

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

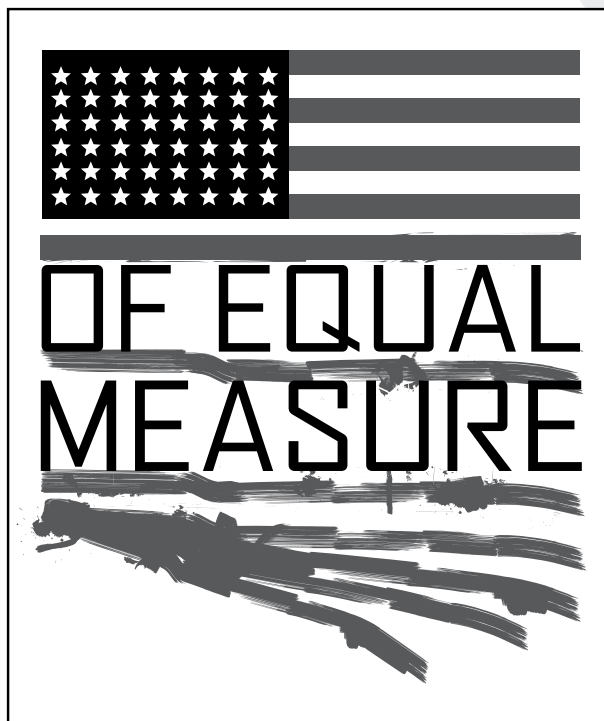
Two Unrelated Plays

By David Mamet
The Duck Variations and
Keep Your Pantheon (World Premiere)
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



 Center
Theatre
Group

Kirk Douglas
Theatre
in Downtown Culver City

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The Wilson Years: Happy Days (Except for Nobody)

by Frank Dwyer

“The past is a foreign country: they do things differently there.”

—L. P. Hartley

PLAYWRIGHTS OFTEN TAKE US to distant lands and exotic places – strange, mysterious, far away. In *Of Equal Measure*, her new play at the Douglas, Tanya Barfield takes us no farther than Washington, D.C., from 1914 to 1917, when Woodrow Wilson was America’s Decider and powerful forces were in play. Not so very long ago. Most of us actually knew some of the people who voted for – or against – Wilson, knew them very well, in fact, though not till much later, not till they were old: our grandfathers. (Or great-grandfathers, I suppose. Time flies.) Our grandmothers (or great-grandmothers) couldn’t vote.

What could be less exotic than our grandparents? And yet the closer we look at their lives and time, the stranger those “good old days” appear. They do things differently in the past, even our grandparents.

How much do we know about them, really? I mean when they and their century – it was already being called “the American Century” – were young. What was their world like? How did they vote?

Woodrow Wilson won “the election that changed the country” by defeating three formidable rivals. (James Chace tells the story in his splendid *1912: Wilson, Roosevelt, Taft and Debs.*) Wilson was the Democratic candidate. William Howard Taft was the Republican incumbent. Theodore Roosevelt, the charismatic ex-president, ran on the Progressive ticket. The much-loved labor leader Eugene V. Debs was the Socialist Party candidate.

Exotic, or more-or-less familiar? What about these campaign promises: graduated income tax! Inheritance tax! Workmen’s compensation laws! Lower tariffs! A ban on child labor! Environmental protection! More power to protect the people from corporations! More powerful unions! You have to admit that’s a pretty exotic list, especially coming from a Republican. Roosevelt challenged his party to decide whether it would be “the party of the plain people . . . or the party of privilege and of special interest.” He bolted when the wheeler-dealers at the convention made the wrong choice, giving Taft the nomination even though Roosevelt had trounced him in the new-fangled primaries. For Roosevelt, Republican meant progressive.

As governor of New Jersey, Wilson also had a progressive record. When president he would help make Roosevelt’s promises come true.

Debs was the most progressive, of course. The Socialist Party wanted workers to take over the government, which sounded pretty good to more and more workers. With Debs stirring up crowds on their left the other candidates began sounding even more progressive, in self-defense.

All except poor stodgy Taft, who thought his opponents were all “radicals.” But as president he’d been a progressive, too, an even more vigorous trust-buster than the fiery Roosevelt.

