

Mark Taper Forum

42nd Season 2009

FIRST SEASON PRODUCTION

Pippin

A co-production with Deaf West Theatre
Book by Roger O. Hirson
Music and Lyrics by Stephen Schwartz
Directed and Choreographed by Jeff Calhoun
January 15 – March 15, 2009

SECOND SEASON PRODUCTION

Lydia

by Octavio Solis
Directed by Juliette Carrillo
April 2 – May 17, 2009

THIRD SEASON PRODUCTION

Oleanna

by David Mamet
Directed by Doug Hughes
May 28 – July 12, 2009

FOURTH SEASON PRODUCTION

Parade

The Donmar Warehouse Production
Book by Alfred Uhry
Music and Lyrics by Jason Robert Brown
Co-conceived by Harold Prince
Directed and Choreographed by Rob Ashford
September 24 – November 15, 2009

FIFTH SEASON PRODUCTION

Palestine, New Mexico

by Richard Montoya for Culture Clash
Directed by Lisa Peterson
World Premiere
December 3, 2009 – January 24, 2010



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L.A.'s Theatre Company



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1) (L TO R) Assistant Director Tina Sanchez and Director Juliette Carrillo; 2) The cast of *Lydia*; 3) Carlo Albán; 4) Tony Sancho; 5) (L TO R) Stephanie Beatriz and Onahoua Rodriguez; 6) Daniel Zacapa; 7) (L TO R) Tony Sancho, Stephanie Beatriz and Director Juliette Carrillo; 8) (L TO R) Catalina Maynard and Onahoua Rodriguez.

REHEARSAL PHOTOS BY CRAIG SCHWARTZ.



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PRESENTS

LYDIA

BY **Octavio Solis**

CAST (in alphabetical order)

Carlo Albán Max Arciniega Stephanie Beatriz Alejandra Flores
Francisco Garcia Rubén Garfias Catalina Maynard Isabelle Ortega
Onahoua Rodriguez Tony Sancho Daniel Zacapa

SCENIC DESIGN
Christopher Acebo

COSTUME DESIGN
Christal Weatherly

LIGHTING DESIGN
Christopher Akerlind

SOUND DESIGN, ADDITIONAL MUSIC
AND ARRANGEMENTS
David Molina

ORIGINAL COMPOSITIONS
Chris Webb

ORIGINAL FIGHT CHOREOGRAPHY
Rick Sordelet

ASSOCIATE FIGHT DIRECTOR
Greg Derelian

WIGS AND HAIR
Carol F. Doran

VOCAL AND DIALECT COACH
Natsuko Ohama

ASSOCIATE PRODUCER
Neel Keller

PRODUCTION STAGE MANAGER
Michelle Blair

DIRECTED BY
Juliette Carrillo

SETTING

The early 1970s in fall in the living room of the Flores home in El Paso, Texas.

There will be one 15-minute intermission.

This production is dedicated to Chris Webb.

The playwright dedicates his work to his mother and father.

Originally commissioned, workshoped and produced at the Denver Center Theatre Company,
a division of the Denver Center for the Performing Arts, Kent Thompson, Artistic Director.

April 2 – May 17, 2009
Mark Taper Forum



L TO R: Stephanie Beatriz and Onahoua Rodriguez. PHOTO © CAROL ROSEGG FROM THE YALE REPERTORY PRODUCTION.

CAST (in alphabetical order)

Misha **Carlo Albán**
Alvaro **Max Arciniega**
Lydia **Stephanie Beatriz**
Rosa **Catalina Maynard**
Ceci **Onahoua Rodriguez**
Rene **Tony Sancho**
Claudio **Daniel Zacapa**

Understudies

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

For Rosa – **Alejandra Flores**; for Alvaro, Misha, Rene – **Francisco Garcia**;
for Claudio – **Rubén Garfias**; for Ceci, Lydia – **Isabelle Ortega**

Stage Manager
Joe Witt

Glossary of Terms

Abuela: Grandmother

Baboso: Asshole

Carnala/Carnal: Sister/brother

Criada: Maid

¡Dios mío! My God!

Espera: Wait

Idioma: Language, means of expression

Migra: Short for Migración, slang for the border patrol

Mija/Mijo: Slang conjunction of mi hija/mi hijo, meaning my dear daughter/my dear son

Mojada/Mojado: Literally meaning wet but also the derogatory term “wetback”

Pecados: Sins

Pinche: An all-purpose curse word, slightly stronger than “damn”

Prima/Primo: Cousin

Quinceañera: a woman’s 15th birthday celebration; her coming-of-age celebration

Sangrita: Blood

Sobrino: Nephew

Tía/Tío: Aunt/uncle

Trucha: Police

Vieja/Viejo: Old woman/old man

Vete: Go

—Matt Cornish



A look back at the 1970s

Pull Tab

First introduced in 1963 by the Pittsburgh Brewing Company, early pull tab cans allowed cans to be opened without an opener. After putting a finger through the ring on the top of the can, the drinker quickly ripped away a teardrop-shaped piece of the top of the can. Most Southern Californians who went to the beach between the mid-1960s and mid-1970s (when the modern “stay tab” was introduced) will have at least one scar from stepping on a carelessly discarded pull tab.

