

2017/18 SEASON

SEASON BONUS OPTION

Matthew Bourne's production of

THE RED SHOES

Based on the film by Michael Powell and Emeric Pressburger and the Hans Christian Andersen Fairytale

Music by Bernard Herrmann

Directed and Choreographed by Matthew Bourne

American Premiere

Sep 15 – Oct 1, 2017

FIRST SEASON PRODUCTION

BRIGHT STAR

Music, Book, and Story by Steve Martin

Music, Lyrics, and Story by Edie Brickell

Choreography by Josh Rhodes

Directed by Walter Bobbie

Oct 11 – Nov 19, 2017

SECOND SEASON PRODUCTION

SOMETHING ROTTEN!

Book by Karey Kirkpatrick and John O'Farrell

Music and Lyrics by Wayne Kirkpatrick and Karey Kirkpatrick

Directed and Choreographed by Casey Nicholaw

Directed and Choreographed by Casey Nicholaw

Nov 21 – Dec 31, 2017

THIRD SEASON PRODUCTION

SOFT POWER

Play and Lyrics by David Henry Hwang

Music and Additional Lyrics by Jeanine Tesori

Choreography by Sam Pinkleton

Directed by Leigh Silverman

World Premiere

May 3 – June 10, 2018

FOURTH SEASON PRODUCTION

THE HUMANS

By Stephen Karam

Directed by Joe Mantello

June 19 – July 29, 2018

FIFTH SEASON PRODUCTION

AIN'T TOO PROUD

The Life and Times of The Temptations

Book by Dominique Morisseau

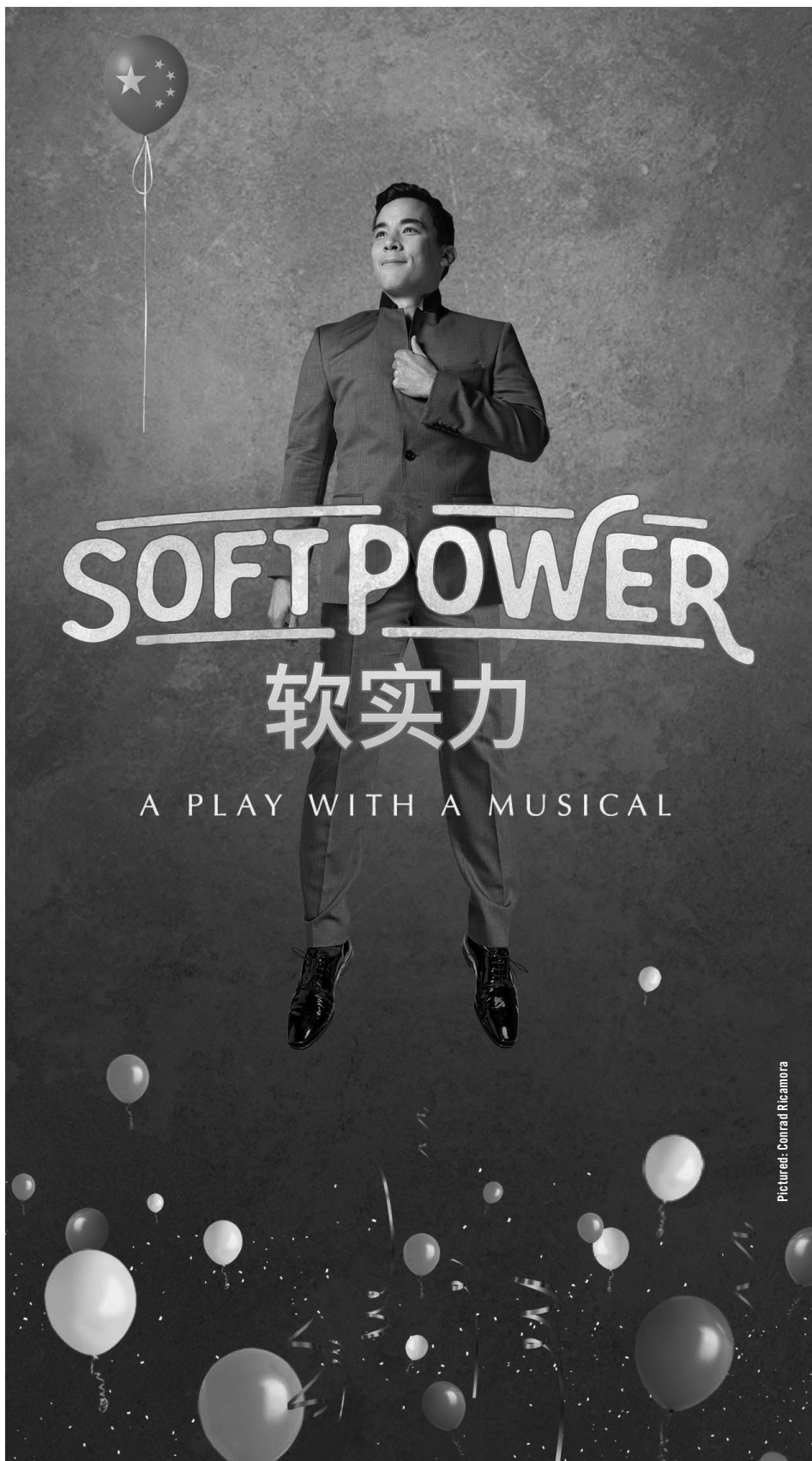
Music and Lyrics from

The Legendary Motown Catalog

Choreography by Sergio Trujillo

Directed by Des McAnuff

Aug 21 – Sep 30, 2018



Pictured: Conrad Ricamora

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CENTER THEATRE GROUP
PRESENTS THE WORLD PREMIERE OF

SOFT POWER
软实力

Play and Lyrics by
DAVID HENRY HWANG

Music and Additional Lyrics by
JEANINE TESORI

WITH

BILLY BUSTAMANTE KARA GUY JON HOCHÉ KENDYL ITO FRANCIS JUE AUSTIN KU
RAYMOND J. LEE ALYSE ALAN LOUIS JAYGEE MACAPUGAY DANIEL MAY
PAUL HEESANG MILLER KRISTEN FAITH OEI MARIA-CHRISTINA OLIVERAS GEENA QUINTOS
CONRAD RICAMORA TREVOR SALTER EMILY STILLINGS

Scenic Design
DAVID ZINN

Costume Design
ANITA YAVICH

Lighting Design
MARK BARTON

Sound Design
KAI HARADA

Hair & Wig Design
TOM WATSON

Make-Up Design
ANGELINA AVALLONE

Dialect Coaches
JOEL GOLDES
JOY LANCETA CORONEL

Fight Director
STEVE RANKIN

Orchestrations
DANNY TROOB

Dance Music Arranger
JOHN CLANCY

Music Director
DAVID O

Casting
HEIDI GRIFFITHS, CSA
KATE MURRAY, CSA

Dramaturg
OSKAR EUSTIS

Associate Artistic Director
KELLEY KIRKPATRICK

Production Stage Manager
DAVID LURIE-PERRET

Music Supervisor
CHRIS FENWICK

Choreography by
SAM PINKLETON

Directed by
LEIGH SILVERMAN

PRODUCED IN ASSOCIATION WITH EAST WEST PLAYERS AND THE CURRAN

Soft Power was originally co-commissioned by Center Theatre Group, Los Angeles, CA, Michael Ritchie, Artistic Director, Stephen D. Rountree, Managing Director, and The Public Theater, New York, NY, Oskar Eustis, Artistic Director, Patrick Willingham, Executive Director.

