

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 and Directed by Richard Maltby, Jr.

Based on an idea by Murray Horwitz and Richard Maltby, Jr.

April 18 – May 31, 2009

Season Bonus Option

Dame Edna: My First Last Tour

June 9 – 21, 2009



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Stacy Keach



Alan Cox



Production photos by Carol Rosegg.



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PRESENT

The Donmar Warehouse Production

Stacy Keach

**FROST
NIXON**

A New Play By

Peter Morgan

Also Starring
Alan Cox

**Meghan Andrews Bob Ari Antony Hagopian Peter Hilton
Roxanna Hope Ted Koch Tamara Lovatt-Smith Stephen Rowe
Brian Sgambati David Sitler Noel Velez**

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Directed by

Michael Grandage

**March 11-29, 2009
Ahmanson Theatre**

Cast

(in order of appearance)

Richard Nixon	Stacy Keach
Jim Reston	Brian Sgambati
David Frost.	Alan Cox
Jack Brennan.	Ted Koch
Evonne Goolagong	Meghan Andrews
John Birt	Antony Hagopian
Manolo Sanchez.	Noel Velez
Swiftly Lazar/Mike Wallace.	Stephen Rowe
Caroline Cushing	Roxanna Hope
Bob Zelnick	Bob Ari
Ensemble	Peter Hilton, Tamara Lovatt-Smith, David Sitler

UNDERSTUDIES

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

For Richard Nixon—**Bob Ari**; for David Frost—**Antony Hagopian**; for Jim Reston—**Noel Velez**;
for John Birt, Manolo Sanchez—**Peter Hilton**; for Jack Brennan, Bob Zelnick, Swiftly Lazar—**David Sitler**;
for Caroline Cushing—**Meghan Andrews, Tamara Lovatt-Smith**;
for Evonne Goolagong—**Tamara Lovatt-Smith**; for Ensemble—**Kelly McGrath**



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.

Michael Grandage: The Fact and Fiction of *Frost/Nixon*

By Evan Henerson

An artistic director is expected to excel at multi-tasking, but this is off the charts.

Sitting down to conduct an evening phone interview, the Donmar Warehouse's Michael Grandage has left Derek Jacobi on stage, Judi Dench in a rehearsal room, and Jude Law, figuratively speaking, in the wings. And those are just his directing assignments.

The Donmar Warehouse, which Grandage has led since the end of 2002, taking over from Sam Mendes, is in the midst of its year-long residency at the Wyndham's Theatre in London's West End. A new play by Athol Fugard and a new adaptation of Ibsen's *A Doll's House* are set to bow at the Donmar's 250-seat Covent Garden stage, and a tour of Ian McDiarmid's *Be Near Me* is crossing the U.K. through early May. Grandage's hit production of *Guys and Dolls* is bound for Australia.

Across the pond, the national tour of Peter Morgan's hit play *Frost/Nixon* parks at the Ahmanson March 11 and another Donmar production, Jason Robert Brown's *Parade*, arrives at the Mark Taper Forum in September.

The prolific Grandage is also single handedly responsible for the Wyndham's output, directing Jacobi in Shakespeare's *Twelfth Night* and readying Dench and an all female cast in Yukio Mishima's *Madame de Sade*. Kenneth Branagh was supposed to helm Law in *Hamlet*, but when another opportunity arose for Branagh, Grandage happily stepped in.

In 2010, he'll make his opera directing debut with *Billy Budd* at Glyndebourne Opera and *Madama Butterfly* at Houston Grand Opera. If you're seeking out a pattern here, don't overtax your brain. Grandage's interests, both at the Donmar and freelance, are consistent only in being eclectic.

"It's probably the way I keep myself interested and alive and excited about the job," says Grandage, 46. "When you've done a musical, and then you do a Shakespeare play, and then you do a new play, and then you do Ibsen, and then you do something from the European repertoire...my taste is very broad. Indeed it's all about creating and making theatre. That's what I do."

Even with the production every bit in Grandage's rear view mirror, the director has no difficulty warming to a chat about *Frost/Nixon*. The intermission-less fact and fiction blending account of the 1973 televised interviews conducted by British talk show host David Frost with the disgraced former President Richard Nixon opened in August of 2006. It later moved to the West End, then to Broadway where Grandage made his directing debut in 2007. The tour, with Stacy Keach and Alan Cox, kicked off September 30 in Des Moines, Iowa.

The film version, with Michael Sheen and Frank Langella reprising their original stage roles, was directed by Ron Howard and was nominated for multiple Oscars including Best Picture.



The Donmar Warehouse.

How did *Frost/Nixon* first come to your attention?

It was an unsolicited script that arrived on my desk, and I immediately decided it was something I wanted to direct. I was very interested in this period of American politics, and the specific take Peter Morgan had on the repercussions of TV and how it works. I said yes without any hesitation, and booked it into a slot in our 250-seat studio theatre. I decided when I read the script that it might be nice to suggest to Peter Morgan that we use live cameras, which we had never done before at the Donmar. We did the interview sequences, and they were filmed live every night. The show was remarkable for giving this illusion of close proximity.

Could you go more into what about the play sparked your interest to direct it?