G.I. Joe

In February 1964, at the American International Toy Fair in New York, America was introduced to G.I. Joe: “America’s Movable Fighting Man.” The name G.I. Joe was taken from the movie *The Story of G.I. Joe* which featured an American army unit in World War II. By 1970, the world had changed. G.I. Joe no longer had an assumed human enemy — instead, he waged war against the environment, battling fearsome beasts and the elements, thwarting catastrophe on a global scale. Reinvented for a whole new generation of kids, G.I. Joe now sported “life-like” hair and beard and soon received the famous “Kung Fu Grip.” (FROM HASBRO.COM)

S & H Green Stamps

A rewards program operated by the Sperry and Hutchinson company (S & H). During the 1960s, the rewards catalog printed by the company was the largest publication in the United States and the company issued three times as many stamps as the U.S. Postal Service. Customers would receive stamps at the checkout counter of supermarkets, department stores and gas stations among other retailers, which could be redeemed for products in the catalog or at special stores.



Lotería is a Mexican game of chance, similar to Bingo, but using a set of 54 different images on a deck of cards instead of numbers on ping pong balls. Every image has a name and an assigned number. Each player has at least one tabla, a board with a randomly created 4 x 4 grid of pictures with their corresponding names and numbers. To start the game, the caller (cantor or singer) randomly selects a card from the deck and announces it to the players by its name, sometimes using a riddle or humorous patter instead of reading the card name. The players with a matching pictogram on their board mark it off with a chip, bean or other kind of marker. The first player with four chips in a horizontal, vertical or diagonal row, squared pattern, any other previously specified pattern, or who fills the tabla first shouts “¡Lotería!” (Lottery!) or “¡Buena!” (Good!) and is the winner.

(FROM WIKIPEDIA)



Stephanie Beatriz (TOP) and Onahoua Rodriguez (SEATED).
PHOTO © CAROL ROSEGG FROM THE YALE REPERTORY PRODUCTION.



Lotería artwork under Licensing of Don Clemente Inc./Calendarios y Pasatiempos SA de CV®



Located in far western Texas, on the northern banks of the Rio Grande across from Juárez, Mexico, and in the middle of the Chihuahuan Desert, El Paso is a border city both in psychology and geography.

It has long been the focus of cultural collisions, mixing new arrivals from south of the border, the children of legal and illegal immigrants, other American citizens who have moved to the city following jobs, and the descendants of Spanish settlers who have lived in the area for centuries. From the unforgiving but beautiful landscape, a bustling metropolis emerged after World War II with a strong economy built on manufacturing, the military and trade with Mexico.

Playwright Octavio Solis was born and raised in El Paso, and it is to his hometown that he has returned for the setting of several plays, including *El Paso Blue* (1994) and his new play *Lydia*, which received its world premiere in Denver in early 2008. In *Lydia*, Solis captures the volatile and rapidly changing El Paso of the 1970s: a city experiencing an influx of soldiers and immigrants through a permeable national border but also struggling, like all of America, with the Vietnam War, the draft, generational conflict and the burgeoning civil rights movement.

—**Matt Cornish** is a student at the Yale School of Drama. MFA in Dramaturgy and Dramatic Criticism is expected in 2009.



L TO R: Octavio Solis, Chris Webb and Juliette Carrillo in Denver, 2008.

Christopher Webb

NOVEMBER 15, 1973 – DECEMBER 15, 2008

*Inspire and be inspired
Pay attention to what is beautiful
My serious and amazing life
Create a lasting musical impression*

—from Chris Webb's notebooks
written shortly before his death

WHEN CHRIS CALLED me on September 3, 2008, to tell me he had some really bad news, I braced myself. He can't do *Lydia*, I thought. What am I going to do? But the news was worse than anything I could have ever imagined. He had been diagnosed with terminal cancer. Although he was committed to staying on the project, he passed away before our first rehearsal at Yale Rep. Needless to say, we were all completely devastated.

