

Ahmanson Theatre

43rd Season 2009/2010

First Season Production

Monty Python's Spamalot

Book and Lyrics by Eric Idle
Music by John Du Prez and Eric Idle
Choreography by Casey Nicholaw
Directed by Mike Nichols
July 7 – September 6, 2009

Second Season Production

The Steppenwolf Theatre Company's production of

August: Osage County

by Tracy Letts
Directed by Anna D. Shapiro
September 8 – October 18, 2009

Third Season Production

Disney and Cameron Mackintosh present

Mary Poppins

Original Music and Lyrics by Richard M. Sherman
and Robert B. Sherman
Book by Julian Fellowes
New Songs and Additional Music and Lyrics by
George Stiles and Anthony Drewe
Co-Choreography by Stephen Mear
Co-Direction and Choreography by Matthew Bourne
Directed by Richard Eyre
November 13, 2009 – February 7, 2010

Fourth Season Production

Dreamgirls

Music by Henry Kreiger
Lyrics and Book by Tom Eyan
Directed and Choreographed by Robert Longbottom
Co-Choreography by Shane Sparks
February 25 – April 4, 2010

Fifth Season Production

Lincoln Center Theater's Production of
Rodgers & Hammerstein's

South Pacific

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
Book by Oscar Hammerstein II and Joshua Logan
Directed by Bartlett Sher
May 27 – July 17, 2010

Season Bonus Option One

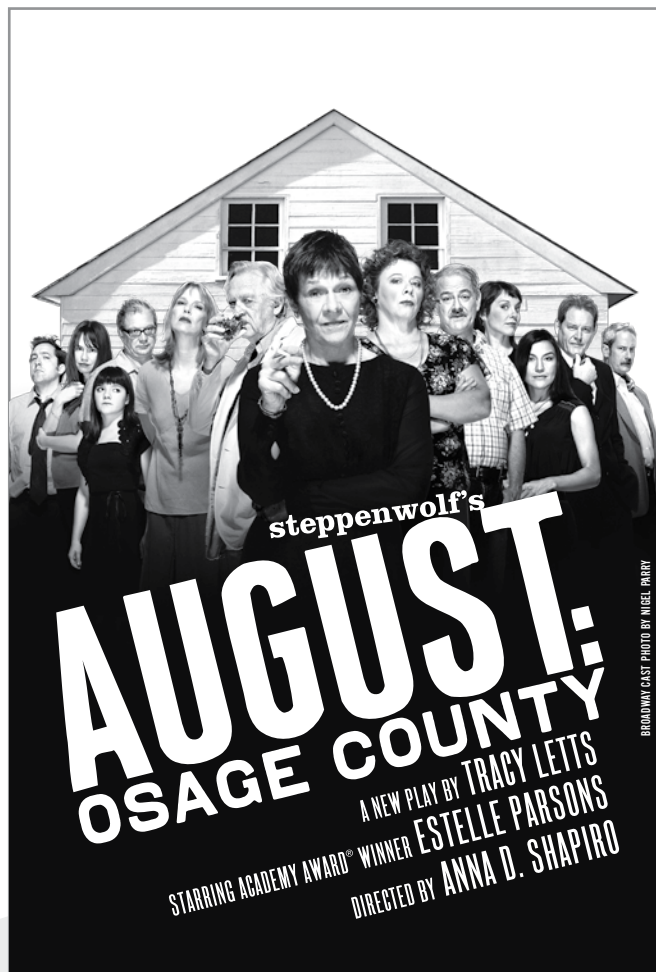
An Evening with Patti LuPone and Mandy Patinkin

Conceived by Mandy Patinkin and Paul Ford
Directed by Mandy Patinkin
June 23 – 29, 2009

Season Bonus Option Two

Alfred Hitchcock's The 39 Steps

Adapted by Patrick Barlow
Directed by Maria Aitken
Based on an original concept by Simon Corble and
Nobby Dimon and on the book by John Buchan
April 27 – May 16, 2010



 Center
Theatre
Group
L.A.'s Theatre Company

August: Osage County

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Touring company of *August: Osage County*.
PHOTO BY ©ROBERT J. SAFERSTEIN.



Estelle Parsons as Violet.
PHOTO BY JOAN MARCUS.



L TO R: Estelle Parsons, Angelica Torn, Amy Warren and Shannon Cochran.
PHOTO BY ©ROBERT J. SAFERSTEIN.



Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre



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L.A.'s Theatre Company

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PRESENT

The Steppenwolf Theatre Company production of

AUGUST: **OSAGE COUNTY**

BY

Tracy Letts

starring

Estelle Parsons

with

Shannon Cochran Jon DeVries Libby George Stephen Riley Key
Emily Kinney Laurence Lau Marcus Nelson Paul Vincent O'Connor
Jeff Still DeLanna Studi Angelica Torn Amy Warren

SCENIC DESIGN COSTUME DESIGN LIGHTING DESIGN SOUND DESIGN
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Irene Gandy, Alana Karpoff Meredith Blair Richards/Climan, Inc.**

DIRECTED BY

Anna D. Shapiro

August: Osage County was commissioned by Steppenwolf Theatre Company, and the World Premiere was presented at Steppenwolf Theatre Company, Chicago, IL. Martha Lavey, Artistic Director and David Hawkanson, Executive Director

September 8 – October 18, 2009 • Ahmanson Theatre

CAST
(in order of appearance)

Beverly WestonJON DeVRIES
Johnna Monevata DeLANNA STUDI
Violet Weston.....ESTELLE PARSONS
Ivy Weston.....ANGELICA TORN
Mattie Fae Aiken LIBBY GEORGE
Charlie Aiken PAUL VINCENT O'CONNOR
Bill Fordham JEFF STILL
Barbara Fordham..... SHANNON COCHRAN
Jean Fordham EMILY KINNEY
Sheriff Deon GilbeauMARCUS NELSON
Karen Weston.....AMY WARREN
Steve Heidebrecht LAURENCE LAU
Little Charles Aiken..... STEPHEN RILEY KEY

SETTING

A large country home outside Pawhuska, Oklahoma,
60 miles northwest of Tulsa, Oklahoma.