I've always had a mild to intense interest in American politics. I can't explain why. I've always been interested in what drives anybody to the post

of president, and I've always been interested in any play that examines what makes people want to have power. I did a production my first season of Camus' *Caligula* and it was a fascinating play specifically about that particular Roman emperor, and it was fascinating how many people decided it was a play about Saddam Hussein. Whatever you do with plays, whether it's a revival or a new play, it can somehow translate easily not just to the people you're dealing with specifically, but it can also lock into current thinking about any person in a politically strong or powerful position.

Who do audiences draw as a present day parallel to Nixon?

When *Frost/Nixon* was first at the Donmar, it was conference season here in England, and the person being interviewed every night could have been Tony Blair. The nature of interviewing got slipped into the play. I'm fascinated about the nature of what drives people to want public light in politics. This play deals head on with how someone can sometimes fail spectacularly, and then with how they want to have their reputation reconsidered. The whole thing played to the center of what I like in theatre: the examination of the human condition which is quite often best seen through public life.

The tapes of the interviews themselves are viewable, and much of the dialogue is verbatim. Yet where historical accuracy is concerned, Morgan confesses to being "on occasion, unable to resist using my imagination."

There's lots of historical reference, but I don't think we're in the business in theatre of giving a history lesson. That's not our job. I feel no responsibility whatsoever about what bits are fictionalized and what's not factually correct. It doesn't bother me. In theatre, I think we have the job of creating a piece of theatre for one night, not of sitting down and being lectured to. I absolutely love it when a play can mix both fact and fiction. The central scene the play revolves around is actually fiction. It thrilled me that the two could be mixed.

You mean the phone call?

Yes. People come out very innocently, saying "Did the phone call happen?" It's so brilliant that Morgan has managed to fold bits of action into the factual play that are so seamless, it makes people consider whether it's true. There is a debate over whether that has been irresponsible. I don't think it is.

Having worked with the original company members, was it at all peculiar for you to come back and rework the tour with new actors in those roles?

It was fantastically refreshing. I don't think Stacy and Alan had seen the original, or if they had, they were still able to come to it with very fresh eyes, and I was able to rethink a lot of the production. We spend most of our lives reviving plays that have been done, in some cases, for centuries before we come to them. So you've got 400 years of playing those roles. People step into those parts, and however they do it, whenever they do it, whether

it's five years or five months later, they have the same approach. They need to create the role for themselves. They can't do copying of something else because if they do, they won't own it.

All the same, the film of *Frost/Nixon* came out, with the two original stars, shortly after the tour launched. Could that have potentially deterred audiences from seeing the play?

I don't think so. It's not so much comparing and contrasting as it is realizing these are two different mediums. The film has helped the tour in terms of box office. The tour has been doing very well since the film came out which is good. I can't quite work out why. Maybe brand recognition means people are flocking more to the theatre.

The part of Nixon in particular has been played so many times on screen and stage. What new elements does Stacy Keach bring to the role?

He humanizes the man in a deeply profound way. He seems to give the man a conscience that some people don't think he has politically. He gives Nixon a very strong case for the defense. I believe Peter Morgan wrote a play that didn't set out to make Nixon a baddie. Both characters have all sorts of failings as human beings. He wrote a play exploring two men fighting for their own limelight. I think they both do a remarkable journey together. I thought the same thing of Frank and Michael Sheen when they originated the roles.

Peter Morgan is an established screenwriter, but *Frost/Nixon* was his first play. Did it read like it came from the pen of someone who is new to the medium?

It didn't feel to me like a first time playwright at all. I have to read so many plays and most take at least two separate readings. This was one of those that I sailed right through. He had a very great ease with dialogue and a natural understanding of forward momentum. He was completely in command of craft and was in tune with what an actor needs when building a character. I felt it had everything when I read it.

The author frequently writes about historical figures, Elizabeth II, Idi Amin, Henry VIII, Nixon. Do you see other common themes within his work?

In everything he does, Peter seems to understand how to grab an audience first, then give them exposition — but never too much — and then let it unfold like a thriller. We stay slightly forward thinking, "What's going to happen now?" Even in *The Queen*, which, of all his work is very well tempered — even that takes on an element of "what's going to happen?" One of the achievements of *Frost/Nixon* is that what did happen is all available in the public domain. Yet he manages to make you think, while you're watching it, that history is going to change. That's an achievement! ●

Evan Henerson is a freelance theatre journalist.

Nixon's Road Away From The White House



Stacy Keach

JANUARY 21, 1969

Richard Nixon is inaugurated as the 37th President of the United States.

JUNE 13, 1971

The New York Times and the Washington Post begin publishing the Pentagon Papers, the Defense Department's secret history of the Vietnam War.

JUNE 17, 1972

Five men, one of whom says he worked for the CIA, are arrested at 2:30 a.m. trying to bug the offices of the Democratic National Committee at the Watergate Hotel.

OCTOBER 10, 1972

FBI agents establish that the Watergate break-in stems from a massive operation of political spying and sabotage conducted on behalf of the Nixon re-election campaign.

NOVEMBER 7, 1972

Nixon is re-elected in one of the largest landslides in American political history.

APRIL 30, 1973

Bob Haldeman, John Ehrlichman and Attorney General Richard Kleindienst, Nixon's top White House officials, resign over the scandal. White House Counsel John Dean is fired.

MAY 18, 1973

The Senate begins its nationally televised hearings regarding Watergate.