May 3 – June 10, 2018 **AHMANSON THEATRE**



CAST

Francis Jue.....DHH
 Alyse Alan Louis.....Zoe/Hillary
 Conrad Ricamora.....Xue Xing
 Jon Hoche.....Tony Manero/Chief Justice
 Kendyl Ito.....Jing
 Austin Ku.....Bobby Bob
 Raymond J. Lee.....Randy Ray/Veep
 Maria-Christina Oliveras.....Campaign Manager

Billy Bustamante, Jon Hoche, Kendyl Ito, Austin Ku, Raymond J. Lee, Jaygee Macapugay, Daniel May, Paul HeeSang Miller, Kristen Faith Oei, Maria-Christina Oliveras, Geena Quintos.....Ensemble

UNDERSTUDIES

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

For Zoe/Hillary—Kara Guy
 For Xue Xing—Billy Bustamante
 For DHH—Raymond J. Lee

SWINGS

Trevor Salter
 Emily Stillings

DANCE CAPTAIN

Geena Quintos

ASSISTANT DANCE CAPTAIN

Daniel May

STAGE MANAGERS

Shelley Miles
 Ellen Goldberg (New York)
 David S. Franklin (Los Angeles)

TIME/PLACE

Los Angeles, early 21st century; and Shanghai, China, early 22nd century.

INTERMISSION

Soft Power will be performed with one intermission.

ORCHESTRA

Music Director/Conductor—David O
Associate Music Director—Alex Harrington
Associate Conductor/Keyboard—Alby Potts
Woodwinds—Sal Lozano, Joe Stone, Jeff Driskill, Paul Curtis
French Horns—Joe Meyer, Kristy Morrell
Trumpets—Dan Fornero, Rob Schaer
Trombone/Contractor—Robert Payne
Harp—Amy Wilkins
Bass—Ken Wild
Drums—Ed Smith
Percussion—Matt Ordaz
Concertmaster—Jen Choi Fischer
Violins—Grace Oh, Rebecca Chung, Marisa Kuney, Neel Hammond, Mark Cargill
Viola—Diane Gilbert
Cello—David Mergen

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

WHO'S WHO



BILLY BUSTAMANTE (*Ensemble, understudy for Xue Xing*) is a New York City-based performer, director, and photographer. Broadway: *Miss Saigon* (Engineer u/s), *The King and I* (Lun Tha u/s). NYC/regional: *Here Lies Love* at The Public Theater, Arena Stage, Old Globe, Paper Mill Playhouse, Sacramento Music Circus, Walnut Street Theatre, San Jose Rep, North Shore Music Theatre, Pan Asian Rep, Prospect Theater Company, and Arden Theatre Company. Billy recently directed the NYC revivals of *The Adding Machine* and LaChiusa's *The Wild Party*. He is co-founder of Broadway Barkada and on the teaching faculty at Jen Waldman Studio. Billy is passionately committed to the development of new works and new artists. Thanks to Peyton, his family, and this wonderful company! BillyBustamante.com, Instagram: @bjcb



KARA GUY (*Understudy for Zoe/Hillary*) is fresh off of the musical *First Date* at Blumenthal Performing Arts in Charlotte, NC, where she was an understudy and played the lead role of Casey. Off-Broadway: *Clinton the Musical* (Ensemble, u/s Hillary and Monica). Other notable roles include *Hairspray* (Penny), *Crazy for You* (Polly), *Nunsense* (Sister Amnesia), *Oregon Trail the Musical* (Natalie), and *The Wedding Singer* (Holly). She also was part of the 10th Anniversary National Tour of *Footloose* playing Rusty. Thanks to Dave for sticking with me and my loves—Jeff and Chompers!



JON HOCHÉ (*Tony Manero/Chief Justice/Ensemble*). Off-Broadway: *Vietgone* (Manhattan Theatre Club); *Soul Samurai*, *The Inexplicable Redemption of Agent G* (Ma-Yi Theater); *Hello, From the Children of Planet Earth* (Playwrights Realm). North American tour: *War Horse* (National Theatre). Other select credits: *Vietgone* (South Coast Repertory); *Seven Homeless Mammoths Wander New England* (Two River Theater); *Dracula* (Premiere Stages); *Macbeth*, *Romeo and Juliet*, *Othello*, and *Titus Andronicus* (American Globe Theatre); *Little Shop of Horrors* (The Gateway Playhouse). Participant in the first diversity puppetry workshop at The Jim Henson Company. Artistic Associate of Vampire Cowboys Theatre Company. JonHoche.com



KENDYL ITO (*Jing/Ensemble*) is excited to join *Soft Power* amongst a crew of beautiful artists! International/national tour: *Matilda*. Regional/other theatre credits: *A Chorus Line* (dir. Baayork Lee), *Grease*, *Rent*, *Seussical*, *Oliver*, *American Idiot*, *Tiananmen*. Kendyl is a proud member of the National Asian Artists Project (NAAP), a Pace University alum, and has also been seen in concerts at Feinstein's 54 Below including *54 Sings Little Women*, *Music and Laughter*, and *Samantha Spade*. Endless love and gratitude to Mom, Dad, Kelsey, Jeremy & Dave.



FRANCIS JUE (*DHH*) is happy to return to Center Theatre Group after last season's *King of the Yees*. Broadway: *Pacific Overtures*, *Thoroughly Modern Millie*, and *M. Butterfly*. Other favorite theatre credits include *Yellow Face* (Obie and Lucille Lortel Awards, plus Drama Desk and Drama League nominations), *In the Next Room (or the vibrator play)* (ariZoni Award), *Miss Saigon* (Elliot Norton Award), *Kiss of the Spider Woman* (Drama-Logue Award), *Cabaret* (Bay Area Theatre Critics Circle Award), *Falsettoland*, *Kung Fu*, *A Midsummer Night's Dream*, *Love's Labour's Lost*, *Wild Goose Dreams*, and *Paper Dolls*. Film and TV credits include *Joyful Noise*, and recurring roles on *Madam Secretary*, *Law & Order: SVU*, and *The Good Wife*.



