



Commemorating Michael Ritchie's first season at Center Theatre Group. Special thanks to Wells Fargo and United Airlines for sponsoring this production.



FIRST PRODUCTION

**Dead End**

BY Sidney Kingsley  
DIRECTED BY Nicholas Martin  
**August 28 - October 16, 2005**

SECOND PRODUCTION

**The Drowsy Chaperone**

BOOK BY Bob Martin and Don McKellar  
MUSIC BY Greg Morrison  
LYRICS BY Lisa Lambert  
DIRECTED BY Casey Nicholaw  
**November 8 - December 24, 2005**  
U.S. Premiere

THIRD PRODUCTION

**The Importance of Being Earnest**

BY Oscar Wilde  
DIRECTED BY Peter Hall  
**January 17 - March 5, 2006**

FOURTH PRODUCTION

**The Black Rider:**

**The Casting of the Magic Bullets**

DIRECTED BY Robert Wilson  
MUSIC AND LYRICS BY Tom Waits  
TEXT BY William S. Burroughs  
**April 22 - June 11, 2006**

FIFTH PRODUCTION

To Be Announced  
Summer 2006

FIRST BONUS PRODUCTION

**Matthew Bourne's Swan Lake**

MUSIC BY Tchaikovsky  
DIRECTED AND CHOREOGRAPHED BY Matthew Bourne  
**March 8 - 19, 2006**

SECOND BONUS PRODUCTION

**Dame Edna: Back With A Vengeance!**

**March 28 - April 9, 2006**

# Center Theatre Group Ahmanson Theatre

39th Season/2005-2006

CENTER THEATRE GROUP *L.A.'s Theatre Company*  
AHMANSON THEATRE | MARK TAPER FORUM | KIRK DOUGLAS THEATRE

**Michael Ritchie**, Artistic Director **Charles Dillingham**, Managing Director  
**Gordon Davidson**, Founding Artistic Director

Presents



BY **Sidney Kingsley**

WITH (in alphabetical order)

Carol Androsky Ian Barford Walter Beery Beck Bennett Scott Burman Dennis Cockrum  
Nick Dazé Ryan Eggold Wyatt Fenner Ben Giroux Shiloh Goodin Pamela Gray  
Kathryn Hahn Megan Marie Harvey Sarah Hudnut Jeffrey Hutchinson Charley Lang  
Clay Larsen Geoffrey E. Lind, Jr. Melanie Lora Leo Marks Luce Morgan Cole Morgen  
Sam Murphy Dohn Norwood Trevor Peterson Donna Pieroni Benjamin Platt  
Greg Roman Adam Rose Tom Everett Scott Jeremy Sisto Ed Sorrell Barry Squitieri  
Josh Sussman Juliana Long Tyson Ricky Ullman Danielle Van Beest  
Joyce Van Patten Teddy Vincent Craig Matthias Vogeley Ryan Wilkins

SET DESIGN BY

**James Noone**

SOUND DESIGN BY

**Kurt Kellenberger**

WIGS BY

**Rick Geyer**

COSTUME DESIGN BY

**Michael Krass**

MUSIC COMPOSED BY

**Mark Bennett**

CASTING BY

**Amy Lieberman, CSA, and Erika Sellin**

LIGHTING DESIGN BY

**Kenneth Posner**

FIGHT DIRECTION BY

**Rick Sordelet**

ASSOCIATE PRODUCER

**Kelley Kirkpatrick**

PRODUCTION STAGE MANAGER

**Grayson Meritt**

STAGE MANAGERS

**James T. McDermott, Elizabeth Atkinson**

DIRECTED BY

**Nicholas Martin**

**August 28 - October 16, 2005**

**Ahmanson Theatre**

First Production of the 2005-2006 Season at the Los Angeles Music Center

With generous support from Brindell and Milton Gottlieb, Founders, Artistic Director's Circle.  
Additional support from Barbara and Peter Fodor, The Hargrove Pierce Foundation, Martin Massman,  
Lloyd E. Rigler – Lawrence E. Deutsch Foundation, and Sheila and Wally Weisman.

**THE CAST** (in order of appearance)

Gimpty	<b>Tom Everett Scott*</b>
T.B.	<b>Trevor Peterson</b>
Tommy	<b>Ricky Ullman*</b>
Dippy	<b>Greg Roman*</b>
Angel	<b>Adam Rose*</b>
Spit	<b>Sam Murphy*</b>
Doorman	<b>Dohn Norwood*</b>
Wealthy Lady	<b>Luce Morgan*</b>
Wealthy Gentleman	<b>Walter Beery*</b>
Baby-Face Martin	<b>Jeremy Sisto*</b>
Hunk	<b>Dennis Cockrum*</b>
Philip Griswald	<b>Benjamin Platt</b>
Governess	<b>Carol Androsky*</b>
Milty	<b>Josh Sussman*</b>
Drina	<b>Kathryn Hahn*</b>
Mr. Griswald	<b>Charley Lang*</b>
Mr. Jones	<b>Jeffrey Hutchinson*</b>
Kay	<b>Sarah Hudnut*</b>
Jack Hilton	<b>Leo Marks*</b>
Lady With Dog	<b>Donna Pieroni*</b>
Boys	<b>Cole Morgen</b>
	<b>Craig Matthias Vogeley</b>
2nd Ave. Boys	<b>Ryan Eggold</b>
	<b>Ben Giroux</b>
	<b>Clay Larsen</b>
Mrs. Martin	<b>Joyce Van Patten*</b>
Patrolman Mulligan	<b>Ian Barford*</b>
Francey	<b>Pamela Gray*</b>
G-Men	<b>Scott Burman</b>
	<b>Geoffrey E. Lind, Jr.</b>
	<b>Ryan Wilkins</b>
Policeman	<b>Beck Bennett</b>
Intern	<b>Nick Dazé</b>
Ed	<b>Ed Sorrell*</b>
Young Girls	<b>Shiloh Goodin</b>
	<b>Juliana Long Tyson</b>
Tenement Girls	<b>Megan Marie Harvey</b>
	<b>Danielle Van Beest</b>
Young Man	<b>Wyatt Fenner</b>
Street Girl	<b>Melanie Lora*</b>
Lady With Broom	<b>Teddy Vincent*</b>
Mr. Tranche	<b>Barry Squitieri*</b>
Dog With Lady	<b>Winston Sisto</b>

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**Scene:** Dead-end of a New York street.

**Time:** 1931.

There will be two 15-minute intermissions.

\*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Tom Everett Scott and Sarah Hudnut.



Kathryn Hahn and Director Nicholas Martin.



Joyce Van Patten.



Artistic Director's Circle members Brindell Gottlieb, Martin Massman and Barbara Fodor.



L to R - Pamela Gray, Charley Lang and Director Martin.

### Production Credits

Assistant Director  
**Michael Matthews**

Dialect Coach  
**James Wilson**

Associate Set Designer  
**William F. Moser**

Assistant Costume Designer  
**Michele K. Short**

Associate Lighting Designer  
**Ben Stanton**

Assistant Lighting Designer  
**Lisa D. Katz**

Assistant Sound Designer  
**Cricket S. Myers**

Production Sound Engineer  
**Philip G. Allen**

Assistant to the Director  
**Morgan Ritchie**

Production Assistant  
**Jennifer Brienen**

Fight Captain  
**Dennis Cockrum**

The following actors are covering the roles indicated. Substitutions are never made unless there is an announcement at the time of performance. **Carol Androsky** for Wealthy Lady; **Beck Bennett** for Tommy; **Scott Burman** for Hunk, G-Man; **Dennis Cockrum** for Patrolman Mulligan; **Nick Dazé** for Policeman; **Ryan Eggold** for Angel, T.B., 2nd Ave. Boy; **Wyatt Fenner** for Dippy,

Intern; **Ben Giroux** for Milty, 2nd Ave. Boy; **Shiloh Goodin** for Kay; **Megan Marie Harvey** for Street Girl; **Jeffrey Hutchinson** for Baby-Face Martin, Mr. Griswald; **Clay Larsen** for Spit, 2nd Ave. Boy; **Geoffrey E. Lind, Jr.** for Jack Hilton, G-Man; **Melanie Lora** for Drina, Francey; **Leo Marks** for Gimpy; **Cole Morgen** for Small Boy; **Luce Morgan** for Lady With Dog; **Donna Pieroni** for Governess; **Ed Sorrell** for Mr. Tranche, Lady With Broom; **Barry Squitieri** for Doorman, Mr. Jones, Medical Examiner, Wealthy Gentleman; **Juliana Long Tyson** for Tenement Girls; **Danielle Van Beest** for Young Girls; **Teddy Vincent** for Mrs. Martin; **Craig Matthias Vogeley** for Philip Griswald, Small Boy; **Ryan Wilkins** for G-Man.