There will be two 10-minute intermissions.

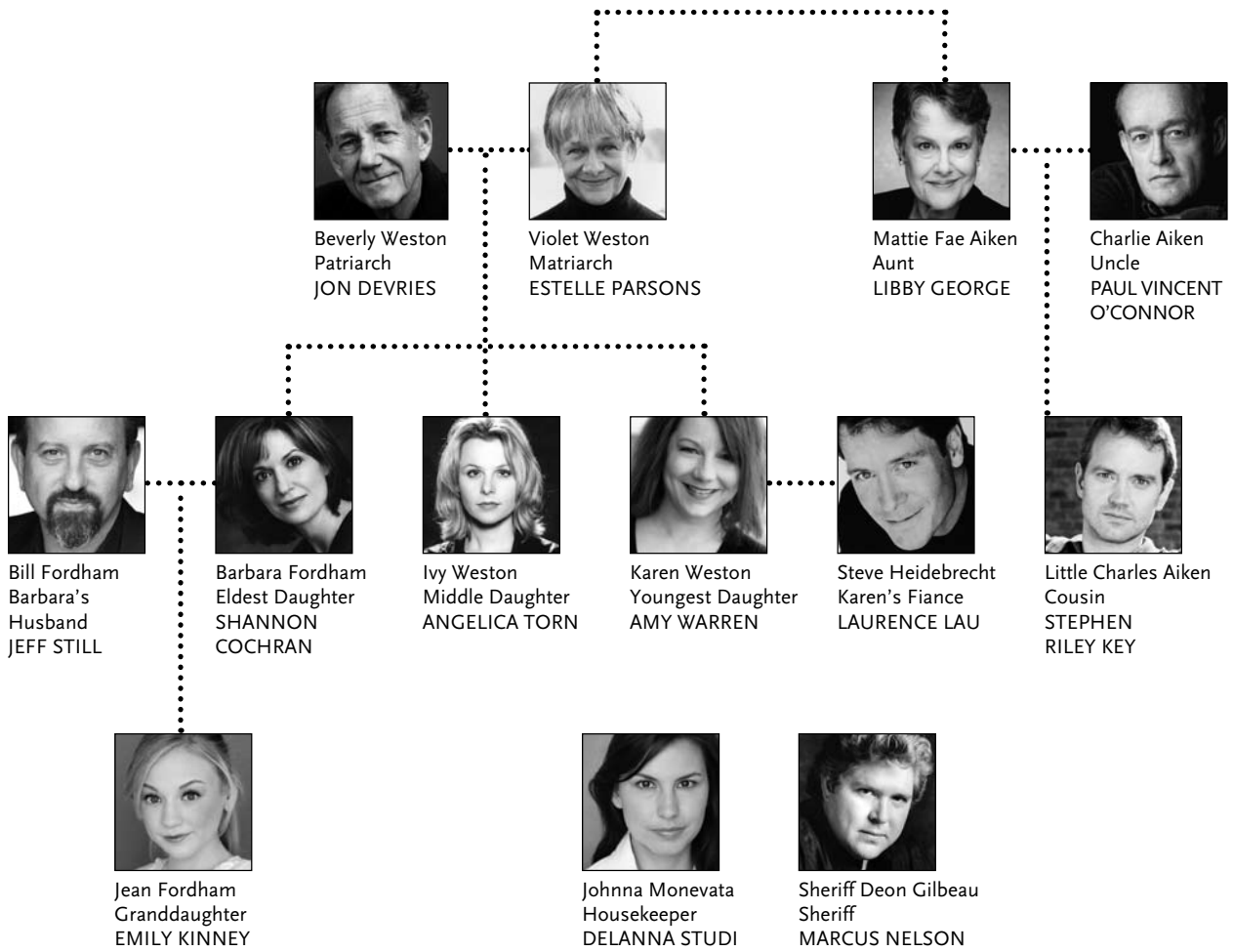
UNDERSTUDIES

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

*For Johnna, Jean, Ivy, Karen—AVIA BUSHYHEAD
For Beverly, Charlie—STEPHEN D'AMBROSE
For Violet, Mattie Fae—BARBARA KINGSLEY
For Little Charles, Sheriff Deon Gilbeau—BRYN MAGNUS
For Barbara, Karen, Ivy—KIM MARTIN-COTTEN
For Bill, Steve—MARCUS NELSON
For Jean—CAMBRA OVEREND*

The Weston Family of

AUGUST: OSAGE COUNTY



Touring company of August: Osage County. PHOTO BY © ROBERT J. SAFERSTEIN.



Perfect for the Part?

Estelle Parsons
Answers That Question
And More



The play was a very big hit. ... I think that if something is a hit, then the hit should be maintained.

KNOWN BY MANY as Roseanne's mother on the long-running sitcom, or for her Academy Award-winning performance in *Bonnie and Clyde*, Estelle Parsons has actually spent much of her professional life in the theatre. She made her Broadway debut in *Happy Hunting*, a musical starring Ethel Merman, and over the course of her 50-plus year career has been nominated for four Tony Awards and was inducted into the Theatre Hall of Fame in 2004. Prior to the tour of *August: Osage County*, Parsons portrayed Violet on Broadway.

Q: After appearing in the show for almost a year on Broadway, why were you so eager to go on the road with *August: Osage County*?

A: I haven't had much opportunity to tour, because I was always bringing up kids. I went on the road for three months with *Miss Margarida's Way*, but most of the time when I got an offer to go on the road or go to London, I couldn't go. But I've always loved the idea of touring: I have this old dream of being in vaudeville. And there are all kinds of different audiences out there. I learned that from doing summer stock. Audiences are always a learning opportunity.

Q: Actors always say that each audience has a certain personality. Do you find that affects your performance?

