Mayor Bloomberg and the New York State Senate and major government support from federal, state and city entities.

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 / Mark Taper Forum / Kirk Douglas Theatre) for which *No Child...* is his 106th 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.

MICHAEL RITCHIE (*Artistic Director*) is now in his third season as Center Theatre Group's Artistic Director and has led a total of over 40 productions to the Ahmanson, Taper and Douglas stages. During this time he premiered two musicals, *The Drowsy Chaperone* and *Curtains*, both of which moved to Broadway and received a total of 21 Tony Award nominations (more than any other theatre company outside of New York); he produced 12 world premieres including the musicals *13* 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* to blockbusters such as *Jersey Boys* 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 where he presented American premieres, major revivals of American classics, and he developed and presented new works. Williamstown was the recipient of the 2002 Regional Theatre Tony Award.

CHARLES DILLINGHAM (*Managing Director*) for the past 15 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, which presented the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on tour. He was executive director of American Ballet Theatre, managing director of the Brooklyn Academy of Music Theatre

Company, general manager of ACT in San Francisco, and an independent producer. He served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the NEA. He is a member of the Board of Councilors at the USC School of Theatre as well as for the Board of Arts for L.A.

DOUGLAS C. BAKER (*General Manager*) is now in his 18th 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. From 1982-85, Baker was executive director of the Independent Booking Office in New York City. He is a graduate of Albion College, is an active member of the Broadway League, the IPN and the NAMT and is a proud member of ATPAM.

ANN E. WAREHAM (*CTG Associate Producer*) is now in her 28th year with Center Theatre Group, and has produced for CTG such plays as *Distracted*, *En Un Sol Amarillo*, *Sleeping Beauty Wakes*, *Edward Scissorhands*, *In the Continuum*, *Pyrenees*, *The Black Rider*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, *Stuff Happens*, *Like Jazz*, *The Talking Cure*, *A Perfect Wedding* and *Putting It Together*. She served as Producing Associate to Gordon Davidson during his tenure. Ann has also produced plays at the Victory Theatre, the CAST Theatre and the Met.

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 *No Child...*

Assistant Lighting Designer.....Christopher Kuhl
Assistant Local Scenic Design.....Janne Larsen
Deck Manager.....Lorely Trinidad
Light Board Operator..... Aaron Staubach
Production Electrician..... Boston Stergis
Wardrobe Supervisor..... Colleen KH Hagerty
Scenic Artist..... Katherine Polebaum
Off-Broadway Production Photographer
.....Carol Rosegg

TECHNICAL CREW

Alex Calle, Victor Cobos, Katrina Coulourides, Ben Courtney, Jennifer Dallas, Prince DeLeon, Lauren Drzata, Laura Estrada, Scott Harrison, Meghan Hong, Caroline Law, Christopher Maldonado, Mark "Lunchbox" Migdal, Katherine Polebaum, Jimmy Southworth, Boston Stergis, Charlotte Wheeler, Erin Whitcomb, James K. Wong and Ghost.

CREDITS

Set construction by the Kirk Douglas Theatre Technical Crew.

SPECIAL THANKS

Corrine Fisher, Brian Liebman, Val Day, Meg Hammer, Paul and Dolores Freda, Jack Sharkey.

Nilaja Sun and Epic Theatre Ensemble extend a special and soulfelt thank-you to author-activists Jonathan Kozol and Eric Booth for their consent to the use of quotes from their own works of non-fiction in *No Child....*

The Lookingglass Theatre; Woolly Mammoth Theatre Company – Howard Shalwitz, William E. Cruttender III.

BOOKING INFORMATION

For Booking Information contact Val Day, William Morris Agency, 1325 Ave of the Americas, New York, NY or VFD@wma.com.

Please Note:

In order to minimize disruption to the audience and actors, entrance to the theatre is at the discretion of management once the performance begins.



The actor and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



United Scenic Artists represents the designers and scenic painters for the American Theatre.



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

Center Theatre Group is a member of the American Arts Alliance, the League of Resident Theatres (LORT), Independent Producers' Network, League of American Theatres and Producers, LA Stage Alliance and the National Alliance of Musical Theatre, and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.



Nilaja Sun. PHOTO BY CAROL ROSEGG.

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