AUSTIN KU (*Bobby Bob/Ensemble*). International/Broadway tour: David Henry Hwang's *Chinglish* (dir. Leigh Silverman). Off-Broadway: *Pacific Overtures* (dir. John Doyle) and Anne Washburn's *Iphigenia in Aulis* (dir. Rachel Chavkin), both at Classic Stage Company; *Tokio Confidential* (Atlantic Theater). Regional: Berkeley Rep, Delaware REP (*The Bells*, wr./dir. Theresa Rebeck), Foothill Music Theatre (Dean Goodman Award), Ogunquit Playhouse (IRNE nomination), SF Shakespeare Festival, Shakespeare Theatre of NJ, Stoneham Theatre (BroadwayWorld nomination), South Coast Rep (StageSceneLA Award), Walnut Street Theatre (Barrymore nomination), and many more. Film: *Detective Chinatown 2*, *Creative Control*, *Sleeping with Other People*, *The Woman in the Dress*. TV: *Shades of Blue* (recurring), *Billions*, *Bull*, *Homeland*, *Sneaky Pete*, *The Affair*, *Younger*,

and more. Training: Boston Conservatory, Upright Citizens Brigade. Thanks to the *Soft Power* team and as always CTC/DB and AG. @secretaustinman, Austin-Ku.com



RAYMOND J. LEE (*Randy Ray/Veep/Ensemble, understudy for DHH*) is excited to make his Center Theatre Group debut! Thanks to the *Soft Power* team for letting him be part of this World premiere. Ray recently originated the role of Ralph in *Groundhog Day* on Broadway. Other Broadway credits:

Honeymoon in Vegas, Anything Goes, Mamma Mia! Off-Broadway: *The Two Gentlemen of Verona* (The Public), *The Wild Party* (Encores!). Regional: *Tiger Style!* (La Jolla Playhouse), *Stuck Elevator* (A.C.T.), *Nerds* (PTC), *Great Wall* (Village Theatre). TV: *Billions, Red Oaks, Smash, The Jim Gaffigan Show, Fame, Succession*. Film: *The Greatest Showman, Ghost Town, The Mikado Project*. Ray's voiceover work includes *The Guardian Brothers* on Netflix, audiobooks, and several animated shows. Thanks to Nicolosi & Co. and Sullivan Talent Group. Love to Robbi and Ella. Go U Northwestern! Visit raymondjlee.com for more info and follow @raymondjlee.



ALYSE ALAN LOUIS (*Zoe/Hillary*). Broadway: *Amélie* (original cast recording), *Disaster!*, *Mamma Mia!* Off-Broadway: *A New Brain* (Encores! Off-Center/original cast recording); The Civilians' *Pretty Filthy* (Abrons Arts Center/original cast recording); *Academia Nuts* (NYMF/The

Signature). Regional: *Amélie* (Center Theatre Group and Berkeley Rep); *The Rocky Horror Show* (Bucks County Playhouse); *Nerds* (Philadelphia Theatre Co.); *Spring Awakening* (Olney Theatre Center); *Pop! Who Shot Andy Warhol?* (City Theatre PA).



JAYGEE MACAPUGAY (*Ensemble*). Broadway: original company of *School of Rock* (cast recording). Off-Broadway: *School of Rock* (Gramercy), *Here Lies Love* (Imelda Marcos, Public Theater), *Hello, Dolly!* (Irene Molloy, Pershing Square Signature), *Sondheim Suites* (Lincoln Center's Alice Tully Hall), *The*

Rockae (Prospect Theater). Regional favorites: *Here Lies Love* (Imelda, Seattle Repertory), *Smokey Joe's Café* (Brenda, Maltz Jupiter), *Miss Saigon* (MUNY, 5th Avenue, Casa Mañana), *The King and I* (KC Starlight). International:

Where Elephants Weep. Jaygee has a passion for collaborating on new musicals including *Tears of Heaven* by Frank Wildhorn, *Till Soon, Anne* by Christine Toy Johnson & Bobby Cronin, *Honor* by Pete Mills, and *Good Times Roll* by The Cars. She proudly sang for our troops with the USO. Thankful for the support of my parents, Eric, friends, and David.



DANIEL MAY (*Ensemble/Assistant Dance Captain*) is overjoyed to be a part of *Soft Power* and dedicates his performance to his nephew Nathan. Daniel was born in South Korea and grew up in Southern California, attending the Orange County High School of the Arts. Daniel first worked with David Henry Hwang in the

original Broadway revival cast of *Flower Drum Song* starring Lea Salonga and then went on the road with the first national tour of Jeanine Tesori's *Thoroughly Modern Millie*, where he took over the role of Ching Ho. Other theatre credits include, Off-Broadway: *Red Eye of Love* (Amas); and regional: *Beijing Spring, Pippin* (East West Players); *I Only Have Eyes For You* (Montalban); *Mary Poppins* (Tuacahn); *Miss Saigon* (McCoy Rigby). Thanks to the creative team for everything! Love to his family, friends, and Mateo, who make this all possible. Instagram: @boydanoh



PAUL HEESANG MILLER (*Ensemble*). Broadway: *Miss Saigon, The King and I* (Lincoln Center), *Mamma Mia!* Regional: Walnut St, PCLO, Music Theatre Wichita, North Shore Music Theatre, Weston Playhouse, Saint Michael's Playhouse, Kansas City Starlight, Artpark. BFA Elon University. Excited to

be here in California to present *Soft Power!* Extremely grateful to ALL at Center Theatre Group! Huge thanks to the genius *Soft Power* team and to Harden Curtis Kirsten Riley Agency. Follow me @paulheesangmiller.



KRISTEN FAITH OEI (*Ensemble*). Ecstatic to be back home in California, Kristen, a Bay Area native, was most recently seen in the Broadway revival of David Henry Hwang's *M. Butterfly*. Other NYC productions include the original revival Broadway cast of *The King and I* (LCT), the original Broadway cast of *Spider-*

Man: Turn Off the Dark (u/s Mary Jane), the Off-Broadway premiere of DHH's *Kung Fu* (Signature Theatre), and *In Your Arms* (NYFSF). International/first national tours and sit-downs include *Wicked* (dance captain), *We Will Rock*

You in Las Vegas, Elton John & Tim Rice's *Aida* (u/s Amneris), *West Side Story* in Europe, and *Fame*. Various TV appearances include *The Suite Life on Deck, Mozart in the Jungle*, and the film *Isn't It Romantic*. Endless gratitude and love to DHH, the SP team, family, friends, and most of all, to God. Romans 8:38 & 39. @Dragonfly02



MARIA-CHRISTINA OLIVERAS (*Campaign Manager/Ensemble*). Broadway: *Amélie* (original cast recording), *Machinal, Bloody Bloody Andrew Jackson*. Dedicated to new works, Maria-Christina has originated roles in a number of World premieres including *Here Lies Love* (The Public; original cast recording),

Pretty Filthy (The Civilians; original cast recording), *Taylor Mac's 24 Decade...* (St. Ann's Warehouse), *And Miles to Go* (PCP), *Reading Under the Influence* (DR2), *The Really Big Once* (Target Margin), *After* (PCP). Other NYC credits include *Romeo and Juliet* (NYSF/The Public), *Zorba!* (City Center Encores!), *Night Sky* (BPAC). Regional: Berkeley Rep, ACT, Williamstown, Long Wharf, Huntington, Baltimore Center Stage, Sundance, Hudson Valley Shakespeare, O'Neill Theater Center, among others. Selected film/TV: *Manhattan Night, St. Vincent, The Humbling, Time Out of Mind, Nurse Jackie, Law & Order: SVU*. Education: BA Yale; MFA National Theatre Conservatory.



GEENA QUINTOS (*Ensemble/Dance Captain*). Broadway/national tours: *Miss Saigon, A Chorus Line*. Off-Broadway/regional: *Here Lies Love* (Seattle Rep); *Normativity, Held Momentarily* (PTC); *Miss Saigon* (Paramount Theatre). Connie in *One Thrilling Combination* at The Public Theater. Geena comes

from a huge family full of people with even bigger hearts. Thank you Bloc Fam for everything you do! David, Jeanine, Leigh & Sam—absolutely all my love! For you, Dad.