Chris was one of those rare composers that loved telling a good story. It was an honor to watch his process, how he molded and shaped and caressed a piece of music so that it fit just perfectly with the instruments of the actors, with the rhythms of my staging, and with the tone of the play. Chris' music created a kind of dance between the physical world and the emotional and spiritual world. And he did it beautifully because he was an exquisite listener. True collaboration is in the listening, and Chris was a master at it.

I had the privilege of collaborating with Chris for over 10 years. He was my artistic partner and a great friend. His body is gone, but his music lives on, pushing our work forward just as he would have wanted it. Thank you, Chris, for your extraordinary gift.

—**Juliette Carrillo, Director**

Who's Who



CARLO ALBÁN (*Misha*).

Regional: *Lydia* (world premiere Denver Center, Yale Rep), *All About Us* (Westport Country Playhouse), *Dreamlandia* (Dallas Theater Center), *Night of the Iguana* (Guthrie Theater), *Ice Glen* (Florida Stage). New York: *References to Salvador Dalí Make Me Hot* (NYSF), *A Small Melodramatic Story* (Labyrinth Theater Company/NYSF), *Intrínquis* (writer/performer; solo show about his experiences growing up as an illegal immigrant, produced by the Labyrinth Theater Company). TV: *House of Buggin'*, *Law & Order*, *Touched by an Angel*, *Oz*, *100 Center Street*, *The Jury*, *Thicker than Blood* (TNT Original/ALMA Award nomination), *Prison Break* (recurring), *Sesame Street* (series regular, 1992-97). Film: *Hurricane Streets*, *Hi Life*, *The Tavern*, *Live Free or Die*, *Strangers with Candy*, *Glow Ropes*, *Life Support*, *21 Grams* and the upcoming *Margaret* and *Whip It!*. Member of the Labyrinth Theater Company in NYC.



MAX ARCINIEGA (*Alvaro*).

Television, recurring: *Breaking Bad* (AMC). Television, guest star: *ER* (NBC), *The Unit* (CBS), *Private Practice* (ABC), *Without a Trace* (CBS), *Lincoln Heights* (ABC Family), *Veronica Mars* (UPN). Theatre: *Electricidad* (Goodman Theatre, Chicago); *Suggestions for the Prevention of Serial Murder* (Chicago Dramatists), *Lulu* (Journeyman Theater, Chicago), *Acts of Mercy* (Mary Archie Theater, Chicago), *The Gift Horse* (New Studio Theater, Chicago). Showcases: ABC Diversity Showcase in Chicago, CBS Latino Showcase in Los Angeles, CSA/Chicago showcase in Los Angeles. Affiliations: Ensemble member of Teatro Vista Chicago. SAG, AFTRA, AEA Training: B.A. in Theatre from Columbia College, Chicago. Dedication: to the Arciniega family, his strength and inspiration. He thanks Ivonne Coll for her passion and guidance with this role.



STEPHANIE BEATRIZ (*Lydia*)

appeared in this role in the world premiere of *Lydia* at Denver Center Theatre Company in 2008 and at Yale Rep earlier this year. Her other theatre roles include Catherine in *A View from the Bridge* directed by Libby Appel, Bianca in *Othello* directed by Lisa Peterson (Oregon Shakespeare Festival); Rosa in *Summer and Smoke* directed by Michael Wilson (Paper Mill Playhouse, Hartford Stage); Matilde in *The Clean House* directed by Juliette Carrillo (TheatreWorks); Erica in *Hold Please* (The Old Globe); Marena in *Anna in the Tropics* (Pittsburgh Public Theater); Maya and Yemaya in *Yemaya's Belly* (Portland Stage Company); The Bitch in *Misterioso-119* (Berkshire Theatre Festival); Amazing Voice in *The Adventures of Barrio Grrrl!* (Summer Play Festival, New York); and Juliet in *Romeo and Juliet* (Theatreworks USA – National Tour). Stephanie received her BFA in theatre from Stephens College.



ALEJANDRA FLORES

(*Understudy for Rosa*). Theatre: Cornerstone Theater Company, Bilingual Foundation of the Arts, California State University, Mark Taper Forum (*Electricidad*) and others. Directing: *Blood Wedding* (Cal State L.A.), *Aguila Real* (Occidental College) and *Too Many Tamales* (Bilingual Foundation of the Arts – 11 consecutive years). Television: *24*, *Brothers and Sisters*, *ER*, *Nip/Tuck*. Film: *Friends With Money*, *A Walk In The Clouds*. Awards: Drama-Logue Award for Outstanding Achievement in Theatre, Cesar Award for supporting actress, Individual Fellowship City of Los Angeles, COLA and the 2008- 2009 Artists-In-Residence (AIR) Program Award, both from the Department of Cultural Affairs. Founder of the Los Angeles Theatre Academy (LATA) and the Artistic Director of Teatro Universitario en Español at Cal State L.A. Education: School of Bella Arts in Mexico City and Conservatory of Theatre at the National University of Mexico, UNAM.



