

Ahmanson Theatre

42nd Season 2008/2009

First Season Production

9 to 5: The Musical

Music and Lyrics by Dolly Parton
Book by Patricia Resnick
Choreography by Andy Blankenbuehler
Directed by Joe Mantello
Presented by Center Theatre Group
by special arrangement with Robert Greenblatt
World Premiere
September 9 – October 19, 2008

Second Season Production

Spring Awakening

Music by Duncan Sheik
Book and Lyrics by Steven Sater
Based on the play by Frank Wedekind
Choreography by Bill T. Jones
Directed by Michael Mayer
October 29 – December 7, 2008

Third Season Production

Minsky's

The New Musical Comedy
Book by Bob Martin
Music by Charles Strouse
Lyrics by Susan Birkenhead
Original Book by Evan Hunter
Directed and Choreographed by Casey Nicholaw
World Premiere
January 21 – March 1, 2009

Season Bonus Option

Frost/Nixon

A New Play by Peter Morgan
Directed by Michael Grandage
March 11 – 29, 2009

Fourth Season Production

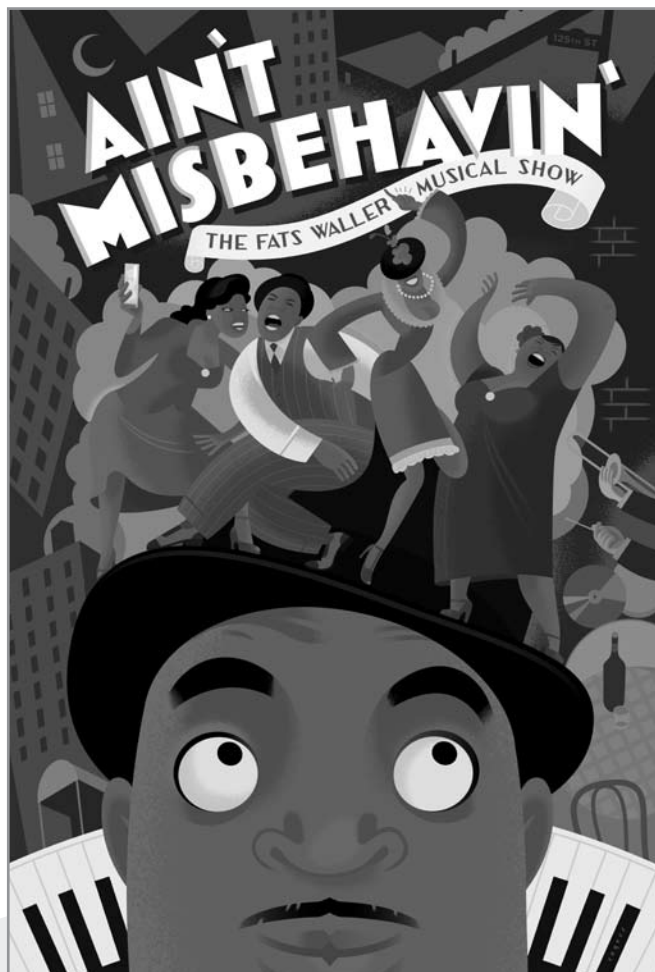
Ain't Misbehavin'

The Fats Waller Musical Show
Based on the Life and Music of Thomas "Fats" Waller
Conceived by Richard Maltby, Jr. and Murray Horwitz
Choreography by Arthur Faria
Created and Originally Directed by Richard Maltby, Jr.
April 18 – May 31, 2009


Season Bonus Option

Dame Edna: My First Last Tour

June 9 – 21, 2009



 Center
Theatre
Group
L.A.'s Theatre Company

Funding for the Young Audiences Program presentation of *Ain't Misbehavin'* on April 30 is generously supported by 

Additional funding provided by the James A. Doolittle Foundation
and the Ella Fitzgerald Charitable Foundation.

Ain't Misbehavin' in Rehearsal

CENTER THEATRE GROUP BOARD OF DIRECTORS

2008/2009 OFFICERS

HONORARY CHAIRMAN
Lew R. Wasserman†

CHAIRMAN
Richard Kagan

PRESIDENT
Martin Massman

VICE PRESIDENTS
Ava Fries
Brindell Roberts Gottlieb
Darell L. Krasnoff

SECRETARY
Martin C. Washton

ASSISTANT SECRETARY
Carol Mancino

TREASURER
Harold Applebaum

ASSISTANT TREASURER
William Howard Ahmanson

PAST PRESIDENTS
Lew R. Wasserman†
Marshall Berges†
Armand S. Deutsch†
Walter Mirisch
Henry C. Rogers†
Richard E. Sherwood†
J. David Haft†
Lawrence J. Ramer*
Stephen F. Hinchliffe Jr.
Phyllis Hennigan
Richard Kagan

BOARD MEMBERS

Ronald J. Arnault*
Pamela Beck
Judith Beckmen
Dannielle Campos Ramirez
Marcy Carsey
Geoffrey Cowan
Gordon Davidson*
Cástulo de la Rocha
Charles Dillingham
Barbara Fodor
Amy R. Forbes
Eric R. Garen
Patricia Glaser
Susan Grode
Brian Hargrove
Tommy Hawkins
Phyllis Hennigan
Stephen F. Hinchliffe, Jr.
Ernest M. Hiroshige
Leonard Hirshan*
Andrew S. Kane
Samuel X. Kaplan*
Nancy Olson Livingston*
O. Kit Lokey
Dale S. Miller
Walter Mirisch
Diane Morton*
Jo Muse
Dr. Steven Nagelberg
Edward B. Nahmias
Lawrence J. Ramer*
Timothy A. Regler
Michael Ritchie
Laura Rosenwald
Dr. J. Nathan Rubin
Marilyn Stambler
Eva Stern
Louise Taper
James A. Thomas
Corina Villaraigosa
Frederick R. Waingrow

* Director Emeritus
† Deceased



1



2



3



4



5

1- (L TO R) Arthur Faria, William Foster McDaniel, Michael Ritchie; 2- (L TO R) Debra Walton, Julia Lema, Jacqueline René, Roz Ryan, Lance Roberts, Armelia McQueen; 3- (L TO R) Armelia McQueen, Debra Walton, Roz Ryan; 4- (L TO R) Doug Eskew, Eugene Barry-Hill; 5- Richard Maltby, Jr., Armelia McQueen.



L.A.'s Theatre Company

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

AIN'T MISBEHAVIN'

THE FATS WALLER MUSICAL SHOW

CONCEIVED BY

Richard Maltby, Jr. and Murray Horwitz

CREATED AND ORIGINALLY DIRECTED BY

Richard Maltby, Jr.

ORIGINAL CHOREOGRAPHY AND MUSICAL STAGING BY

Arthur Faria

MUSICAL ADAPTATIONS, ORCHESTRATIONS & ARRANGEMENTS BY

Luther Henderson

Originally Produced by the Manhattan Theatre Club.

Originally Produced on Broadway by Emanuel Azenberg,
Dasha Epstein, The Shubert Organization, Jane Gaynor & Ron Dante.

with

**Eugene Barry-Hill Doug Eskew Armelia McQueen
Roz Ryan Debra Walton**

VOCAL AND MUSIC CONCEPTS BY

Jeffrey Gutcheon

MUSICAL ARRANGEMENTS BY

Jeffrey Gutcheon & William Elliott

SCENIC DESIGN

John Lee Beatty

ORIGINAL COSTUME DESIGN

Randy Barcelo

COSTUME DESIGN RE-CREATION AND
ADDITIONAL COSTUME DESIGN

Gail Baldoni

LIGHTING DESIGN

Pat Collins

SOUND DESIGN

Tom Morse

WIG DESIGN

Gerard Kelly

VOCAL SUPERVISOR

Debra Byrd

CASTING

Erika Sellin

PRODUCTION STAGE MANAGER

David S. Franklin

ASSOCIATE PRODUCER

Ann E. Wareham

SUPERVISING MUSIC DIRECTOR

William Foster McDaniel

CHOREOGRAPHY AND MUSICAL STAGING FOR THIS PRODUCTION

Arthur Faria

THIS PRODUCTION DIRECTED BY

Richard Maltby, Jr.