CONRAD RICAMORA (*Xue Xing*). Broadway: *The King and I*. Off Broadway: *Here Lies Love* (TheatreWorld Award, Lortel nomination). Regional: *Allegiance* (Old Globe); *Tartuffe, Woyzeck, Fuddy Meers* (Clarence Brown Theatre); *Romeo and Juliet* (Utah Shakespeare Festival); *The Taming of the Shrew* (North Carolina Shakespeare Festival). Film: *Talladega Nights, The Light of the Moon, Raising Christopher* (writer/producer/actor).

TV: *How to Get Away With Murder* (Oliver). Education: MFA, University of Tennessee. Awarded 2016 Human Rights Campaign Visibility Award and 2017 Equality California Visibility Award. Twitter/Instagram: @conradricamora



TREVOR SALTER (*Swing*). Off-Broadway: *Here Lies Love* (The Public Theater, original cast); *Revolting Rhymes* (Lucille Lortel Theatre). Regional: *Here Lies Love* (Seattle Rep). Other theatre credits include *Cabaret* (The Secret Theatre); *The Loon* (Abrons Arts Center, JACK); *to the left of the pantry and under the*

sugar shack (La MaMa). Film: *Ricki and The Flash* (2015). BFA NYU. Trevor is thrilled and thankful to be a part of this production. Thank you to the cast, crew, and creative team for all your hard work. Special thanks to Ma & Pop, Mom, Juno, and of course my darling Anna, for all your unconditional love and support.



EMILY STILLINGS (*Swing*). Broadway: *The King and I* (Lincoln Center). TV: multiple episodes of *Saturday Night Live* (Lin-Manuel Miranda, Saoirse Ronan, Jimmy Fallon, Kevin Hart), including the "Welcome to Hell" digital short, and multiple episodes of *Lip Sync Battle* (LL Cool J, John Krasinski). So much

love for Mom. Thank you for being my biggest supporter always. @emilystillings



DAVID HENRY HWANG's (*Play and Lyrics*) stage works include the plays *M. Butterfly, Chinglish, Yellow Face* (Mark Taper Forum 2007), *Kung Fu, Golden Child, The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals Elton John & Tim Rice's *Aida* (co-author, Ahmanson 2002), *Flower Drum Song*

(revival, Mark Taper Forum 2001), and Disney's *Tarzan*. Hwang is a Tony Award® winner and three-time nominee, a three-time Obie Award winner, and a two-time finalist for the Pulitzer Prize. He is also America's most-produced living opera librettist, whose works have been honored with two Grammy Awards, and a writer/consulting producer for the Golden Globe-winning television series *The Affair*. Hwang serves on the Board of the Lark Play Development Center, as Head of Playwriting at Columbia University School of the Arts, and as Chair of the American Theatre Wing.



JEANINE TESORI (*Music and Additional Lyrics*) has written a diverse catalog for Broadway, opera, film, and television. Her Broadway musicals include *Fun Home* (2015 Tony Award winner, Pulitzer finalist), *Violet*, *Caroline, or Change*, *Shrek the Musical*, *Thoroughly Modern Millie*, *Twelfth Night* (LCT), and John

Guare's *A Free Man of Color*. Delacorte: *Mother Courage* (starring Meryl Streep). She has received five Tony nominations, three Obie Awards, and three Drama Desk Awards. Her operas include *The Lion, the Unicorn and Me* and *Blizzard on Marblehead Neck* (MET/LCT Opera Theater and Glimmerglass Opera commission); and her upcoming collaboration with Tazewell Thompson, *Blue*, will premiere at Glimmerglass Opera next season. She wrote the musical featured in the 2016 revival of *Gilmore Girls* and has also written material for artists such as *The Girl in 14G* for Kristin Chenoweth and has been featured in the documentaries *Show Business* and *Theater of War*. Tesori became the founding Artistic Director of the concert series New York City Center Encores! Off-Center. She took one of those concerts, *Sunday in the Park with George* (starring Jake Gyllenhaal), to Broadway, where she produced the 2017 revival, with ATG and Riva Marker.



LEIGH SILVERMAN (*Director*). Broadway: *Violet* by Jeanine Tesori, Brian Crowley (Roundabout, Tony nomination), *Chinglish* (David Henry Hwang), *Well*. Others with David Henry Hwang: *Kung Fu* (Signature Theatre), *Golden Child* (Signature Theatre), *Yellow Face* (Center Theatre Group/Public Theater). Recent:

Harry Clarke (Vineyard Theatre/Minetta Lane, Lortel nomination), *Sweet Charity* (New Group), *On the Exhale* (Roundabout), *The Outer Space* (Public Theater), *All The Ways To Say I Love You* (MCC), *The Way We Get By* (Second Stage), *Tumacho* (Clubbed Thumb), *American Hero* (Williamstown Theatre Festival, Second Stage), *No Place to Go* (Public Theater), *The (Curious Case of the) Watson Intelligence* (Playwrights Horizons), *The Madrid* (MTC), *In The Wake* (Center Theatre Group/Berkeley/Public Theater, Obie Award, Lortel nomination), *The Call* (Playwrights Horizons), *Go Back to Where You Are* (Playwrights Horizons, Obie Award), *From Up Here* (MTC, Drama Desk nomination). Encores: *Really Rosie*, *The Wild Party*, *Violet*. Upcoming: *Wild Goose Dreams* (Public Theater/La Jolla Playhouse), *Hurricane Diane* (NYTW/Two River Theater).



SAM PINKLETON (*Choreography*). Broadway: *Natasha*, *Pierre*, and *the Great Comet of 1812* (Tony nomination); *Significant Other*, *Amélie*, *Heisenberg*, and *Machinal*. Center Theatre Group: *Amélie*, *Kansas City Choir Boy*, *Heisenberg*, *Buyer & Cellar*. Opera:

Trouble in Tahiti, *Clemency* (Dutch National Opera). Off-Broadway/regional: BAM, Playwrights Horizons, Soho Rep, Roundabout, Manhattan Theatre Club, TFANA, Berkeley Rep, American Repertory Theater, Kansas City Rep, Theatreworks USA, Actors Theatre of Louisville, and McCarter Theatre. Sam is a collaborating artist with The Civilians, Pig Iron Theatre Company, and The Dance Cartel. Upcoming: *Runaways* (director—Public Theater/Delacorte), *Dave* (Arena Stage).

CHRIS FENWICK (*Music Supervisor*) most recently music supervised the Broadway revival of *Once On This Island* and music directed the Kennedy Center revival of *Chess* and the Broadway revival of *Sunday in the Park with George*, starring Jake Gyllenhaal. He music directed the Public Theater and Broadway productions of *Fun Home* (2015 Tony Award, Best Musical) and music supervised the national tour. He is the founding music director of City Center Encores! Off-Center and has music directed 11 productions with the program. He music directed the original productions of Michael John LaChiusa's *Giant*, *Los Otros*, *Queen of the Mist*, *See What I Wanna See*, and the Transport Group revival of *Hello Again*. Broadway and Off-Broadway credits include *Rocky*, *The Pajama Game* (2006 Tony Award, Best Revival), *Here Lies Jenny*, *Mother Courage* at Shakespeare in the Park, starring Meryl Streep, and more. Upcoming: music supervisor, *Fun Home* (Young Vic, London).