A: Absolutely, particularly with this play, where the audience is so dynamic and so vocal in every way – moaning, groaning, laughing, crying. The audience is really the third essential part. They're not just sitting on their hands listening. They're incredible and they're always different, and as we go from city to city, I'm sure they're going to be very different in different places.

Q: How did you wind up doing the role on Broadway?

A: Rondi Reed [who originated the role of Mattie Fae Aiken, Violet's sister] and Laurie Metcalf, both of whom belong to Steppenwolf, are friends. I've worked with both of them at Steppenwolf, and with Laurie on *Roseanne*. We were out one night, and they said, "Deanna's leaving. You should play that part." I had seen the play a couple of weeks before, and I said, "What are you talking about?" And they said, "Ever since we read this play, we thought you would be perfect for the part." After a few days, I called Rondi and told her I was interested. She said, "Okay, I'll put it in



Shannon Cochran and Estelle Parsons. PHOTO BY ©ROBERT J. SAFERSTEIN.

motion." And she did. I went to meet the director, and they hired me.

Q: Did you audition?

A: I did. I always prefer to audition, because very often when you're saying the words out loud, you really can tell whether you want to do a play or not. The audition was the dining room scene, which is really, really tough. So I thought, "Let me work on this for awhile, and see if this is something I really want to be up there doing." The more I worked on it, the more I loved it. And then when I auditioned, it just came alive, like whoosh. I thought it was wonderful.

Q: You've said that you didn't go into the play with the intention of making the role your own. Could you elaborate?

A: The play was a very big hit. ... I think that if something is a hit, then the hit should be maintained. The play wasn't broken, so I didn't see the need to go in there and fix it. I thought my job was to replace what was there, to do what is there. I don't usually try to put my personal stamp on things. I try to play the play the way it's written.

Q: What do you think of Violet? Do you like her?

A: Do I like her as a person? It's hard to know what's underneath all that. I think she is basically a colder person than I am, and it's been very exciting to work on that. But

I do love her. Who knows what would happen to people if they didn't have the background they have.

Q: Deanna Dunagan said that one of the reasons she left the Broadway production and took time off before doing the play in London, was because she was exhausted. Does the role affect you physically and/or emotionally?

A: It's a very vigorous role, but I'm used to doing musicals and I'm used to doing very vigorous stuff. I wouldn't say I'm exhausted by it.

Q: Everyone marvels at how you go up and down those stairs. How do you stay in shape?

A: I've been very physically active all my life. Dance lessons, yoga, running, hiking. I would have loved to have been a skier or a tennis player if I weren't an actor. I run or swim or go to the gym every day, and also do yoga. I started doing weights when I got into my 60s, and have had a lot of trainers. When you get older, your strength dissipates very quickly. It probably starts in your 60s, but when you get into your 70s, if you don't walk a mile for a couple of weeks, pretty soon it's hard work to walk a mile. So I've always kept up with it, not because I thought it would be particularly helpful in my work – though I do think actors should be extraordinarily self-aware physically – I just can't help myself. My husband is like that too. That's our lifestyle, which came in handy when I started this show.

Q: How did the role come about in *Bonnie and Clyde*?

A: In 1966, I was doing the Berkshire Theatre Festival in Stockbridge, MA. I had seen Arthur Penn's movies, and I wanted to work for him. I managed to get an interview with him for *The Skin of Our Teeth*, which he was directing that summer in Stockbridge, and he hired me. And working with him, I suddenly knew that I was in the right profession. I was [almost] 40 by that time, so I'd been in it a long time. But I always used to think, "Am I in the right profession? Maybe I should have kept on at law school, or maybe I should try something else." But working for Arthur Penn, I realized that I was in the right place and I should be doing what I do, and how wonderful it is when I can have that kind of experience on the stage.

And then he asked me to do *Bonnie and Clyde*. I was just about to move to San Francisco and join a rep company, which I'd always wanted to do. And the day after he asked me to read the script, I got a phone call telling me that the funding for the rep company had fallen through. So we weren't going. I called Arthur and I read the script, and I thought, "Why is he offering this to me?" I'm really not too interested in movies. But the more I read it, I realized it was an incredible part. And I really was excited to work with Arthur again.

Q: Did the Academy Award affect your career?

A: It did in that I could have had a lot of movie success, which I wasn't really interested in. Looking back on it, I think that's kind of too bad. Sam Cohn was my agent, and we were getting all these really good offers. But they

conflicted with work I was doing onstage, things that really interested me. I did a few movies, but I did them when I was on vacation from a theatre job. My life just wasn't about movies: I don't think I ever chose a movie job over a theater job. I started in cabaret. I did Jerry Herman's first revue in a club, and two revues of Julius Monk's *Upstairs at the Downstairs*. And I had my own nightclub act. Like I said, I love vaudeville. I've always been interested in that kind of pure entertaining. I love to entertain people. I love to hear them laugh. I love the silences, when they don't know what's going on – though I must say that the silences in this play kind of scare me sometimes. I think, "My God, they're so quiet, and they're watching every move I make."

Q: Well, you are – she is – very frightening.

A: That's true. She's a great, great character. I don't fool myself that it's me. I know it's me and the character. But if you don't have a great, sound, wonderful character that reaches audiences, you can't do it on your own.

Q: Millions of people know you from *Roseanne*. It was taped in front of an audience. Was the experience similar to doing a play?

A: No. The audience was there, but they were manipulated – laugh now, applaud now. So it's not like a theatre audience. It's a completely different experience. You don't have that long with a script. A good play is so dense that it takes you three or four weeks to figure out what you're talking about. That's never true in films and TV, which is cool because you've got to get up and do them, and there's a certain fun in that – but not enough to make me want to do it instead of theater. It's hard work in the theatre. Eight shows a week of anything is hard work, and you give your life to it.

Q: Your character on *Roseanne* was allowed to develop over time, which must have been interesting.