The Progressive Movement began in the 1880s, as the country moved from a basically agricultural to a more urban country. By the “change”



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

Presents

OF EQUAL MEASURE

By **Tanya Barfield**

With (IN ALPHABETICAL ORDER)

Dennis Cockrum **Robert Lansing**
JD Cullum **Joseph Tumulty**
Scott Dawson **Ensemble**
Michael Hyland **Ensemble**
Joseph C. Phillips **David Leonard**
Lawrence Pressman **President Woodrow Wilson**
T. Ryder Smith **Mr. Plank**
Christopher O'neal Warren **Eugene Kingston**
Michael T. Weiss **Edward Christianson**
Michole Briana White **Jade Kingston**

Set Design
Richard Hoover
Sibyl Wickersheimer

Costume Design
Rachel Myers

Lighting Design
Lap Chi Chu

Sound Design
Adam Phalen

Projection Design
Jason H. Thompson

Original Music
Kathryn Bostic

Dramaturg
Pier Carlo Talenti

Casting
Bonnie Grisan

Associate Producer
Neel Keller

Production Stage Manager
Elizabeth Atkinson

Stage Manager
Jennifer Brien

Directed by
Leigh Silverman

June 29 – July 27, 2008
Kirk Douglas Theatre

There will be one 15-minute intermission.

Of Equal Measure was commissioned and developed by Center Theatre Group.
Developed at The Lark Play Development Center, New York City, with public funds from the New York State Council on the Arts, A State Agency.
Of Equal Measure was developed, in part, with the assistance of the Sundance Institute Theatre Laboratory.
Of Equal Measure is a recipient of an Edgerton Foundation New American Plays Award.
Of Equal Measure is generously supported by the National Endowment for the Arts.

I ain't never done nothin' to Nobody.
I ain't never got nothin' from Nobody, no time.
And, until I get somethin' from somebody sometime,
I don't intend to do nothin' for Nobody, no time.

The Wilson Years (CONTINUED FROM P2)

election of 1912, the progressives wanted leaders – and laws – that would protect the people from the greed and power of the great monopolies. Wilson swept in on a progressive wave: the people had a president and a government to protect them.

Everybody except Nobody.

However they voted, our grandparents certainly liked being entertained. They liked going to movies (though without sound) and to theatres. One of their favorite stars was Bert Williams, an African-American singer, dancer and writer. They were especially fond of the shambling “darky” stereotype he played, though he himself grew to hate it. W. C. Fields called Williams “the funniest man I ever saw – and the saddest man I ever knew.” Williams’ biggest hit was “Nobody”:

I ain't never done nothin' to Nobody.
I ain't never got nothin' from Nobody, no time.
And, until I get somethin' from somebody sometime,
I don't intend to do nothin' for Nobody, no time.

Though Wilson promised blacks a “fair dealing,” none of the candidates in the great election of 1912 promised to do anything about the crippling poverty, vicious discrimination and brutal violence that afflicted that other set of our grandparents and great-parents: African Americans. Segregation laws – “Jim Crow” laws – didn’t originate in the South, but in 1900 the Richmond Times expressed what most of the white South had come to believe: “God Almighty drew the color line and it cannot be obliterated.”

All over the South, African Americans were systematically disenfranchised, persecuted, humiliated, and made as effectively invisible as mean-spirited laws could make them. (The classic *The*

Strange Career of Jim Crow by C. Vann Woodward tells the shameful story.) States and cities raced to copy each other’s cruelties, and discrimination spread like a plague. In South Carolina, black and white workers in textile factories were forbidden to use the same doorways, stairways or windows. In Alabama, white female nurses weren’t allowed to care for black male patients. In Virginia, fraternal orders that allowed men from different races to call each other “brother” were banned. In Florida, textbooks for white and black schoolchildren had to be kept strictly separate even while being stored. In Atlanta, bailiffs swore in black witnesses with special “Jim Crow” bibles. In Birmingham, mixed-race games of checkers and dominoes were against the law.

And there was worse than this horrible segregation. All over the South black men were regularly accused of crimes, hunted down by vigilante mobs, tortured and lynched; and not even the patriotic participation of black soldiers in World War I mitigated this horror. “Between 1914 and 1920,” according to Appiah and Gates’ magisterial *Africana: The Encyclopedia of the African and African American Experience*, “a total of 382 African Americans were lynched – in some cases . . . newly-discharged soldiers still wearing their uniforms.”

Things have changed a lot since 1912, because we’ve changed them. We’ve learned that we can change ourselves, too, whatever genes or values we inherit. We have the power to shape the future. A journey to the exotic country of the Wilson years will give us some ideas about how to do that. It will also tell us a lot about our grandparents – all our grandparents; a lot about ourselves, and everybody, and nobody; a whole lot about Nobody.

FRANK DWYER recently directed and played the Mayor in a reading of his new co-translation with the late Nicholas Saunders of Gogol’s great comedy, *The Government Inspector*, at Elizabeth Huffman’s ICAP Theatre.