April 18 – May 31, 2009
Ahmanson Theatre



The Cast, L TO R: Doug Eskew, Armelia McQueen, Debra Walton, Roz Ryan, Eugene Barry-Hill.

CAST (in alphabetical order)

Eugene **Eugene Barry-Hill**
 Doug **Doug Eskew**
 Armelia **Armelia McQueen**
 Roz **Roz Ryan**
 Debra **Debra Walton**

UNDERSTUDIES

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

For Eugene and Doug – **Lance Roberts**;
 For Armelia and Roz – **Cynthia Thomas**;
 For Debra – **Jacqueline René**.

Dance Captain – **Cynthia Thomas**.

ORCHESTRA FOR AIN'T MISBEHAVIN'

William Foster McDaniel – Musical Director

Woodwind 1 – **Frank Fontaine**; Woodwind 2 – **Ricky Woodard**;
 Trumpet – **Will Miller**; Trombone – **Wendell Kelly**;
 Bass – **Edwin Livingston**; Drums – **Ron Bruner, Sr.**;
 Rehearsal and Standby Piano – **Lanny Hartley**.
 Orchestra Contractor – **Robert Payne**.

STAGE MANAGER

Matthew Silver



Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

MUSICAL NUMBERS

All music by Thomas “Fats” Waller unless otherwise noted.

ACT I

Ain't Misbehavin' (1929)

Music by Thomas Waller and Harry Brooks; Lyrics by Andy Razaf **Company**

Lookin' Good But Feelin' Bad (1929)

Lyrics by Lester A. Santly **Company**

'T Ain't Nobody's Biz-ness If I Do (1922)

(The first song recorded by Fats Waller)

Music and Lyrics by Porter Grainger and Everett Robbins; Additional Lyrics by Richard Maltby, Jr. and Murray Horwitz **Eugene & Company**

Honeysuckle Rose (1929)

Lyrics by Andy Razaf. **Doug & Roz**

Squeeze Me (1925)

Lyrics by Clarence Williams **Armelia**

Handful of Keys (1933)

Lyrics by Richard Maltby, Jr. and Murray Horwitz

(based on an idea by Marty Grosz);

Vocal Arrangement by William Elliott **Company**

I've Got a Feeling I'm Falling (1929)

Music by Thomas Waller and Harry Link; Lyrics by Billy Rose . . **Roz & Company**

How Ya Baby (1938)

Lyrics by J.C. Johnson **Eugene, Debra & Company**

The Jitterbug Waltz (1942)

Lyrics by Richard Maltby, Jr.;

Vocal Arrangement by William Elliott **Doug, Armelia & Company**

The Ladies Who Sing with the Band (1943)

Lyrics by George Marion, Jr. **Doug & Eugene**

Yacht Club Swing (1938)

Music by Thomas Waller and Herman Autrey;

Lyrics by J.C. Johnson **Debra**

When the Nylons Bloom Again (1943)

Lyrics by George Marion, Jr. **Armelia, Roz & Debra**

Cash for Your Trash (1942)

Lyrics by Ed Kirkeby **Roz**

Off-Time (1929)

Music by Thomas Waller and Harry Brooks;

Lyrics by Andy Razaf. **Company**

The Joint Is Jumpin' (1938)

Lyrics by Andy Razaf and J.C. Johnson **Company**

There will be one 15-minute intermission.

ACT II

<i>Entr'acte</i>	Orchestra
<i>Spreadin' Rhythm Around (1935)</i>	
Music by Jimmy McHugh;	
Lyrics by Ted Koehler; Additional Lyrics by Richard Maltby, Jr.	Company
<i>Lounging at the Waldorf (1936)</i>	
Lyrics by Richard Maltby, Jr.;	
Vocal Arrangement by William Elliott	Doug, Armelia, Roz & Debra
<i>The Viper's Drag (1934); The Reefer Song (Traditional)</i>	Eugene & Company
<i>Mean to Me (1929)</i>	
Music and Lyrics by Roy Turl and Fred E. Ahlert.	Roz
<i>Your Feet's Too Big (1936)</i>	
Music and Lyrics by Ada Benson and Fred Fisher	Doug
<i>That Ain't Right (1943)</i>	
Music and Lyrics by Nat "King" Cole;	
Additional Lyrics by Richard Maltby, Jr. and Murray Horwitz. . .	Eugene & Armelia
<i>Keepin' Out of Mischief Now (1932)</i>	
Lyrics by Andy Razaf.	Debra
<i>Find Out What They Like (1929)</i>	
Lyrics by Andy Razaf.	Armelia & Roz
<i>Fat and Greasy (1936)</i>	
Music and Lyrics by	
Harry Porter Grainger and Charlie Johnson	Doug & Eugene
<i>Black and Blue (1929)</i>	
Music by Thomas Waller and Harry Brooks;	
Lyrics by Andy Razaf	
Vocal Arrangement by William Elliott	Company
<i>Finale – I'm Gonna Sit Right Down and Write Myself a Letter (1939)</i>	
Music by Fred E. Ahlert; Lyrics by Joe Young	Doug
<i>Two Sleepy People (1938)</i>	
Music by Hoagy Carmichael; Lyrics by Frank Loesser	Armelia & Doug
<i>I've Got My Fingers Crossed (1935)</i>	
Music by Jimmy McHugh; Lyrics by Ted Koehler	Debra, Doug & Armelia
<i>I Can't Give You Anything But Love (1928)</i>	
Music by Jimmy McHugh;	
Lyrics by Dorothy Fields	Eugene & Debra, Doug & Armelia
<i>It's a Sin to Tell a Lie (1933)</i>	
Music and Lyrics by Billy Mayhew	Roz & Company
<i>Honeysuckle Rose (Reprise)</i>	Company



THOMAS “FATS” WALLER was an African-American jazz pianist, organist, composer and

comedic entertainer. He was born Thomas Wright Waller in New York City. Waller studied classical piano and organ before apprenticing himself to legendary Harlem stride pianist James P. Johnson. Johnson introduced Waller to the world of rent parties (a party with a piano player, designed to help pay the rent by charging the guests), and soon he developed a performing career. He was an excellent pianist—now considered one of the very best who ever played in the stride style—but his songwriting and his lovable, roguish stage personality (“One never knows, do one?”) overshadowed his playing. Before his solo career, he played with many performers, from Erskine Tate to Bessie Smith, but his greatest success came with his own five-or-six-piece combo, Fats Waller and His Rhythm. Among his songs are “Squeeze Me” (1929), “Ain’t Misbehavin’” (1929), “Honeysuckle Rose” (1929), “I’ve Got a Feeling I’m Falling” (1929) and “Jitterbug Waltz” (1942). He collaborated with the Tin Pan Alley lyricist Andy

Razaf and had a commercially successful career, which according to some music critics eclipsed his great musical talent. His nickname came about because he weighed nearly 300 pounds. His weight and drinking are believed to have contributed to his premature death. Waller also made a successful tour of the British Isles in the late 1930s, and appeared in one of the earliest BBC Television broadcasts. He also appeared in several feature films and short subject films, most notably *Stormy Weather* in 1943. With Razaf he wrote “What Did I Do (To Be So Black and Blue)?” (1929), which became a hit for Louis Armstrong. This song, a searing treatment of racism, black and white, calls into question the accusations of “shallow entertainment” leveled at both Armstrong and Waller. On December 15, 1943, at age 39, Waller died aboard an eastbound train in the vicinity of Kansas City, Missouri, following a West Coast engagement.