JUNE 13, 1973

Watergate prosecutors find a memo addressed to John Ehrlichman describing in detail the plans to burgle the office of Daniel Ellsberg's psychiatrist. Alexander Butterfield, Deputy Assistant to the President, reveals that all conversations and telephone calls in the Oval Office have been recorded since 1971.

JULY 18, 1973

Nixon orders White House taping systems to be disconnected.

JULY 23, 1973

Nixon refuses to relinquish tape recordings to the Senate Watergate Committee or the Special Prosecutor.

OCTOBER 20, 1973

"The Saturday Night Massacre." Nixon fires Archibald Cox, the Special Prosecutor whose colleagues resign in protest. Pressure for impeachment mounts in Congress.

NOVEMBER 17, 1973

Nixon declares "I'm not a crook," maintaining his innocence in the Watergate scandal.

DECEMBER 7, 1973

The White House can't explain an 18-and-a-half minute gap in one of the subpoenaed tapes.

APRIL 30, 1974

The White House releases edited transcripts of the Nixon tapes but the House Judiciary Committee insists the actual tapes be handed over.

JULY 24, 1974

The Supreme Court rules unanimously that Nixon must hand over the tape recordings of 64 White House conversations, rejecting the President's claims of executive privilege.

JULY 27, 1974

The House Judiciary Committee takes the momentous step of recommending that the President be impeached and removed from office.

AUGUST 8, 1974

Richard Nixon becomes the first U.S. President to resign. Vice President Gerald R. Ford assumes the country's highest office and later issues an unconditional pardon for any offenses Nixon may have committed as President.

MAY 2005

Former FBI Deputy Head Mark Felt revealed as "Deep Throat," the anonymous source who helped Washington Post reporters Bob Woodward and Carl Bernstein uncover the Watergate Scandal.



L TO R: Antony Hagopian and Alan Cox



L TO R: Stephen Rowe, Stacy Keach and Noel Velez



L TO R: Stacy Keach and Ted Koch



Alan Cox and Roxanna Hope



The cast of *Frost/Nixon*

Production photos by Carol Rosegg.

Who's Who



STACY KEACH (*Richard Nixon*). John Huston once said of Stacy Keach that “Stacy is not a star. He is a constellation. The audience will come to see whatever character he portrays.” Keach, who has excelled in many of the classic and contemporary stage’s greatest roles, has been called one of America’s pre-eminent interpreters of Shakespeare. Mr. Keach began his professional career with the New York Shakespeare Festival in 1964. He received the first of his three Obie Awards for his work in the off-Broadway political satire *MacBird*. Broadway credits include *Indians* (Tony Award nomination), *Deathtrap*, the Pulitzer Prize-winning *The Kentucky Cycle* (Helen Hayes Award for Best Actor) and *Solitary Confinement*. One of the most versatile stars of film, television and stage, Keach recently appeared in Oliver Stone’s cinematic portrait of George W. Bush, *W*. He has appeared in numerous films, including: *The Heart Is A Lonely Hunter*, *The New Centurions*, *Doc*, *Fat City*, *The Long Riders*, *Up in Smoke*, *Nice Dreams*, *The Ninth Configuration*, *Escape from L.A.*, *Honeydripper* and *American History X*. He is celebrated worldwide for his hit series as hard-boiled detective *Mike Hammer*, and appeared as the irascible, hilarious Dad on Fox’s comic sitcom, *Titus*, and as the warden on *Prison Break*. He won a Golden Globe Award and an Emmy nomination for his portrayal of Ernest Hemingway. Following his triumphant recent title role performance in *King Lear*, directed by Robert Falls for the prestigious Goodman Theatre in Chicago (a role he will reprise in June 2009 at Washington, D.C.’s new Shakespeare Harmon Center), Keach has recently starred in such films as Rob Nilsson’s *Imbued* (for which he also composed the music), *Ring of Death*, *The Boxer*, *The Assistant* and *Meteor*.



ALAN COX (*David Frost*). Before attending the London Academy of Music and Dramatic Art, Alan worked extensively as a child actor, most memorably in *A Voyage Around My Father* with Sir Laurence Olivier and as Young Watson in *Young Sherlock Holmes*. Moving to the U.S. in 2007, he made his Broadway debut in the Tony-nominated production of *Translations* by Brian Friel for the Manhattan Theatre Club and also appeared in *Passion Play* by Sarah Ruhl at the Goodman Theatre, Chicago. He made his London West End debut at the age of 13 in *Strange Interlude* and more recently appeared there in *The Creeper* and *The Importance of Being Earnest*. Other work in the U.K. includes *Natural Selection* (Theatre 503), *The Rubenstein Kiss* (Hampstead), *The Fence* (Wrestling School), *The Earthly Paradise* (Almeida), *The Flu Season* (Gate), *An Enemy Of The People* (National Theatre), *The Lady's Not for Burning* (Chichester Theatre), *The Seagull* (National Theatre) and several productions for the Royal Shakespeare Company. He has appeared in *Flahooley* and *50 Million Frenchmen* for the Discovering Lost Musical series and *Chu Chin Chow* in the Celebrating British Music Theatre series. He directed the surprise hit of the 2004 Edinburgh Festival, *Dirty Fan Male* (Gilded Balloon) as well as *Flanders Mare* (Sound Theatre), *The Riot Act* (the Gate) and *A R* (Theatre 503). He is delighted to be appearing alongside Stacy Keach whom he worked with previously on a radio adaptation of “The Plutocrat” by Booth Tarkington. Film and television credits include *August*, *Ladies In Lavender*, *The Auteur Theory*, *Mrs. Dalloway*, *An Awfully Big Adventure*, *The Odyssey*, *Midsomer Murders*, *Not Only But Always*, *Housewife 49*, *Custer's Last Battle*, *John Adams* and *Margaret*.