### Credits

Set built by F&D Scene Changes, Ltd.; Production photography by Craig Schwartz; Children's Studio Teachers provided by On Location Education; Additional lighting equipment provided by Hollywood Rentals Production Services; Sound equipment provided by Masque Sound and Jon Sound; Costumes built and provided by the Center Theatre Group Costume Shop

and additional staff: Tailor – Swantje Gragert-Tuohino; First Hands – Su Lin Chen, Laura Flett, Jennifer Monroe; Stitchers – Ophelia Brown, Jeannie Joe, Rachel Leathers, Claire Townsend, Pamela Walt; Crafts and Dyeing – Heather Carleton, Julie Keene, Ilona Muschenetz, Kitty Murphy-Youngs, Juliane Starks; Costume Assistants – Jill Davis, Colleen KH Hagerly, Allison Leach; Intern – Katie Dicus, Project Manager for the Costume Shop relocation – Donna Marie; Prop Department – Andrew Thiels, Heather Poitevin and Kitty Murphy-Youngs.

### Special Thanks to

Bob Spracklin, S.B. Barnes and Associates; Western Costume Company – Helen Larson Collection, Bratenders; Los Angeles Fire Department Station No. 3, Fire Marshal – Ben Flores; Kristine Holmes and John Michael Kennedy, Huntington Theatre Company.

*Dead End* by Sidney Kingsley is presented by arrangement with Dramatists Play Service, Inc., in New York.

### Website

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



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



The director 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.



Kathryn Hahn and Ricky Ullman.



L to R - Jeremy Sisto and Tom Everett Scott.



L to R - Adam Rose, Director Martin, Ricky Ullman, Trevor Peterson and Josh Sussman.



CTG Artistic Director Michael Ritchie.



Leo Marks and Sarah Hudnut.



Cole Morgen.

## A Message from Michael Ritchie

**OF ALL THE MANY** emotions conjured by the theatre, two of the most important to me are anticipation and surprise.

I have always loved the human electricity that builds in a theatre audience waiting for the first act to begin. That same energy escalates backstage, amplified by adrenaline.

Both actors and audience share the expectation of an experience that only live theatre can deliver — a powerful connection between real people in real time.

I've worked in theatre for more than 30 years, since I was a 15-year-old stagehand. I *still* get energized before every performance — whether I'm in the audience or behind-the-scenes. For me, it's a feeling of restlessness mixed with wonder. I'm endlessly and excitedly curious about the possibilities of theatre.

Imagine then, if you will, my current anticipation. This is my first season as Artistic Director of Center Theatre Group, succeeding the legendary Gordon Davidson. *Dead End* is my inaugural production and a personal calling card of my theatrical taste.

I view *Dead End* as a celebration of theatre itself and everything the medium can do. It articulates what I believe about the theatre far better than I can in words alone.

While I first discovered the story watching a late-night movie, I knew immediately that *Dead End* was written as a play. Everything about it seemed theatrical to me: its scale, setting, symbolism, characters, dialogue, message. I was appalled when I discovered how great a play it was and that it had been “lost” to the stage for more than 40 years.

Sidney Kingsley's *Dead End* launched in 1935 as an immediate Broadway hit, and it was soon adapted to an Academy Award-nominated movie starring Humphrey Bogart. Also featured in the film were six of the young actors from the original stage production — the “Dead End Kids” — who went on to star in nearly 90 spin-off films.

A strong marriage of medium and message, *Dead End* inspired as well as entertained. First Lady Eleanor Roosevelt saw the original production three times and requested the first-ever command performance at the White House. Not coincidentally, President Roosevelt then created a special commission on slum housing that established new standards for safety, sanitation and affordability.

While the history of the play and the power of its message definitely impressed me, it was the theatricality of *Dead End* that drove me to produce it.

This is a play with scale and scope. It is visually stunning. With 42 actors, the stage is literally alive with action. As an audience member, you can sit back and watch a human tapestry unfold before you. In one performance, you will experience a full range of emotions: hopelessness, anger, fear, pride, compassion, disgust, daring, hope, loss, lust, longing and tenderness.

In every sense of the word, this is a *big* production — which is exactly why *Dead End* stayed in obscurity for decades. And precisely why I was determined to revive it. I couldn't bear the thought that this epic experience would be lost forever.

One of my proudest accomplishments was to bring this play back to the stage nine years ago in my first season as artistic director at Williamstown Theatre Festival. I was fortunate then that Nicholas Martin agreed to direct it — and feel even more fortunate now to have him back again for this production.

I can think of no more fitting launch to my inaugural season here. *Dead End* is everything I love about the theatre in one package.

Thanks to the talent and support of many, you can anticipate the boldest, most dynamic staging of *Dead End* since its Broadway debut. I am especially grateful to a small group of individuals who made it possible for the cast, artistic and production teams to create on this truly grand scale: Brindell and Milton Gottlieb, founders of the Artistic Director's Circle, Barbara and Peter Fodor, The Hargrove Pierce Foundation, Martin Massman, Lloyd E. Rigler — Lawrence E. Deutsch Foundation and Sheila and Wally Weisman.

And there you have it — my *Dead End* story. The next experience belongs to you. I hope you are anxious for the show to begin and will be spirited away to another time and place once it does. After all I've written here, I know *Dead End* will still electrify and surprise you. That's the power of live theatre and my ongoing promise to you as Center Theatre Group's new Artistic Director.



### Center Theatre Group of Los Angeles

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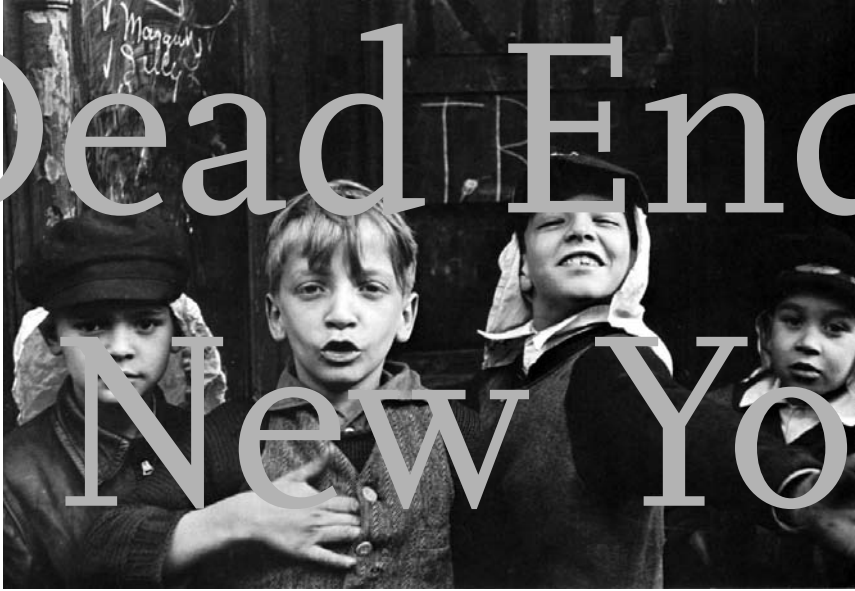
Stephen F. Hinchliffe Jr.

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\* Director Emeritus

† Deceased

# Dead End of a New York street,



HELEN LEVITT.

ending in a wharf over the East River. To the left is a high terrace and a white iron gate leading to the back of the exclusive East River Terrace apartments. Hugging the terrace and filling up the street are a series of squalid tenement houses. Beyond the wharf is the East River, covered by a swirling scum an inch thick. A brown river, mucky with floating refuse and offal. A hundred sewers vomit their guts into it. Uptown of the wharf as we float down Hell's Gate, the River voices its defiant protest in fierce whirlpools and stumbling rapids, groaning. Further down, we pass under the arch of the Queensboro Bridge, spired, delicate, weblike in superstructure, power and brutal in the stone and steel which it plants like uncouth giant feet on the earth. Over the River it has planted one such foot on the island called Welfare, once the home of hospital, insane asylum, and prison, now being dismantled. And here on the shore, along the Fifties is a strange sight. Set plumb down in the midst of slums, antique warehouses, discarded breweries, slaughter houses, electrical works, gas tanks, loading cranes, coal-chutes, the very wealthy have begun to establish their city residence in huge, new palatial apartments. At the juncture of the tenement house and terrace...of the street and wharf is a police stanchion bearing the warning: DEAD END.

By Sidney Kingsley, from the opening stage directions of *Dead End* (1935).

The contrast of affluence and wretchedness is like dead and living bodies chained together. —THOMAS PAINE

# Sidney Kingsley



**SIDNEY KINGSLEY** (1906 - 1995) was the first American dramatist to bring the mean streets of modern city life to the Broadway stage. Employing a journalistic style of social realism, Kingsley examined the major issues of his time with uncompromising honesty and moral integrity. His influence can be felt in the drama of Clifford Odets, Lillian Hellman and Arthur Miller, among others.

Playwright Robert Anderson said of Kingsley: "Sidney was part of that extraordinary group of playwrights who came into being in the 30s and 40s, which heralded the arrival of the new American theatre and the new American drama...Sidney was not only an influence, he was a greatly gifted man, a kind man, a good man. His plays excited us to become playwrights."