Who's Who



DENNIS COCKRUM (Robert Lansing). Broadway: *Frost/Nixon*. CTG: *Dead End* (Ahmanson), *Nighthawks* (Douglas). Regional: *Our Town* (Steppenwolf); *Rosencranz and Guildenstern are Dead*, *Hamlet* (Court Theatre); *God of Isaac*, *The Stick Wife* (Victory Gardens Theatre); *Desire Under the Elms*, *On the Waterfront* (American Blues Theatre); *Old Business* (Coconut Grove Playhouse); *Amadeus*, *Private Lives* (Snowmass Repertory); *Heart Hearts*, *Lincoln Park Zoo* (Geva Theatre). Film: *Uncle Buck*, *Code of Silence*, *Murder by Numbers*, *Glimmer Man*, *Paparazzi*, *Rebound*, *Mama's Boy*, *Daddy Day Care*. Telefilm: *The Last Cowboy*, *James Dean*, *Inherit the Wind*, *Emma's Wish*. Television: *Boston Legal*, *West Wing*, *Firefly*, *Star Trek (Next Generation)*, *Voyager* and *Enterprise*, *Frasier*, *CSI*, *Numbers*, *Bones*, *Law & Order*, *Cheers*, *Joan of Arcadia*, *Malcolm in the Middle*, *NYPD Blue*, *King of Queens*, *NCIS*, *Becker*, *Six Feet Under*.



JD CULLUM (Joseph Turnulty). Awards: LADCC winner and "Local Hero" Garland Award winner. L.A. area credits include *Stones in His Pockets* (Mark Taper Forum); *Pig Farm*, *Intelligent Design of Jenny Chow*, *Major Barbara*, *The Dazzle* (South Coast Repertory); *Side Man* (Pasadena Playhouse); *The Cripple of Inishmaan* (Geffen Playhouse); *Don Juan* (A Noise Within); *Reapers*, *The Foreigner* (Odyssey Theatre); *Tonight @ 8:30*, *Chekhov X4* (Antaeus Company); *Waiting For Godot* (Matrix Theatre Company); *Joe Louis Blues*, *Woman in Mind* (Tiffany Theater). Regional: *The Dresser* (Clarence Brown Theatre); *Leading Ladies* (Ford's Theatre, DC); *Misalliance* (Arena Stage). Broadway: *Getting Married*, *You Never Can Tell* (Circle in the Square). TV: *Weeds*, *Medium*, *ER*, *24*, *NYPD Blue*. Film: *Leatherheads*, *Zodiac*, *Good Night and Good Luck*. JD is a longstanding member of the Antaeus Theater Company.



SCOTT DAWSON (Ensemble). Center Theatre Group: Debut. Los Angeles Theatre: *Gladiator: The Musical* (Carnival Theatricals workshop); *Twelfth Night* (Grove Theatre Center); *Infinite Cages*, *Mag Mor* and *Voices in the Dark* (Action/Reaction Theatre Company), *Overtures: Riffin' on the Backbeat* (Gardner Stages), *Cyrano de Bergerac* (Santa Monica Civic Light Opera). International Theatre: *An Italian American Reconciliation* (Edinburgh Fringe Festival). Voiceover: *The Grumpy Mushroom* (AOL Superbuddies). Film: Upcoming *Idol*, *Stakeout*, *Arr Wars*. Training: USC School of Theatre. Thanks: Wonderful wife Jeana Blackman. Website: www.scott-dawson.com.



MICHAEL HYLAND (Ensemble). Theatre Credits: *The Last Hurrah* (The Huntington Theatre Company, Boston), *Little Malcolm and His Struggle Against the Eunuchs* (Long Beach Playhouse), *Moonchildren* (Hudson Theater, Los Angeles), *Spring Awakening*, *Uncle Vanya*, *The Summer People* (Boston University SFA), *The Duchess of Malfi* (LAMDA). *Tom Sawyer* (The Children's Theatre Company of Minneapolis). Film Credits: *Shimmer* (American Playhouse), the upcoming *A Christmas Carol* (director- Robert Zemeckis). Television Credits: *Without A Trace* and *CSI: Miami*. Training: Boston University BFA and The London Academy of Music and Dramatic Arts.



JOSEPH C. PHILLIPS (David Leonard). Theatre: *The Blue Door* (South Coast Rep, HIFA), *Six Degrees of Separation* (Lincoln Center), *A Raisin in the Sun*, (Roundabout Theatre), *Coriolanus* (New York Shakespeare Theatre). Film: *Strictly Business*, *Let's Talk About Sex*, *Getting Played*, *A Fare to Remember*. Television: *The Cosby Show*, *General Hospital*, *Vanished*, *The District*, *Without a Trace* as well as dozens of guest star appearances. Graduate of the Theatre Program at New York University. Joseph is also the author of the book *He Talk Like a White Boy* available wherever books are sold.



