

2016/17 **50** CENTER THEATRE GROUP ANNIVERSARY SEASON

FIRST SEASON PRODUCTION

The Young Vic Production of

**ARTHUR MILLER'S
A VIEW FROM THE BRIDGE**

Directed by Ivo van Hove

Sep 7 – Oct 16, 2016

SECOND SEASON PRODUCTION

AMÉLIE, A NEW MUSICAL

Book by Craig Lucas

Music by Daniel Messé

Lyrics by Nathan Tysen & Daniel Messé

Choreography by Sam Pinkleton

Directed by Pam MacKinnon

Dec 4, 2016 – Jan 15, 2017

THIRD SEASON PRODUCTION

FUN HOME

Based on the Graphic Novel by Alison Bechdel

Score by Jeanine Tesori

Book & Lyrics by Lisa Kron

Choreography by Danny Mefford

Directed by Sam Gold

Feb 21 – Apr 1, 2017

FOURTH SEASON PRODUCTION

The Acclaimed Fiasco Theater Production of

**JAMES LAPINE & STEPHEN SONDHEIM'S
INTO THE WOODS**

Music & Lyrics by Stephen Sondheim

Book by James Lapine

Directed by Noah Brody & Ben Steinfeld

Apr 4 – May 14, 2017

FIFTH SEASON PRODUCTION

JERSEY BOYS

Book by Marshall Brickman & Rick Elice

Music by Bob Gaudio

Lyrics by Bob Crewe

Choreography by Sergio Trujillo

Directed by Des McAnuff

May 16 – Jun 24, 2017

SIXTH SEASON PRODUCTION

The National Theatre Production of

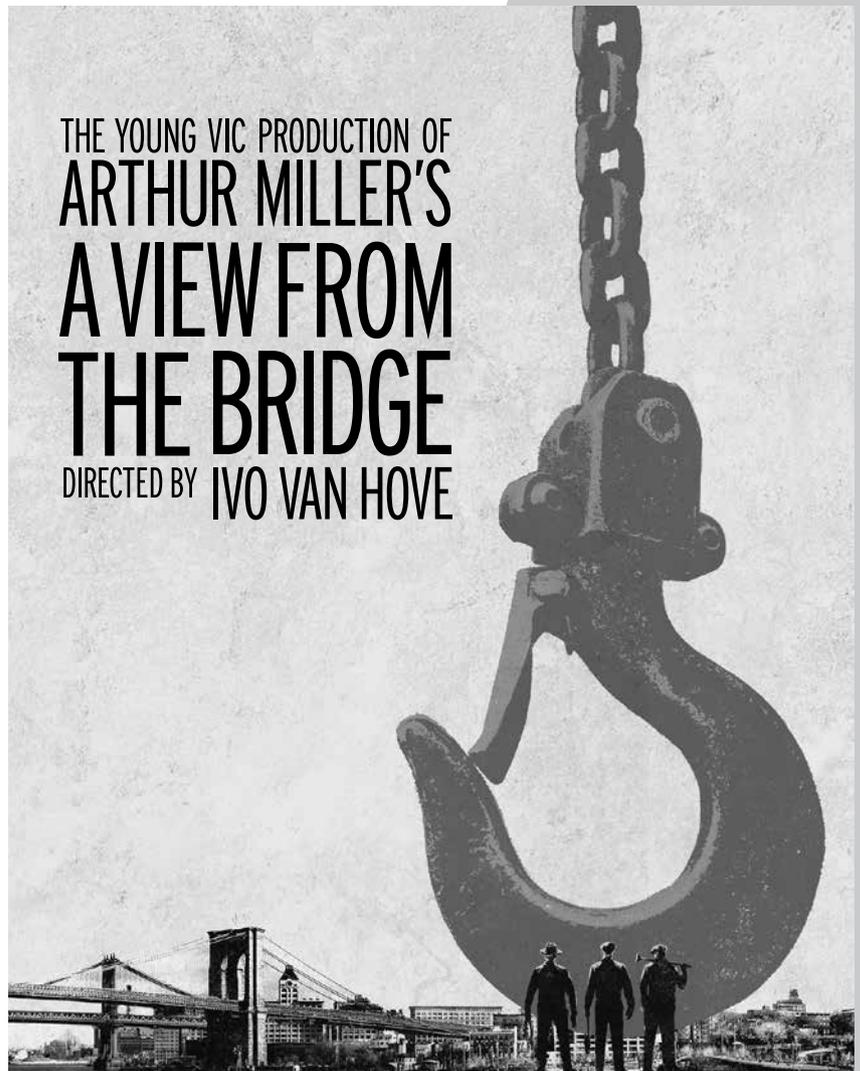
**THE CURIOUS INCIDENT OF THE DOG
IN THE NIGHT-TIME**