FRANCISCO GARCIA (*Understudy for Alvaro, Misha, Rene*). Los Angeles: *Fenisa's Hook* (Bilingual Foundation of the Arts), *Romeo and Juliet*, *A Midsummer Night's Dream*, *365 Days/365 Plays* (East LA Repertory), *Los Illegals*,

Attraction, *Holtville Night's Dream* (Cornerstone Theater Company), *Los Vendidos*, *Trio Los Machos* (Casa 0101), Regional: *Night of the Iguana* (Artists Repertory Theatre), *Tino Does Time* (Miracle Theatre Group), *Spinning Into Butter* (CoHo Theatre), *Sacagawea* (Oregon Children's Theatre). Francisco is a graduate of Portland State University and works as a teaching artist for Center Theatre Group's P.L.A.Y. program and CalArts' C.A.P. Program. For Merri.



RUBÉN GARFIAS (*Understudy for Claudio*). His career has taken him on many paths, all of them a welcome journey to creativity and discovery. He performs on television as well as the silver screen, stage, voice-overs,

commercials and is a teaching artist. He is always looking forward with anticipation to the next journey around the bend.



CATALINA MAYNARD (*Rosa*). Recent stage credits include the world premiere of *Lydia* directed by Juliette Carrillo at Denver Center Theatre Company and at Yale Repertory Theatre. Also at the Mark Taper Forum: *Electricidad* directed

by Lisa Peterson. Other credits: *Living Out* directed by Armando Molina (TheatreWorks, Mixed Blood Theatre); *Romeo and Juliet* directed by Tony Plana (East L.A. Classic Theatre); *La Gaviota* directed by Glenn Paris (Ion Theatre LAB); *Esperanza Rising* directed by Rebecca Brown (Children's Theatre Company); *Real Women Have Curves* directed by Bill Virchis (Borderlands Theatre); *The Heart's Desire* directed by Patricia Troxel and *The Imaginary Invalid* directed by Rodger De Laurier (Pacific Conservatory of the Performing Arts). Ms. Maynard has also appeared in numerous productions at San Diego Repertory Theatre, including *Hamlet*, *A Quiet Love*, *A Streetcar Named Desire*, *Burning Dreams* and *Mummified Deer*.



ISABELLE ORTEGA (*Understudy for Lydia, Ceci*). Recent Stage Credits: *Anna in the Tropics* (Theatre Works and PCPA); *Living Out* (Theatre Works and Mixed Blood Theatre); *Sonia Flew* (LATW); *Displaced*, *Charlie Cox*

Run's w/Scissors (Marin Theatre); Other Credits: *Romeo and Juliet*, *Macbeth*, *Twelfth Night*, *Skin of Our Teeth* (California Shakespeare Festival); *The Green Bird* (Berkeley Repertory Theatre); *Darwin's Finches* (Encore Theatre).



ONAHOUA RODRIGUEZ (*Ceci*) is very grateful for her CTG debut. She originated the role of Ceci for the Denver Center Theatre's production of *Lydia* followed by the Yale Rep production. Other theatre credits include *Anna in*

the Tropics (South Coast Rep directed by Juliette Carrillo and at Coconut Playhouse directed by Nilo Cruz), *Beauty of the Father* (Seattle Repertory Theatre directed by Sharon Ott), *Blood Wedding* (La Jolla Playhouse directed by Mark Wing Davey), *The Next Stop* (Repertorio Español directed by Michael Garces), *Fools Journey* (INTAR), *Welcome to Arroyos* (The Beckett). Television/Film: *The Farm* (spin-off of Showtime's *The L Word*), *Weeds*, *CSI: Crime Scene Investigation*, *Saving Grace*, *The Shield*, *NYPD Blue*, *Cold Case*, *CSI: Miami*, *ER*, *Rhythm of the Saints* (Sundance Film Festival selection), *Love Song*. Graduate of the American Musical and Dramatic Academy, New York. Dedication: For Mom and her otherworldly strength and for Virginia and Liomar in memory of Tony's gift.



TONY SANCHO (*Rene*) is making his Los Angeles debut here at the Taper. Tony is a proud ensemble member of Teatro Vista, the only Equity Latino theatre company in the Midwest. His previous Chicago theatre credits include playing

Ritchie Valens in *Buddy: the Buddy Holly Story* for Drury Lane Theatre, Oakbrook & WaterTower, Lazado for Teatro Vista's production of *Dreamlandia* by Octavio Solis at the Victory Gardens Greenhouse, as well as playing Cheche in Nilo Cruz's *Anna in the Tropics* at the Goodman's Owen Theatre. Other

regional companies include Remmy Bumpo, the Journeymen and the Pegasus Players. His film and television credits include his award-winning film *On the Downlow* and the 300th episode of *ER*. Training: The School at Steppenwolf and Acting Concentration from Columbia College, Chicago.