MEGHAN ANDREWS (*Evonne Goolagong, u/s Caroline*). Broadway: *Frost/Nixon* and *The Grapes of Wrath* (Steppenwolf). *The Trip to Bountiful* (Signature, 2006 Lucille Lortel nomination; Goodman), *Clocks and Whistles, Doubt* (George Street Playhouse). Film: *Sweet Flame, The Interloper, Cost of*

Living. TV: *Law & Order: CI* and *Flesh 'n' Blood* (with Director Jim Burrows). Meghan is a lifetime member of the Actors Studio.



BOB ARI (*Bob Zelnick, u/s Nixon*). Broadway: *The Constant Wife, Bells Are Ringing, Laughter on the 23rd Floor*. Off-Broadway: *Die Mommie Die!, Jolson & Company, Picasso At The Lapin Agile*. Regional Theatres: American Conservatory Theatre, Colony Theatre, Coconut Grove Playhouse, Delaware Theatre Co.,

Long Wharf, Walnut St. Theatre and many others. Film: *Two Lovers, Kissing Jessica Stein, Music Of The Heart, Cradle Will Rock*. Television: *Ed, Law & Order, Cheers, Cagney and Lacey, Soap, L.A. Law, All My Children*.



ANTHONY HAGOPIAN (*John Birt, u/s Frost*). Broadway: *Frost/Nixon*. Off-Broadway: *Walking Down Broadway* (Mint Theater). Regional: Cincinnati Playhouse, Pittsburgh Public Theater, Shakespeare Theatre (D.C.), Pioneer Theatre Company, Missouri Repertory, Repertory Theatre

of St. Louis, Alabama Shakespeare Festival, Virginia Stage, Indiana Repertory, N.J. Shakespeare Festival, PlayMakers Repertory. TV: *Law & Order, The Sopranos*.



PETER HILTON (*Ensemble, u/s Birt and Sanchez*) is an actor, director and award-winning playwright. He holds a degree in classics from UCL and has lectured at the British Museum on ancient Greek drama. He is a member of AEA, British Equity, The Dramatists Guild of America and a drama

consultant for experiential drama-based training in issues of diversity and cultural awareness. www.dramaconsultant.com.



ROXANNA HOPE (*Caroline Cushing*). Broadway: *Frost/Nixon, After the Fall, The Women*. Off-Broadway: *1001, Arabian Nights; Princess Turandot, Little Willy*. Regional: Williamstown Theatre Festival, American Conservatory Theatre, Shakespeare Theatre/N.J., Huntington

Theatre, Westport Country Playhouse, Colorado Shakespeare Festival and others. Film/TV: *No Reservations, Law & Order, Law & Order: CI, Law & Order: SVU, All My Children*.



TED KOCH (*Jack Brennan*). Broadway: *The Pillowman, Death of a Salesman, Cat on a Hot Tin Roof*. Off-Broadway: *Meshugah, Chaos Theories*. Regional: *True West* (Arena Stage); *Front Page, Sweet Bird of Youth* (Williamstown Theatre); *Pig Farm, Sea of Tranquility* (Old Globe); *A Streetcar Named*

Desire (Buffalo Studio); *As You Like It* (Goodman). Television: *Cashmere Mafia, The Sopranos, Law & Order, Ed, Third Watch, West Wing, Hack, Chicago Hope*. Film: *Hannibal, Cold Souls, Griffin and Phoenix, Dinner Rush*.



TAMARA LOVATT-SMITH (*Ensemble, u/s Caroline and Evonne Goolagong*). A native Australian, Tamara works as a theater/ film/ voice over artist in New York. Recent credits: *Freak Winds, Illumination and The Stepford Wives*. She teaches at N.Y.'s Atlantic Theater Co. Acting School and is a

producing associate on the new musical *Angels*. Thanks and love to parents, *Angels* team and Joshua.



STEPHEN ROWE (*Swiftly Lazar/Mike Wallace*). Broadway: *Frost/Nixon, The Goat, The Nerd*. Off-Broadway: *Big Bill, A Picasso, Tiny Alice, The Normal Heart*. Regional: Founding member, ART (*Albee's Men*, acclaimed solo show), *Albee Directs Albee*, international tour; South Coast Rep

(Drama-Logue Award), Berkeley Rep (Bay Area Critics Award) and others. TV: *Law & Order, ER, Beverly Hills: 90210* and others. Film: *The Pink Panther, Basic Instinct*.



BRIAN SGAMBATI (*Jim Reston*). Broadway: *The Coast Of Utopia, King Lear*, Lincoln Center. Off-Broadway includes *Landscape Of The Body* (Signature), *The World Over* (Playwrights Horizons), *Paris Commune* (Public). Regional includes *Passion Play* (Goodman), *Two Noble Kinsmen* (Old

Globe), *The Blue Demon* (Huntington), *Sweet Bird Of Youth* (La Jolla Playhouse). MFA.: UC San Diego.