LAWRENCE PRESSMAN (President Woodrow Wilson). Broadway: *Man in the Glass Booth* (also London and film), *Play it Again Sam*. Off-Broadway: recent *Show People*. CTG: *The Paris Letter*, *Absurd Person Singular*, *Richard III*, *A Month in the Country*, *The Wood Demon* (with Antaeus Co.), *Angels in America: Perestroika* (workshop). Other Southern California: *A Walk in the Woods* (La Jolla Playhouse); *Chekhov x 4* (Antaeus Co. - founding member); *Bodies* (South Coast Rep.); *The Birthday Party*, *Betrayal*, *Mad Forest*, *The Seagull*, (Matrix Co. - founding member). Regionals: Recent - *Long Day's Journey Into Night*. TV & Films: over 150 shows and movies including *Doogie Howser, M.D.*, *Late Shift*, *The Gathering*, *9 to 5*, *Tickling Leo* (upcoming - winter 2009), etc.



T. RYDER SMITH (Mr. Plank). New York: *Dead Man's Cell Phone* (Playwrights Horizons, Sarah Ruhl/Anne Bogart); *Marat/Sade* (Classical Theatre of Harlem); *Thom Pain (based on nothing)* (Daryl Roth Theatre, Will Eno/Hal Brooks), the 3-actor, 50-role *Lebensraum* (Drama Desk Award, Outstanding

Ensemble Cast) and world premiere productions of Anne Washburn's *Apparition*, Richard Foreman's *The Gods Are Pounding My Head* and *King Cowboy Rufus*, David Greenspan's *She Stoops to Comedy*, plus Glen Berger's *Underneath the Lintel* (Drama Desk nomination, Outstanding Solo Performance). Regional: *Passion Play* (Goodman Theatre, Sarah Ruhl/Mark Wing-Davy), world premieres of *Big Love* (Humana Festival), *Stage Beauty* (CATF), *In This Corner* (Old Globe) and *Lincolnesque* (Craig Noel Award, Outstanding Lead Actor). Film and TV: *Happy Tears* (2009, Mitchell Lichtenstein); *Horrible Child* (2008, Lawrence Krauser), *Conviction*, *Law & Order*, several voices on *The Venture Brothers* series; *Brainscan*.



CHRISTOPHER O'NEAL WARREN (Eugene Kingston). Theatre: *The Real Thing*, *Two Rooms*, *The Day They Shot John Lennon*, *The Offering*, *Sharp Skins*, *Seven Eleven*, *Young Playwrights Festival*. Film: *American Blend*, *Strange Fruit*, *Shoe Shine Boys* (winner - Best Film at SMFF), *Colorless*, *One Ounce of Good*, *A Father's Promise* (2008 Hollywood & San Francisco Black Film Festival), *Tripwire*, *Faded*. TV: *CSI: NY*, *Journeyman*, *The Dopler Effect*, *Lincoln Heights*, *American Dreams*, *Last Chance*, *ER*, *The Beast*, *Working*, *The Pretender*, *On Common Ground*. Director: *Table for One - The Lex Theatre*. Producer: *The Dopler Effect*. Education: Sanford Meisner/Carville School of Acting Graduate (Martin Barter)... also studied with the legendary Marlon Brando.



MICHAEL T. WEISS (Edward Christianson) recently appeared as Herb (Drama Desk nomination) in the world premiere of Lucy Thurber's *Scarcity* (Atlantic Theater Company, NYC), Pale in Lanford Wilson's *Burn This* (Huntington Theatre Company) and Valmont in Christopher Hampton's *Les Liaisons Dangereuses* (Huntington Theatre Company). Other theatre credits include *Look Back In Anger* (directed by Forest Whitaker) and *Taming of the Shrew*. Feature film credits include *Jeffrey* (based on Paul Rudnick's off-Broadway hit play); the Oliver Stone produced cult film *Freeway* (official selection Sundance Film Festival) opposite Reese Witherspoon; *Bones* for New Line Cinema; *Iowa* (official selection, Tribeca Film Festival and winner of Best Actor Award at the Midwest Film Festival); *Until the Night* and *Net Worth*. Weiss is also well known for his role as Jarod on the hit NBC drama series, *The Pretender*, where he played over 80 different characters, as well as numerous other television credits.