A: Rosie seemed to love my work. She was always laughing at me. I think she was thinking up all kinds of crazy things to do to that poor mother. She was a lot of fun. We had a great time on that show.



Angelica Torn, Estelle Parsons and Libby George. PHOTO BY ©ROBERT J. SAFERSTEIN.

Who's Who



ESTELLE PARSONS

(Violet Weston) was an original member of the NBC-TV *Today Show* and was the first woman to do news reporting for

a television network. She made her Broadway debut in *Happy Hunting* with Ethel Merman and received Tony nominations for *The Seven Descents Of Myrtle*, *And Miss Reardon Drinks A Little*, *Miss Margarida's Way* and *Morning's at Seven*. She has appeared with Steppenwolf in Rod Wooden's *Your Home in the West* and Alan Bennett's *Talking Heads*. She won an Academy Award for her performance in the film *Bonnie and Clyde* and was nominated for her performance in *Rachel, Rachel*. Other films include *I Never Sang for My Father*, *Don't Drink The Water*, *Watermelon Man*, *For Pete's Sake*, *Dick Tracy*, Al Pacino's *Looking for Richard* and more. On television she starred as Roseanne's mother for years, appeared often on *All in the Family* and *Archie's Place*, starred in *The UFO Incident*, *Empire Falls* and more. She was inducted into the Theatre Hall of Fame in 2004.



SHANNON

COCHRAN (Barbara Fordham). Third Tracy Letts play — original casts of *Bug* (Obie, Theatre World Award, Drama Desk nom.)

and *Man From Nebraska*. Regional Theatre: Steppenwolf, Long Wharf, Goodman, Mark Taper Forum, South Coast Repertory, Geffen, Cincinnati Playhouse and others. Film: *The Ring*, *Star Trek: Nemesis*, *The Babe*, *Flowers and Weeds*. TV: *Numbers*, *Law & Order: SVU*, *Grey's Anatomy*, *The Office*, *The Unit*, many *Star Treks* and others.



JON DeVRIES

(Beverly Weston). Credits include Broadway: *Devour the Snow*, *Major Barbara*, *Execution of Justice*, *The Cherry Orchard*, *The Inspector*

General, *Agamemnon*. Off-Broadway: *Sight Unseen*, *Hamlet*, *Richard II*, *Goodnight Children Everywhere*, *The General From America*, *One Flea Spare*, *Marlowe*. Seven years with LaMaMa Rep (ensemble Obie). Regional: *Uncle Vanya*, *Two Rooms*, *Much Ado About Nothing*. TV/Films: *Law & Order*, *Law & Order: CI*, *Star Trek: The Next Generation*, *American Gangster*, *Che*, *Lianna*, *Evening*, etc.



LIBBY GEORGE

(Mattie Fae Aiken).

Three seasons with John Houseman's Acting Company. Opera: Florida Grand, Philadelphia Opera

Companies. Regional: Alabama and Utah Shakespeares, New York Stage & Film, Pioneer, McCarter, etc. New York: *Cinderella Waltz*, *Jack the Ripper Review*, *Richard III*, *Ladies of the Corridor*. Film: *The Feud*, *Kate & Leopold*. TV: Daytime, PBS *American Playhouse*, all three *Law & Order* shows, *Rescue Me*, *The Book of Daniel*, *Life on Mars*.



STEPHEN RILEY KEY

(Little Charles Aiken).

Off-Broadway: *Blue Surge*. Chicago: *Blue Surge* (orig. cast, dir. Bob Falls), *Vigils*, *Zoo Story*, *The Libertine*, *As I*

Lay Dying (orig. cast, adaptor/dir. Frank Galati), *One Arm* (orig. cast, adaptor/dir. Moisés Kauffman), *Grace*, *Better Late* (orig. cast, authors Larry Gelbart, Craig Wright), *Execution Of Justice* (dir. Gary Griffin). Has received six Jeff Awards (Equity and Non-Equity).

Film/TV: *A Thousand Acres*, *Public Enemies*, *Law & Order: SVU*, *Family Practice*.



EMILY KINNEY

(Jean Fordham). Broadway: *Spring Awakening*. Off-Broadway: *Iphigenia 2.0* (Signature Theatre), *Rapunzarella White* (13th Street Repertory),

The One Night Stand Chronicles (Manhattan Repertory). Regional: *A Midsummer Night's Dream* (STONC). TV/Film: *The Untitled Nancy Meyers Project*, *The Unusuals* (ABC), *Law & Order: CI*, *Gamekillers* (MTV). Thanks to Mom, Dad, Katers, Sara, Ben, my voice coach Marianne Wells and Abrams Artists.



LAURENCE LAU

(Steve Heidebrecht).

TV: series regular on *All My Children* (Greg Nelson), *Another World* (Jamie Frame), and *One Life To Live* (Sam Rappaport). Recurring on *As The World Turns* (Brian Wheatley), *JAG* (Dr. Gettis). Guest spots: *Law & Order*, *Frasier*, *Diagnosis Murder*, *Brimstone*. Theatre: Off-Broadway-*The Exonerated*, *Scituate*, *Arrivals*. Regional: *Whose Life Is It Anyway?*, *Breaking Legs*; *The Goat, or Who Is Sylvia?* plus several independent films.



MARCUS NELSON

(Sheriff Deon Gilbeau, u/s Bill, u/s Steve)

grew up on the banks of the Mississippi River and celebrates 23 years acting in Chicago. He is a longtime associate of the educational theatre company SST Communications. His credits include the original productions of Tracy Letts'

Killer Joe (Ansel – NextLab, NYC, London, Edinburgh) and *Bug* (Goss – The Gate, London), as well as many more. Marcus recently received his Masters in Elementary Education. H.W.