Based on the Novel by Mark Haddon

Adapted by Simon Stephens

Directed by Marianne Elliott

Aug 2 – Sep 10, 2017



THE YOUNG VIC PRODUCTION OF
**ARTHUR MILLER'S
A VIEW FROM
THE BRIDGE**
DIRECTED BY IVO VAN HOVE

SEASON SPONSOR
Bank of America

AHMANSON

INSPIRING OUR FUTURE

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

presents

THE YOUNG VIC PRODUCTION OF
**ARTHUR MILLER'S A VIEW
FROM THE BRIDGE**

with

**DANNY BINSTOCK CATHERINE COMBS ALEX ESOLA
ANDRUS NICHOLS HOWARD W. OVERSHOWN DAVE REGISTER
THOMAS JAY RYAN FREDERICK WELLER**

Scenic & Lighting Design

Jan Versweyveld

Costume Design

An D'Huys

Sound Design

Tom Gibbons

Associate Director

Jeff James

Production Stage Manager

David S. Franklin

Production Management

Aurora Productions

Casting

Telsey + Company

Karyn Casl, CSA / Patrick Goodwin, CSA

Associate Artistic Director

Kelley Kirkpatrick

Directed by

IVO VAN HOVE

The Young Vic Production of Arthur Miller's *A View From the Bridge* was presented on Broadway in 2015 by

Scott Rudin Lincoln Center Theater

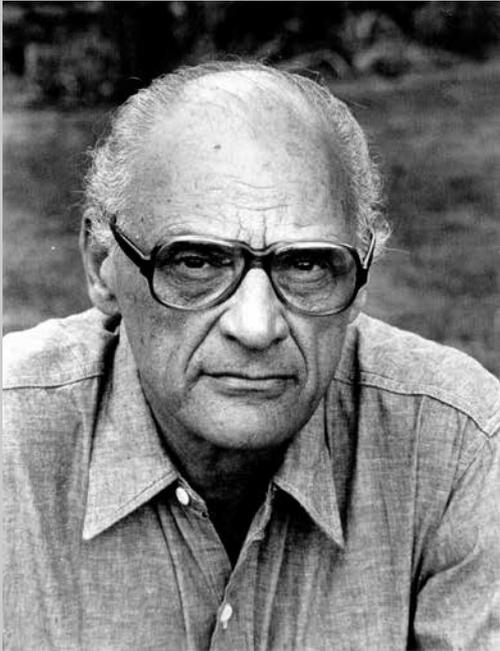
Eli Bush Robert G. Bartner Roger Berlind William Berlind Roy Furman Peter May
Amanda Lipitz Stephanie P. McClelland Jay Alix & Una Jackman Scott M. Delman Sonia Friedman John Gore
Ruth Hendel JFL Theatricals Heni Koenigsberg Jon B. Platt Daryl Roth Spring Sirkin

Executive Producers

Joey Parnes Sue Wagner John Johnson

September 7 – October 16, 2016

AHMANSON THEATRE



Arthur Miller (1915 – 2005) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View From the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* and *Playing for Time* (1980). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). Other works include *Situation Normal*, reportage (1944), *Focus*, a novel (1945), *The Misfits*, a screenplay and a cinema novel (1961), and the texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include '*Salesman*' in *Beijing* (1984) and *Timebends*, an autobiography (1987). Short fiction includes the collection *I Don't Need You Any More* (1967), the novella, *Homely Girl, a Life* (1995) and *Presence: Stories* (2007). Essay collections include *The Theater Essays of Arthur Miller* (1978) and *Echoes Down the Corridor: Collected Essays 1944 – 2000*, as well as the individually published *On Politics and the Art of Acting* (2001). Among other honors, he received the Pulitzer Prize for Drama in 1949 for *Death of a Salesman*.