DAVID SITLER (*Ensemble, u/s Camera Op, Brennan, Zelnick and Swiftly*). Broadway: *An Inspector Calls*. Regional: Ford's, Virginia Stage Company, Florida Studio, Swine Palace, N.J. Rep., Luna Stage, Carusel Dinner Theatre, Mill Mountain, Surfliight, Hippodrome, Cumberland County. Film:

Ghetto Dawg, Synapse, Twelve. TV: *Law & Order: SVU, As the World Turns*. Thanks to a great company and especially wife/ actor Carolyn Popp.



NOEL VELEZ (*Manolo Sanchez, u/s Reston*). *Arms and the Man, School for Wives, Measure for Measure, Mary Stuart, Richard III, As You Like It, The Rivals, A Midsummer Night's Dream, Cymbeline, Taming of the Shrew, Cyrano, Macbeth, Romeo and Juliet, The Two Gentlemen of Verona, All's Well that Ends*

Well. TV: *One Life to Live, Guiding Light*.

J.P. ELINS (*Production Stage Manager*). Broadway: *Joseph... Dreamcoat, Titanic, Crazy For You, The Secret Garden, Cuba and his Teddy Bear, Radio City*. Off-Broadway: *Hapgood, Nunsense, Zombie Prom*. National Tours: *The Lion King, Show Boat, Chicago, Blast, Beauty and the Beast, The Music of Andrew Lloyd Webber, Starlight Express*. Regional: Stratford Festival, Shakespeare & Company, GeVa Theatre.

TIMOTHY EAKER (*Stage Manager*). Broadway: *The Country Girl, Rock 'n' Roll, Jersey Boys, Avenue Q, Frost/Nixon, Les Misérables*. Other New York: *Kismet; 70 Girls, 70; Of Thee I Sing*; and BC/EFA's Broadway Bares. Selected Regional Credits: *Seven Brides for Seven Brothers, Irving Berlin's White Christmas, Meet Me in St. Louis, Annie, The Wizard of Oz, Xanadu Live! For Mom and Dad*.

KELLY McGRATH (*Assistant Stage Manager*). Broadway: *The Rocky Horror Show, Elephant Man, Noises Off*. Off-Broadway: *Woman in Black, Further than the Furthest Thing*. Regional: *Hot I Baltimore, Skin of our Teeth (WTF), As You Like it, Barefoot in the Park, Lend Me a Tenor*. TV: *CNN Hero Awards, The Next Food Network Star, Chopping Block, Law & Order*. Much love to my parents.



PETER MORGAN (*Playwright*). *Frost/Nixon* is Peter Morgan's first stage play and was developed with producer Matthew Byam Shaw for The Donmar Warehouse. His film credits include screenplays for *The Queen* starring Helen Mirren and Michael Sheen (Academy Award nomination, Golden

Globe winner), *The Last King of Scotland* starring Forest Whitaker (BAFTA Award winner), and the Oscar-nominated screen adaptation of *Frost/Nixon* directed by Ron Howard, starring Frank Langella and Michael Sheen. His TV credits include HBO's multi Golden Globe-winning *Longford, The Deal* (BAFTA Award for Best Single Drama) and *Henry VIII* (International Emmy for Best Drama, 2004).



MICHAEL GRANDAGE (*Director*) is Artistic Director of the Donmar. For the Donmar: *Twelfth Night, Ivanov* – 2008 Critics' Circle Award for Best Director (shared with *The Chalk Garden*) and 2008 Evening Standard Award for Best Director (shared with *The Chalk Garden* and

Othello), *The Chalk Garden, Othello, John Gabriel Borkman, Don Juan in Soho, Frost/Nixon* (also *Gielgud*, Broadway and U.S. tour), *The Cut* (also U.K. tour), *The Wild Duck* – 2006 Critics' Circle Award for Best Director, *Grand Hotel* – 2005 Olivier Award for Outstanding Musical Production and 2004 Evening Standard Award for Best Director, Pirandello's *Henry IV* (also U.K. tour), *After Miss Julie, Caligula* – 2004 Olivier Award for Best Director, *The Vortex, Privates on Parade, Merrily We Roll Along* – 2001 Olivier Award for Best Musical and 2000 Critics' Circle for Best Director, *Passion Play* – 2001 Critics' Circle and 2000 Evening Standard Awards for Best Director, *Good*. For the West End: *Evita* (Adelphi), *Guys and Dolls* (a Donmar production at the Piccadilly) – 2006 Olivier Award for Outstanding Musical Production). As Artistic Director of Sheffield Theatres (1999–2005) work included *Don Carlos* – 2005 Evening Standard Award and TMA for Best Director and 2005 German British Forum Award (also *Gielgud*), *Suddenly Last Summer* (also Albery), *As You Like It* – 2000 Critics' Circle and Evening Standard Awards for Best Director and 2001 South Bank Show Award for Theatre (also Lyric Hammersmith). He has been given Honorary Doctorates from Sheffield Hallam University and Sheffield University where he was also a visiting professor.

SETH SKLAR-HEYN (*Associate Director*) served as Assistant Director to Michael Grandage for the Donmar's Broadway run of *Frost/Nixon*. He also assisted directors Trevor Nunn and Jack O'Brien on the Broadway productions of *Rock 'n' Roll* and *The Coast of Utopia*, respectively. Additional Broadway credits: *Legally Blonde, The History Boys, Chitty Chitty Bang Bang, Good Vibrations, A Christmas Carol, Taboo, Cabaret, The Producers, Thou Shalt Not, The Phantom of the Opera* and *Seussical*. National Tour: *The Phantom of the Opera, The Producers* and *Parade*. Graduate of Vassar College.