The Luther Henderson Scholarship Fund (LHSF) is a partnership with the The Juilliard School at Lincoln Center for the Performing Arts in New York City. It is dedicated to preserving the legacy of illustrious Broadway orchestrator and arranger Luther Henderson and to providing music scholarships for students of color at Juilliard. Luther Henderson’s arrangements and orchestrations, especially his special talent for creating music for choreographic movements, changed the music of Broadway forever. He is well known for contributing to the success of more than 50 Broadway musicals including *Jelly’s Last Jam* and *Ain’t Misbehavin’*. www.thelutherhendersonscholarshipfund.com

Fats Waller and *Ain't Misbehavin'*— The Time and the Place

By Kristin Friedrich


The irony couldn't have been lost on poor Edward Waller. The Virginia-born Baptist preacher was sure that jazz was the devil's music, and his son, who would become a seminal player and composer of just that genre, first caught the music bug in church.

Little Thomas Waller — the corpulence and the “Fats” nickname didn't come until his teens — tinkered with the organ at his daddy's Harlem church. The J.S. Bach pieces that the church's music director introduced him to were godly, and after all, the boy's growing skill set could help spread the good word: He played harmonium during Edward's street corner sermons. Maybe Waller was too quick a study. He taught himself chord changes with player pianos, twisting the rolls and putting his fingers on the depressed keys. He was a fixture at the Lincoln Theatre on 135th Street, where an organist named Miss Mazie Mullins began to train the eager Waller in the art of accompaniment. The boy eventually got a job at the Lincoln. If the Bach pieces taught him that the organ could turn out complexity and soulfulness, now he learned how to read a crowd — turning his music on a dime to make them laugh, make them jump. When Fats' mother Adeline passed away, Edward let the teenaged boy move in with a local pianist. That pianist knew James P. Johnson, an early authority of the Harlem-centric stride piano. Johnson knew everybody, and with him as his guide, Fats began to forgo Sunday services and movie matinees. He gravitated toward the more raucous party and concert circuit that lit up Harlem once the sun went down. As Fats was coming into his own as a piano player in the 1920s, so was the Harlem

Renaissance. The neighborhood had absorbed streams of rural Southerners during the Great Migration — Fats' parents were two of them — and the neighborhood was a hub of art and activism. Thinkers like W.E.B. Du Bois and Marcus Garvey were advocating civil equality; writers Zora Hurston, Countee Cullen, James Weldon Johnson, and Langston Hughes were opening the curtain on the black American experience — and gaining traction in white literary society while they did it. Salons and town hall meetings were filled with debate and activism, and the nightlife was an even more dizzying cauldron — tireless jazz and blues musicians, Prohibition raids, white gangsters, tourists who wanted to hear the new swing beat and catch a glimpse of Al Capone, and skyrocketing rents for the locals.

Downtowners got dressed up and took the “A” train up to the all-white Cotton Club, named for the antebellum South. Here, a sort of faux black experience was commoditized: there was fried chicken on the menu, the décor had a plantation theme, and the all-black staff and entertainers — female dancers that had to be light skinned, bouncers that had to be menacing — were forbidden from talking to white guests. Though the bands always had chops — Duke Ellington and then Cab Calloway headlined for years — the floor shows were steeped in white Broadway tradition.

The Savoy Ballroom was different: the bi-racial club that hosted community events during the day and started jumping later, with its block-long dance floor and dueling bandstands, and its alleged invention of the Lindy Hop. Nightclubs like Connie's Inn, the Lenox Club, the Plantation Inn, and the Renaissance Casino and Ballroom were places where Harlemites were also welcome. The burgeoning NAACP held events at the Renaissance, as did new black unions and clubs. Fats worked first as a delivery boy at Connie's, but as he could usually do, soon talked his way into a job. There were many Harlems back then:



the tourist Harlem, the politically and culturally awakening Harlem, and the local Harlem, away from the Lenox Avenue bouncers and the bandstands. In this Harlem, the plentiful post-war jobs that the Great Migration promised weren't always available. To assuage the landlords who visited once a month, apartment tenants dusted off an old Southern tradition — the rent party. Hosts moved the furniture out of the way and brewed liquor in the bathtub, then revelers passed a hat or paid admission, gathering enough for Monday's rent.

Fats was a staple at these parties, playing solo or against fellow Harlem pianists in "cutting contests" to see who played best, and everybody danced until dawn. Walls bulged with music and the floorboards bowed from the weight of the dancers, but they were the backbone of the social scene — every night of the week, sometimes several in the same building. For Fats, the gigs kept coming, and his contacts grew. He was a house musician for QRS (Quality Reigns Supreme), which created piano rolls for player pianos. He befriended musicians like Count Basie, commiserated with composers like George Gershwin, and backed vocalists like Sara Martin. He also met a lyricist named Andy Razaf, who would become Fats' longtime partner and friend in a composing duo that fed the hungry Tin Pan Alley record industry. It wasn't an easy living. Black performers sold songs for a few bucks, then the record industry repurposed them for white performers. But Fats was nimble, pushing 300 pounds or not. He soloed, he sang, he accompanied other performers, he led bands, he recorded piano rolls and radio transcription discs, and besides the slide piano, he played the organ, the electric organ and the celesta. With Razaf and on his own, Fats wrote about 500 songs, a great many of those lost until the creators of *Ain't Misbehavin'* dug them out of obscurity.

Like Louis Armstrong and Dizzy Gillespie after him, he was as much comedian as musician — well-versed in improv, audience banter and jokes. His bushy caterpillar

eyebrows were mobile all the time, cuing the audience to his innuendo. But Fats wasn't a fulltime jester. Old band mates remember him seeking out pianos at the hotels he stayed at, and tinkering on them all day. He was known to play the Bach he learned as a boy for small, sober groups, and he liked touring Europe, where audiences listened more than whooped and hollered. His appetites for food and booze were notorious; there was often a gin bottle within reach of his piano bench during performances. He rarely slept. He fretted about his finances, which were hampered by the alimony he paid for his son (born in 1921), the bail he paid when he skipped that alimony, and his compulsive habit of selling songs for pittances that only bought him cab fare or a couple of hamburgers.

And for as much as Tin Pan Alley exploited musicians, Fats gave it right back. When his label gave him sub-par material to record, Fats made his disdain for them known with sly jokes, verbal and musical. As was the publishing game back then, he sometimes switched up his lyrics in songs so that he could sell them multiple times.

After coming west to shoot the film *Stormy Weather* with Lena Horne, Cab Calloway and Bill "Bojangles" Robinson, he began a solo gig at Hollywood's Zanzibar Room. But Fats fell sick with pneumonia and wanted to come home; he died in his sleep on an eastbound train in 1943. He was 39. Thousands attended his Harlem funeral, and as the Dr. Adam Clayton Powell observed in his eulogy, "Fats Waller always played to a packed house." Whether the bursting rent party walls or the crumbling bandstands at concerts, Harlem Renaissance writers had a penchant for talking about walls and floorboards that struggled to contain the force of the social gatherings. It was as if the energy of the time couldn't quite be contained, and the time, likewise, couldn't contain Fats.

—**Kristin Friedrich** is a Los Angeles-based freelance writer.

Who's Who



EUGENE BARRY-HILL.

Broadway: *The Lion King* (original cast). National Tours: *Ain't Misbehavin'* with the Pointer Sisters, *Miss Saigon* (John), *Jesus Christ Superstar* (with Carl Anderson). Regional: *Ragtime* (Coalhouse/San Diego CLO Starlight), *The Full Monty* (Musical Theatre West/Long Beach), *Ain't Misbehavin'* (Arizona Theatre Company), *Smokey Joe's Café* (Fullerton CLO), *Two Gentlemen of Verona* (Valentine/American Musical Theatre of SJ), *A Blast From The Past* (Las Vegas/Atlantic City), *Kiss Me, Kate!* (with Harve Presnell). Los Angeles: *Sister Act*, *The Musical* (Workshop/Pasadena Playhouse), *Gladiator*, *The Musical* (Workshop-Juba/El Portal Theatre, L.A.), *A Tribute to Berry Gordy*. Dedicated to Mom and Timothy.