MICHOLE BRIANA WHITE (Jade Kingston). Off-Broadway: August Wilson's *Jitney*, *Obie*, Drama Desk and Audelco Awards; *Fuckin' A* by Suzan-Lori Parks, Public Theater. National Tours: *Jitney* (Mark Taper Forum, Huntington



Theatre Company, Goodman Theatre, Baltimore's Centerstage, Studio Arena, Geva). Regional: *Joe Turner's Come and Gone*, *Two Trains*, *Radio Golf* (Kennedy Center); *Stick Fly* by Lydia Diamond (McCarter

Theatre Center); August Wilson's *Radio Golf* (the Goodman, the Huntington, Kennedy Center). Film: *She Hate Me* (Spike Lee), *The 25th Hour* (Spike Lee), *The Break Up Artist* (Vinnie Rubino). TV: *Law & Order*, *Numbers*, *Threshold*, series regular on *100 Centre St.* (Sydney Lumet), series regular on *Cop Shop*, TV movie/pilot (David Black). Other: actor in Sundance's Director's Lab.

TANYA BARFIELD (*Playwright*). Theatre: *Blue Door* (Playwrights Horizons, South Coast Repertory, Seattle Repertory, Berkeley Repertory), *Dent*, *The Quick*, *The Houdini Act*, *121^o West*. Awards: recipient of the 2003 Helen Merrill Award for Emerging Playwrights, 2005 Honorable Mention for the Kesselring Prize for Drama, a 2006 Lark Play Development/ NYSCLA grant and she has been twice been a finalist for the Princess Grace Award. Residencies: the Sundance Institute Theatre Lab (Utah and the Ucross Foundation), New York Stage and Film, the Royal Court International Residency and Seattle Rep's Women Playwrights Festival at Hedgebrook. Commissions: Playwrights Horizons, Center Theatre Group, South Coast Repertory, Primary Stages and Geva Theatre Center. Associations: Resident Playwright at New Dramatists.

LEIGH SILVERMAN (*Director*). Broadway: Lisa Kron's *Well*. Off-Broadway credits include Liz Flahive's *From Up Here* (Manhattan Theatre Club; Drama Desk nomination); David Henry Hwang's *Yellow Face* (co-production Center Theatre Group/The Public Theater); *Beebo Brinker Chronicles* (Hourglass Group and 37 Arts); *Well* (The Public Theater, The Huntington Theatre and ACT); *Danny and the Deep Blue Sea* (Second Stage Theatre); Tanya Barfield's *Blue Door* (Playwrights Horizons and Seattle Repertory Theatre); The Five Lesbian Brothers' *Oedipus At Palm Springs* (New York Theatre Workshop); Eve Ensler's *The Treatment* (The Culture Project); and Neena Beber's *Jump/Cut* (Woolly Mammoth Theatre/ Theater J and Women's Project). West End: *Wit* (Vaudeville Theatre). Other recent regional productions: *Bad Dates* (Cleveland Playhouse) and *How I Learned to Drive* (Actors Theatre of Louisville). Upcoming projects include the Off-Broadway musical *Coraline*.

RICHARD HOOVER (*Set Designer*): Broadway: *Not About Nightingales* (director - Trevor Nunn, Tony Award), *After The Fall* (director-Michael Mayer, Roundabout Theatre). Off-Broadway: *The Seven* (director - Jo Bonney, La Jolla Theatre Company), *Seven Guitars* (director - Ruben Santiago Hudson, Second Stage), *Speaking In Tongues*, (director - Mark Clements, Roundabout Theatre Company), *The Thing About Men*, (director - Mark Clements). Regional: *Glass Menagerie*, *Death of a Salesman*, *Twelfth Night* (director - Joe Dowling, Guthrie Theater), *Diary of Ann*

Frank (director - Tina Landau, Steppenwolf Theatre, *Tempest* (director - Emily Mann, McCarter Theater Co). Film: *Henry Poole Is Here*, (director - Mark Pellington, Lakeshore Entertainment), *Soul Men*, (director - Malcolm Lee, the Weinstein Company), *The Mothman Prophecies*, (director - Mark Pellington, Lakeshore Entertainment), *Dead Man Walking* (director - Tim Robbins, Walt Disney Company, Joe Roth), *Girl, Interrupted* (director - Jim Mangold, Paramount), *Twin Peaks* (directors David Lynch and Mark Frost, ABC TV), *Live From Baghdad* (director - Mick Jackson, HBO films).