CHRISTOPHER ORAM (*Set and Costume Designer*). With Michael Grandage at the Donmar: *Don Juan in Soho, Frost/Nixon, Grand Hotel, Henry IV, Caligula* (Evening Standard Award, Best Design), *Privates on Parade, Merrily We Roll Along, Passion Play, Guys and Dolls* (Piccadilly), *Suddenly Last Summer* (Critics' Circle Award, Best Design), *Evita* (Adelphi), *Don Carlos, The Tempest* (Sheffield/West End). Other: *King Lear/The Seagull* (RSC), *Parade* (Donmar), *Stuff Happens, Power* (Olivier Award, Best Costume Design), *Summerfolk* (N.T.). Currently: *Fat Pig* (West End). Film: *The Magic Flute* (dir. Kenneth Branagh).

NEIL AUSTIN (*Lighting Designer*). His lighting for plays, musicals, opera and dance has been seen worldwide. He has designed extensively in the U.K. for the Donmar Warehouse, National Theatre, Royal Shakespeare Company, Almeida and in the West End. Broadway: *The Seafarer*, *Frost/Nixon*. He won the 2008 Knight of Illumination Award for Best Musical Theatre Lighting Design. He has been nominated three times for the Laurence Olivier Awards — twice in 2009 and once in 2007. He has also been nominated for the Irish Times and Whatsonstage.com awards in 2009.

ADAM CORK (*Composer & Sound Designer*) read music at Cambridge University. Theatre: *Don Carlos* (Gielgud, Sheffield), *Caligula* (Donmar), *The Glass Menagerie* (Apollo), *The Tempest* (RSC), *The Last Days of Judas Iscariot* (Almeida). Adam was nominated for the 2008 Tony Award, Best Sound Design of a Play, for *Macbeth* (BAM/Lyceum), and for the 2005 Olivier Award, Best Sound Design, for *Suddenly Last Summer* (Albery). Film/TV: *Frances Tuesday* (ITV1), *Imprints* (Channel 4). Radio: *Losing Rosalind* (BBC Radio 4).

JON DRISCOLL (*Video Designer*). Broadway: *Frost/Nixon*. London: *Gethsemane*, *Her Naked Skin*, *Fram*, *The Reporter*, *A Matter of Life and Death* (National Theatre); *Midnight's Children* (RSC); *Whistling Psyche*, *The Lightning Play* (Almeida); *Complicit* (Old Vic). West End: *Dirty Dancing* (and internationally), *Brief Encounter*, *Heroes*, *Our House*, *Glorious*, *Jerry Springer the Opera*, *On the Third Day*, *When Harry Met Sally*, *Dance of Death*, *Eurydice*. *The Hiker* (Druid), *The Ha'penny Bridge* (Dublin). Opera: *A Midsummer Night's Dream* (Royal Opera). Ballet: *Arthur I & II* (Birmingham Royal Ballet).

RICHARD MAWBEY (*Hair and Wig Designer*) owns Wig Specialities in London. Theatre includes *Hairspray*, *Zorro the Musical*, *Evita*, *The Producers*, *Frost/Nixon*, *Guys and Dolls*, *Kiss Me*, *Kate*, *Thoroughly Modern Millie*, *Contact*, *Irving Berlin's White Christmas*, *Starlight Express*, and *La Cage aux Folles*. For television: *Little Britain*, *Poirot*, *Jane Eyre*, HBO's *House of Saddam* and *Madonna*. Personal Wigmaker to Dame Edna Everage, Kylie Minogue and Sean Connery. Films include *Titanic*, *The Santa Clause*, *It's De-Lovely*, *Star Wars*, *Mask of Zorro*, *Closer*, Richard Harris as Dumbledore in *Harry Potter*. Please visit www.wigspecialities.co.uk.

DANIEL SWEE, CSA (*CASTING*). For Lincoln Center Theater, more than 50 productions including *The Coast of Utopia*, *Awake and Sing!*, *Henry IV*, *The Invention of Love*, *Contact*, *The Heiress*, *Arcadia*, *Carousel*, *The Sisters Rosensweig*. Additional Broadway: *Frost/Nixon*, *The Vertical Hour*, *Julius Caesar* (2005), *The Retreat From Moscow*, *The Crucible* (2002), *Art*, *Amy's View*, *The Heidi Chronicles*. Films include *The Hours*, *The Great New Wonderful*, *Center Stage*, *The Object of My Affection* and *The Crucible*.

ALLIED LIVE, LLC (*Tour Marketing and Public Relations*) is a full-service entertainment marketing and advertising agency representing numerous Broadway shows, national tours, performing arts institutions and experiential entertainment entities. Current clients include *Avenue Q*, *Mamma Mia!*, *Rent*, *The Drowsy Chaperone*, *Jump*, *Sweeney Todd*, *Annie*, *Hairspray*, *Dirty Dancing*, *Legally Blonde the Musical*, *Billy Elliot*, *Nerds*, *Stomp*, *Kooza* and *Corteo* from Cirque du Soleil and their portfolio of properties in Las Vegas, Roundabout Theatre Company, Los Angeles Philharmonic and Theatre Communications Group. www.alliedlive.com.