PAUL VINCENT O'CONNOR (*Charlie Aiken*) has worked extensively in regional theatre, film and television. Theatre credits include 16

years as a member of the Oregon Shakespeare Festival. He has appeared in numerous television shows including *24*, *West Wing*, *Numbers*, *Cold Case*. Films include *Seabiscuit*, *Inherit the Wind*. He recently appeared in *August: Osage County* (National Theatre, London) and *The Seafarer* at the Geffen Playhouse in L.A.



JEFF STILL (*Bill Fordham*). Broadway: *August: Osage County*. Off-Broadway: *Our Town*, *Adding Machine*, *Orson's Shadow*. London: *Bug*.

Steppenwolf: *A Clockwork Orange*, *Wolf Lullaby*, *Mother Courage*, *The Dresser*, *Sonia Flew*, others. Film/TV: *Public Enemies*, *The Express*, *The Hudsucker Proxy*, *Chicago Cab*, *Law & Order*, *Early Edition*, *Good Night Sweet Wife*, *To Sir With Love II*. Jeff saves the best credit for last: he is Luke's dad.



DeLANNA STUDI (*Johnna Monevata*). World premiere credits include *From the New World* (Disney Concert Hall), James Still's *Interpreting William*

(IRT) and *A Long Bridge Over Deep Water* (Ford Amphitheatre), *Bea[ut]iful in the Extreme*, *TeAta*, *Berlin Blues* and the solo

performances *What's an Indian Woman To Do* and ENCOMPASS' Compassion Play Kick. Her film credits include *Edge of America* (Peabody Award), Hallmark's *Dreamkeeper* and *The Only Good Indian*.



ANGELICA TORN (*Ivy Weston*). Theatre: *Edge* (Outer Critics nomination, New Times Award), Tony Award-winning *Sideman* (Helen

Hayes Award, FANY Award), *The Bay at Nice* (American premiere), *The Vagina Monologues*, Albee's *Who's Afraid Of Virginia Woolf?* (Carbonell nomination), Tony Award-winning revival of *Anna Christie*. Television: *Law & Order*, *Sopranos*, *As The World Turns*. Film: *Nobody's Fool*, *The Sixth Sense*, *The Contender*, *Domestic Disturbance*, *Nothing But The Truth*, *The Hungry Ghosts*, *Lucky Days*.



AMY WARREN (*Karen Weston*). Broadway: *August: Osage County* (Karen). Off-Broadway: *Adding Machine*, a *Musical* (Drama Desk, Outer Critics Circle

and Lortel noms, Best Featured Actress in a Musical), *When the Messenger is Hot*. Steppenwolf: *Mother Courage*, *Ten Percent of Molly Snyder*, *House of Lily*, *The Weir*. Goodman: *Rabbit Hole*, *Heartbreak House*, *Trojan Women*. Also, About Face, Northlight Theatre, Piven Theatre, Curious Theatre Branch and Theatre Oobleck. TV: *Law & Order*

AVIA BUSHYHEAD (*u/s Johnna*, *u/s Jean*, *u/s Ivy*, *u/s Karen*). After making her Broadway debut with *August*, Avia is thrilled to be on the national tour. A graduate of NYU's Tisch School of the Arts, she has performed at The Music Box, The Public Theater and Theater

for the New City, among others in NYC. Special thanks to Amy Schecter, Jane Grey, mom Leta, dad Bob and brother Butler. LTD.

STEPHEN D'AMBROSE (*u/s Beverly*, *u/s Charlie*). Off-Broadway: New York Classical Theatre. Regional: Two River Theater Company, Folger Theatre, Arizona Theatre Company, San Jose Rep, San Diego Globe, Guthrie Theater, Ten Thousand Things Theater, Great American History Theatre, The Children's Theatre Company, The Jungle Theater, Park Square Theatre. Film: *Sweet Land*, *Herman USA*, *Factotum*, *A Christmas Carol*, *Trauma*, *The Cure*. Awards: McKnight Artist Fellowship.

BARBARA KINGSLEY (*u/s Violet*, *u/s Mattie Fae*). Broadway: *August: Osage County*. Regional Theatre: Guthrie, Berkeley Rep., the Alley, La Jolla Playhouse, Arizona Theatre Co., Theatre de la Jeune Lune, The Jungle Theater, Ten Thousand Things Theater, Park Square Theatre. Film and Television: *Ticket Out*, *Deer Hill Road*, *Older than America*, *A Simple Plan*, *The Straight Story*, *Sweet Land*, *Overnight Delivery*, *Herman USA*, *Here On Earth*. Playwriting: *Living In The Blue Zone*, *gThirty Theatre Co.* Teaching: University of Minnesota.

BRYN MAGNUS (*u/s Little Charles*, *u/s Sheriff*, *Assistant Stage Manager*, *Fight Captain*). *Love and Sin Series* (Steppenwolf Theatre), *The Third Degrees of J. O. Breeze* (N.Y. Fringe), *Faustus Light the Lights* (Doorika). Author of *World Set Free* (Steppenwolf Theatre), *Love Horse* (Curious Theatre Branch), *Don't Tell Us We're Here* (Curious Theatre Branch). Member of Curious Theatre Branch, former managing director of Free Street Theater.

KIM MARTIN-COTTEN (*u/s Barbara, u/s Karen, u/s Ivy*). Recent work includes Goneril in Bob Fall's production of *King Lear* with Stacy Keach at both The Goodman Theatre and The Shakespeare Theatre D.C. Her New York work includes the premiere of *Mermaid* by Ellen McLaughlin and the title role in *Julius Caesar* for Guerrilla Shakespeare. Regionally she has worked widely on varied stage projects. Kim has also done a variety of film and voiceover work. She is a company member of Great River Shakespeare. Recent directing includes: *Death of A Salesman, Cabaret, Proof*. Recent writing includes the plays *Entangled* and *Geniuses*.