SIBYL WICKERSHEIMER (*Set Designer*). International Tour: *1984* (The Actors' Gang, director - Tim Robbins). Misc: *Toy Story The Musical* (Disney Creative Entertainment/ Disney Cruise Lines, director - Stefan Novinski). Southern California: *Some Girl(s)* (Geffen Playhouse, director - Neil LaBute); *No Child*, *The Stones* (Kirk Douglas), *A Little Night Music*, *James & the Giant Peach*, *Charlotte's Web* (South Coast Repertory); *Self Defense*, *Happy Birthday Wanda June*, *Tartuffe*, *Blood! Love! Madness!*, *Drums in the Night*, *Women of Lockerbie*, *Carnage* (The Actors' Gang); *Unfinished American Highwayscape #9 & #32* (Boston Court); *Flu Season* (Cal Rep); *Evel Knievel: The Rock Opera* (Bootleg) and many others. Regional: *Black Diamond* (Lookingglass Theatre), *No Child* (Berkeley Repertory); *All in the Timing*, *How I Learned to Drive*, *Lobby Hero*, *The Syringa Tree* (Sheridan Opera House, Telluride, CO); *Pal Joey* (Utah Musical Theatre). Awards: 2005-7 NEA/TCG Career Development Program for Designers. www.sawgirl.com.

RACHEL MYERS (*Costume Designer*). Recent: *A Little of More* (Robert Wilson's Watermill Center), *Don Juan* (A Noise Within), *Dark Play* (Theatre at Boston Court), *Black Snow* (Yale Rep). She has designed sets and costumes at Williamstown Theatre Festival, Falcon Theatre, Hudson Theatre, El Portal Theatre, The Renberg Village Theater, New Haven's Festival of Arts and Ideas, Disjecta Theatre Space, Circus Theatricals, The Yale School of Drama and Yale Cabaret. Production Designer for film and commercial: Getty Images, L'Oreal of Paris, Triskelion Entertainment and Art Department for Tim Burton's *The Corpse Bride*. Education: MFA in Design from the Yale School of Drama and she lectures at California State University Channel Islands in Costume Design, Set Design and Drawing. Associations: Member of United Scenic Artists local 829. Website: www.3pennydesign.com.

LAP CHI CHU (*Lighting Designer*). New York: New York Theatre Workshop, Public Theater, Dance Theater Workshop, PS 122, The Kitchen. Regional: Mark Taper Forum, Geffen Playhouse, South Coast Rep, Oregon Shakespeare Festival, Hartford Stage, Arena Stage, San Jose Rep, Dallas Theater Center, Portland Center Stage, Pittsburgh Public, Indiana Rep, Intiman Theatre. Awards: Winner of three Bay Area Theatre Critics Awards and a "Drammy" for Best Lighting. Training: Northwestern University, New York University. Lighting Design Faculty: California Institute of the Arts.

ADAM PHALEN (*Sound Designer*). CTG - Kirk Douglas Theatre: *The Paris Letter*, *Flight*, *Gaytino*, *Live From The Front*, *The Watts Towers Project*, *Taking Flight*; Taper, Too: *Circumference of a Squirrel*; New Work Festival; 365 Days/365 Plays. Fountain Theatre: *And Her Hair Went With Her*. Lyric Theatre: *A Piece of Tin*. Bootleg Theatre: *The 99 Cents Only Show*, *Media Noche*. Shakespeare Santa Monica: *Twelfth Night*, *Hamlet*, *Othello*. Signature Theatre: *The Word Begins*. TV: *Lalo Guerrero: Original Chicano*. Other: Resident Sound Designer for the Ojai Playwrights Conference and Groundwork Productions; Head of Audio at Center Theatre Group's Kirk Douglas Theatre. 2006 NAACP Award, Best Sound Design, *Flight*. Website: Phalensoundinc.com.

JASON H. THOMPSON (*Projection Designer*). International/Regional: *Rock of Ages* (Flamingo Casino), Aerosmith *Route of All Evil Tour* (opening video montage), *Stars on Ice* 2006-07 and 2007-08 Tours, *Buckminster Fuller* (Rubicon Theatre), *Palm Beach* (director Des McAnuff, La Jolla Playhouse), *Moses the Musical* (Alvin Ailey Studios, NY), *Finding Home* (National Concert Hall, Taiwan and Vancouver, Canada). Geffen Playhouse: *The God of Hell* (director Jason Alexander), *The Quality of Life* (director Jane Anderson). Other Los Angeles: *Sunday in the Park with George* (director Jason Alexander, Reprise!), *Best in Drag* AIDS Benefit, *The 2006 Ovation Awards*, *Evel Knievel the Rock Opera* (Bootleg Theatre), *C'Opera* (Collage Dance Theatre Company), *Access* by Jerry Quikley and *Flip the Game* (CTG's P.L.A.Y.), *12th Premise* (Lillian Theatre). Associate Projection Design: *Jersey Boys* (Broadway and worldwide). Training: UC San Diego MFA in Design.