DAVID ZINN (*Scenic Design*). Broadway includes set and costume design for *Spongebob Squarepants*, *Amélie*, *Fun Home* (Tony nomination), and *The Last Ship*; set design for *The Humans* (Tony Award); and costume design for *A Doll's House, Part 2* and *Airline Highway* (both Tony nominations). Off-Broadway includes set design for *Torch Song* (Second Stage), *Hamlet* (Public Theater), *Hir* (Playwrights Horizons), and set and costume design for *The Flick*, *Circle Mirror Transformation*, *Placebo* (Playwrights Horizons), *Choir Boy* (MTC), and *Dogfight* (Second Stage). Regional includes Steppenwolf, The Guthrie, and Berkeley Rep. Center Theatre Group: set and costume design for *Amélie* and *Girlfriend*, costume design for *Bengal Tiger at the Baghdad Zoo* and *The Cider House Rules*.

ANITA YAVICH (*Costume Design*). Broadway: *Fool for Love*, *Venus in Fur*, *Chinglish*, and *Anna in the Tropics*. NYC: *Oedipus El Rey*, *Measure for Pleasure* (NYSF); *The View Upstairs* (Lynn Redgrave Theater); *The Legend of Georgia McBride*, *Coraline*, *The Wooden Brecks* (MCC); *Tumacho* (Clubbed Thumb); *Nathan the Wise*, *Caucasian Chalk Circle*, *Orlando*, *New Jerusalem*, and *Texts for Nothing* (CSC); *Big Love*, *Kung Fu*, *Golden Child*, *Iphigenia 2.0* (Signature); *The Oldest Boy* (LCT); *The Explorers Club* (MTC); *Lives of the Saints*, *All in the Timing* (Primary Stages); *Macbeth*, *Coriolanus*, and *Svejk* (TFANA). Opera: *Aida* (SF Opera, Washington Opera, Seattle Opera); *Cyrano de Bergerac* (La Scala, MET, Royal Opera); *Les Trojans* (MET). Puppet and costume designer for *The Sound of Music* (Salzburger Marionettentheater). Awards: Obie, Lucille Lortel, and Drama Desk Awards.

MARK BARTON (*Lighting Design*). Broadway: *The Real Thing*, *Violet*, *The Realistic Joneses*, *Amélie* (co-designed with Jane Cox). Off-Broadway: *Admissions* (Lincoln Center Theater); *Hamlet*, *February House*, *Titus Andronicus* (The Public); *Signature Plays*, *John*, *Paradise Park* (Signature Theatre); *The (Curious Case of the) Watson Intelligence*, *Detroit*, *The Big Meal*, *Circle Mirror Transformation* (Playwrights Horizons); *Bad Jews*, *Look Back in Anger* (Roundabout); *Notes from Underground*, *Chair* (Theatre for a New Audience). Other NYC: numerous productions with Elevator Repair Service, BAM, Soho Rep, Juilliard Opera, Encores! Off-Center 2013–2017 (NYCC). Regional: A.R.T., Guthrie, La Jolla Playhouse, Yale Rep, Actors Theatre of Louisville, Long Wharf, Cincinnati Playhouse, Huntington, South Coast Rep, Berkeley Rep, Syracuse Stage, Asolo Rep, Perseverance. Center Theatre Group: *Amélie* (Ahmanson Theatre); *No Child...* (Kirk Douglas Theatre).

KAI HARADA (*Sound Design*). Broadway: *The Band's Visit*, *Amélie*, *Sunday in the Park with George*, *Allegiance*, *Gigi*, *Fun Home*, *On the Town*, *First Date*, *Follies* (Tony Award & Drama Desk nominations), and *Million Dollar Quartet*. Other: *A Legendary Romance*, *Poster Boy* (Williamstown); *Candide* (LA Opera); *Brooklynite* (Vineyard); *Chess*, *Little Dancer*, and *First You Dream* (Kennedy Center); *Zorro* (Moscow, Atlanta); *Hinterm Horizont* (Berlin); *Sweeney Todd* and *Man of La Mancha* (Portland Opera); *She Loves Me* (Oregon Shakespeare Festival). Audio consultant for the revival of *Hedwig and the Angry Inch*. Education: Yale University.

TOM WATSON (*Hair & Wig Design*) headed the wig and makeup department at The Metropolitan Opera for 17 years. He has designed more than 80 Broadway productions including *Wicked*, *Rock of Ages*, *How to Succeed...*, *The Addams Family*, *Annie*, *Act One*, *You Can't Take It With You*, *The King and I* (LCT & tour), *The Sound of Music* (national tour), *Dames at Sea*, *Thérèse Raquin*, *Fiddler on the Roof*, *Bright Star* (Broadway & tour), *Oslo* (LCT), *Long Day's Journey into Night*, *Falsettos*, *The Little Foxes*, *Junk* (LCT), *The Parisian Woman*, and *My Fair Lady* (LCT).

ANGELINA AVALLONE (*Make-Up Design*). Broadway: *War Paint*, *The Prince of Broadway*, *Cabaret*, *Disgraced*, *Big Fish*, *Cinderella*, *Wit*, *Master Class*, *Good People*, *The Assembled Parties*, *Love Music*, *Cat on a Hot Tin Roof*, *Curtains*, *Leap of Faith*, *9 to 5*, *Chaplin*, *The Addams Family*, *Young Frankenstein*, *The Anarchist*, *Dreamgirls*, *Anything Goes*, ...*Edwin Drood*, *Sweeney Todd*, *Gypsy*, *A Little Night Music*, *Company*, *Nice Work if You Can Get It*, *West Side Story*, *Rock of Ages*, *The Little Mermaid*, *The Color Purple*, *Memphis*, *The Light in the Piazza*, *The Coast of Utopia*, *Other Desert Cities*.

JOEL GOLDES (*Dialect Coach*). Broadway: *Come From Away* (also Canadian company, La Jolla Playhouse, Seattle Rep, Ford's Theatre DC, Gander, Toronto). Regional: *Water by the Spoonful*, *Tribes*, *Immediate Family*, *The School of Night* (Mark Taper Forum); *Mary Poppins* (first national tour, Ahmanson); *The Heart of Robin Hood* (Wallis-Annenberg); *Memphis*, *The Cosmonaut's Last Message...* (La Jolla Playhouse). Film/TV: *Honey Boy*, *Escape at Dannemora*, *Mayans MC*, *Crown Heights*, *Lethal Weapon*, *Fifty Shades Freed*, *24: Legacy*, *The Birth of a Nation*, *Fifty Shades of Grey*, *Lucky Stiff*, *Fury*, *The Runner*, *Gotham*, *The Crazy Ones*, *Hatfields & McCoys*, *After Earth*, *24*, *The Hangover*. Joel holds an MFA from UC Irvine and in his free time enjoys springboard diving and ridding his local creek of invasive swamp crawdads. TheDialectCoach.com

JOY LANCETA CORONEL (*Dialect Coach*) is a voice and speech coach based in New York City. She served as voice and speech faculty at American Academy of Dramatic Arts New York campus, University of Cincinnati College-Conservatory of Music, College of Staten Island-CUNY, and internationally at University of Essex East 15 Acting School, Trinity Laban Conservatoire, and St. Dominic's Sixth Form College in England. She specialized in dialect, text, voice, and speech coaching with National

Asian Artists Project alongside Baayork Lee, Ma-Yi Theater, Barrow Street Theatre, and Attic Theater Company. MFA in voice studies from Royal Central School of Speech and Drama. joylancetacoronel.com