AURORA PRODUCTIONS (*Production Manager*). Recent projects: *Boeing-Boeing*, *The 39 Steps*, *The Country Girl*, *Jerry Springer the Opera*, *Is He Dead*, *Rock 'n' Roll* and *A Bronx Tale*. Other projects include *Spamalot* (Broadway, Tour, London, Las Vegas and Australia), *The Seagull* and the tours of *Frost/Nixon* and *A Bronx Tale*. Aurora is Gene O'Donovan, Ben Heller, Bethany Weinstein, Melissa Mazdra and Asia Evans.

ARIELLE TEPPER MADOVER (*Producer*). Broadway upcoming: *Mary Stuart*. West End upcoming: *Piaf*. Broadway: *Equus*, *Frost/Nixon*, *Monty Python's Spamalot*, *The Pillowman*, *Democracy*, *A Raisin in the Sun*, *Jumpers*, *Hollywood Arms*, James Joyce's *The Dead*, Sandra Bernhard's *I'm Still Here... Damn It!* John Leguizamo's *Freak*. London's West End: *Frost/Nixon*, *Guys and Dolls*, *Monty Python's Spamalot*, *Mary Stuart*, *A Voyage Round My Father*, *Sunday in the Park With George*. She also produced *Bounce* by Stephen Sondheim. Off-Broadway includes *De La Guarda Villa Villa*, *The Last Five Years* and *Goodnight Children Everywhere*. Madover founded the Summer Play Festival for emerging writers, now in its fifth year at The Public Theater. In 2001, she created the Tepper Center for Careers in Theatre at Syracuse University, which provides opportunities for students to develop specific strategies for pursuing their career goals in the entertainment industry.

INDEPENDENT PRESENTERS NETWORK (IPN) (*Producer*). IPN is an association of promoters, theatres and performing arts centers. Its members bring Broadway productions to more than 110 cities throughout North America and Japan. Recent Broadway, London, U.S. and international tours include *Legally Blonde the Musical*, *The Color Purple*, *Monty Python's Spamalot*, *Thoroughly Modern Millie*, *Bombay Dreams*, Matthew Bourne's *Edward Scissorhands* and *The Car Man*, *Starlight Express* and the upcoming Broadway production of *9 to 5*.

BROADWAY ACROSS AMERICA (*Producer*). Owned and operated by British theatre producer John Gore (CEO) and entertainment industry veteran Thomas B. McGrath (Chairman), Broadway Across America presents touring Broadway and other live events in 43 North American cities. Broadway Across America is also dedicated to the development and production of new and diverse live theatre

and most recently produced *Irving Berlin's White Christmas* on Broadway. Upcoming productions include *West Side Story*, *Blithe Spirit* and *Minsky's*.

FOX THEATRICALS (Producer). Headed by Kristin Caskey and Mike Isaacson. Broadway credits: *Legally Blonde the Musical*, *The Seagull*, *Thoroughly Modern Millie*, *One Flew Over the Cuckoo's Nest*, *Death of a Salesman*; 'night, Mother; *Caroline, or Change*; *You're A Good Man, Charlie Brown*. A division of Fox Associates, owner of The Fabulous Fox Theatre, St. Louis. Fox Associates led by President Richard Baker and owners Robert Baudendistel and Mary Strauss.

MARY LU ROFFE (Producer). *Boeing-Boeing* (Tony Award), *The Country Girl*, *Spamalot* (Tony Award) on Broadway and in London, U.S. Tour, Las Vegas and Australia, *Talk Radio* (Tony nominee), *Man Of La Mancha* (Tony nominee), *The Retreat From Moscow* (Tony nominee), *Hedda Gabler*, *Angels In America* (national tour, Chicago Jeff Award), *Sexual Perversity In Chicago* (London), *Desperately Seeking Susan* (London), *Woman Before A Glass*, *Fully Committed* (Outer Critics Circle Award), *String Of Pearls*, *Robbers*, *The Bomb-Itty Of Errors* (Chicago Jeff Award, Edinburgh Fringe Award).

ROBERT G. BARTNER (Producer). Broadway credits: *The Seagull*, *Boeing Boeing* (Tony), *Company* (Tony), *Anna in the Tropics* (Pulitzer). Off-Broadway: *Wit* (Pulitzer). Upcoming: *Guys and Dolls* on Broadway.

DEBRA BLACK (Producer). Productions include *The Pillowman*, *The History Boys* (Tony), *The Vertical Hour*, *The Year of Magical Thinking*, *Inherit the Wind*, *Frost/Nixon*, *Coram Boy*, *Gypsy*, *Thurgood* and *August: Osage County* (Tony).

LAUREN DOLL (Producer). Broadway credits: *Radio Golf*, *Faith Healer* (Assoc.), *Brooklyn The Musical*, *Electra*. Upcoming: *The Norman Conquests*.

RUTH HENDEL (Producer). *33 Variations*, *Mary Stuart*, *In the Heights*, *Altar Boyz*, *Passing Strange*; *Caroline, or Change*; *A Raisin in the Sun*, *Metamorphoses*. Soon FELA!

BARBARA WHITMAN (Producer). Credits include *A Raisin in the Sun*, ... *Spelling Bee* and *Legally Blonde*. Barbara attended NYU-Gallatin and Columbia (Theatre Management and Producing).