KATHRYN BOSTIC (*Original Music*). CTG: *Radio Golf*, *Gem of the Ocean* (also on Broadway). Regional: *Harlem* (Kennedy Center), *Death and the King's Horseman* (Syracuse Stage), *Little Women* (Cornell University's Schwartz Theater), *The Ballad of Emmett Till* (The Goodman Theatre), *Emergency* (Geffen Playhouse), Center Stage, The Huntington, The Childrens Theatre, Seattle Rep. Awards: Sundance Fellowship for Filmmaking. Performing Credits: Ronnie Scott's (London), The Blue Note (Tokyo and Osaka), The Copenhagen Jazz Festival, Pori Finland Jazz Festival, Cape May Jazz Festival and Birdland, JVC Jazz Festival N.Y., Catalina (Los Angeles), The Vic (Santa Monica). Toured and/or recorded with: k.d. Lang, Ryuichi Sakamoto, John Hiatt, Rod Stewart, The Manhattans, David Byrne.

PIER CARLO TALENTI (*Resident Dramaturg/ Literary Manager*) has over the last 10 years developed plays by dozens of playwrights, including Dael Orlandersmith, Jane Anderson and David Greenspan, and he is currently overseeing the development of fourteen new plays and musicals, all commissioned by CTG (by such writers as Lisa Kron, Melissa James Gibson and Stephen Adly Guirgis). He has served as production dramaturg on many CTG productions, including Chekhov's *The Cherry Orchard* (directed by Sean Mathias), Lorca's *The House of Bernarda Alba* (directed by Lisa Peterson) and *Stuff Happens* by David Hare (directed by Gordon Davidson). He has also

had the pleasure of overseeing the residencies of such varied writers as Kia Corthron, Charles L. Mee and Diana Son.

BONNIE GRISAN (*Casting Director*). CTG: *Two Unrelated Plays by David Mamet*, *Bloody Bloody Andrew Jackson*, *Come Back, Little Sheba*, *Sleeping Beauty Wakes* (KDT). Casting Director: NYSF/Public Theater's *New Work Now! Festival* (2005); New York Stage and Film (2004 and 2005). Casting Associate with McCorkle Casting - Broadway: *The Glass Menagerie*, *Cat on a Hot Tin Roof*; Off-Broadway: *Nerds:// A Musical Software Satire* (NYMF), *Ears on a Beatle*, *Address Unknown*; Regional: George Street Playhouse, Guthrie Theater, Long Wharf Theatre, Pittsburgh Public Theatre; Film: *Funny Money*, *Bereft*, and *The Wool Cap* (TNT). Casting Associate: *Cavedweller*; *Far Away* (New York Theatre Workshop); Film: *Suburban Girl*; *Tenderness* (Koblin/Harding Casting); *Pride & Glory* (Finn/Hiller Casting). Education: B.A., University of Pennsylvania.

ELIZABETH ATKINSON (*Production Stage Manager*). Regional: *13, Stuff Happens*, *iWitness*, *Yellow Face* (Mark Taper Forum); *Dead End* (Ahmanson); *Bloody Bloody Andrew Jackson*, *A Very Old Man With Enormous Wings*, *Clay*, *Two Unrelated Plays by David Mamet* (Kirk Douglas Theatre); the Finale of *365 Days/365 Plays* (Center Theatre Group and Grand Performances), *Paint Your Wagon* and *Speed-the-Plow* (Geffen Playhouse). Other L.A.: *Stickfly* (Los Angeles Theatre Works), *Wilhelm Reich in Hell* (Son of Semele), *Absence of Weather* (Moving Arts). Proud member of Actors' Equity.

JENNIFER BRIENEN (*Stage Manager*). CTG: *Dead End* (Ahmanson Theatre); *Water & Power*, *13*, *Yellow Face* (Mark Taper Forum); *Sleeping Beauty Wakes*, *Two Unrelated Plays by David Mamet* (Kirk Douglas Theatre). Other Los Angeles: *Third*, *Atlanta*, *Joan Rivers: A Work in Progress by a Life in Progress* (Geffen Playhouse); *Stephen Sondheim's 75: The*

Concert (Hollywood Bowl); *Rapture* (Hysterica Dance Company); *Paheliyan – The Story of Alice* (blue13 Dance Company at the Ford Amphitheatre). Education: BFA, University of Southern California.

MICHAEL RITCHIE (*Artistic Director*) is now in his third season as Center Theatre Group's Artistic Director and has led 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.