DOUG ESKEW.

Broadway/Off-Broadway: *The Color Purple*, *Five Guys Named Moe*, *Truly Blessed*, *Thunder Knocking on the Door*, *Josephine Song*. National Tours: *The Color Purple*, *Five Guys Named Moe*, *Cats*, *Dreamgirls*, *Ain't Misbehavin'*. Regional: *Polk County*, *Crowns*, *Ma Rainey's Black Bottom*, *Thunder Knocking on the Door* (Helen Hayes Award nomination), *Ain't Misbehavin'* (Helen Hayes Award nomination), *Golden Boy*. Center Theatre Group: *Five Guys Named Moe* (NAACP nomination, L.A. Stage Alliance Ovation Award nomination). Television: *One Life to Live*, *The Oprah Winfrey Show*, *The Tony Awards*, *The Late Show with David Letterman*, *The Tonight Show*.



ARMELIA McQUEEN.

Broadway: *Ain't Misbehavin'* (original cast), *Harrigan n' Hart*, *5-6-7-8 Dance*. National Tours: *South Pacific* (six national tours as

Bloody Mary), *Guys and Dolls* (General Cartwright), *Hair* (South Africa, as Hud), *Tommy* (Nurse), *Jesus Christ Superstar*, *Cabin in the Sky* (lead role of Petunia), *Ain't Misbehavin'*. Other New York: *House of Flowers* (Encores!), *Birth of the Blues* (Lincoln Center Children's Concert). In Los Angeles: *Mama Vane* in *Dorian* (NoHo Arts Center, pre-Broadway), *Meg Boyd* in *Damn Yankees!* (Reprise), *Leonard Bernstein's Mass* and *Bloody Mary* in *South Pacific* at the Hollywood Bowl. Film: *Bulworth* (with Warren Beatty), *Jerry Maguire* (with Tom Cruise), *Ghost* (with Whoopi Goldberg), *Quartet* (Merchant Ivory), *Life* with Eddie Murphy, *The Cotton Club*, *Sparkle*, among others. Television: *JAG*, *Inconceivable*, *All About the Andersons*, *Good News*, *Living Single*, *Martin*, *Fresh Prince of Bel Air*, *Adventures in Wonderland* (two-time Ace Award nominee for Best Actress in a Comedy), *Ain't Misbehavin'* (Emmy Award-winner, Best Musical Special on NBC).



ROZ RYAN. Ms.

Ryan's Broadway credits include *Mabel* in the revival of *The Pajama Game*, *Mama Morton* in *Chicago* (as well as national and international tours), *Bertha* in *One Mo' Time* and *Effie* in *Dreamgirls*. She made her Broadway debut succeeding Nell Carter in *Ain't Misbehavin'*. She was the only woman ever to perform the role of the Ghost of Christmas Present in Madison Square Garden's *A Christmas Carol*, and starred in the Playwrights Horizons production of *Violet*. She toured the country as Miss Hannigan in the 20th Anniversary production of *Annie*. Additional theatre credits: *Bloody Mary* in *South Pacific*, *Seven Guitars*, *The Old Settler*, *Blues in the Night* (Carbonell and Zoni Awards) *Cole Porter Requests the Pleasure* (Carbonell Award). Television credits include *Amelia Hetebrink* on the hit sitcom *Amen*, *Anthony Anderson's mother* on *All About the Andersons*, *Mrs. Dixon* on UPN's *Good News*, the CBS series

Danny (starring opposite Daniel Stern), *Mae Palmer* on Showtime's *Barbershop*, as well as guest appearances on *JAG*, *Half and Half*, among others. Her voice will be familiar to many as Bubbie the Whale on the new hit Cartoon Network series *The Marvelous Misadventures of Flapjack*, *Thalia* in the Disney animated series *Hercules* (as well as the hit film), and as *Wade's mom*, *Roz*, on *Kim Possible*. Films: *I Think I Love My Wife*, *This Side of the Truth*, *Waiting for Forever*, *Buzz Lightyear: Star Command*, *The Cotton Club*, *Went to Coney Island...*, *Divine Intervention*, and co-produced and starred in *Nikita Blues*. Watch for her appearance as a guest judge on *Iron Chef America*, airing later this year. For more information, go to www.rozryan.com or www.myspace.com/mzrozryan.



DEBRA WALTON.

Direct from a four-month stint with the PT Barnum Circus, headlining as the *Oldest Woman in the World*, in the *Asolo Repertory /Jupiter Theatre* co-production of *Barnum* the musical, Debra proudly joins this star studded cast of *Ain't Misbehavin'* making her Ahmanson debut. Performing in the Tony Award-winning revival of *The Pajama Game*, Debra was seen on Broadway and nationally singing and dancing with Harry Connick, Jr. Off-Broadway: Debra created her award-winning roles in *Cookin' At the Cookery*, *The Life and Times of Alberta Hunter*, earning her a Drama Desk nomination and a Barrymore Award. Honing her skills on tour and in the regions, Debra has performed a variety of roles from *Anita* in *West Side Story* to *Minnie Fay* in *Hello, Dolly!* National Tours: *Annie Get Your Gun*, *South Pacific* and *Chicago*, playing various roles including *Mama Morton*! For more fun facts about Debra, check www.debrawalton.com

JACQUELINE RENÉ (*u/s Debra*) is so honored to be working at the Ahmanson



with such an excellent group of people and with the great Richard Maltby, Jr. and Arthur Faria. New York City native, Center Theatre Group debut. Favorite

credits include: Broadway – *The Lion King*; National Tours – *The Lion King* (Gazelle and Cheetah Companies), *Joseph and the Amazing Technicolor Dreamcoat*, *Rent* (German cast). Regional: *Ain't Misbehavin'* (Civic Light Opera of South Bay Cities), *Little Shop of Horrors*, *The Wiz*, *Once On This Island*, *Evita*. Jackie has traveled the world singing and has participated in many readings. She can be seen this summer starring in *Aida* at Tuacahn.



LANCE ROBERTS (*u/s Doug, Eugene*). A native of Harlem, Lance just celebrated 25 years on the Los Angeles stage. Highlights: original casts of *Cats*,

I Love You, You're Perfect, Now Change, *Forbidden Hollywood*, *Get Happy*, *The All Night Strut* and *Once On This Island* (Reprise). He has scared more than 8 million people as Jafar in Disney's *Aladdin*. New York: Whizzer in *March of the Falsettos*, Lloyd in the revival of *The Me Nobody Knows*, and lead roles in Radio City's *America*, *Forbidden Hollywood* (original N.Y. cast) and *The First*. Tours: *Ragtime*, *Dreamgirls*, *Ain't Misbehavin'*, *Honk, I'm Not Rappaport*, *Driving Miss Daisy*, *Five Guys Named Moe*, *Antony & Cleopatra*, *Brigadoon* and *Sweet & Hot*. Regional theatres include the Mark Taper Forum, La Jolla Playhouse, Laguna Playhouse, Pasadena Playhouse, Sacramento Music Circus, Manhattan Theatre Club, Playwrights Horizons, Berkshire Theatre Festival, Musical Theatre West, Fullerton CLO and the Hollywood Bowl. Television: credits include *Numb3rs*, *Zoey 101*, *Girlfriends*, *Related*, *Knots Landing*, *The Colbys*, *The Drew Carey Show* and some classics now on DVD. Thanks, Stage 9!



CYNTHIA THOMAS (*u/s for Armelia & Roz, Dance Captain, Assistant to Mr. Faria*). National Tour: *Ain't Misbehavin'* starring The Pointer Sisters.

Regional: Jewel in *The Best Little Whorehouse in Texas*, Bloody Mary in *South Pacific*, Lanie in *Casper the Musical* starring Chita Rivera, Sister Mary Hubert in *Nunsense I, II*, and *Nuncrackers*, Reba in *You Can't Take It With You*, the B.J. role in *Smokey Joe's Café*, Honey Malone in *Memphis the Musical* (music by David Bryan of Bon Jovi), among many others. Also, European tour of *Ain't Misbehavin'*. Film: Spike Lee's dance partner in *Malcolm X*. Television: *Show Boat* (PBS Great Performances). Cynthia has worked with Mr. Faria for the past 12 years.