STEVE RANKIN (*Fight Director*). Mark Taper Forum: *Zoot Suit*, *Ma Rainey's Black Bottom*, *Bent*, *Appropriate*, *Immediate Family*, *What the Butler Saw*, *Burn This*, *The Lieutenant of Inishmore*, *Palestine*, *New Mexico*, *The House of Blue Leaves*, *The School of Night*, *Water & Power*, *Electricidad*, *The Talking Cure*, *Gem of the Ocean*, *Mules*, *The House of Bernarda Alba*. Other theatres: Stratford Shakespeare Festival, Kennedy Center, Berkeley Rep, La Jolla Playhouse, Old Globe, Hartford Stage, Metropolitan Opera, LA Opera, et al. Broadway: *Summer*, *Carousel*, *Dr. Zhivago*, *Macbeth*, *Memphis*, *Guys and Dolls*, *The Farnsworth Invention*, *Jersey Boys*, *The Who's Tommy*, *Getting Away With Murder*, *Two Shakespearean Actors*, *Twelfth Night*, *The Real Inspector Hound*, *Anna Christie*, *Dracula*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died*, *Below the Belt*. Mr. Rankin plays mandolin with Susie Glaze and the New Folk Ensemble.

DANNY TROOB (*Orchestrations*). Danny's five-decade career includes composing, orchestrating, and conducting. Early credits: *Pacific Overtures*, *The Baker's Wife* (dance music), and *Big River* (music supervision, Drama Desk winner). He orchestrated the animated features *Beauty and the Beast*, *Aladdin*, and *Pocahontas*, as well as *Newsies* the film and the Broadway show. In 2012 he orchestrated Rodgers and Hammerstein's *Cinderella*, for which he won his second Drama Desk Award. Since then, he orchestrated *Aladdin* for the stage, which is currently playing in six locations worldwide. In 2008 he orchestrated Jeanine Tesori's *Shrek* and is now slated to orchestrate the new version of Lucy Simon's *The Secret Garden*. He has worked in the UK, France, Germany, Russia, China, and all around the United States. Realist. Optimist. Ready for new adventures...

JOHN CLANCY (*Dance Music Arranger*). As orchestrator—Broadway: *Mean Girls*, *Fun Home* (2015 Tony nomination), *Tuck Everlasting*, *Shrek the Musical* (Tony and Drama Desk noms. w/Danny Troob), *Cats* 2016 (arranger). Seattle 5th Avenue Theatre: *Jasper in Deadland*. Public Theater: *Fortress of Solitude*, *Fun Home* (Drama Desk nom.). String arranger for Rihanna: NBA All-Star Game. Goodspeed: *Just So*. As a drummer and/or music director, he has worked with Randy Newman, Carly Simon, Corey Glover, Solange Knowles, Dev Hynes, Chrissy Amphlett, Kasim

Sulton, Danielia Cotton, Alexa Joel, Constantine Maroulis (*American Idol*), Kidz Bop Live! national tours; and worked with Bono and Edge on *Spider-Man: Turn Off the Dark*.

DAVID O (*Music Director*) is a music-theatre artist specializing in contemporary music for the stage and concert hall. Compositions include the Ovation Award-winning score for *Ubu Roi* (A Noise Within), *The Very Persistent Gappers of Frip* (Kirk Douglas Theatre, inaugural season), and the choral compositions “A Map of Los Angeles” (LA Master Chorale) and “One With the Wind” (Vox Femina). Musical direction: *13* (World premiere, Mark Taper Forum); *The Wild Party*, *See What I Wanna See* (West Coast premieres, The Blank Theatre); *Floyd Collins*, *American Idiot*, *Cabaret*, *Little Shop of Horrors* (La Mirada Theater); *The Fantasticks* (Pasadena Playhouse). Film scores include *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. David was known for years as The Professor in *Summer Sounds* at the Hollywood Bowl.

HEIDI GRIFFITHS, CSA (*Casting*) has cast at The Public Theater in New York for more than 25 years. Broadway: *The Iceman Cometh*, *Sweat*, *Eclipsed*, *Shuffle Along*, *The Crucible*, *A View From The Bridge*, *A Delicate Balance*, *A Raisin in the Sun*, *Lucky Guy*, *The Motherf**ker with the Hat*, *Merchant of Venice*, *Hair*, *Passing Strange*, *Caroline, or Change*, *Take Me Out*, *Topdog/Underdog*, *Wild Party*, *Noise/Funk*, *On the Town*, and *Tempest*. Film: *Lady Bird*, *Saving Face*, *The Incredibly True Adventure of Two Girls in Love*.

KATE MURRAY, CSA (*Casting*) is a casting director at The Public Theater. Additional credits include work with The Cherry Lane, Bedlam, Hudson Valley Shakespeare Festival, LAByrinth, New Georges, TheaterWorks Hartford, The Studio Theatre, and Two River Theater. Broadway (as casting associate): *The Crucible*, *A View from the Bridge*, *A Delicate Balance*, *A Raisin in the Sun*, *Lucky Guy* (casting assistant).

OSKAR EUSTIS (*Dramaturg*) has served as Artistic Director of The Public Theater since 2005. He produced two Tony Award-winning Best Musicals back to back (*Fun Home* and *Hamilton*), along with back to back Pulitzer Prize winners *Hamilton* and *Sweat*. He served as Artistic Director at Trinity Repertory (1994–2005); Associate Artistic Director at the Mark Taper Forum (1989–1994); and Resident Director/Dramaturg and then Artistic Director at Eureka Theatre (1981–1989). He commissioned Tony

Kushner's *Angels in America* and directed its World premiere at the Mark Taper Forum. He directed the New York premieres of Rinne Groff's *Compulsion*, *The Ruby Sunrise*; Larry Wright's *The Human Scale*; *Julius Caesar* at Shakespeare in the Park; as well as World premieres by David Henry Hwang, Suzan-Lori Parks, and Eduardo Machado.

DAVID LURIE-PERRET (*Production Stage Manager*). Broadway: *Prince of Broadway*, *Speed-the-Plow*, *Losing Louie*. Touring: Ireland and US—*The Cripple of Inishmaan* (Druid and Atlantic) and *The Silver Tassie* (Druid). Off-Broadway: Signature Theatre Company (NY), Second Stage Theater, Playwrights Horizons, Manhattan Theatre Club, Roundabout Theatre Company, MCC, Atlantic. Regional: Center Theatre Group, ACT, Huntington, Williamstown, Long Wharf, Dallas Theater Center, Lyric Stage Company of Boston. Graduate of Boston University. Love to Cody.

SHELLEY MILES (*Stage Manager*). Broadway: *Hedwig and the Angry Inch*, *Violet*, *Betrayal*, *Picnic*, *Gore Vidal's The Best Man*. Off-Broadway: *Harry Clarke* (Vineyard & Minetta Lane), *X: Or, Betty Shabazz vs. The Nation* (Acting Co.), *For Peter Pan On Her 70th Birthday* (Playwrights), *The Outer Space* (Public), *Sweet Charity* (New Group), *I'm Looking For Helen Twelvetrees* (Abrons). With New York Theatre Workshop: *Nat Turner in Jerusalem*, *Hadestown*, and *What's It All About?* With NY City Center Encores!: *The Wild Party*, *A New Brain*, *Lady Be Good*, *Irma La Douce*, and *Girl Crazy*. Three plays with The Debate Society. Several stories penned by Clay McLeod Chapman. Love and gratitude to DLP, Leigh, and Dave.