TRACY LETTS (*Playwright*) has been a Steppenwolf ensemble member since 2002. He was awarded the 2008 Pulitzer Prize for Drama for *August: Osage County*, which played on Broadway for more than a year and a half, following a sold-out run at Steppenwolf in 2007. *August* also enjoyed a sold-out engagement at London's National Theatre. Other accolades include five Tony Awards (including Best Play), an Olivier Award and six Jeff Awards (including Best Play). Mr. Letts is also the author of *Superior Donuts*, which had its world premiere at Steppenwolf in 2008 and will open on Broadway in fall 2009; *Man from Nebraska*, which was produced at Steppenwolf in 2003 and was a finalist for a Pulitzer Prize; *Killer Joe*, which has been produced in Chicago, London and New York; and *Bug*, which has played in New York, Chicago and London. He has appeared at Steppenwolf in *Betrayal, The Pillowman, Last of the Boys, The Pain and the Itch, The Dresser, Homebody/ Kabul, The Dazzle, Glengarry Glen Ross* (also in Dublin and Toronto), *Three Days of Rain, Road to Nirvana, Picasso at the Lapin Agile* and the Steppenwolf for Young Adults production of *The Glass Menagerie*. Other Chicago stage

credits include *The Caine Mutiny Court-Martial* (A Red Orchid Theatre), *Conquest of the South Pole* (Famous Door), *Bouncers* (the Next Lab) and his directorial debut at the Lookingglass Theatre with *Great Men of Science Nos. 21 and 22*. He also appeared in *Who's Afraid of Virginia Woolf?* at Atlanta's Alliance Theatre Company, directed by ensemble member Amy Morton. Television credits include: *The District, Profiler, Prison Break, The Drew Carey Show, Seinfeld* and *Home Improvement*. Film appearances include *Guinevere, U.S. Marshals* and *Chicago Cab*.

ANNA D. SHAPIRO (*Director*) was awarded the 2008 Tony Award for Best Direction of a Play for *August: Osage County* (Steppenwolf, Broadway, London). She became an ensemble member at Steppenwolf in 2005, where her other directing credits include *Up* by Bridget Carpenter, Arthur Miller's *The Crucible, The Unmentionables* by Bruce Norris (also at Yale Rep.), the world premiere of Bruce Norris' *The Pain and the Itch* (also in New York), Robert Anderson's *I Never Sang for My Father*, the world premiere of Tracy Letts' *Man from Nebraska, Until We Find Each Other* by Brooke Berman, *Purple Heart* by Bruce Norris (also in Galway, Ireland), *The Drawer Boy* by Michael Healey, the world premiere of *The Ordinary Yearning of Miriam Buddwing* by Alexandra Gersten-Vassilaros, Warren Leight's *Side Man* (also in Ireland, Australia and Vail, Colorado), Richard Greenberg's *Three Days of Rain* and the world premiere of Bruce Norris' *The Infidel*. Other credits include *A Number* (American Conservatory Theatre), *The Drawer Boy* with ensemble member John Mahoney (Paper Mill Playhouse), *Iron* (Manhattan Theatre Club), *A Fair Country* by John Robin Baitz (Huntington Theatre Company), *The Infidel* (Philadelphia Theatre Company), and Edwin

Sanchez's *Trafficking in Broken Hearts* (Atlantic Theatre Company). Shapiro is a graduate of the Yale School of Drama and Columbia College and the recipient of the 1996 Princess Grace Award. She joined the faculty of Northwestern University as head of the Graduate Directing Program in 2002.

TODD ROSENTHAL (*Scenic Design*) designs regularly for Steppenwolf and Goodman theatres. Recent designs: Alliance Theatre, Yale Rep, Centerstage, Cincinnati Playhouse, Oregon Shakespeare, Guthrie, National Theatre, London, etc. Big Apple Circus set designer. Winner: 2008 Tony, 2009 Lawrence Olivier Award, 2009 Michael Merritt Award. Associate professor: Northwestern University. Graduate: Yale Drama School.

ANA KUZMANIC (*Costume Design*). Broadway: *Desire Under the Elms, August: Osage County* (Drama Desk nomination for Outstanding Costume Design). Regional: Goodman Theatre, Steppenwolf, Milwaukee Rep, Trinity Rep, Arden, Cleveland Play House, Berkeley Rep, Washington Shakespeare Theatre. She recently designed *King Lear* dir. by Bob Falls and *The Comedy of Errors* (Jeff Award for Outstanding Costume Design). Ana, a native of the former Yugoslavia, teaches costume at Northwestern University and is an ensemble member of House Theatre of Chicago. Film credits: *Kubuku Rides*.

ANN G. WRIGHTSON (*Lighting Design*). Broadway: *August: Osage County*, Music Box Theatre (Tony nomination) and the National Theatre, London. *Souvenir*, Lyceum Theatre. Regional: (partial list) Yale Repertory Theatre, Steppenwolf Theatre, the Guthrie, Denver Center Theatre, ACT San Francisco, Oregon Shakespeare Festival. Awards: Back Stage Garland Award, AUDELCO nominee.

RICHARD WOODBURY (*Sound Design*). Credits include the original music and/or sound design for numerous productions on Broadway and at leading regional theatres such as Chicago's Steppenwolf and Goodman theatres. Richard has received several awards (and many more nominations) for excellence in music or sound and is a faculty member at Columbia College Chicago.

DAVID SINGER (*Original Music*) has been a fixture in independent music for more than a decade. His new album, *East of the Fault Line*, is available worldwide. David is also one of the organizers of the Intonation Music Festival and composes music for progressive causes and candidates around the U.S.

JANE GREY (*Production Supervisor*). B'way: *August: Osage County*, *Talk Radio*, *Faith Healer*, *Streetcar*, *Long Day's Journey*, *Death of a Salesman*, *Fortune's Fool*, *A Thousand Clowns*, *Gore Vidal's The Best Man*, *In My Life*, *Taller Than a Dwarf*, *Titanic*, *Twilight: Los Angeles, 1992*, *The Big Love*, *Tru*. Nat'l Tours: *The King and I*, *Sunset Boulevard*, *Kiss of the Spider Woman*, *Blood Brothers*, *Tru*. Off-B'way: Neil LaBute, Sam Shepard, A.R. Gurney, Caryl Churchill, Joe Papp, etc. Education: Sarah Lawrence.