101 PRODUCTIONS, LTD (Executive Producer). Wendy Orshan and Jeffrey M. Wilson founded their company in 1994, after having first worked together at Gatchell & Neufeld, Ltd. Dave Auster joined as their associate in 1998. Current Broadway: *Impressionism*, *33 Variations*, *Mary Stuart*, *The 39 Steps*. Tours: *Monty Python's Spamalot*, *Frost/Nixon*.

THE DONMAR WAREHOUSE (*Originating Theatre*) is one of London's leading producing theatres — a 250-seat subsidized (not-for-profit) theatre located in the heart of London's West End. Under the leadership of Artistic Director Michael Grandage, the theatre has presented some of London's most memorable award-winning theatrical experiences as well as garnered critical acclaim at home and abroad. The theatre has a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama, and small scale musical theatre. Over the last 16 years the theatre has created a reputation associated with artistic excellence: it has showcased the talent of some of the industry's premier creative artists, and built an unparalleled catalogue of work. In all its work, be it rediscovering classic contemporary plays, introducing new writing or presenting musicals, the Donmar has set an enviable standard for theatre production and in the process attracted world renowned artists to its stage. Donmar-generated productions have received 31 Olivier Awards, 20 Critics' Circle Awards, 19 Evening Standard Awards, and 13 Tony Awards from nine Broadway productions. The Donmar has had a long and successful history of presenting and general managing its work outside of its home in Covent Garden. Every year it tours one in-house production across the U.K. Its production of *Guys and Dolls* enjoyed a record breaking run in the West End, then a successful U.K. tour and most recently appeared in Australia. Following a sold-out run at the Donmar the critically acclaimed production of *Frost/Nixon* went on to enjoy a run in London's West End, then on Broadway, and of course now embarks on a tour across the U.S. September 2008 also saw the opening of a year-long season in London's West End at the Wyndham's Theatre. The West End season (*Ivanov*, *Twelfth Night*, *Madame De Sade* and *Hamlet*) runs alongside the work at its Covent Garden home and is part of the Donmar's commitment to presenting its work to a wider public. Further productions in the West End include: *Piaf* (Vaudeville), *A Voyage Round My Father* (Wyndham's), *Mary Stuart* – five Olivier nominations and South Bank Award for Best Play (Apollo); *Boston Marriage* – Olivier Award nomination for Best New Comedy (New Ambassadors), *Passion Play*, *The Glass Menagerie* (Comedy), *The Real Thing*, *Company* (Albery), and *A Design for Living* (Gielgud). Donmar generated work in New York includes: *Nine* (Eugene O'Neill Theatre), *Twelfth Night/Uncle Vanya* (Harvey Theater Brooklyn), *Take Me Out*, a co-production with the Public Theater – Tony Award for Best New Play (Walter Kerr Theatre), *True West* (Circle in the Square and Public Theater), *The Real Thing* – Tony Award for Best Play Revival (Barrymore Theater), *The Blue Room* (Cort Theater), *Electra* – Tony Award nomination (McCarter Theater and Barrymore Theater), *Cabaret* (Henry Miller Theater). In the spring of 2009 the Donmar will be presenting *Mary Stuart* on Broadway.



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 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), *9 to 5: The Musical*, which is set to open on Broadway in April 2009 and *Minsky's*, which opens on Broadway later in 2009. He has produced 16 world premieres including the musicals *Bloody Bloody Andrew Jackson* and *Sleeping Beauty Wakes*, and the plays *Distracted*, now playing off-Broadway, *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 and the Board of Arts for L.A.



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 sufferer...er...supporter of the Cleveland Browns.



KELLEY KIRKPATRICK (Associate Producer). Since arriving at CTG in 2005, Kelley has served as associate producer on *The School of Night*, *This Beautiful City*, *9 to 5: The Musical*, *Two Unrelated Plays* by David Mamet, *Clay*, *Curtains*, *Dead End*, *Water & Power*, *Yellow Face*, *iWitness*, *Nightingale*, *all wear bowlers*, *Solomania!* and *Come Back, Little Sheba*. Prior to his arrival

at CTG, Kelley was the production stage manager for over 40 shows on and off-Broadway including productions at the Kennedy Center, Lincoln Center, Manhattan Theatre Club, Playwrights Horizons, the Atlantic Theater Company, the Huntington Theatre Company and 12 seasons at the Williamstown Theatre Festival.



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.



L TO R: Alan Cox and Stacy Keach.

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FROST/NIXON rehearsed at New 42nd Street Studios.

SPECIAL THANKS

Meredith Blair, IPN, Tom Gabbard, Judy Lisi, Fox Theatricals, Scott Traugott, Bra*Tenders, Rays Beauty Supply.

www.frostonixonontour.com

This production is produced by a member of The Broadway League in collaboration with our professional union-represented employees



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 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 Locals 33, 1, 12, 21, 74, 115, 251, 635; Local 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/choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent labor union.

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

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 KELLEY KIRKPATRICK Associate Producer
 DIANE RODRIGUEZ Associate Producer/Director of New Play Production
 ANN E. WAREHAM Associate Producer
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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,
 PETER STALOCH, 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 Subscriber Services Representative

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
 NIKA TANIGUCHI Senior Group Services Agent
 NADJAH DABNEY, MICHAEL HURLEY Group Services/Outreach Sales Agents

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 LYNN SCOTT,
 MICHAEL SMITH, JEFFREY STUBBLEFIELD Representatives