DANIEL ZACAPA (*Claudio*) has four films due out this year including Bobby Moresco's *The Kings of Appletown* (with Kate Burton), *Ball Don't Lie*, *The Things We Carry* and *The Gene Generation* (with Faye Dunaway). He just finished David S. Goyer's *Fast Forward*, a pilot for ABC (most of his fingers and toes crossed). A series regular on Showtime's highly lauded *Resurrection Blvd.* for three seasons, he is perhaps one of the most eclectic actors working, having just played Ebenezer Scrooge in *A Christmas Carol* at The Edgemar in December. "I am truly humbled by the opportunity to work at the Taper on this most beautifully written play with this cast and this crew." Other films: *Seven*, *Confessions of a Dangerous Mind*, *Phenomenon*, *The Mexican*, *Odd Couple 2*, *Up Close & Personal*, *Coronado*. TV Guest Star: *Weeds*, *Prison Break*, *Medium*, *Criminal Minds*, *Nip/Tuck*, *Without a Trace*, *The West Wing*, *Six Feet Under*, *NYPD Blue*.



OCTAVIO SOLIS (*Playwright*) is a playwright and director living in San Francisco. His works *Lydia*, *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos*, *La Posada Mágica*, *El Otro*, *Dreamlandia*, *The 7 Visions of Encarnacion*, *June in a Box*, *Bethlehem*, and *Gibraltar* have been produced at Denver Center Theatre Company, Yale Repertory Theatre, Oregon Shakespeare Festival, New York Summer Play Festival, Dallas Theater Center, Magic Theatre, Intersection for the Arts, South Coast Repertory, San Diego Repertory Theatre, San Jose Repertory Theatre, ShadowLight, Venture Theatre, Latino Chicago Theater Company, La Compania de Albuquerque, Teatro Vista, El Teatro Campesino, Undermain Theatre, Thick Description, Su Teatro, Campo Santo and The Imua! Theatre Company. His collaborative works include *Burning Dreams*, co-written with Julie Hebert and Gina Leishman; *Shiner*, written with Erik Ehn and *Great Highway*, written with Wendy Weiner. Solis is the recipient of the NEA 1995-97 Playwriting Fellowship, the Kennedy Center's Roger L. Stevens Award, the Will Glickman Playwright Award, a production grant from the Kennedy Center Fund for New American Plays, the 1998 TCG/NEA Theatre Artists in Residence Grant, the 1998 McKnight Fellowship grant from the Playwrights Center in Minneapolis, the 2003 National Latino Playwriting Award, the 2000-2001 National Theatre Artists Residency Grant from TCG, and the Pew Charitable Trust grant for *Gibraltar* at the Oregon Shakespeare Festival. Octavio is a member of the Dramatists Guild and New Dramatists, the 2008 Thornton Wilder Fellow at MacDowell and is a finalist for the 2009 Harold and Mimi Steinberg/ATCA New Play Award. He is currently working on commissions for Yale Repertory Theatre and the Oregon Shakespeare Festival.



JULIETTE CARRILLO (*Director*) directed the world premiere of *Lydia* last year at Denver Center Theatre Company and again at Yale Repertory Theatre. Other collaborations with Octavio Solis include *Lethe* with Cornerstone

Theater Company (of which she is an ensemble member) and *El Paso Blue* at Summer Play Festival in New York. She met Octavio when she was an Artistic Associate at South Coast Repertory, where she ran the Hispanic Playwrights Project for seven years. At South Coast Rep, she directed many notable productions, including the critically acclaimed West Coast premiere of *Anna in the Tropics* by Nilo Cruz and the world premiere of *References to Salvador Dalí Make Me Hot* by José Rivera. Other credits include the West Coast premieres of Eduardo Machado's *The Cook* at Seattle Repertory Theatre and Sam Shepard's *Eyes for Consuela* at the Magic Theatre, as well as productions at Alliance Theatre, TheatreWorks, Laguna Playhouse, Actors Theatre of Louisville and Mark Taper Forum's New Work Festival. In New York, she has developed plays at New York Theatre Workshop, The Public Theater, INTAR and The Women's Project. A graduate of Yale School of Drama, she is a recipient of several awards, including the NEA/TCG Directing Fellowship and the Princess Grace Award. A big thank you to her family for their support.