Kingsley was born Sidney Kirshner and raised on Manhattan's East Side. After attending Cornell University on scholarship, he began writing one-act plays and briefly attempted an acting career. For more than three years he researched and developed his first full-length play, *Men in White*, which daringly explored a physicians' moral conflict concerning abortion and simulated surgery live on stage. The controversial hospital drama opened on Broadway in 1933, produced by the Group Theatre, and earned the 27-year-old playwright a Pulitzer Prize in Drama.

"The night *Men in White* closed, I walked home fully aware that a hit like this came along once in a lifetime," Kingsley wrote. "I walked around to 53rd Street and sat on the wharf, watched the kids swimming in the filthy East River, glanced at the posh River Club, recalled a quotation from Thomas Paine: 'The contrast of affluence and wretchedness is like dead and living bodies chained together.' —and I had my next play."

That play would become *Dead End*, completed in 1935, which drew upon Kingsley's experiences growing up in New York City. While dramatizing the personal and economic devastation of the Depression, he incorporated elements of current events — notably the criminal career of gangster "Baby Face" Nelson, and the construction of River House, a high-rise luxury apartment building incongruously set amidst the tenements of East 52nd Street.

*Dead End* premiered on Broadway on October 28, 1935, directed by Kingsley himself. Described by *The New Yorker* as "a play you simply must see," the production earned one of the longest runs in Broadway history at that time, and added the phrase "dead end kid" to the American lexicon.

Kingsley insisted that the roles of the teenage street gang be authentically cast from New York boys clubs, and overnight, the unruly young actors in the cast, including Huntz Hall, Leo Gorcey, Gabrielle Dell and Billy Halop, became Broadway stars. Their frank use of street slang ignited controversy, and gave the production a shocking, true-to-life notoriety.

Kingsley's drama also had a profound social impact. The Boys Club of America, which had initially condemned the play's street language, attributed *Dead End* with tripling their annual contributions. New York Mayor Fiorella LaGuardia's office issued the statement: "This play stresses the importance of liberating slum children from the bondage of crime." First Lady Eleanor Roosevelt saw the production three times, and it was the first play to be presented in a command performance for the White House. FDR subsequently created a commission on slum housing, and *Dead End* was credited in Congress for passage of the Wagner Housing Bill "for the elimination of unsafe and insanitary housing conditions and the development of decent, safe, and sanitary dwellings for families of low income." ●

By Scott Edmiston, Huntington Theatre Company program.

# River House



**RIVER HOUSE**, designed by architects Bottomley, Wagner & White, was erected at 435 East 52nd Street in 1931. Once bordered by 19th century tenement housing, this residential tower is surely one of the most luxurious ever built, complete with its own gardens, pool, tennis courts, yacht club and dining facilities. Until the FDR drive was completed in the early 40s, a private dock allowed tenants and members of the River Club to moor their yachts right at their own dock. Thirty stories high, with 73 apartments that originally sold for \$37,000 to \$275,000, River House is synonymous with wealth and power. A curving drive leads to an austere beautiful black marble-floored lobby.

A typical apartment has 12 rooms, six baths, two fireplaces, and a view of Long Island. Residents have included Cornelius Vanderbilt Whitney, Henry Kissinger, and John Kenneth Galbraith. In recent years, Gloria Vanderbilt was denied permission to buy an apartment, which currently begin at \$5 million. A masterpiece of the Art Deco period, River house has been described as “simply reeking with exclusivity and glamour.” ●



From *Living It Up: A Guide to the Named Apartment Houses in New York* by Thomas Norton and Jerry Patterson, published in 1984 by Macmillan Publishing Co.

# Group Theatre:

## A New Method for a New Time

**FOUNDED IN 1931**, in the midst of the Great Depression, when the gap between rich and poor was at its most pronounced, the Group Theatre was an ensemble-based company that, in its brief reign, made a huge mark on the world of theatre.

That same year the opulent River House apartment building was being built on the East River, the extravagant Hearst Castle was coming into full bloom on the West Coast and formerly middle-class Americans were starving everywhere in between with an astounding 25% unemployment rate.

In response to the light fare of fluffy entertainment that they believed was dominating American theatre, a group of socially conscious, left-leaning artists decided to form their own

theatre company. Co-founder Lee Strasberg trained the Group Theatre's 28-actor ensemble (including the likes of Sidney Kingsley, Stella Adler and John Randolph) in his new "method," which was based on the work of innovative Russian director Constantin Stanislavsky. Method acting, which involves mining one's own personal emotional experiences in order to bring those same emotions to life in a character, was first experienced by mainstream audiences and critics in Group Theatre productions such as Kingsley's Pulitzer Prize-winning *Men in White* (which took place in a hospital and dealt with the sacrifices demanded of doctors).

In the time of Ethel Merman, John Barrymore and Helen Hayes, the Group Theatre believed in company over individual, ensemble

over star. Ironically they would launch dozens of careers and foster such acting teachers as Lee Strasberg, Sanford Meisner and Stella Adler who trained a several generations of stars such as James Dean, Marlon Brando, Paul Newman, Gregory Peck and Meryl Streep.

After producing such landmark plays as *Awake and Sing!*, *Waiting for Lefty* and *Paradise Lost*, the Group Theatre disbanded in 1941. While a few members of the Group Theatre, including Elia Kazan, formed the Actors Studio.

As a side note, the Playbills for the 20 Group Theatre productions provided a wish list for the House Un-American Activities Committee leading to the blacklisting of many of the Group Theatre's most talented alumni. ●

## USC and CTG The Start of a Beautiful Friendship



USC School of Theatre Dean Madeline Puzo (center, with glasses) is surrounded by her theatre students at the first day of rehearsals for *Dead End*. L to R – (standing) Juliana Long Tyson, Trevor Peterson, Nick Dazé, Shiloh Goodin, Geoffrey E. Lind, Jr., Clay Larsen, Ryan Eggold, Ryan Wilkins, Jennifer Brien (production assistant), Beck Bennett, Erin Kraft (press intern), Wyatt Fenner; (kneeling in front) Scott Burman, Ben Giroux.

**DEAD END** marks the first time that, by special permission of Actors Equity Association, students will work with professionals at Center Theatre Group. In a cast that includes 42 actors, 14 are students from the University of Southern California School of Theatre.

CTG looked to this school, which is ranked one of the top five undergraduate programs in the country, to cast the talented students you will be seeing onstage today. Over 120 students auditioned for these roles.

CTG Artistic Director Michael Ritchie and Managing Director Charles Dillingham have been planning this partnership with

Madeline Puzo, Dean of the School of Theatre, for almost a year. It is a relationship that includes internships throughout the organization, in addition to performing opportunities for the students.

"We're very excited that the students will have the opportunity to work with a major national theatre company alongside preeminent theatre artists," says Dean Puzo, who was a longtime artistic executive at CTG. "This is a tremendous aid in the mentoring of talented young artists. *Dead End* is the first public expression of the beginning of a beautiful partnership."

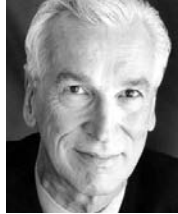
# DEAD END



CAROL ANDROSKY



IAN BARFORD



WALTER BEERY



BECK BENNETT



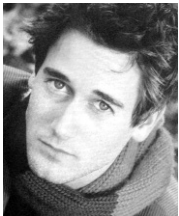
SCOTT BURMAN



DENNIS COCKRUM



NICK DAZÉ



RYAN EGGOLD



WYATT FENNER



BEN GIROUX



SHILOH GOODIN



PAMELA GRAY



KATHRYN HAHN



MEGAN MARIE HARVEY



SARAH HUDNUT



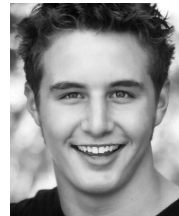
JEFFREY HUTCHINSON



CHARLEY LANG



CLAY LARSEN



GEOFFREY E. LIND, JR.



MELANIE LORA



LEO MARKS



LUCE MORGAN



SAM MURPHY



COLE MORGEN



DOHN NORWOOD



TREVOR PETERSON



DONNA PIERONI



BENJAMIN PLATT



GREG ROMAN



ADAM ROSE



TOM EVERETT SCOTT



JEREMY SISTO



ED SORRELL



BARRY SQUITIERI



JOSH SUSSMAN



JULIANA LONG TYSON



DANIELLE VAN BEEST



RICKY ULLMAN



JOYCE VAN PATTEN



TEDDY VINCENT



CRAIG MATTHIAS VOGLEY



RYAN WILKINS

## Who's Who

### **CAROL ANDROSKY** (*Governess*).

Broadway: Ellis Rabb's production of *You Can't Take It With You* (Essie) with Jason Robards. Regional: Long Wharf Theatre, Stanford Repertory and with the improv group The Committee in San Francisco. Recent TV: *Alias*. Film: *Little Big Man* (Sister Caroline), *The All American Boy*, *Dante's Peak*, *Lucky Numbers*, *Falling Down*, *Simone* and *Bewitched*.