RICHARD MALTBY, JR. (*Co-Conceiver and Director*). Broadway: Conceived and directed two Tony Award-winning musicals – *Ain't*

Misbehavin' (1978: Tony, N.Y. Drama Critics, Outer Critics, Drama Desk Awards, also Tony Award for Best Director) and *Fosse* (1999: Tony, Outer Critics, Drama Desk Awards). Created and directed *Ring Of Fire*, *The Johnny Cash Musical Show* (2006). With composer David Shire, director/lyricist: *Baby* (1983, book by Sybille Pearson, seven Tony Award nominations); lyricist: *Big* (1996, book by John Weidman, Tony nomination for Best Score); lyricist/conceiver, *Take Flight* (book by John Weidman), world premiere 2007 at the Menier Chocolate Factory in London, also produced in Japan, 2007. With Alain Boublil and Claude-Michel Schonberg, co-lyricist: *Miss Saigon* (Evening Standard Award, Best Musical, 1990), Tony nomination for Best Score (1991); co-bookwriter/lyricist: *The Pirate Queen* (2007). Director, *The Story Of My Life* (2009); director/co-

lyricist: American version of Andrew Lloyd Webber's *Song & Dance* (1986 Tony Award for star Bernadette Peters). Off-Broadway: director/lyricist, *Starting Here*, *Starting Now* (1977, Grammy nomination) and *Closer Than Ever* (1989, two Outer Critics Circle Awards for Best Musical and Best Score), both written with composer David Shire. Regional: director, *The Story Of My Life* (2008, Goodspeed Opera House), director, *Mask* (2008, Pasadena Playhouse), director, *The 60's Project* (2006, Goodspeed). Film: screenplay, *Miss Potter* (2007) about Beatrix Potter, starring Renee Zellweger and Ewan McGregor (Christopher Award, best screenplay). Thirty year association with the Manhattan Theatre Club. Contributes devilish crossword puzzles to Harpers Magazine. Son of well-known orchestra leader; five children – Nicholas, David, Jordan, Emily and Charlotte.



MURRAY HORWITZ (*Co-Conceiver*). Broadway: Co-author, lyricist and associate director, *Ain't Misbehavin'*; co-author, co-director, *Haarlem*

Nocturne; lyricist, *The Great Gatsby* (Metropolitan Opera); numerous galas and special events. National Tours: Solo show, *An Evening of Sholom Aleichem* (directed by Richard Maltby, Jr.); *Ain't Misbehavin'*. Other New York: Author, *Sole Sisters* (La MaMa E.T.C.); author and director, *Hard Sell* (Shakespeare Festival). Radio: Co-host, *Hanukkah Lights* (NPR); commentator, *All Things Considered*, *Talk of the Nation* (NPR); originator, *Wait, Wait ... Don't Tell Me* (NPR); panelist, *Says You!* (NPR). Television: Creative consultant, *The Annual Mark Twain Prize* (PBS); writer, *Jazz Comes Home to Newport* (PBS); director, *The Guiding Light*, *As the World Turns*. While at NPR, in addition to three Peabody Awards and The National Medal Of Arts, Horwitz received a Gold Award from the Corporation for Public Broadcasting for the jazz documentary

Louis Armstrong: The First 90 Years, which he produced. As a songwriter, he has won 20 ASCAP songwriting awards, and, in addition to his work on *The Great Gatsby*, contributed lyrics to the Tony Award-winning *Ain't Misbehavin'* and many revues, including Broadway's *Upstairs at O'Neal's*.



ARTHUR FARIA
(Choreography and Musical Staging) created the original musical staging and choreography for the 1978 Tony

Award-winning *Ain't Misbehavin'*. For this he earned nominations for both the Tony and Drama Desk Awards, and shared the Obie for the original production at the Manhattan Theatre Club. Arthur recreated his work for the tenth anniversary Broadway revival starring the original cast. He has since gone on to direct and choreograph major productions of *Ain't* starring The Pointer Sisters, Della Reese, and Martha Reeves and the Vandellas. Mr. Faria was honored to have Lena Horne personally select him to create and direct her triumphant return to Broadway in *Lena Horne: The Lady and Her Music*. This Tony Award-winning production garnered him a second Drama Desk nomination. Critics praised his inventive staging of the notorious *Storyville* and the original production of *The All-Night Strut*, which broke all records at the historic Ford's Theatre. Off-Broadway audiences have enjoyed his award-winning work in *Trixie True*, *Teen Detective*, *A Bundle of Nerves*, and the roller skating musical, *The Derby*. Television credits include NBC's celebrated presentation of *Ain't Misbehavin'*, and the PBS Great Performances production of *Duke Ellington: The Music Lives On*, which earned him two Emmy Award nominations. Stars that have called upon Arthur's talents include Bette Midler, Bobby Short, Valentina and Leonid Koslov of the Bolshoi Ballet, Bette Davis, Richard Gere, Liv Ullman,

Alice Faye and John Payne, The Fifth Dimension and The Village People, among many others. Mr. Faria was awarded a Doctorate Degree in Fine and Performing Arts from the University of Massachusetts at Dartmouth.

LUTHER HENDERSON (*Musical Adaptations, Orchestrations and Arrangements*) composed, arranged, orchestrated or performed the musical direction for more than 50 Broadway shows, including *Ain't Misbehavin'*, *Lena Horne: The Lady and Her Music*, *Black and Blue*, *Hallelujah Baby!*, *Flower Drum Song*, *Funny Girl*, *Purlie Victorious*, *No, No, Nanette* and *Jelly's Last Jam*, written and directed by George C. Wolfe, with new lyrics by Susan Birkenhead, starring Gregory Hines, for which he received a Tony nomination. His numerous television credits include serving as musical director, orchestrator, arranger and pianist for the *Ain't Misbehavin'* special for which he received an Emmy nomination, the PBS special *The V.D. Blues*, the Emmy Award-winning *Helen Morgan Story* starring Polly Bergen, and several Victor Borge specials. On film, Mr. Henderson was the composer and orchestrator for *Recess* and *The Slams*. He released more than a dozen albums including *Turned On Broadway* (Volumes I and II) for RCA and is featured on the original cast album of *Ain't Misbehavin'*. He was also the arranger/orchestrator for the Canadian Brass Quintet album *Mostly Fats* and his Luther Henderson Orchestra recorded six albums for Columbia Records. He also recorded several albums of Broadway music with London's Royal Philharmonic Orchestra and orchestrated EMI's *Classics Ellington* CD, conducted by Sir Simon Rattle. Luther Henderson was a 1942 graduate of the Julliard School. His wife Billie Allen Henderson has established The Luther Henderson Scholarship Fund at the Julliard School. For more information on the fund, or to make contributions, please visit www.thelutherhendersonscholarshipfund.com.



WILLIAM FOSTER McDANIEL
(Supervising Music Director) began his musical theatre career as conductor/pianist for the New

York production of *The Fantasticks*. He has served as music director for over 50 productions of *Ain't Misbehavin'* throughout the United States, Canada and Europe. He conducted the show with the original cast both on Broadway and on the West Coast. *Ain't Misbehavin'* remains his favorite show, and he enjoyed conducting and playing on the 30th anniversary cast recording. Other conducting credits include *Bubbling Brown Sugar*, *Timbuktu!*, *Sophisticated Ladies*, *House Of Flowers*, *Once On This Island*, *Big River*, *Fiddler On The Roof*, *Guys and Dolls*, *A Funny Thing Happened On The Way To The Forum*, *Hello, Dolly!*, *Dreamgirls*, *Damn Yankees*, *Show Boat*, *Storyville*, *Dinah Was*, *The Will Rogers Follies*, *A Wonderful Life*, *Nunsense II*, *Call The Children Home*, *Always...Patsy Cline*, *Cookin' At The Cookery*, *Crazy For You*, *Smokey Joe's Cafe* and *The Women Of Brewster Place*. Mr. McDaniel's compositions have received performances by the Philharmonic of Greensboro, the Savannah Symphony Orchestra, the Mozart Society Orchestra at Harvard, the Brooklyn Philharmonic, The Bergen Philharmonic, The United States Army Band Brass Quintet and the Antara Ensemble of New York. Mr. McDaniel holds a Bachelor of Music from Capital University in Columbus Ohio and a Master of Music from Boston University. He was a Fulbright Scholar in Paris.