CHRISTOPHER ACEBO (*Set Design*). Center Theatre Group: world premiere productions of *Water and Power* (costumes), *Living Out* (set), *Chavez Ravine* (costumes), *Breakfast, Lunch and Dinner*

(set), as well as *Electricidad* (costumes). Oregon Shakespeare Festival: *Equivocation*, *The Clay Cart*, *Dead Man's Cell Phone*, *Othello*, among others. Mr. Acebo has also designed productions for many regional theatres including the world premieres of *The Clean House* (Yale Repertory Theatre); *Zorro in Hell* (Berkeley Repertory Theatre, La Jolla Playhouse); *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *The Beard of Avon*, *Hold Please* (South Coast Repertory Theatre); *Electricidad* (Goodman Theatre). Mr. Acebo's designs have also been presented at Lincoln Center Theater,

Guthrie Theater, Denver Center Theatre Company, The Kennedy Center, Missouri Repertory Theatre, Portland Center Stage, Pasadena Playhouse, The Children's Theatre Company in Minneapolis, among others. He is the Associate Artistic Director of the Oregon Shakespeare Festival and was an ensemble member of Cornerstone Theater Company (1999-2006). He received his MFA at UCSD.



CHRISTAL WEATHERLY (*Costume Design*). CTG: *A Perfect Wedding* (Kirk Douglas), *Breakfast, Lunch and Dinner* (Ivy Substation), *Good Thing* (Taper, Too). Los Angeles: Culture Clash's *Zorro*

in Hell (Ricardo Montalban Theatre), *Road To A Revolution* (Deaf West Theatre), *The Land of Liver and Onions* (We Tell Stories). New York: *Doris to Darlene* (Playwrights Horizons), *Queens Boulevard* (Signature Theatre Company), *Jane Eyre* (The Acting Company), *Apparition* (Connelly Theatre). Regional: Oregon Shakespeare Festival, Berkeley Repertory Theatre, Hartford Stage, Arden Theatre Company, American Repertory Theatre, The Old Globe, Denver Center Theatre Company, Actors Theatre of Louisville, Williamstown Theatre Festival, The Children's Theatre Company, La Jolla Playhouse, Madison Repertory Theatre, Sledgehammer Theatre, Long Wharf Theatre, and the beloved Rainpan 43. Awards: Ovation Award nomination for *A Perfect Wedding* at CTG's Kirk Douglas Theatre, Bay Area Critics Circle Award for *Fetes de la Nuit* at Berkeley Repertory Theatre, Connecticut Critics Circle Award for *Wintertime* at Long Wharf Theatre; 2004-2006 Recipient of the NEA/TCG Career Development Program for Designers. Christal grew up in New Mexico with her grandparents and now lives in Brooklyn. Love to her family.

CHRISTOPHER AKERLIND (*Lighting Design*). For CTG: *Homebody/Kabul* and *The House of Bernarda Alba* (Taper); *The Tale of the Allergist's Wife*, *Seven Guitars* and *The Piano Lesson* (Ahmanson); *Slanguage*, *The Paris Letter* and *Keep Your Pantheon/Duck Variations* (Douglas). Broadway: *Top Girls*, *110 in the Shade* (Tony nomination), *Talk Radio*, *Shining City*, *Awake and Sing* (Tony nomination), *Well*, *Rabbit Hole*, *The Light in the Piazza* (Drama Desk, Outer Critics, Tony Awards), *Reckless*, *The Tale of the Allergist's Wife* and *Seven Guitars* (Tony nomination),

among others. Recent: Philip Glass's *Appomattox* (San Francisco Opera), Martha Clarke's *Garden of Earthly Delights* (revival), Rinde Eckert's *Orpheus X* (Edinburgh and Hong Kong Festivals), *Die Entführung Aus Dem Serail* (Lyric Opera of Chicago) and Tracy Letts' new play *Superior Donuts* (Steppenwolf Theatre). Awards: Obie for Sustained Excellence, Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucille Lortel, Outer Critics Circle and Tony Awards.



DAVID MOLINA (*Sound Design, Additional Music and Arrangements*) is honored to have spent the last 15 years working, playing and laughing with Chris Webb. Yale Repertory Theatre: *Lydia*. San Francisco: productions

for Yerba Buena Center for the Arts, Marin Theatre Company, Magic Theatre, A Traveling Jewish Theatre, American Conservatory Theater, Brava! Theatre, Lorraine Hansberry Theatre, Campo Santo, Intersection for the Arts, Thick House, Soap Stone, Teatro Jornalero, Sonoma State University and University of San Francisco. Installation, performance, and multimedia: productions for Drum Machine Museum (featuring Joan Jeanrenaud, Kronos Quartet, and Mark Pistel), Cal Arts, and international showings and tours with Violeta Luna, Victor Cartagena, and Secos Y Mojados (2009 Creative Capital Grantees). Film: Barry Gifford's *Ball Lightning*; *The Narc* and *Prospect* by Octavio Solis, The Cause Collective's *Along the Way* (2008 Sundance Film Festival) and the films of Anna Geyer. Radio: 94.1 KPFA. Television: KQED. His music and bands — Ghosts and Strings; Los Veneremos — can be heard on the Resting Bell, Dorog Records, Black Note Music, Mun Discos and NKR labels. www.restingbell.net.