### **IAN BARFORD** (*Patrolman Mulligan*).

Geffen Playhouse: *The Weir*, *God's Man in Texas* and *Take Me Out*. Steppenwolf Theatre Company, Chicago: *Lost Land*, *The Libertine*, *Three Days of Rain*, *Berlin Circle*, *As I Lay Dying* and *The Rise and Fall of Little Voice*, among others. Goodman Theatre: *All the Rage* and *Design for Living*. Broadway: *The Rise and Fall of Little Voice* (Outer Critics Circle Award nomination). National Tour: *Picasso at the Lapin Agile*. TV: *Numbers*, *Without a Trace*, *Zoey 101*, *Strong Medicine*, *Turks and Jake in Progress*. Film: *Road to Perdition*, *13 Going On 30*, *Catch Me If You Can* and *Tick Tock*.

### **WALTER BEERY** (*Wealthy Gentleman*).

Los Angeles: *Mixed Messages* (East West Players), *Vinegar Tree* (Glendale Summer Theatre), *Falling Upwards* (Theatre West), *Fahrenheit 451* (Falcon Theatre) and Alliance Theater's *Night and Her Stars* as Mark Van Doran (L.A. Ovation Award). Broadway: original cast of Tony Award-winning *Rosencrantz & Guildenstern Are Dead*; also national tour and at CTG/Ahmanson Theatre. Other theatre: a guest artist at ATC in Portland and *Three Cuckolds* (Lincoln Center). TV: *The Drew Carey Show*, *Black Widow Murders*, *Remington Steele* and *St. Elsewhere*.

### **BECK BENNETT** (*Policeman*).

Chicago: classes at Chicago's The Second City and the Piven Theatre; high school productions - *All in the Timing*, *The Mousetrap* and *Les Miserables*; Sam Shepard's *Cowboy Mouth* (Eleventh Hour Theatre, a student-run theatre group). Recent: *Playboy of the Western World* (University of Southern California production at 24th Street Theatre), a member of Commedus Interruptus, a USC sketch and improv group. Education: currently a junior at USC progressing toward a bachelor of fine arts in acting.

### **SCOTT BURMAN** (*G-Man*).

Chicago: studied at The Second City; USC: a student in theatre department where he wrote, produced and directed the comedy *The Adventures of Shlomo Bernstein*.

### **DENNIS COCKRUM** (*Hunk*).

Los Angeles: *Worse Than Murder*, *Jerry and Tom*, *Fool For Love* and *Scenes From An Execution*. Regional: *Desire Under the Elms*, *The Foreigner*, *What the Butler Saw*, *On the Waterfront*, *Bad Moon*, *Our Town*, *Old Business* and *The Lincoln Park Zoo*. Film: *Uncle Buck*, *Rebound*, *Paparazzi*, *Murder by Numbers*, *The Glimmer Man* and *Code of Silence*. TV: movies - *Inherit the Wind*, *Emma's Wish*, *The Last Cowboy* and *A Stranger in My House*; recurring - *American Dreams*, *The West Wing*, *It's All Relative*, *Firefly* and *Cop Rock*; guest star - *Six Feet Under*, *Boston Legal*, *Joan of Arcadia*, *CSI*, *NYPD Blue*, *NCIS*, *Frasier*, *JAG*, *Malcolm in the Middle*, *King of Queens* and *Star Trek: Next Generation*, *Voyager* and *Enterprise*.

### **NICK DAZÉ** (*Intern*).

University of Southern California: in his final year studying theatre and creative writing, and has appeared in a number of productions at the university.

### **RYAN EGGOLD** (*2nd Avenue Boy*).

Regional: *A Christmas Carol* and *A Midsummer Night's Dream* at South Coast Repertory, *The Winter's Tale* and *Under Milkwood* at Will Geer Theatricalum Botanicum, *The Actor's Nightmare* at Laguna Playhouse and *Once on This Island* at Saddleback Civic Light Opera. Los Angeles: *Merchant of Venice* at Santa Monica Playhouse, *Closer*, *Pride and Prejudice*, *Strange Snow* and others at USC. TV: *Star Trek: Voyager* and *Babylon 5*.

### **WYATT FENNER** (*Young Man*).

Regional: Flute in *A Midsummer Night's Dream* (A Noise Within), Fleance/Boy Macduff in *Macbeth* (Folger Theatre), Boy in *The Silent Woman* directed by Michael Kahn (the Shakespeare Theatre), Roger in *Lord of the Flies* (Rorschach Theatre), Harvey in *The Muckle Man* (Source Theatre Company), Daniel in *A Christmas Carol* (Ford's Theatre), Franky in *Julie Johnson* (Horizon's Theatre), Dickon in *The Secret Garden* (Adventure Theatre), Boy in *Purgatory* (Keegan Theatre) and Boy in *Dear Esther* (The Center Company). University of Southern California: Junior BFA Actor; Aileen Stanley

Scholarship; Richard in *Ah, Wilderness!*, Andy/Jedidiah, etc. in *The Laramie Project*.

### **BEN GIROUX** (*2nd Avenue Boy*).

Phoenix: R.P. McMurphy in *One Flew Over the Cuckoo's Nest*, Nathan Detroit in *Guys and Dolls* and Lenny in Neil Simon's *Rumors*; Awards - the Arizona Best Comedic Actor of the Year award and an AriZoni award for Best Actor in a Musical. University of Southern California: a theatre and cinema student; Moonface Martin in 2005 production of *Anything Goes*, for which he was awarded the John Ritter Memorial Comedy Scholarship.

### **SHILOH GOODIN** (*Young Girl*).

Regional: *Guys and Dolls* at Musical Theatre West and *My Fair Lady* at Ojai Theatre Company. University of Southern California: *Anything Goes*, *Major Barbara* and *Once in a Lifetime*.

### **PAMELA GRAY** (*Francey*).

Recent: premiere of *Orange Flower Water* by Craig Wright, *Bone Songs* by Andre Gregory and Simon Gray's *Butley* with Nathan Lane (directed by Nicholas Martin); New York: Second Stage, Manhattan Theatre Club, The National, Women's Project, Theatre for a New Audience and Edge Theatre Company. Regional: The Old Globe, Center Stage, Huntington, Arena Stage, George Street Playhouse, New Jersey Shakespeare, Portland Stage, Dallas Theater Center and five seasons at O'Neill. Film/TV: *Her Lover*, *Corn*, *I'll Take You There*, *The Devil's Advocate*, *Fish in the Bathtub*, *Commandments*, *The 'M' Word*, *Dogs*, *Sudden Manhattan*, *The Stranger*, *St. Maybe*, *Sex and the City*, *Law & Order* and *Law & Order: Criminal Intent*.

### **KATHRYN HAHN** (*Drina*).

New York: *Orestes: I Murdered My Mother!*, *The Memorandum* and *You Deserve Love*. Regional: *Dead End* and *Ten Unknowns* (Huntington Theatre Company), *A Midsummer Night's Dream*, *Hedda Gabler*, *Chaucer in Rome*, *Corners*, *Camino Real*, *Time-Piece*, *Hamlet*, *The Maids* and *Mud* (Williamstown Theatre Festival), *Hay Fever* and *The Birds* (Yale Rep), *The Misanthrope*, *The Grapes of Wrath*, *All's Well that Ends Well*, *Cabaret* and *Suddenly Last Summer* (Yale School of Drama). Film: *How to Lose a Guy in Ten Days*, *Win a Date With Tad Hamilton*, *Anchorman*, *Around the Bend* and *A Lot Like Love*. TV: *Crossing Jordan*, *Four Kings*

and *My 11:30* (pilot). Education: B.S., Northwestern University; MFA, Yale School of Drama. AEA member.

**MEGAN MARIE HARVEY** (*Tenement Girl*). Montana: a native; worked extensively with the Hamilton Players, as well as the Chantilly Playhouse and the Bitterroot Academy of Dance. University of Southern California: a student for two years, pursuing a degree in theatrical arts and a minor in international relations.

**SARAH HUDNUT** (*Kay*). New York: *Women of Troy, A Lie of the Mind, Bette and Boo, Pygmalion* and *Ah, Wilderness!* (NYU). Regional: *Proof* (Portland Stage); *Hayfever* (Westport Country Playhouse); *Ruby Sunrise* and *Dhammashok* (Sundance Theatre Lab); *Design for Living, Red Angel, Philadelphia, Here I Come!, Street Scene, The Skin of Our Teeth, The Bluebird, The Lover, Tough and Four Twins* (Williamstown Theatre Festival). TV: *Surface* (pilot), *Joint Custody* (pilot), *Judging Amy, Diagnosis Murder, ER, Hyperion Bay* and *Sex and the City*. Education: B.S. in speech Northwestern University; MFA, New York University.