ELLEN GOLDBERG (*Stage Manager*). Broadway: *She Loves Me*, *Dames at Sea*, *Gigi*. Off-Broadway: *The Last Match* (Roundabout); *Sell/Buy/Date* (Manhattan Theatre Club); *Kings* (WP Theater); *Ghost Stories* (Atlantic Theater Company); *A Month in the Country* (Classic Stage Company); *Kung Fu* (Signature Theatre); *Fun Home* (The Public Theater); *Irma La Douce* (Encores!). Regional: *Where Storms Are Born*, *Poster Boy* (Williamstown Theatre Festival); *Cloud 9* (Hartford Stage); *Back Home Again* (Leshner Center for the Arts); *Little Dancer* (The Kennedy Center). Graduate of Fordham College at Lincoln Center.

DAVID S. FRANKLIN (*Stage Manager*). Center Theatre Group highlights: *An Enemy of the People*, Baz Luhrmann's *La Bohème*, *Art*, *Romance*, *The Cherry*

Orchard, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, *Randy Newman's Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red*, *Seminar*, *Tribes*, *Humor Abuse*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, *Disgraced*, *A View From The Bridge*, *Zoot Suit*, *Archduke*, *King of the Yees*, and *Head of Passes*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the Geffen Playhouse. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

NIKKI DILORETO (*Associate Director*) is a New York City-based director of new plays and musicals. She has developed and presented work with Williamstown Theatre Festival, Atlantic Theater Company, Fresh Ground Pepper, and UglyRhino Productions. As an associate/assistant director, she has worked with Leigh Silverman, Jo Bonney, Daniella Topol, Cynthia Nixon, Carey Perloff, Sheryl Kaller, Garry Hynes, and John Guare, among others. Her film work includes *The Weekend Detectives* and *Ghost Girl The Series*. nikkidiloreto.com

SUNNY HITT (*Associate Choreographer*) is a New York City-based choreographer, performer, and teaching artist. She has been a proud member of The Dance Cartel since 2013. Sunny has taught movement at Playwrights Horizons Theater School (NYU), and served as movement director for the 2017 production of *The Real AD Show* at NYU Abu Dhabi. Her choreography has also been presented at The Tank and Mark Morris Dance Center. As an Asian American woman, she is especially thrilled to be part of the *Soft Power* creative team. Gratitude and love to her family and to Luke.

EAST WEST PLAYERS (EWP) (*Associate Producer*) is the nation's longest-running professional theatre of color and the largest producing organization of Asian American artistic work. Over its remarkable 52-year history, EWP has produced over 230 plays and musicals. EWP's 2017-18 season, *The Company We Keep*, features notable artistic partnerships and co-productions that reflect on and refract a wide range of Asian Pacific Islander (API) experiences as seen through the lens of gender, race, and sexuality. Through the power of storytelling, EWP seeks to effect social change and increase access, inclusion, and

representation for communities whose voices have been marginalized.

THE CURRAN (*Associate Producer*). Built in 1922, the Curran has housed some of the biggest productions in theatre history, and has maintained a reputation over the course of its life as one of the premier live-entertainment venues in North America. Under the curation of eight-time Tony Award winner Carole Shorenstein Hays, the 1,600-seat Curran reopened in January 2017 following an extensive and celebratory two-year renovation and restoration project. The Curran's goal has been to create a new kind of artistic hub in San Francisco—one that engages new and existing audiences, and attracts the most visionary artists in the world by presenting bold, daring work. The Curran continues to search the globe for the kind of works we've always dreamt would play our stage.

THE PUBLIC THEATER (*Co-Commissioner*) produces theatre of, by, and for the people. It first opened its doors in 1967 with the musical *Hair*. Most recently *Fun Home* and *Hamilton* won Best Musical Tony Awards in consecutive years. It has a proud legacy of game-changing plays and musicals that include *A Chorus Line*, *Runaways*, *For Colored Girls*, *The Normal Heart*, *Sweat*, and *Latin History for Morons*. The Public is a civically-engaged theatre that believes theatre is a force for change, creating dialogue about some of the important social issues of our time. Programming includes new work at its flagship home in the East Village as well as on Broadway, national and international productions, and Free Shakespeare in the Park. Recipient of 59 Tonys, 169 Obies, 53 Drama Desk Awards, 54 Lortel Awards, 32 OCC Awards, and six Pulitzer Prizes. PublicTheater.org

CENTER THEATRE GROUP

MICHAEL RITCHIE (*Artistic Director*) is in his 13th season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.

STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group in 2014 as Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children's Hospital of Los Angeles, and Polytechnic School.

DOUGLAS C. BAKER (*Producing Director*) is now in his 28th season at Center Theatre Group. He 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. In May 2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off-Broadway, and beyond. In addition to producing shows across Center Theatre Group's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.

JEFFREY UPAH (*General Manager, Ahmanson Theatre*) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include *Follies*, *God of Carnage*, and *The Black Rider* (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theatre, American Repertory Theater, and Jacob's Pillow Dance Festival, among others.

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 the Tony Award for Best Play were

from the Taper (*Angels in America* won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

ADDITIONAL STAFF FOR *SOFT POWER*

Associate Director.....Nikki DiLoreto
Associate Choreographer.....Sunny Hitt
Writer's Assistant.....Nora Sørensen Casey
Language Consultant.....Austin Ku
Associate Scenic Designer.....Meredith Ries
Properties Coordinator (NY).....Susan Barras
Prop Artisan/Shopper.....Eric Babb
Lead Prop Carpenter.....Donavan Martinelli
Assistant Prop Lead.....Erin Walley
Prop Artisans.....Mara Holland, Kitty Murphy-Youngs
Prop Carpenters.....Ryan Howard, Ryan Fischer, Bo Foxworth
Prop Electrician.....Ed Rehr
Associate Costume Designer.....Devario D. Simmons
Shopper (NY).....Haydee Zelideth
Costume PA (NY).....Denver Crawford
Center Theatre Group Design Assistant.....Whitney Oppenheimer
Tailor/Draper.....Swantje Tuohino
First Hand.....Mary Bergot, Bert Henert, Pamela Walt
Stitchers.....Alma Acosta, Christina Olson, Susan Pratt, Amy Whipple
Crafts/Dyer.....Kat Patterson
Associate Lighting Designer.....Tess James
Associate Sound Designer.....Maggie Burke
Assistant Sound Designer.....Michael Eisenberg
Music Copyist (NY).....Anixter Rice
Music Service Music Copyist (L.A.).....JoAnn Kane Music/Russell Bartmus
Rehearsal Pianist (NY & L.A.).....Alex Harrington
Rehearsal Pianist (L.A.).....Alby Potts
Music Associate.....Ben Wexler
Keyboard Programmer.....Randy Cohen
Assistant Keyboard Programmer.....Juan Matos
Tracks Creation.....Taylor Williams
Production Carpenter.....Emmet Kaiser
Production Assistant Carpenter.....Mike Askew
Production Properties.....G. Scott Lucas
Production Electrician.....Jeffrey Porter
Production Assistant Electrician.....Rich Peterson
Lighting Programmer.....Bridget Chervenka
Production Audio.....J. Patrick Pummill
Production Assistant Audio.....Mike Brink
Audio Mixer.....Bones Malone
SDC Foundation Observers.....Richard Mosqueda, Anne Yee
Dramaturg Assistant.....Olayinka Rickford-Anguin
Skate Consultant.....Jesse Kovarsky
Production/Management Assistant (NY).....Kaleigh Bernier
Production Assistant (NY).....Joanne Pan
Production Assistants (L.A.).....Nidia Flores, Kelly Merritt