CHRIS WEBB (*Composer*) composed the music for the world premiere of *Lydia* at Denver Center Theatre Company last year. His other theatre credits include *The Cook* directed by Juliette Carrillo (Seattle Repertory Theatre); *Sonia Flew* (Laguna Beach Playhouse); *Anna in the Tropics*, *Nostalgia*, *The Countess*, *Art* (South Coast Repertory); *As Vishnu Dreams* (Cornerstone Theater Company); Sam Shepard's *Eyes for Consuela* (Magic Theatre); as well as productions at Intersection for the Arts, Yerba Buena Center for the Arts, Exit Theatre, Currican Theatre, Bard College, Fordham University and the Lincoln Center Director's Lab. His original scores for film include a New York Times web feature on Cuba, *A litter-a-tion* (Best Film of the 48 Hour Film Festival, Honolulu), *Townsend* (MBox), *Africa@Play* (National Geographic Channel, ResFest Best Short Film Award), the Gen Art Film Festival and *Spiral*, a short film by Juliette Carrillo.

RICK SORDELET (*Fight Director*) has staged 44 Broadway productions, including Disney's *The Lion King*, *Beauty and the Beast*, *Tarzan*, *The Little Mermaid* and *Aida*. He has staged the fights for the opera *Cyrano de Bergerac* starring Plácido Domingo at the Metropolitan Opera, The Royal Opera House and the LaScala in Milan, Italy, and for over 40 first class productions on five continents. Film: *The Game Plan* starring Dwayne "The Rock" Johnson, *Dan in Real Life* starring Steve Carell and Juliette Binoche and *Hamlet* starring Campbell Scott. He is the chief stunt coordinator for *Guiding Light* and staged the fights for *First Jedi*, a CD-ROM for George Lucas. Rick received the Lucille Lortel Award for Sustained Excellence in 2007. He teaches at Yale School of Drama, The New School for Drama and The Neighborhood Playhouse. He is a company member of The Drama Dept., a board member of The Shakespeare Theatre of New Jersey and the author of the play *Buried Treasure*. He is married to actress Kathleen Kelly and has three children: Kaelan, Christian and Collin.



GREG DERELIAN (*Associate Fight Director*). Fight credits include off-Broadway: *Arabian Night* (Play Company), *Miracle Brothers* (Vineyard Theatre, Associate to Mr. Sordelet). Off-Off-Broadway: *Lizardskin* (Access Theatre), *Corleone: The Shakespearean Godfather* (Players' Theatre). TV: *Guiding Light*. Greg also works extensively as an actor and will be seen this summer playing Coriolanus at the Old Globe in San Diego. Training: MFA, Yale School of Drama.



CAROL F. DORAN (*Wigs and Hair*). CTG: Over 40 productions including *Pippin*, *Sleeping Beauty Wakes*, *The Black Rider*, *Big River*, *Romeo and Juliet*, *Measure for Measure*, *A Midsummer's Night Dream*. Broadway: *Big River*, *King Hedley II*, *Seven Guitars*. Regional: *Stormy Weather*, and the world premieres of *Mask and Sister Act, the Musical* (Pasadena Playhouse); *Big River* (Washington D.C. and National Tour); Resident hair and wig designer, seven years for South Coast Repertory; Wig Mistress for three years for The La Jolla Playhouse; also Deaf West Theatre, The Goodman Theatre, The Actors Theatre of Louisville and ACT in San Francisco. Internationally: England and South Africa. Television: *One Tree Hill*, *Grey's Anatomy*, *House*, *Angel*, *Buffy the Vampire Slayer*, *Six Feet Under* and others. Film: *Eagle Eye*, *Borat*, *For Your Consideration*, *Spider-Man 3*, *Mission Impossible III*, *The Astronaut Farmer*, *The Alamo*, *Bad Santa*, *Adaptation* and many more.