**JEFFREY HUTCHINSON** (*Mr. Jones*). Los Angeles: Mason Marzac in *Take Me Out* at Geffen Playhouse. Regional: *Cyrano* at South Coast Repertory. Off-Broadway: *Sin* at Second Stage. Regional: *The Secret Rapture* and *Slaughterhouse Five* (Steppenwolf); *The Beard of Avon, The Visit* and the title role in *Richard II* (Goodman Theatre); Rev. Jim Casy in *The Grapes of Wrath* (Ford's Theatre); *The Front Page* (Seattle Rep); *Cloud 9, Orphans* and *Greater Tuna* (Cincinnati Playhouse); *Rounding Third* (Old Globe); *Three Days of Rain* (E.T.C.); *Twelfth Night* and *King Lear* (Stratford Festival). Film: *Ring Two, Bad News Bears* and *War of the Worlds*. TV: *ER, JAG* and *NYPD Blue*.

**CHARLEY LANG** (*Mr. Griswald*). Broadway: *Strange Interlude, Mass Appeal, Once a Catholic* and "Da." Regional: Old Globe Theatre, South Coast Repertory, Bay Street Theater and Grove Shakespeare Festival. TV: *The West Wing, NYPD Blue, ER, Murphy Brown* and many more. Director/Producer: the award-winning documentary films *Live to Tell, Battle for the Tiara* and *Gay Cops: Pride Behind the Badge*. Lang is a psychotherapist in private practice and professor of psychology at Antioch University Los Angeles. Website: [www.NarrativeSolutions.com](http://www.NarrativeSolutions.com).

**CLAY LARSEN** (*2nd Avenue Boy*). University of Southern California: studying theatre and fine arts and

will graduate this year; featured in numerous student plays and films; founding member of the comedy troupe Second Nature Improv.

**GEOFFREY E. LIND, JR.** (*G-Man*). Los Angeles: *The Hostage* (L.A. Weekly nomination for leading male performer). University of Southern California: currently in BFA acting program; appeared in *Oklahoma!* (Blankenship/White Award for his performance as Jud) and *Patience* (for which he received the John Ritter Memorial Award).

**MELANIE LORA** (*Street Girl*). Regional: Raina in *Arms and the Man* (Avo Playhouse) and *Sideways Stories from Wayside School* (South Coast Repertory). Los Angeles: *Ohmland Live!* (Geffen Playhouse); *Red Light, Green Light* (Evidence Room); *Freshwater* (Getty Center); *Embedded, Orlando, Medea Macbeth Cinderella* and *The Seagull* (Actors' Gang); *Marat Sade* (Theatre of NOTE), *Dreamplay* (BOTH Theatre) and many others. Film/TV: *Numbers, Gilmore Girls, Call Me: The Rise and Fall of Heidi Fleiss* and *The United States of Leland*. Education: North Carolina School of the Arts; BFA, University of Southern California. Other: member of the Antaeus Academy Company and the Actors' Gang.

**LEO MARKS** (*Jack Hilton*). CTG: *A Perfect Wedding* at the Kirk Douglas Theatre. Los Angeles: *Killers, The Berlin Circle, The Skin of Our Teeth, Saved and Three Days of Rain* (Evidence Room). New York/Regional: South Coast Repertory, Actors Theatre of Louisville, Playwrights Horizons, Yale Rep, American Place Theatre, La MaMa and P.S. 122. Founding member of NYC's Elevator Repair Service, "the best performance group in town" (Village Voice). TV: *Six Feet Under, NYPD Blue, The Practice, Frasier, Homicide, Law & Order, It's All Relative* and *Gilmore Girls*. Education: graduate of Yale University.

**LUCE MORGAN** (*Wealthy Lady*). TV: guest star on *Getting Personal, City, Billionaire Boy's Club, Freddy's Nightmare* and *Beatrice, Life of the Party*. Film: *Blood Brothers, The Hidden, My Demon Lover, Mafia on the Bounty* and *The Woman Inside*. Theatre: off Broadway, regional theatres across the country – most recently as Gemma in *Over the River and Through the Woods* (Denver's Arvada Theatre) and Madam Armfelt in *A Little Night Music*, and in Los Angeles at the Matrix, Cast and Court Theatres. Other: appearances in nightclubs and cabarets. AEA member.

**COLE MORGEN** (*Small Boy*). Theatre: acting since age four in local community theatre in *The Wiz, The Sound of Music, Godspell, Honk!* and *Once On This Island*. Dance: winner of Mr. Junior Global title for tap dancing at the International Dance Competition.

**SAM MURPHY** (*Spit*). TV: *3 Moons Over Milford* (pilot), *Alex* (series regular), *The Closer, Joan of Arcadia, The Jury, Hope and Faith* (playing two different characters). New York: *Waiting for Lefty* (The Knitting Factory – off-off Broadway). CTG: *Crossing America* (reading at the Kirk Douglas Theatre). Education: North Carolina School of the Arts (high school), Atlantic Theater School in NYC (conservatory). Born in Boston.

**DOHN NORWOOD** (*Doorman*). CTG: *Romeo and Juliet* at the Ahmanson Theatre directed by Sir Peter Hall. La Jolla Playhouse: *Light Up the Sky, Sweet Bird of Youth, Ooh Bla Dee* and *The Captain's Tiger*. TV: *ER, Strong Medicine, Judging Amy* and *Without a Trace*. Film: *Bruce Almighty* and the yet to be released *Mini's First Time*.

**TREVOR PETERSON** (*T.B.*). Los Angeles: University of Southern California productions – Peter in Diana Son's *Stop Kiss* (24th St. Theatre), John in Theresa Rebeck's *Does This Woman Have A Name?* (Scene Dock Theatre), Brother in Bernard-Marie Koltes' *Roberto Zucco* (Oval House Theatre, London) and Jimmy in John Millington Synge's *The Playboy of the Western World* (24th St. Theatre). Education: currently a senior at USC.

**DONNA PIERONI** (*Lady With Dog*). Regional: *Orpheus Descending* and *Salome*. Los Angeles: Director in *Six Characters in Search of a Writer, Suitcase Tales, The Good Woman of Szechwan, Rhinoceros* and Cynthia in *The Real Inspector Hound* (Odyssey Theatre); Vauquer in *If Only* (Globe Theatre). Film: *Open Window, Stress, Orgasms & Salvation, After Midnight, Jawbreaker, Night Train, Barstow 2008* and *Edward Scissorhands*. TV: *Phil of the Future, The George Lopez Show, Eve, Blue Collar TV, The Shield, Malcolm in the Middle, The Practice, Married With Children, ER, Mad TV* and *She Spies*. AEA member.

**BENJAMIN PLATT** (*Philip Griswald*). CTG: Noah in Tony Kushner's *Caroline or Change* directed by George C. Wolfe at the Ahmanson Theatre. Los Angeles: professional debut as Winthrop in *The Music Man*; also appeared at the Bowl

as Young Patrick in *Mame* and Tom of Warwick in *Camelot*; two Reprise! productions – Young Patrick in *Merrily We Roll Along* and Billy in *Assassins*; and Alexander in *The Snow Queen* at the Falcon Theatre.

**GREG ROMAN** (*Dippy*). Regional: *A Midsummer Night's Dream* (Williamstown Theatre Festival), *An Enemy of the People* (Caldwell), *A Christmas Carol*, *Big River* and *The Velveteen Undertow*. Other Theatre: *The Matchmaker*, *Hamlet*, *The Miser*, *The Grapes of Wrath*, *Good 'n' Plenty*, *Far Away*, *Fully Committed*, *Lost in Yonkers* and *Brighton Beach Memoirs*. TV: *Our Future Generation* and *Kids' Café*. Education: Cornell University.

**ADAM ROSE** (*Angel*). New York: Michael in *The Gathering* with Theodore Bikel; opposite Kristen Johnston and John Pankow in Peter Hedges' *Baby Anger* (Playwrights Horizons) and Action in *West Side Story*. Tour: *The Gathering* opposite Hal Linden. Regional: *The Gathering* opposite Theodore Bikel (Coconut Grove Playhouse, Florida). Film: as Robin Williams' and Julie Kavner's son in Woody Allen's *Deconstructing Harry* and Otto in *The Squid and the Whale*. TV: voice of Peanut on the TV animated series *P B & J Otter* and guest star on *The Sopranos*. Education: a graduate of La Guardia High School for the Performing Arts in Manhattan.

**TOM EVERETT SCOTT** (*Gimpy*). Off-Broadway: Kyle in *Touch* by Toni Press-Coffman (Women's Project), Zip in *The Country Club* by Douglas Carter Beane (The Drama Dept.). Los Angeles: Gary in *Turnaround* by Roger Kumble (Coast Playhouse). Film: Guy Patterson in *That Thing That You Do!* – director, Tom Hanks; Andy McDermott in *An American Werewolf in Paris* – director, Anthony Waller; Josh Miller in *Dead Man on Campus* – director, Alan Cohn; Brian Gulden in *One True Thing* – director, Carl Franklin; Michael Brantley in *Boiler Room* – director, Ben Younger; Johnny in *The Love Letter* – director, Peter Chan; and Elliot Grebber in *Van Wilder* – director, Walt Becker. TV: *Philly*, *ER* and *Surrender Dorothy*.