CREDITS

Rehearsed at NEW 42ND STREET® Studios. Scenery fabrication by F&D Scene Changes Ltd. Stage deck provided by Steeldeck Inc. Automation equipment provided by Creative Connors, Inc. Special effects equipment by Jauchem & Meeh Inc. Costumes and props provided by the Center Theatre Group Shop. Specialty costumes executed by John Kristiansen New York Inc. Specialty tailoring by Martin Prella-Tworek. Lighting equipment provided by Felix Lighting. Sound equipment provided by Sound Associates, Inc. Trucking by Janco Ltd. Physical therapy provided by Fusion Arts Physical Therapy. Rehearsal photography by Joan Marcus. Rehearsal video by HMS. Production photography by Craig Schwartz. Promotional video and key art by Trailer Park. Production B-roll and advertising by Cinevative/Mark Ciglar.

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The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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



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; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



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Center Theatre Group is a member of the American Arts Alliance, the Broadway League, Independent Presenters Network (IPN), LA Stage Alliance, League of Resident Theatres (LORT), National Alliance for Musical Theatre (NAMT), and the Theatre Communications Group (TCG).

Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.

Four Years, Two Breakfasts, and One Big Commission

Michael Ritchie and David Henry Hwang Discuss the Creation of *Soft Power*

How does a new (play with a) musical get made? To quote *Soft Power*, “It Just Takes Time.” In this case, that’s four years, 13 readings and workshops, and the partnership of a crackerjack creative team of American theatre all-stars. But before all that, there was breakfast, as Center Theatre Group Artistic Director Michael Ritchie and playwright David Henry Hwang recalled recently (over lunch this time).

MICHAEL RITCHIE: Nonprofit regional theatres like Center Theatre Group have become the national theatre of America. Collectively, we’re responsible for not only maintaining the art form but pushing it forward by commissioning and developing and producing new plays. We’re uniquely capable of creating new works on a grand scale, without the commercialized limitations of Broadway, because we can give a creative team enough space to realize something that is truly special. And that’s what I think we’ve done with *Soft Power*.

DAVID HENRY HWANG: About four years ago, Michael met me for breakfast, and made me this amazing offer: he wanted to commission a piece from me, and not only that, there was a slot open, so the piece was guaranteed to be produced. Really, who can say no to that?

What I was interested in at the time, and what has continued to remain the seed for the show that’s become *Soft Power*, were two things. Number one, China’s quest for soft power—for intellectual and cultural influence. China is a nation that increasingly has a lot of hard power; most people kind of feel that China’s likely to be the other major superpower if not *the* superpower of the 21st century. And China has this desire to gain soft power, a desire I began to experience. I would get a lot of meetings with Chinese producers or Chinese theatres, since they wanted to create a Broadway show...and I happen to be the

only even nominally Chinese person who’s ever written a Broadway show. Nothing ever came of these meetings, but it was interesting to me that you had a system that wants international artistic and cultural influence but is very top-heavy when it comes to authoritarian power and content restrictions.

Number two was, I had seen the recent revival of *The King and I*. I’ve always loved *The King and I*, it’s been a show that has moved me since I was a kid. But as I’ve gotten older, there’s this complicated feeling where I know it is kind of inauthentic and making a political point subtly—reinforcing the dominance of the West. But it’s done so beautifully that by the end of it I’m still in tears.

RITCHIE: Now one of the things that I find most intriguing about *Soft Power* is that it’s not a mirror to *The King and I*, but it certainly follows some of the impulse. It wasn’t until I sat with you at breakfast and you reframed it for me through your eyes that I realized that *The King and I* is actually demeaning to an entire country and a culture. The basic plot is that a white woman comes to this country and saves itself from its own stupidity by teaching the king how to dance and be nice to his children.

HWANG: This idea that it takes a white nanny to come into Siam or Thailand and teach the king how to bring his nation into the community of civilized countries—that’s not that great. It’s a trope that exists consistently in Western stories about the East. I wrote the first draft of the movie that eventually became *Seven Years in Tibet*. Any time you get a white person in an Asian country who writes a memoir, somehow they end up becoming the advisor to the ruler. And the question is, when we talk about issues like appropriation, how do you express that, how do you replicate that feeling for a general American audience? If we look at appropriation in a future where China is dominant over the US, then I think we begin to perceive that in a different fashion, because we understand the power context. And that’s what the show’s trying to do—a complicated thing for a musical to achieve.

RITCHIE: The first time we talked about the commission, this was going to be a new play—the final show of our 50th Season at the Mark Taper Forum. At our second meeting though, when we sat down to breakfast again about a year and a half later, you had an expanded idea of what you wanted to do with this play.

HWANG: I wanted to do a play that becomes a musical. The first 20 minutes of it would be a contemporary comedy, and then that comedy becomes mythologized, and 50 years down the road it becomes the source material for a beloved East-West musical in China. So we are then watching a Chinese musical based on the incident we saw. And that seemed to me to bring together a twist on *The King and I* and also this exploration of what would it mean for China to gain soft power, and how soft power would manifest itself in the musical form. So I said, “Michael, I kind of want to do a musical.”

RITCHIE: And I was completely intrigued by it. And then you mentioned someone you were thinking of working on it.

HWANG: It was my dream that we could work with the composer Jeanine Tesori. My thought was, if we pull this off, you should have that same feeling that you do at the end of *The King and I*, which is, this is kind of not true but it’s so beautiful. So the person I thought of was Jeanine,

because she’s a fantastic composer of course, but she’s also a scholar of musical theatre, she understands the form so well.

RITCHIE: How did you and Jeanine decide on the style and how the music should come across?

HWANG: Jeanine says that musicals—and I’ve now incorporated this into the play—are an incredibly powerful delivery system. When the music is great, you kind of let the idea it expresses seep into your heart. Which means that in a show like this, the music has to be as rich and seductive and as reminiscent of classic Broadway as possible. So Jeanine set out to write her most beautiful score, and I think she has. People sometimes asked, is she trying to write in an Asian or Chinese vein? I would say not so much. We’re going for the idea that China 50 years from now really appropriates the American musical form.

RITCHIE: Thank you, David. There is nothing better in the world than working on a new musical.

HWANG: Thank you and Center Theatre Group. You committed to this huge project when we only really had a title. Thanks so much for your faith.

Listen to the full recording of Ritchie and Hwang in conversation on our podcast at CTGLA.org/Blog.



(L-R) Michael Ritchie and David Henry Hwang.



MICHAEL RITCHIE Artistic Director | **STEPHEN D. ROUNTREE** Managing Director
DOUGLAS C. BAKER Producing Director

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.

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 LINDSAY ALLBAUGH Associate Producer
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 JOY MEADS Literary Manager/Artistic Engagement Strategist
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 IAN-JULIAN WILLIAMS Program Coordinator, Block Party
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