JOHN LEE BEATTY
(Scenic Design). Broadway: *Accent on Youth*, *The Color Purple*, *Chicago*, *Doubt*, *Proof*, *Rabbit Hole*, *Dinner at Eight*,

The Last Night of Ballyhoo, *A Delicate Balance*, *The Most Happy Fella*, *The*

Sisters Rosensweig, Burn This, Penn and Teller, Ain't Misbehavin', Talley's Folly, Crimes of the Heart, 60 others. Off-Broadway: *The Substance of Fire, The Road to Mecca, House and Garden, The Miss Firecracker Contest, A Life in the Theater.* Long collaborations with Manhattan Theatre Club, Lincoln Center Theater, Circle Rep, and City Center Encores. CTG: Over 20 productions. Awards: Tony, Obie, Outer Critics Circle, Drama Desk, L.A. Drama Critics. Theater Hall of Fame. Education: Brown University and Yale School of Drama.

GAIL BALDONI (*Costume Design Re-creation and Additional Costume Design*). Design credits include *My Fair Lady* starring Kelsey Grammer at The New York Philharmonic, *Wonderful Town* at New York City Opera; she received an Emmy nomination for NBC's *Another World*. Film work: *Mermaids*, starring Cher, and *The Boy in the Bathtub*. The bulk of her resume has been represented regionally by multiple productions for Paper Mill Playhouse, Goodspeed Opera House, North Shore Music Theatre, Pittsburgh Civic Light Opera, The Boston Ballet and Westchester Broadway Theatre. Off-Broadway shows include *Tall Grass, Home of the Brave, Cinderella, The Subject Was Roses, Jolson & Co., A Majority of One, I Can Get It For You Wholesale, Rags, Milk and Honey, The Yiddish Trojan Woman* and *Shabbatai*. A Chicago native, Gail has been fortunate to design tours in Taiwan, Singapore, Portugal, Columbia and Switzerland. She recently opened a 30th Anniversary tour of *Ain't Misbehavin'* starring Ruben Studdard and Frenchie Davis. Other favorite projects include the Rockettes, Disney on Ice and the Ringling Bros. Circus.

PAT COLLINS (*Lighting Design*). Broadway: *Dr. Seuss' How the Grinch Stole Christmas!, Doubt, Sight Unseen, Proof, A Moon for the Misbegotten, Once Upon a Mattress, Conversations With My Father, The Heidi Chronicles, I'm Not*

Rappaport (Tony Award), *Execution of Justice* (Drama Desk Award), *Arsenic and Old Lace, Ain't Misbehavin'* (original and 1988 revival). Lincoln Center Theater: *Dying City, Third, Ten Unknowns, An American Daughter, A Delicate Balance, The Sisters Rosensweig, Threepenny Opera* (Tony nomination). Off-Broadway includes *Occupant, Burn This, Thief River*. Various regional theatres. Opera: San Francisco Opera, Metropolitan Opera, Covent Garden, English National Opera, Glyndebourne, Bayerische Staatsoper.

TOM MORSE (*Sound Design*). Recently created the sound for *Passing Strange* on Broadway. In the past his Broadway designs, over 50 in all, have included Neil Simon's *Jake's Women, Lost In Yonkers, Rumors, Broadway Bound, Biloxi Blues, Brighton Beach Memoirs, The Odd Couple, They're Playing Our Song, Little Me, Fools*. Also, *Good Vibrations, Fool Moon, Blast, Macbeth, Grease, Once Upon A Mattress, Me And My Girl, Artist Descending A Staircase, Ain't Misbehavin', The Mystery of Edwin Drood, Sunday In The Park With George, Peter Allen Up In One, Stop the World, I Want to Get Off* (starring Sammy Davis, Jr.). Tom is glad to be back at the Ahmanson where he first designed sound for *The Wiz* in 1976. Tom also designed the premieres of *Biloxi Blues* and *They're Playing Our Song* at the Ahmanson.



GERARD KELLY (*Wig Design*). Broadway: *Hair*. National Tour: *Ain't Misbehavin'*. Off-Broadway: 10 seasons with The

Public Theater/Shakespeare in the Park, Vineyard Theatre, York Theatre, Mint Theatre. Regional: Eight seasons with North Shore Music Theatre, Walnut Street Theatre, Dallas Theater Center, Maltz Jupiter Theatre, Carousel Dinner Theatre, Westchester Broadway Theatre. Gerard has created wigs for performers such as Harvey Fierstein,

Felicity Huffman, Laura Linney, Marlo Thomas, The B-52's (including the cover of their last album, *Funplex*), Charles Busch, Frances McDormand, S. Epatha Merkerson, Sandy Duncan, Jennifer Holliday, RuPaul, Lypsinka, Frenchie Davis, Varla Jean Merman, Whoopi Goldberg and The Lady Bunny. Film and Television: *Transamerica, The Savages, Notorious, The Ten, Bolden, Law & Order, Project Runway*, among others.



DEBRA BYRD (*Vocal Supervisor*) is vocal coach and arranger for *American Idol* (all eight seasons) and *Canadian Idol* (seasons two through

six) and vocal coach for *High School Musical - The Concert*. She is thrilled to have performed in *Ain't Misbehavin'* on Broadway, in Los Angeles and on the first national tour. She appeared in Broadway's *The Human Comedy, Barry Manilow On Broadway, Haarlem Nocturne* and *Bring In 'Da Noise, Bring In 'Da Funk*. Her voice is heard on numerous movie soundtracks, commercials and she has recorded duets with Bob Dylan and Barry Manilow and is vocal arranger for Manilow's Emmy Award-winning *Music and Passion in Las Vegas*. Byrd tours her "Welcome to Star School" seminars nationally, plus her new DVD, *Vocal Help Now!* offers important advice on how to improve and protect your voice and ace auditions. www.debrabyrd.com.



JULIA LEMA (*Assistant to Mr. Faria*), a native New Yorker, was very excited when asked to be a part of this production of *Ain't Misbehavin'*. Julia

assisted Arthur Faria on the Pointer Sisters production of the show and remounted the show starring Martha Reeves & The Vandellas, as well as a production at the Palace Theatre at Myrtle Beach, South Carolina. Julia has also directed and choreographed a

production of *Five Guys Named Moe* at Stage West in Springfield, Mass. Other credits: *Lena Horne: The Lady & Her Music*, *Ain't Misbehavin'* (Charlaine), *Dreamgirls* (Effie White), *Play On* (Miss Mary), *Blues In The Night* (The Girl), *Thunder Knocking On The Door* (Good Sister), *A Brief History Of White Music*, *Beehive*, *Sweet & Hot In Harlem*, *Leader Of The Pack* (Darlene Love), *Little Ham* (Amanda), *Stormy Weather* (Edna/Ruby), *Crowns* (Mabel/Velma), *To Kill A Mockingbird* (Calpurnia). She gives all praise, honor and glory to her Lord and Savior, Jesus Christ.

ERIKA SELLIN, CSA (Casting) is in her sixth year in the Center Theatre Group 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). Member: the Casting Society of America, Actors' Equity Association and the Stage Managers' Association. Education: MFA/University of California, San Diego.