**JEREMY SISTO** (*Baby Face Martin*). Chicago: began his theatrical career at age six appearing in Tennessee Williams' last play *A House Not Meant To Stand In* at the Goodman Theatre; alongside Brian Dennehy in Robert Fall's production of Bertolt Brecht's *Galileo* (Goodman), *The Accrington Pals*,

*King Edward II* and *The Assignment*. L.A. Theatre: Richard Greenberg's *Take Me Out* at the Geffen Playhouse (L.A. Drama Critics Circle Award), *Breaking the Code* and the one-man show *Sanguine*. Film: *Unknown*, *Population 436*, *Broken*, *A Lot Like Love*, *Thirteen*, *One Point O*, *Angel Eyes*, *Without Limits*, *Suicide Kings*, *Hideaway*, *May*, *White Squall*, *Clueless* and *Grand Canyon*. TV: Billy in the much-honored HBO series *Six Feet Under*, the mini-series *Julius Caesar*, *Jesus* and *The Sixties*.

**ED SORRELL** (*Ed*). New England: performed for 20 years in theatres including American Stage Festival, N.E. Shakespeare Festival, The Palace, New Rep, Orpheum and the Huntington. Los Angeles: Knightsbridge Theatre and The August Strindberg Society of L.A. TV: four episodes for the History Channel. Film: Creon in the Talos Ensemble Theatre's archival film of *Medea Noir*. AEA member.

**BARRY SQUITIERI** (*Mr. Tranche*). Broadway/Off-Broadway: Sagamore in *The Millionairess*, Frank in *Country Girl*, Estrogon in *Waiting for Godot*, Ben in *The Little Foxes* and Lenny in *Of Mice and Men*. Other New York: Johnny in *Frankie and Johnny*, Peter in *An Enemy of the People*, Joe in *Waiting for Lefty*, Ben in *The Tiger*, Teddy in *How She Lied to Her Husband* and Gravedigger in *Hamlet*. Film: films with Robert DeNiro, Nicholas Gage, Brad Pitt, Peter Falk and Dustin Hoffman. TV: *NYPD Blue*, over 40 *The David Letterman Shows*, and a recurring role on *Law & Order*. SAG, AFTRA, AEA member.

**JOSH SUSSMAN** (*Milty*). Education: a recent graduate of The School for Film and Television's two-year acting conservatory in New York City. Theatre: *Brighton Beach Memoirs* and *The Gathering* performed in New York and New Jersey. Awards: recently nominated for Perry Award for Best Lead Actor for *Brighton Beach Memoirs*. TV: consistent work in commercials. Internet: co-stars in the Internet Soap at OddsAgainst7even.com.

**JULIANA LONG TYSON** (*Young Girl*). Theatre: Lydia in *Fame*, Roustabout in *Carnival*, Connie in *Three Million Dollar Lunch*, Meg in *Crimes of the Heart*, Henry Higgins in *Pygmalion*, Juliet in *Romeo and Juliet*, Lettice in *Lettice and Lovage*, Antigone in *Antigone* and Masie in *The Boyfriend* (all with Marymont Players). Awards: three-time trophy winner in the Los Angeles Drama Teachers' Association Southern

California – semi-annual competitions in both monologue and 8-minute musical categories. Education: B.A. from University of Southern California School of Theatre (in progress).

**RICKY ULLMAN** (*Tommy*). TV: stars as Phil Duffy on Disney Channel's comedy series *Phil of the Future*; Disney's *Pixel Perfect*; ABC Family's *Searching for David's Heart*; NBC's *Growing Up Brady*; *Law & Order: SVU*; and *That's So Raven*. Film: *The Big Bad Swim* and *The Boys of Sunset Ridge*. Theatre: *The King and I* and *A Rosen By Any Other Name* (nomination for Best Actor Award by the Connecticut Critics Circle).

**DANIELLE VAN BEEST** (*Tenement Girl*). Theatre: Miss Peterson in *Pippi Longstocking* at Casa Manana in Fort Worth, Texas. Film: numerous USC graduate film shorts. Education: a junior theatre major at University of Southern California; member of ballroom dance team Break on 2.

**JOYCE VAN PATTEN** (*Mrs. Martin*). CTG: *Brighton Beach Memoirs* and *Same Time, Next Year* at the Ahmanson Theatre; *I Ought to Be in Pictures* at the Mark Taper Forum. Broadway: *I Ought to Be in Pictures*, *Brighton Beach Memoirs*, *Rumors* and *Jake's Women*. Off-Broadway: *The Oldest Profession*, *Labor Day*, *The Seagull*, *Ring Around the Moon*, *A Fair Country* and *The Vagina Monologues*. Film: *I Love You*, *Alice B. Toklas*, *The Falcon and the Snowman*, *Mame*, *Monkey Shine* and *St. Elmo's Fire*. TV: *The Sopranos*, *Oz*, *NYPD Blue*, among many others.

**TEDDY VINCENT** (*Lady With Broom*). Theatre: *Coming to Life*, *Richard III*, *Twelve Angry Women*, *Arsenic and Old Lace*, *The Curious Savage*, *Cat on a Hot Tin Roof* and *The Foreigner*. TV: *Passions*, *Young and the Restless* and *General Hospital*. Film: *The Blob*, *Eye for An Eye*, *Best Laid Plans* and *Guido Takes a Hike*. AEA member.

**CRAIG MATTHIAS VOGLEY** (*Boy*). Theatre: Grumpy in *Snow White*, President Roosevelt in *Annie* and more (Star Dance Center); and *Joseph and the Amazing Technicolor Dreamcoat* (Southern California Children's Musical Theater); and Schwartz in *A Christmas Story* and Deputy Dan in *Katastrophy Kate* and three other shows (Canyon Theatre Guild in Santa Clarita). Education: a sixth-grader at Santa Clarita Elementary School in Saugus. Other: active in Boy Scouts and Hapkido.

**RYAN WILKINS** (*G-Man*). Petaluma High School: David in *David and Lisa*, Mr. Smith the Stepfather in *Cinderella Waltz* and John the Witchboy in *Dark of the Moon*, all directed by Jonathan Knox. University of Southern California: Hotel Guest and An Inspector in *An Absolute Turkey* directed by Michael Keenan at USC Bing Theatre; numerous student films.



**NICHOLAS MARTIN** (*Director*).

Artistic Director of Huntington Theatre Company. Huntington: *Butley* with Nathan Lane, *The Rose Tattoo* with Andrea Martin and *Laughing Wild* with Debra Monk and Christopher Durang, among many others. Broadway: *Hedda Gabler* with Kate Burton; *Match* and *The Time of the Cuckoo* (Lincoln Center Theater). Other New York: *Observe the Sons of Ulster...*, *Chaucer in Rome*, *Fully Committed*, *Bosoms and Neglect*, *Sophistry*, *Betty's Summer Vacation* (Obie Award, Drama Desk nomination); *You Never Can Tell*, *The Rehearsal*, *Overtime*, *Full Gallop*, *Oblivion Postponed*, *It Changes Every Year* and *The Rivals*. Regional: *The Mask of Moriarty*, *Later Life*, and *Macbeth* with Victor Garber (Old Globe Theatre); and *Full Gallop* (L.A., San Francisco and London productions). This production is dedicated to Craig Noel.

**JAMES NOONE** (*Set Designer*). Broadway/Off-Broadway: *Match*, *Urban Cowboy*, *A Class Act*, *Judgment at Nuremberg*, *Jekyll and Hyde*, *Night Must Fall*, *The Rainmaker*, *Getting and Spending*, *The Gin Game*, *The Sunshine Boys*, *Inherit the Wind*, *The Persians*, Neil Simon's *Plaza Suite*, *The Women in Black*, *Fully Committed*, *Full Gallop*, Edward Albee's *Three Tall Women*, *Frankie and Johnny in the Clair de Lune*, *Boys in the Band*, *Ruthless*, *Breaking Legs*, *The Time of the Cuckoo* and many, many more. Tours: *Jekyll and Hyde*, *The Belle of Amherst*, *Full Gallop*, *Deathtrap* and more. CTG: Edward Albee's *Three Tall Women* at the Mark Taper Forum.

**MICHAEL KRASS** (*Costume Designer*). CTG: debut. Broadway: *The Constant Wife*, *Twelve Angry Men*, *Reckless*, *Match*, *Hedda Gabler* (starring Kate Burton), *The Rehearsal* (Drama Desk nomination), *'night*, *Mother*, *A View From the Bridge*, *You're a Good Man, Charlie Brown* and more. Off Broadway: world premieres by Edward Albee, Kenneth Lonergan, John Guare, David Rabe,

Christopher Durang and many more. National tours: *Driving Miss Daisy*, *Angels in America*, *Full Gallop* and the upcoming *Twelve Angry Men*. Regional: La Jolla, Old Globe, Berkeley, Huntington (Boston), Arena (Washington, DC), Williamstown (ten years). Film: Campbell Scott's *Hamlet*. Other: head of design at PH Studio of NYU.