WILLIAM GILINSKY (*Production Stage Manager*) recently left the national touring company of *Fiddler* starring Topol to join *August: Osage County*. From musicals to plays, Bill's stage-managing credits include Broadway, off-Broadway, more than 25 U.S. Equity touring companies, regional theatre and 10 international tours including *Rent* (Japan), *42nd Street* (Paris) and *West Side Story* (Berlin). Bill is a proud member of Actors' Equity Association, IATSE, SAG, AFTRA and AGMA.

CAMBRA OVEREND (*Stage Manager, u/s Jean*). Broadway: *August: Osage County*. Off-Broadway: Playwrights Horizons, The Public Theater, Primary Stages, Classic Stage company, etc. Regional: Centerstage, Rep Stage, Williamstown Theatre Festival. Member AEA and Virtual Theatre Project. Thanks to J.

SMITTY/THEATERSMITH, INC. (*Christopher C. Smith, Technical Supervisor*). Credits include *Molly Maguires DTV*, *Tale of Two Cities*, *Vanities*, *ACE*, *Secrets of a Soccer Mom*, *Cat On A Hot Tin Roof*, *August: Osage County*, *Legally Blonde*, *All Shook Up* tour, *On Golden Pond*, *Dirty Rotten Scoundrels*, *Almost Heaven*, *Brooklyn*, *Thoroughly Modern Millie*, *Aida* NYC/tour/Osaka, *Imaginary Friends*, *Def Jam*, *Salome*, Disney's *Berlin Hunchback*, *Charlie Brown*, *Capeman*, *Show Boat*, *Spider Woman*, *On The Waterfront*, *Kentucky Cycle*, *Most Happy Fella*. Smitty lives in N.J. with his wife, actress/producer Nancy Ringham, and daughters Caitlyn and Madeline.

STUART HOWARD, AMY SCHECTER and PAUL HARDT (*Casting*) have cast hundreds of shows over the past 25 years in the U.S., Canada and Great Britain. Among their favorites are: B'way: *August: Osage County*, *West Side Story* (directed By Arthur Laurents), *Gypsy* (Tyne Daly), *Gore Vidal's The Best Man*, *Chicago* (Bebe Neuwirth, Ann Reinking), *Fortune's Fool* (Alan Bates, Frank Langella) and the original *La Cage aux Folles*.

RICHARDS/CLIMAN, INC. (*General Manager*). David R. Richards and Tamar Haimes will manage the upcoming Broadway productions of Tracy Letts' *Superior Donuts* and David Mamet's *Race*. Past credits: *August: Osage County*, *Blithe Spirit*, *Desire Under the*

Elms, *Speed-The-Plow*, *All My Sons*, *November*, *Little Women*, *Twelve Angry Men* (tour), *The Lieutenant of Inishmore*, *Bridge and Tunnel*, *The Glass Menagerie*, *Primo*, *Say Goodnight Gracie*, *Jane Eyre*, *The Exonerated* and *Annie*.

JEFFREY RICHARDS (*Producer*) is proud to have presented plays and musicals by the following authors: David Mamet, Harold Pinter, Tracy Letts, Gore Vidal, August Wilson, Eric Bogosian, George Abbott, Richard Adler and Jerry Ross, Duncan Sheik and Steven Sater, Herman Wouk, Betsy Kelso and David Nehls, Matthew Barber, Herb Gardner, Peter Ackerman, John Logan, David Ives, Jess Winfield, Adam Long, Daniel Singer, Will Ferrell, Noel Coward, Neil LaBute and Eugene O'Neill. He is equally thrilled to have worked with the following directors: Joe Mantello, Daniel Sullivan, Anna D. Shapiro, Robert Falls, Jerry Zaks, Kenny Leon, Michael Mayer, Kathleen Marshall, Michael Wilson, John Rando, Diane Paulus, Jeremy Dobrish, Ethan McSweeney, Warner Shook, James MacDonald, Neil Pepe, Adam McKay, Terry Kinney and Tina Landau.

JEAN DOUMANIAN (*Producer*). Broadway: Michael Frayn's *Democracy* (dir. Michael Blakemore), Tom Stoppard's *Jumpers* (dir. David Leveaux), *Frankie and Johnny...* (dir. Joe Mantello), *Amour* (dir. James Lapine). Off-Broadway: *The Great American Trailer Park Musical*, *Bat Boy*, David Lindsay-Abaire's *Fuddy Meers*, *Dinah Was*, and *Death Defying Acts* by Woody Allen, David Mamet and Elaine May. Films include *All the Real Girls* (dir. David Gordon Green), *Bullets Over Broadway* (dir. Woody Allen, seven Academy Award nominations), *The Spanish Prisoner* (dir. David Mamet).

STEVE TRAXLER (*Producer*) is co-founder and president of Jam Theatricals, an entertainment company that produces on Broadway and operates a subscription season in 35 markets throughout North America. Tony Awards: *Monty Python's Spamalot* (2005 Best Musical), *Glengarry Glen Ross* (2005 Best Revival of a Play), *History Boys* (2006 Best Play), *August: Osage County* (2008 Best Play) and *Hair* (2009 Best Revival of a Musical). Additional credits: *Frankie and Johnny in the Clair de Lune*, *The Retreat from Moscow*, *The Wedding Singer*, *Talk Radio*, *Rock 'n' Roll*, *The Seafarer*, *The Homecoming*, *November*, *Sunday in the Park with George*, *Speed-the-Plow*, *reasons to be pretty*, *9 to 5* and *Blithe Spirit*.