CAST

Louis.....	Howard W. Overshown
Alfieri	Thomas Jay Ryan
Eddie	Frederick Weller
Catherine	Catherine Combs
Beatrice.....	Andrus Nichols
Marco.....	Alex Esola
Rodolpho	Dave Register
Officer	Danny Binstock

UNDERSTUDIES

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

For Eddie – **Danny Binstock**

For Catherine – **Delia Cunningham**

For Rodolpho, Officer – **Brady Dowad**

For Alfieri – **Howard W. Overshown**

For Marco, Louis – **Mac V. Wallach**

For Beatrice – **Paige Lindsey White**

STAGE MANAGERS

Geoff Boronda (New York)

Susie Walsh (Los Angeles)

INTERMISSION

A View From the Bridge will be performed without an intermission.

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





(L—R, FOREGROUND) Arthur Miller and Gordon Davidson in rehearsal for *The American Clock* (1984).

*Arthur Miller
at Center Theatre Group
Five Productions Over
Fifty Years*



The Crucible 1972/73



The American Clock 1984

Almost exactly 101 years after Arthur Miller's birth,

Throughout the decades, our audiences have found new relevance in the spotlight Miller shines on crucial moments in American history.

Center Theatre Group is thrilled to be bringing the work of one of America's master playwrights back to our stages to open our 50th Anniversary Season. Our history with Miller began in December 1972, our sixth season, with a highly successful production of *The Crucible* starring Charlton Heston as John Proctor.

"*The Crucible* is once again timely," wrote Dan Sullivan in his initial review in the *Los Angeles Times*. "The physical challenge of a big part in a big play in a big theater forces Heston really to open up, and he really can." Indeed, *The Crucible* marked the beginning of a long and fruitful collaboration: Heston took on the challenge of starring roles at the Ahmanson five more times over the next 12 seasons.

The Crucible quickly had audiences buzzing. "How nice to hear a theater crowd at intermission talking about the play! Not only were they doing that between acts of *The Crucible* at the Ahmanson the other night, they were getting into the issues that seem to make the play newly topical every few years," wrote Dan Sullivan after a return trip to the theatre. "It must be gratifying for Arthur Miller to know that audiences are finding so much juice in *The Crucible* after almost 20 years."

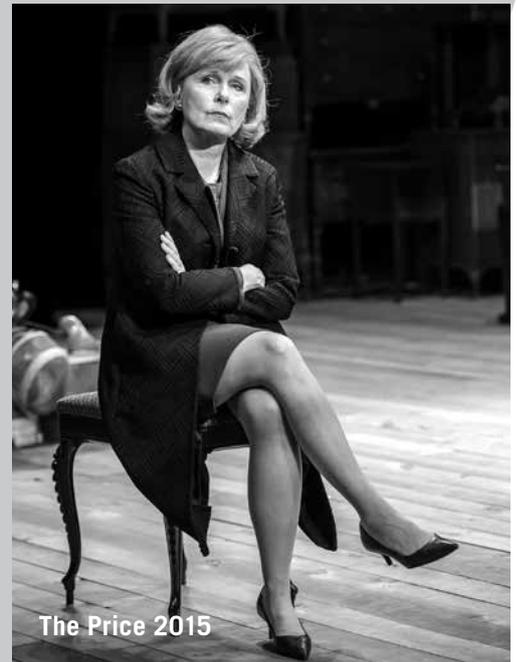
Throughout the decades, our audiences have found new relevance in the spotlight Miller shines on crucial moments in American history. In 1984, Miller traveled to Los Angeles for the West Coast premiere of *The American Clock* at the Mark Taper Forum, which Founding Artistic Director Gordon Davidson directed. Miller had spent years working on the play, which was inspired by Studs Terkel's *Hard Times: An Oral History of the Great Depression*. Although *The American Clock* premiered in New York in 1980, Miller wrote a new version for the Taper production. "It was Arthur Miller trying to get his hands around the whole

L-R: Robert Cornthwaite, Charlton Heston, and Phil Chambers in rehearsal for *The Crucible*. Photo by Alpha Blair. | Cast members of *The American Clock*. Photo by Jay Thompson.