**KENNETH POSNER** (*Lighting Designer*).

Broadway: *Wicked*, *Hairspray*, *The Adventures of Tom Sawyer* (Tony, Drama Desk and Outer Critics Circle nominations), *Glengarry Glen Ross*, *Dirty Rotten Scoundrels*, *Little Women*, *The Frogs*, *The Goat*, *Imaginary Friends*, *Swing*, *The Man Who Had All The Luck*, *Side Man* (Lortel Award), *You're a Good Man, Charlie Brown*, *A View From the Bridge* (Drama Desk nomination), *The Last Night of Ballyhoo*, *The Little Foxes* and *The Rehearsal*. Off-Broadway: *Valhalla*, *The Wild Party*, *The Play About the Baby*, *The Waverly Gallery*, *Pride's Crossing* (Lortel Award), and Playwrights Horizons, The Public, Manhattan Theatre Club, Second Stage, The Vineyard and Classic Stage Company. Award: Obie for Sustained Excellence in Lighting Design.

**BEN STANTON** (*Associate Lighting Designer*). Broadway and/or off-Broadway: *Light Raise The Roof*, *Bexley OH!* and *Throw Pitchfork* (NYTW); *Play Yourself* (Century Center); *The Dear Boy* and *The Triple Happiness* (Second Stage); *Orange Flower Water* and *Stone Cold Dead Serious* (Edge); *Finer Noble Gases* (Rattlestick); and *Caligula* (Classical Theater of Harlem). Regional: *The Cook* (Hartford Stage), *Bus Stop*, *The Chekhov Cycle* (WTF) and *Loot* (Intiman).

**KURT KELLENBERGER** (*Sound Designer*). Broadway: *Match* and *One Mo' Time*; *Hedda Gabler* and *The Price* (both assoc. design). Off-Broadway: *Rain Dance*, *Last of the Thorntons*, *Letters From Cuba* (Signature Theatre), *Kit Marlowe* (The Public), *The Butterfly Collection*, *Betty's Summer Vacation* (Playwrights' Horizons), *Lydie Breeze* (N.Y. Theatre Workshop) and *All My Sons* (Roundabout Theatre). Regional: *Butley*, *Springtime for Henry*, *The Blue Demon*, *Betty's Summer Vacation*, *Dead End* (Huntington), *Rembrandt's Gift*, *Wonderful World*, *Flaming Guns of the Purple Sage* (Actors Theatre of

Louisville), *All's Well That Ends Well* (Chicago Shakespeare). Other: eight seasons as Supervising Sound Designer, Williamstown Theatre Festival.



**MARK BENNETT**

(*Composer*). CTG: *The House of Bernarda Alba* at the Taper and Lily Tomlin's *The Search...* (co-designer; Ovation Award) at the Ahmanson.

Broadway: *Who's Afraid of Virginia Woolf*, *Golda's Balcony*, *The Goat*, *The Search...* (with Tom Clark), *The Lion in Winter*, *A View From the Bridge* and *Tartuffe*. New York: scores for eight Shakespeare productions (The Public). With Nicky Martin: *The Rose Tattoo*, *The Time of the Cuckoo*, *You Never Can Tell* and *The Matchmaker*. West Coast: *Plato's Symposium*, *Twelfth Night*, *Wonderland* and *Dogeaters* (Garland Award). Commission: compose and co-write lyrics for *Most Wanted* (La Jolla Playhouse). Awards: Obie Award for Sustained Excellence in Sound Design and a Bessy Award for Dance Composition.



**RICK SORDELET**

(*Fight Director*). Worldwide: over 40 first class productions of Disney's musicals on five continents. Broadway: 30 shows on Broadway –

Disney's *Beauty and the Beast*, *Lion King*, *Aida*, *Titanic*, *Urinetown*, *Virginia Woolf*, *Frozen* and *Twelve Angry Men*; Metropolitan Opera House: *Cyrano* with Placido Domingo. Off-Broadway and Regional: hundreds of shows including *Dead End* at both Williamstown Theatre Festival and the Huntington Theatre Company. Film: *Hamlet* starring Campbell Scott. TV: chief stunt coordinator for CBS' *Guiding Light*. Other: Board member of Shakespeare Theater, NJ; company member of the Drama Department and Circle East; instructor at Yale School of Drama and the Neighborhood Playhouse. Family: wife Kathleen Kelly and three children – Kaelan, Christian and Collin.

**RICK GEYER** (*Wig Design*). Los Angeles Opera: entering 18th season as Wigmaster/Makeup Designer – 129 productions including Ovation Award-winning *A Little Night Music*. Broadway: *Peter Pan* and *The Kentucky Cycle*. Regional: opera companies in Seattle, San Diego, Baltimore, Indianapolis, Charlotte, Columbus, Detroit, Fort

Worth, Tulsa and Philadelphia. CTG: *She Loves Me*, *Changes of Heart*, *The Wood Demon*, *Slavs and Jelly's Last Jam* (world premiere). Los Angeles: South Coast Rep, Long Beach Opera, Geffen Playhouse, Pasadena Playhouse, Long Beach Civic Light Opera, Grove Shakespeare Festival and The Groundlings. TV: Commercials for Pepsi and Nike.

**AMY LIEBERMAN, CSA** (*Casting*). Center Theatre Group: casting director for CTG's Kirk Douglas Theatre, Mark Taper Forum and Ahmanson Theatre. Awards: Artios Awards for the Taper's *Homebody/Kabul*, *Flower Drum Song* and *Big River*. Film/TV: *Mad Dog Time* with Richard Dreyfuss, *Member of the Wedding* (a movie of the week with Alfre Woodard), Disney's *Perfect Game*, and various television series and pilots throughout the 90s. Other Theatre: Manhattan Theatre Club, The Goodman Theatre, ACT (San Francisco), Denver Center Theatre Company, Berkeley Repertory Theatre, Seattle Repertory Theatre, Sundance Theatre, Pasadena Playhouse and L.A. Theatre Works.

**GRAYSON MERITT** (*Production Stage Manager*). New York: *The Price*, *Side Man*, *The Man Who Came to Dinner*, *One Mo' Time* (Broadway) and *Blue Man Group—Tubes* (off-Broadway). Williamstown Theatre Festival: 11 seasons, including *Far East*, *Rosencrantz and Guildenstern Are Dead*, *The Man Who Had All the Luck*, *An Enemy of the People*, *Design for Living* and *Forplay*. Other Regional: *Blood Wedding* (La Jolla Playhouse); *Amphitryon*, *Betty's Summer Vacation* (Huntington Theatre Company); *Rounding Third*, *Striking 12* (Old Globe); and *Paint Your Wagon* (Geffen Playhouse).

**JAMES T. McDERMOTT** (*Stage Manager*). Regional: theatres in New York, Princeton, Charleston, Washington, D.C., Chicago, St. Louis, Kansas City, Minneapolis, Las Vegas and San Francisco. Southern California: CTG/Ahmanson and Mark Taper Forum, The Geffen Playhouse, Los Angeles Theatre Center, The Doolittle Theatre, La Jolla Playhouse and South Coast Repertory. Other: on faculty of California Institute of the Arts.

**ELIZABETH ATKINSON** (*Stage Manager*). CTG: reading coordinator for New Work Festival 2005; production assistant *Stuff Happens*. Los Angeles: production assistant *Paint Your Wagon* (Geffen Playhouse) and *The Ten*

*Commandments*. Education: graduate of University of California, Berkeley. AEA member.



**MICHAEL RITCHIE** (*Artistic Director*). *Dead End* marks the first production selected by Michael in his capacity as CTG's new artistic director.

For the 2005-2006 season he has also planned 21 other productions for CTG's three theatres. A former stage manager, Michael served as producer of the Williamstown Theatre Festival in Massachusetts from 1996 to 2004, during which time the mission of the theatre evolved towards a diverse repertory of new plays, U.S. premieres, major revivals and rediscoveries of American classics. The Williamstown Theatre Festival was the recipient of the 2002 Regional Theatre Tony Award.



**CHARLES DILLINGHAM** (*Managing Director*) supervises all development, marketing, administrative and financial aspects of CTG's three

theatres. Prior to CTG, he was CEO of The Entertainment Corporation USA, which presented the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on tour. He was executive director of ABT, managing director of the Brooklyn Academy of Music Theatre Company, general manager of ACT in San Francisco, and an independent producer. He served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the NEA.