NEEL KELLER (*Associate Producer*). For CTG Neel has directed *Pyrenees*, *Stones in His Pockets* and *Good Thing*. He has also directed and produced plays and musicals at theatres across the country and served, in wildly varying capacities, on the staffs of La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Lincoln Center Theater, the American National Theatre and Jerome Robbins' *Broadway* and wonders, if you have read this far, why?

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 *Of Equal Measure*

Assistant Director Elissa Weinzimmer
 Assistant Costume Designer Regina Rogers
 Assistant Lighting Designer Christopher Kuhl
 Deck Manager Lorely Trinidad
 Deck Crew Victor Cobos, Ryan Tirrell
 Light Board Operator Aaron Staubach
 Projections Operator Justin Waller
 Production Electrician Meghan Hong
 Wardrobe Colleen KH Hagerty, Tara Shucart
 Prop Artisans Merrienne Nedreberg,
 Brittany Perham-MacWhorter,
 Chad Smith, Andrew Thiels
 Special Artwork Mary Sherwood Brock
 Scenic Artist Katherine Polebaum
 Production Assistant Sally Jacob

TECHNICAL CREW

Randy Bosh, Victor Cobos, Katrina Coulourides,
 Ben Courtney, Marisa Day, Craig Gaff, Ryan Hood,
 Caroline Law, Christopher Maldonado, Mark E.
 Maldonado, Mark "Lunchbox" Migdal, Katherine
 Polebaum, Edward Rehr, Jennifer Skinner, Chad Smith,
 Jimmy Southworth, Erin Whitcomb, James "Proonz"
 Wong, Ghost and Red Fred.

CREDITS

Set construction by The Set Shop. Costumes provided by the Center Theatre Group Costume Shop and additional staff: Tailor- Swantje Gragert-Tuohino; Tailoring First Hands- Iris Marshall, Stephanie Workman; Draping First Hand- Ilona Muschenetz; Stitchers- Ophelia Brown, Sally Blankfield, Lisa Hill. Dyeing/Painting- Elizabeth Cox, Julie Keen-Leavenworth. Wig by Carol F. Doran. Haircuts by Dian Camarillo. Hair color/ cuts by Nestor of Hair Mechanix. Rehearsal and production photography by Craig Schwartz.

SPECIAL THANKS

Set Construction by The Set Shop, United American Costume Company.

Many thanks to the esteemed historian Robin D.G. Kelley for his invaluable help in understanding the real life history around this period. His contributions were an inspiration and guide into the heart of the play.
 -Tanya Barfield



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.



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 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.

WEBSITE

CenterTheatreGroup.org

CENTER THEATRE GROUP L.A.'s Theatre Company
 MICHAEL RITCHIE, Artistic Director CHARLES DILLINGHAM, Managing Director
 DOUGLAS C. BAKER, General Manager

ARTISTIC

NEEL KELLER Associate Producer
 KELLEY KIRKPATRICK Associate Producer
 DIANE RODRIGUEZ Associate Producer/Director of New Play Production
 ANN E. WAREHAM Associate Producer
 PIER CARLO TALENTI Resident Dramaturg/Literary Manager
 MIKE SABLONE Literary Associate
 JESUS REYES New Play Production Associate
 COREY MADDEN Associate Artist

LUIS ALFARO, FRANK BASLOE, BRIDGET CARPENTER, STEVE CUIFFO, ELLEN FITZHUGH,
 MICHAEL FRIEDMAN, KATE FODOR, MELISSA JAMES GIBSON, JESSICA GOLDBERG,
 PETER GOLUB, STEPHEN ADLEY GUIRGIS (Fadiman Award), LISA KRON, MICHAEL
 JOHN LaCHIUSA, LISA LOOMER, TREY LYFORD, TIM MCNEIL, RICHARD MONTOYA
 (for Culture Clash), LOUIE RICHARD NELSON, PEREZ, ROBERT REALE,
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 BONNIE GRISAN Associate Director
 TAD SHAFER Assistant

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 JEFFREY UPAH Associate General Manager
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 ALANA BEIDELMAN Executive Assistant to Mr. Dillingham
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 KATIE BRUNER SOFF Assistant to the General Manager
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 SONDRRA MAYER Concessions Manager (Douglas)
 PATRICIA GARZA Acting Company Manager (Douglas)

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 AFLAMU JOHNSON Driver
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 MELODY MATTOS Production Business Manager
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 CANDICE CAIN Costume Shop Director
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 KATHY CHRISTIANSEN Draper
 DIANNE K. GRAEBNER Milliner/Crafts/Dyer
 ELIZABETH A. COX Shopper
 KEN TAMBE Business Manager

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 JIM HIGGINS Master Carpenter (Ahmanson)
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