DAVID S. FRANKLIN (Production Stage Manager). Center Theatre Group: Highlights – *Bandido!*, *Gross Indecency*, *Like Jazz*, *Nickel and*

Dimed, *Intimate Apparel*, *The Goat*, *An Enemy of the People*, *Baz Luhrmann's La Bohème*, *Art*, *3hree*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *Distracted*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, Kirk Douglas in his solo show, *Before I Forget*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse, Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City*, *Law of Remains* (with

Reza Abdoh's *Dar a Luz* company); North America - Ann Magnuson's *You Could Be Home Now*.



MATTHEW SILVER (Stage Manager). Broadway: *The Beauty Queen of Leenane*, *The Caretaker*, *James Joyce's The Dead*, *Lonesome West* and

Speed-the-Plow. Off-Broadway: *Ricky Jay and His 52 Assistants*, *Ricky Jay: On the Stem*, among many others. Tours: *James Joyce's The Dead*, *The Music of Andrew Lloyd Webber and 52 Assistants*. Matt has spent eight summer seasons with the Williamstown Theatre Festival; he is a member of and has worked on many shows with the Atlantic Theater Company in New York. Matt has stage managed in England, Australia and before he knew better, Bus & Trucked.

MUSIC THEATRE INTERNATIONAL [www.mtishows.com] is one of the world's leading dramatic licensing agencies, protecting the rights and legacy of composers, lyricists and book writers and supplying scripts, musical materials, and other theatrical resources to theatres around the world. MTI has been a driving force in extending the production life of such great musicals as *Guys and Dolls*, *West Side Story*, *Damn Yankees*, *Fiddler on the Roof*, *Annie*, *Les Miserables* and *Miss Saigon*, as well as *Ain't Misbehavin'*. With over 275 titles in its catalogue including hits from the Broadway and London stage, musical revues, the Broadway Junior Collection and other youth musicals, MTI shows have been performed by over 45,000 amateur and professional theatrical organizations throughout the US and in over 60 countries around the world.

MICHAEL RITCHIE (CTG Artistic Director) is in his fourth season as Center Theatre Group's Artistic Director, and has led over 50 productions to the Ahmanson, Taper and Douglas stages since his



arrival. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage

Manager in NYC. In his first three seasons at CTG, he premiered the musicals *The Drowsy Chaperone* and *Curtains* (both of which moved to Broadway and received a total of 21 Tony Award nominations), 13 (which was subsequently presented on Broadway) and *9 to 5: The Musical*, which is set to open on Broadway in April 2009. He has produced 16 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* to 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.



CHARLES DILLINGHAM (CTG 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 Baryshnikov 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, the Board of Arts for L.A. and the Executive Committee of the League of Resident Theatres.



DOUGLAS C. BAKER (CTG 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. He is a longtime supporter... er... supporter of the Cleveland Browns.



ANN E. WAREHAM (CTG Associate Producer) is now in her 29th year with Center Theatre Group, and has produced for CTG such plays as *Spring*

Awakening, *Pippin*, *No Child...*, *Sweeney Todd*, *Distracted*, *Sleeping Beauty Wakes*, *Edward Scissorhands*, *In the Continuum*, *Pyrenees*, *The Black Rider*, *Without Walls*, *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 (CTG 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 *Ain't Misbehavin'*

- Assistants to Mr. Faria Julia Lema
Cynthia Thomas
- Assistant Scenic Designer Kacie Hultgren
- Assistant Costume Designer Candice Cain
- N.Y. Costume Design Assistant . Margaret Horkey
- L.A. Costume Design Assistant Laura Frecon
- Associate Lighting Designer Rita K. Carver
- Lighting Design Assistant William J. Domack
- Electrics Consultant John C. Carver
- Lighting Board Operator Pamela Monroe
- Assistant Sound Designer Cricket S. Myers
- Sound Engineer Bones Malone
- Prop Shopper Caroline Klemp
- Assistant to the Director Steve Edlund
- Production Assistant Elle Aghabala

Credits

Set Construction by F & D Scene Changes Ltd.
Lighting equipment from BearFly Designs.
Sound equipment from Sound Associates.
Costumes provided by the Center Theatre Group Costume Shop and additional staff:
Tailor – Swantje Gragert-Tuohino; First Hands – Tami Blake, Ilona Muschenetz; Stitchers – Ophelia Brown, Rachel Leathers, Leonardo Lopez; Crafts – Ilona Muschenetz; USC intern – Emma Stone; UC Irvine intern – Alethia R. Moore-Del Monaco; Silvia's Costumes; New York and other Shops and Resources – John Kristiansen, Inc.; Scafati, Inc.; Vogue Too

Pleating, Stitching and Embroidery; Milliner; Elizabeth Flauto. Rehearsal and production photography by Craig Schwartz.

Special Thanks

Thom Schilling, Dianne Durben, Bruce Kimmel.

Ain't Misbehavin'

is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.
421 West 54 Street, New York, NY 10019
Phone: (212) 541-4684 Fax: (212) 397-4684
www.MTIShows.com

Website

www.CenterTheatreGroup.org



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The musicians employed in this production are members of the American Federation of Musicians.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706. The managers and press agents of this theatre are members of the Association of Theatrical Press Agents and Managers.



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



The director and choreographer are members 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 and LA Stage Alliance, and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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

ROBERTO AGUIRRE-SACASA, FRANK BASLOE, KEITH BUNIN (Fadiman Award),
 STEVE CUIFFO, ELLEN FITZHUGH, MICHAEL FRIEDMAN, KATE FODOR,
 MELISSA JAMES GIBSON, JESSICA GOLDBERG, STEPHEN ADLEY GUIRGIS (Fadiman Award),
 DANAI GURIRA, LISA KRON, MICHAEL JOHN LaCHIUSA, LISA LOOMER,
 TREV LYFORD, TIM MCNEIL, RICHARD MONTOYA (for Culture Clash),
 LOUIE PEREZ, ERIC ROSEN, MATT SAX, GEOFF SOBELLE Commissioned Artists

MICKEY BIRNBAUM, JOSEPH FISHER,
 MICHAEL JOHN GARCÉS, DONALD JOLLY, EVANGELINE ORDAZ,
 MATT PELFREY, ADRIANA SEVAN CTG Writers' Workshop Members

PERFORMING FOR LOS ANGELES YOUTH (P.L.A.Y.)

LESLIE K. JOHNSON Director of Education and Outreach
 DEBRA PIVER Associate Director of Education
 KIMIKO L. BRODER Educational Programs Manager
 RACHEL FAIN Editorial Manager
 PATRICIA GARZA Department Manager
 DAN HARPER Educational Programs Associate
 SHAUNTE CARABALLO Educational Services Coordinator
 JANINE SALINAS Assistant to the Director of Education

CASTING

ERIKA SELLIN Director
 BONNIE GRISAN Associate Director
 JARED PASCOE Assistant

MANAGEMENT & ADMINISTRATION

NAUSICA STERGIOU Associate General Manager
 JEFFREY UPAH Associate General Manager
 HEIDE JANSEN Assistant General Manager
 LINDSAY ALLBAUGH Executive Assistant to Mr. Ritchie
 ALANA BEIDELMAN Executive Assistant to Mr. Dillingham
 SUZANNE HEE MAYBERRY Associate Manager (Taper) on leave
 SUZANNE TARA Acting Associate Manager (Taper)
 DAVID BARNATHAN Assistant to the General Manager
 ERIC SIMS Operations Manager (Douglas)
 TOM BURMESTER Performance Manager (Douglas)
 MIKE KINDLE Facilities Assistant (Douglas)
 KATIE BRUNER SOFF Company Manager (Douglas)
 SONDRRA MAYER Concessions Manager (Douglas)

PRODUCTION

ALYS E. HOLDEN Director of Production
 DANA VASQUEZ-EBERHARDT Assistant Production Manager (Ahmanson)
 SHAWN ANDERSON Master Carpenter (Ahmanson)
 TERRY CALLAWAY Master Electrician (Ahmanson)
 STAN STEELMON Master Propertyman (Ahmanson)
 ROBERT SMITH Master Soundman (Ahmanson)
 DENNIS SEETOO Wardrobe Supervisor (Ahmanson)
 MICHELE ARVIZO Hair Supervisor (Ahmanson)
 CHRISTINE L. COX House Manager (Ahmanson)