NATSUKO OHAMA (*Vocal and Dialect Coach*). Master voice teacher Natsuko Ohama trained under the legendary Kristin Linklater at the Working Theatre in New York. A founding member and permanent faculty of Shakespeare and Company Lenox, Mass., senior artist at Pan Asian Rep New York, she has taught at numerous institutions including Columbia University, the Sundance Institute, New Actors Workshop, NYU and was the Director of Training at the National Arts Center in Ottawa. Presently she heads the voice progression in the

Masters Program at the University of Southern California. A Drama Desk nominated actress, she has portrayed roles ranging from Juliet to Lady Macbeth from Hamlet to Prospero (Los Angeles Women's Shakespeare Company), from action films *Speed* to the cult series *Forever Knight* and American Playhouse on PBS. She has been seen on screen recently in *Pirates of the Caribbean 2*, *Nip/Tuck* television, and on stage at the Kirk Douglas Theatre in *Dogeaters* as Imelda Marcos.



MICHELLE BLAIR (*Production Stage Manager*). CTG: *The School of Night*, *Bloody Bloody Andrew Jackson*, *Distracted*, *Nightingale*, *Without Walls*, *Lewis and Clark Reach the Euphrates*, all wear bowlers (also at the Barbican Theatre, Berkeley Rep., La Jolla Playhouse and Studio Theatre), *Flight*, *Nothing But The Truth*, *Stones In His Pockets*, *Topdog/Underdog* and "QED" at Lincoln Center Theater. Michelle has worked extensively with Cornerstone Theater Company, where she is also a member of the Ensemble. Education: graduate of the University of Southern California and the University of Amsterdam.

JOE WITT (*Stage Manager*). Broadway: *George Gershwin Alone*. Off-Broadway: *Hedwig and the Angry Inch*, *Four Guys Named José*, *Stonewall Jackson's House*, Dael Orlandersmith's *Monster*, *Slow Drag*, *Blown Sideways Through Life*, *Lypsinka!* and the Lucille Lortel Awards. Los Angeles: *Mask: The Musical*, Will Ferrell's *You're Welcome America*, *The Vagina Monologues*, Culture Clash's *Zorro in Hell!*, Eddie Izzard, Sandra Tsing Loh's *Sugar Plum Fairy* and *Mother on Fire*, Eric Idle's *What About Dick?*, *Lorna Luft: Songs My Mother Taught Me* and *Jewtopia*. He's currently the production manager of the new *Largo* at the Coronet. Joe also has a shiny new four month old daughter, ironically named Cecilia (but not nicknamed Ceci).



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.



NEEL KELLER (Associate Producer).

For CTG Neel has directed *Pyrenees*, *Stones in His Pockets* and *Good Thing*. He has also directed and produced plays and musicals at theatres across the country and served, in wildly varying capacities, on the staffs of La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Lincoln Center Theater, the American National Theatre and *Jerome Robbins' Broadway*.



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: Stephanie Beatriz, Onahoua Rodriguez and Carlo Albán. PHOTO © TERRY SHAPIRO FROM THE DENVER CENTER THEATRE COMPANY PRODUCTION.

Additional Staff for *Lydia*

Hair/Make-up Supervisor Vanessa Dionne
 Assistant Scenic Designers Rick Anderson,
 Matthew Sweet, Megan Wilkerson
 Assistant Costume Designer Dianne K. Graebner
 Production Assistant Nikki Hyde
 Assistant Director Tina Sanchez
 Fight Captain Tony Sanchez
 Special Effects Makeup Darren K. Jinks

Original Denver Center Theatre Casting

Bruce K. Sevy, Sylvia Gregory & Paul Fouquet/
 Elissa Myers, C.S.A.

Additional New York Casting

Laura Schutel, Paige Blansfield/
 Tara Rubin Casting

Additional Los Angeles Casting

Erika Sellin, C.S.A.

Credits

Set Construction by F&D Scene Changes Ltd.;
 Production and rehearsal photography by
 Craig Schwartz. Costumes provided by the
 Center Theatre Group Costume Shop and
 additional staff: First Hands - Ilona Muschenetz,
 Tami Blake; Stitchers - Ophelia Brown,
 Rachel Leathers; USC intern - Emma Stone;
 FIDM interns - Brianna Murphy, Tara Landowski,
 Miko Simons, Amanda Gregory;

Special Thanks

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 Janann Eldredge, Yale Repertory Theatre,
 Denver Center Theatre Company Costume
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 Doran, Ricardo Gutierrez, Christian Barillas,
 and the author's wife Jeanne Sexton and his
 daughter Gracie Solis.

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 following employees are represented
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United Scenic Artists represents the
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The director is a member of the Society of
 Stage Directors and Choreographers, Inc.,
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Center Theatre Group is a member of the American
 Arts Alliance, the League of Resident Theatres
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