JERRY FRANKEL (*Producer*). Credits include the Tony Award-winners *Hair*, *August: Osage County*, *Spring Awakening*, *Glengarry Glen Ross* and *Death of a Salesman*. Other Broadway: *Reasons to be Pretty*, *Desire Under the Elms*, *November*, *The Homecoming*, *Talk Radio* starring Liev Schreiber, *Radio Golf*, *Enchanted April* (Outer Critics Circle Award), Gore Vidal's *The Best Man* (Outer Critics Circle and Drama Desk awards, Outstanding Revival of a Play), *The Caine Mutiny Court-Martial*, *Jekyll & Hyde*; *You're a Good Man, Charlie Brown* (Drama Desk Award). Regional: numerous productions at the Park Cities Playhouse in Dallas, including *Love Letters* with Charlton Heston. Films: *Slapshot* with Paul Newman, *Eye of the Needle* with Donald Sutherland and *Fastbreak*.

JENNIFER MANOCHERIAN (*Producer*). Broadway: *The Norman Conquests*, *Impressionism*, *The 39 Steps*, *Spring Awakening*, *The Little Dog Laughed*, *Kiki & Herb: Alive on Broadway*; *Caroline, or Change*; *Ma Rainey's Black Bottom*, *Thoroughly Modern Millie*, *The Crucible*,

Jane Eyre, *The Kentucky Cycle*, *Hedda Gabler*, *Damn Yankees*. Off-Broadway: *Berkshire Village Idiot*, *If Memory Serves*, *Stomp*; *Hello Muddah*, *Hello Fadduh*. Film: writer/producer of *Family Blues*. She is on the board of New York Stage & Film.

THE WEINSTEIN COMPANY (*Producer*). Bob and Harvey Weinstein are co-chairman of The Weinstein Company. They previously founded and ran Miramax Films, which, during their tenure, was nominated for 249 Oscars and won 60. The Weinsteins have produced several award-winning shows on Broadway and in the West End, including *The Real Thing*, Baz Luhrmann's *La Bohème*, *Dirty Rotten Scoundrels*, *The Producers*, *Frost/Nixon*, *Rock 'n' Roll*, *Young Frankenstein*, *August: Osage County*, *Boeing-Boeing*, *The Seagull*, *Billy Elliot*, *You're Welcome America: A Final Night With George W. Bush*, *West Side Story*, *Hair*, *Exit the King* and *God of Carnage*.

RONALD FRANKEL (*Producer*). Producing credits include *Jekyll & Hyde: The Musical*, *The Caine Mutiny Court-Martial*, *Talk Radio* and the upcoming production of *The Homecoming*. He also produced *Glengarry Glen Ross*, the 2005 Tony Award winner for Best Revival of a Play. Ronald is the founder of Rafaella Apparel Group. Love to Alex, Sammy and Nicole.

MARC FRANKEL (*Producer*) A graduate of the University of Florida, Marc has worked in New York in the commodities market. He is presently a producer in *Hair*. He resides in Tenafly, N.J. with his wife and three children. He sends his love to Karen, Alex, Sam and Nicole.

BARBARA FREITAG (*Producer*). *Blithe Spirit*, *Impressionism*, *August: Osage County* (Tony, Pulitzer), *Passing*

Strange (Tony nom.), *November*, *The Homecoming* (Tony nom.), *The Drowsy Chaperone* B'way (five Tonys) and tour, *Legally Blonde* B'wy and tour, and *Butley* with Nathan Lane. Barbara is a patron of Lincolin Center Theater and The Manhattan Theatre Club and is on the board of The Transport Group Theatre Company. She and her husband Buddy are producing *Memphis*, an original musical opening in the fall of '09 at the Shubert Theatre.

RICK STEINER/STATON BELL GROUP (*Producer*). Rick has produced 10 musicals, winning four Tonys. He sits on the ownership bench of his hometown Cincinnati Reds, and lives with his children, Ace and Duke. Dan Staton and Marc Bell won their first Tony for *Jersey Boys* and are both private-equity investors in Florida. Dan, former president of Duke Realty, lives with his wife Maria and children Arianna, George, Jack and Daniella. Marc was chairman/CEO of Globix. Marc and Ruti are parents of twins Rachel and David.

STEPPEWOLF THEATRE COMPANY, Chicago, Ill. (*Martha Lavey*, *Artistic Director*, *David Hawkanson*, *Executive Director*) is one of the nation's leading ensemble theatres, producing up to 14 productions each year in its three Chicago theatre spaces — including programming dedicated to the development of new plays and theatre for young adults. Steppenwolf's productions have enjoyed success both nationally and internationally, including off-Broadway, Broadway and London. Formed in 1976 by a collective of actors, Steppenwolf has grown into an ensemble of 42 actors, writers and directors including: Joan Allen, Kevin Anderson, Alana Arenas, Randall Arney, Kate Arrington, Ian Barford, Robert Breuler, Gary Cole, Kathryn Erbe, K. Todd Freeman, Frank Galati,

Francis Guinan, Moira Harris, Jon Michael Hill, Tim Hopper, Tom Irwin, Ora Jones, Terry Kinney (Co-Founder), Tina Landau, Martha Lavey, Tracy Letts, John Mahoney, John Malkovich, Mariann Mayberry, James Vincent Meredith, Laurie Metcalf, Amy Morton, Sally Murphy, Austin Pendleton, Jeff Perry (Co-Founder), William Petersen, Yasen Peyankov, Martha Plimpton, Rondi Reed, Molly Regan, Anna D. Shapiro, Eric Simonson, Gary Sinise (Co-Founder), Lois Smith, Rick Snyder, Jim True-Frost and Alan Wilder. For additional information, visit www.steppenwolf.org.



MICHAEL RITCHIE (CTG Artistic Director) is in his fifth season as Center Theatre Group's Artistic Director, and has led over 60 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 four 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 opened on Broadway in April 2009. He has produced 18 world premieres including the musicals *Bloody Bloody Andrew Jackson* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo*, *Water & Power* 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 18 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 20th 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.



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.

Staff For August: Osage County

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Website

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The Director is a member of the Stage Directors and Choreographers Society a national theatrical labor union.



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



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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.



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