JONATHAN BARLOW LEE Production Manager (Taper)
 JOE HAMLIN Technical Director (Taper)
 JESSE AASHHEIM Associate Production Manager (Taper)
 HOWARD DOLAN Master Carpenter (Taper)
 ROBERT RUBY Master Propertyman (Taper)
 WILLIAM MORNER Master Electrician (Taper)
 BONES MALONE Master Soundman (Taper)
 MICHAEL GARDNER Wardrobe Supervisor (Taper)
 LINDA WALKER House Manager (Taper)
 JENNIFER ACHTERBERG Stage Door (Taper)

CELESTE SANTAMASSINO Production Manager (Douglas)
 JAMIE THOMA Assistant Production Manager (Douglas/P.L.A.Y.)
 SHANNON NICKERSON Technical Director (Douglas)
 RICHARD PETERSON Master Electrician (Douglas)
 ADAM PHALEN Head Audio (Douglas)

CASEY K. CLARK Production Operations Manager
 GUSTAVO MENDOZA Transportation Director
 AFLAMU JOHNSON Driver
 JULIO A. CUELLAR Custodian
 MELODY MATTOS Production Business Manager

DAWN HOLISKI Prop Director
 MICHELLE PHIPPS Associate Prop Coordinator
 KRISTINA GRANT Props Artisan
 ANDREW THIELS Assistant Prop Coordinator

CANDICE CAIN Costume Shop Director
 DIAN CAMARILLO Costume Shop Coordinator
 KATHY CHRISTIANSEN Draper
 DIANNE K. GRAEBNER Milliner/Crafts/Dyer
 ELIZABETH A. COX Costumer/Shopper

FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

MICHAEL F. THOMPSON Director of Finance
 DANA KELLY Controller
 JANIS BOWBEER Assistant Controller
 FELICISIMA LAPID Accounts Payable Supervisor
 ALEGRIA SENA Staff Accountant
 DANNY LAMPSON Staff Accountant
 SARAH VENUTI YATES Payroll Supervisor
 YUEN KI "ANNIE" LAW Payroll Specialist

DAVE ALTON Chief Information Officer
 STAN GRUSHESKY Director of Information Systems
 SEAN PINTO Patron Database Administrator
 RANDOLPH LIM Senior System Administrator

MILES TEVES Human Resources Manager
 JEANINE KOLKMAN Human Resources Generalist
 ALLISON MORRELL Office Manager
 DAMON JOSEPH Office Services
 SINGER LEWAK, LLP Auditor
 MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel
 GIBSON, DUNN & CRUTCHER Legal Counsel

DEVELOPMENT

YVONNE CARLSON BELL Director of Development
 PATRICK OWEN Deputy Director of Development
 NATALIE BERGESON Director of Donor Contributions
 JEAN LAMBORN KLING Director of Institutional Support
 LIZ LIN Director of Donor Communications
 BRUCE W. RISE Director of Major Gifts
 CHARITY WU Director of Individual Giving
 BECKY BIRDSONG Associate Director of Donor Relations
 KIM LA TOUR Associate Director of Corporate Giving
 STEFANIE ABRAMSON Special Events Manager
 SANDRA EBEJER Grants Manager
 MANDY RATLIFF Development Database Manager
 REGINA WILLIAMSON Major Gifts Officer
 ALLISON FEDER Development Assistant
 CAITIE HANNON Grants Associate
 DONALD JOLLY Donor Relations Assistant
 ANNA LAM Donor Relations Associate
 ANA ROSE O'HALLORAN Communications Coordinator
 MANDI OR Special Events Assistant
 HELEN OTA Executive Assistant to the Development Director
 ASHLEY RUMBURG Corporate Giving Coordinator
 BILL WALTON Donor Contributions Supervisor
 ERIN SCHLABACH Donor Contributions Assistant
 JENNIFER YIRAK Major Gifts Coordinator

JEFF BELL, AL BERMAN, GINA EAST, JULIETTE GARRISON,
 DAVID GARVER, RICK LEE, JOANN PAOLANTINO,
 HOLLY RAMOS, BARBARA ROBERTS, PATRICK VARON Donor Advisors
 ADAM BURCH, KARLA GALVEZ Donor Services Associates

MARKETING & COMMUNICATIONS

JIM ROYCE Director of Marketing and Communications
 NANCY HEREFORD Press Director
 PHYLLIS MOBERLY Senior Press Associate
 JASON MARTIN Press Associate
 KEN WERTHER Press Associate
 DELPHINE VASKO Press Associate

CHRISTOPHER KOMURO Art Director
 IRENE KANESHIRO Senior Designer
 CHARITY CAPILI, NISHITA DOSHI, HARUKA HAYAKAWA Graphic Designers

MICHAEL ANDERSON Advertising & Promotions Director
 NELLA VERA Associate Director of Marketing
 C. RAUL ESPINOZA Audience Development Manager
 JEREMY GOLDSTEIN Interactive Production Manager
 ROSE POIRIER Webmaster
 MICHAEL SILVERSTEIN Associate Manager, Events & Promotions
 KRISTEN BARDWIL Advertising Associate
 MICHAEL BULGER Marketing Coordinator

TICKET SALES AND SERVICES

JOSEPH CARTER Ticket Sales Director
 SKYPP CABANAS Ticket Operations Coordinator
 SANDY CZUBIAK Audience and Subscriber Services Manager
 JENNIFER BAKER, CHERYL HAWKER,
 SCOTT TAYLOR Audience Services Supervisors
 ALICE CHEN Audience Services Asst. Supervisor
 SAM AARON, LIZ ALAN, CARRIE BRADAC, ZAND BROUMAND,
 RJ CANTU, CARLOS D. CHAVEZ, JR., PETER COLBURN,
 HESPER COLOHAN, DONALD CRANDALL, EMIL LIN, KAY LOCHARD,
 JUSTINE PEREZ, RICHARD RAGSDALE, DEBORAH REED,
 LEX SAVKO, TRAVIS WOOD Audience Services Representatives

DANUTA SIEMAK Subscriber Services Supervisor
 CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
 LIGIA PISTE, CELIA RIVAS Subscriber Services Senior Representatives
 IRENE CHUANG, PETER STALOCH Subscriber Services Representatives

SARAH K. GONTA Box Office Treasurer
 KISHISA ROSS, GISELE FRAZEUR Assistant Treasurers
 YULIZA BARRAZA, ANGELICA CARBAJAL, MICHAEL KEMPISTY,
 LEROY PAWLOWSKI, DAVID LEE PERKINS,
 MICHAEL SALTZMAN, GEORGE SOVIAK Box Office Staff

LINDA FONSECA Group Services Manager
 NIIKA TANIGUCHI Senior Group Services Agent
 NADJAH DABNEY Group Services/Outreach Sales Agent

KERRY KORF Priority Services Director
 SUSAN F. TULLER Priority Services Manager
 PAUL CUEN Priority Services Supervisor
 JAY BURNS Assistant Priority Services Manager
 CAROLE BAXTER, JENNIFER "NICOLE" BOKOCH, LYNN BOMMER, JEN CAIN,
 MARC "BYRON" DROTMAN, CAROLYN "DANIELLE" DYER, LOU GEORGE,
 KATE HALL, SEAN HOWSE, JERRY JOHNSTON, EDWIN KLEIN, SHEP KOSTER,
 JENNIFER "MIMI" LYNN, PAUL "JOSEPH" MARCOUX, CAROL "COLETTE" PORETZ,
 MATT PELFREY, EDWARD "MAX" RAZOR, KEN SALLEY, BOBBI LYNNE SCOTT,
 MICHAEL SMITH, JEFFREY STUBBLEFIELD, DOUG WOODS Representatives