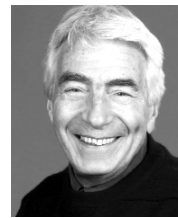


**DOUGLAS C. BAKER** (*General Manager*) is now in his 15th season at CTG.

Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz* and *Legends!* starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. From 1982-85, Baker was executive director of the Independent Booking Office in New York City. He is a graduate of Albion College, serves on the board of ATPAM and is a founding

trustee of Musical Theatre Works, devoted to the development of new American musicals.

**KELLEY KIRKPATRICK** (*Associate Producer*). Kelley arrives at CTG after serving as production stage manager for *On Golden Pond* with James Earl Jones at the Cort Theatre on Broadway. Over the last 10 years Kelley has been 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** (*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 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 at the Kirk Douglas Theatre.

**USC SCHOOL OF THEATRE**, founded in 1990, is ranked in the top five nationally and is one of USC's youngest professional schools. The school builds on the professional tradition established in 1945 when noted American playwright and director William C. de Mille founded the Department of Drama. Alumni actors include LeVar Burton, Anthony Edwards, Daryl Hannah, Swoosie Kurtz, Fess Parker, Kyra Sedgwick, Eric Stoltz, Forest Whitaker and the late John Ritter. Dean Madeline Puzo, a creative producer, has led the school since 2002, strengthening its undergraduate programs, reinstating the MFA programs and working with CTG's Artistic Director Michael Ritchie to establish a partnership—whose official launch is this production. The cast of *Dead End* includes 14 USC theatre students.

# CENTER THEATRE GROUP OF LOS ANGELES

MICHAEL RITCHIE, Artistic Director CHARLES DILLINGHAM, Managing Director  
DOUGLAS C. BAKER, General Manager

## ASSOCIATE PRODUCERS

NEEL KELLER  
KELLEY KIRKPATRICK  
ANN E. WAREHAM

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

COREY MADDEN ..... Associate Producer  
KIMIKO L. BRODER ..... Educational Programs Manager  
CELESTE THOMPSON ..... Department Manager  
RACHEL FAIN ..... Department Coordinator and Editorial Manager  
CORKY DOMINGUEZ ..... Resident Teaching Artist

## NEW PLAY PRODUCTION

DIANE RODRIGUEZ ..... Associate Producer

## LITERARY

PIER CARLO TALENTI ..... Literary Manager

## MANAGEMENT & ADMINISTRATION

SUSAN BARTON ..... Associate General Manager  
PATRICIA WOLFF ..... Executive Assistant to Mr. Ritchie  
EMILIE BECK ..... Executive Assistant to Mr. Dillingham  
LINDSAY ALLBAUGH ..... Assistant to Mr. Dillingham  
SUZANNE HEE ..... Assistant Manager  
KATIE BRUNER ..... Administrative Assistant to the General Manager  
IGNACIA DELGADO ..... Company Manager (Douglas)

## PRODUCTION MANAGEMENT

JONATHAN BARLOW LEE ..... Production Manager  
ALYS E. HOLDEN ..... Technical Director  
MATTHEW S. CARLETON ..... Assistant Technical Director  
JESSE AASHEIM ..... Assistant Production Manager  
DANA VASQUEZ-EBERHARDT ..... Production Office Administrator  
DAWN HOLISKI ..... Prop Coordinator  
MICHELLE PHIPPS ..... Assistant Prop Coordinator  
EDWARD E. HAYNES JR ..... Resident Scenic Designer  
GUSTAVO MENDOZA ..... Transportation Director  
AFLAMU JOHNSON ..... Driver

## CASTING

AMY LIEBERMAN ..... Director  
ERIKA SELLIN ..... Associate  
MICHAEL BETTS ..... Assistant

## PRODUCTION

WILLIAM ANDERSON ..... Master Carpenter  
TERRY CALLAWAY ..... Master Electrician  
STAN STEELMON ..... Master Propertyman  
ROBERT SMITH ..... Master Soundman  
SHAWN ANDERSON ..... Flyman  
DENNIS SEETOO ..... Production Wardrobe Supervisor  
LYNN BUCK ..... Wardrobe Supervisor  
MICHELE ARVIZO ..... Hair Supervisor  
CHRISTINE L. COX ..... House Manager

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MICHAEL F. THOMPSON ..... Controller  
JANIS BOWBEER ..... Assistant Controller  
FELICISIMA LAPID ..... Accounts Payable Supervisor  
ALEGRIA SENA ..... Staff Accountant  
DANNY LAMPSON ..... Staff Accountant  
CLAUDIA COTE ..... Administrative Assistant

MILES TEVES ..... Human Resources Manager

STAN GRUSHESKY ..... Director of Information Systems  
RANDOLPH LIM ..... Senior System Administrator

VIVIAN ELLIFF ..... Office Manager  
DAMON JOSEPH ..... Office Services  
SINGER LEWAK GREENBAUM & GOLDSEIN, LLP ..... Auditor  
MICHAEL C. DONALDSON ..... Legal Counsel  
GIBSON, DUNN & CRUTCHER ..... Legal Counsel

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PATRICK OWEN ..... Deputy Director of Development  
LIZ LIN ..... Director of Donor Communications  
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ANNA BAUM ..... Associate Director of Institutional Support  
SARAH LYDING ..... Associate Director of Individual Giving  
NATALIE BERGESON ..... Telefunding Manager  
CHRISTINE BERNARDI ..... Manager of Individual Giving  
TRACY MIZRAKI ..... Corporate Fund Manager  
CHARITY WU ..... Special Events Manager  
PATRICK MARSTON ..... Associate Manager of Special Events  
JEAN LAMBORN ..... Grants Writer  
KRISTINE VASIC ..... Communications Associate  
HELEN OTA ..... Executive Assistant to the Development Director  
HOLLY RAMOS ..... Telefunding Supervisor  
MANDY RATLIFF ..... Telefunding Assistant  
JASON BASS, AL BERMAN, JOHN CARDELLO, GINA EAST,  
JULIETTE GARRISON, JUSTINE KLINEMAN, JESS STROUP,  
PATRICK VARON, ELEANOR WHITLEDGE ..... Telefunding Representatives

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PHYLLIS MOBERLY ..... Senior Press Associate  
JASON MARTIN ..... Press Associate  
KEN WERTHER ..... Press Associate  
DELPHINE VASKO ..... Press Assistant  
ERIN KRAFT ..... Press Intern

CHRISTOPHER KOMURO ..... Art Director  
IRENE KANESHIRO ..... Senior Graphic Designer  
CHARITY CAPILI ..... Graphic Designer

NAUSICA STERGIU ..... Audience Development Director  
MICHAEL ANDERSON ..... Advertising & Promotions Director  
JEREMY GREEN ..... Marketing Events Manager  
C. RAUL ESPINOZA ..... Marketing Associate  
MARCUS GUALBERTO ..... Advertising Assistant  
ARIEL BOORSTIN, WILLIAM "SPIKE" FRIEDMAN ..... Marketing Interns

## TICKET SALES AND AUDIENCE SERVICES

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LLOYD "SKYPP" CABANAS ..... Assistant

SANDY CZUBIAK ..... Audience Services Manager  
JENNIFER BAKER, CHERYL HAWKER,  
SCOTT TAYLOR ..... Audience Services Supervisors  
ALICE CHEN ..... Audience Services Asst. Supervisor  
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FRANCISCO MAGDARAOG, SARAH MEARS,  
WILL MOORE, LEX SAVKO ..... Audience Services Representatives

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CHRISTINA GUTIERREZ ..... Subscriber Services Asst. Supervisor  
IRENE CHUANG, CARLA GALVEZ ..... Subscriber Services Senior Representatives  
JOHN BRADY, LIGIA PISTE,  
CELIA RIVAS, PETER STALOCH ..... Subscriber Services Representatives

SARAH K. GONTA ..... Box Office Treasurer  
KISHISA ROSS, GISELE FRAZEUR ..... Assistant Treasurers  
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LEROY PAWLOWSKI, DAVID LEE PERKINS, MICHAEL SALTZMAN,  
GEORGE SOVIK, MATTHEW VASKO ..... Box Office Staff

LINDA FONSECA, NIIKA TANIGUCHI ..... Group Services Sales Agent

KERRY KORF ..... Priority Services Director  
SUSAN F. TULLER ..... Manager  
BETH HARTMAN ..... Priority Services Assistant  
JIM BOHLIN, JAY BURNS, MARC "BYRON" DROTMAN, LOU GEORGE,  
JACQUELINE HODGINS, JENNIFER LYNN, KIMLEIGH SMITH,  
JEFFREY STUBBLEFIELD, HAROLD SURRATT, INGER TUDOR ..... Representatives

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CANDICE CAIN ..... Director  
DIAN CAMARILLO ..... Costume Shop Assistant  
KATHY CHRISTIANSEN ..... Draper  
MARTHA ADAMS ..... Shopper  
DIANNE K. GRAEBNER ..... Milliner/Crafts/Dyer  
KEN TAMBE ..... Business Manager  
JULIO A. CUELLAR ..... Custodian