Death of a Salesman 2000

L-R: Ron Eldard, Brian Dennehy, Ted Koch, and Elizabeth Franz in *Death of a Salesman*. Photo by Joan Marcus.



The Price 2015

Kate Burton in *The Price*. Photo by Craig Schwartz.

Depression, and being a child of the Depression and being affected by that, in a sense, and Arthur was always asking questions about family and about moral responsibility in one way or another,” recalled Davidson in an interview later. Looking back in 2004 before his retirement from Center Theatre Group, Davidson called *The American Clock* “a great experience, with Arthur Miller staying at our house and helping [my children] Rachel and Adam with their homework.”

Miller’s work returned to Center Theatre Group and the Ahmanson in 2000 with the revival of *Death of a Salesman* that had earned four 1999 Tony Awards®, including Best Revival and Best Actor in a Play for Brian Dennehy. “It’s remarkable to see Miller’s 1949 play in the light of a new century, in such a handsome, grandiloquent production,” wrote Steven Leigh Morris in the *L.A. Weekly*, “a production to which—quoting Willy’s long-suffering wife, Linda (Elizabeth Franz)—‘attention must be paid.’”

Center Theatre Group Artistic Director Michael Ritchie’s passion for Miller’s canon stretches back decades. Prior to arriving in Los Angeles, in his first season as artistic director of the Williamstown Theater Festival, in 1996, he produced two of Miller’s plays: the American premiere of *The Ride Down Mount Morgan* and *All My Sons*. In 2001, Ritchie revived Miller’s *The Man Who Had All the Luck* at Williamstown starring Chris O’Donnell; the production transferred to Broadway and was chosen by *Time* magazine as one of the year’s 10 best plays.

Last year, in honor of Miller’s centennial, Ritchie brought 1968’s *The Price* to the Taper in a production directed by Tony winner Garry Hynes and featuring Kate Burton, John Bedford Lloyd, Alan Mandell, and Sam Robards.

The Price, wrote Charles McNulty in the *Los Angeles Times*, “explodes with the thunderous moral inquiry that has earned the author a place on the Mt. Rushmore of American playwrighting.”

Getting the Young Vic Production of *A View From the Bridge* to the Ahmanson stage was a no-brainer for Ritchie. “It’s never a question of whether I want to do an Arthur Miller play,” said Ritchie. “It’s a question of whether we can get the very best production of an Arthur Miller play to our stages. Ivo van Hove is a tremendous director, and this production is nothing short of groundbreaking. I’m tremendously excited to have it here at the Ahmanson.”

WHO'S WHO



DANNY BINSTOCK (*Officer*). Broadway: *Breakfast at Tiffany's*. Other New York: *Bones in the Basket*. Regional: *The Music Man* (The Guthrie), *The Imaginary Invalid* (Bard Fisher Center), *The Last Match* (City Theatre), *POP!* (Yale Rep), *The May Queen* (Geva Theatre Center), *Assassins* (PlayMakers Rep), *Titus Andronicus*

(Shakespeare Theatre Co.). Film: *A Good Marriage*, *Good Friday*, *No Pay*, *Nudity*. TV: *Codes of Conduct* (HBO), *The Blacklist*.



CATHERINE COMBS (*Catherine*) makes her Center Theatre Group debut. Off-Broadway: *Gloria* (Vineyard Theatre; 2015 Pulitzer Prize finalist), *The Sensuality Party* (The New Group). Regional: *Smokefall* (Goodman Theatre), *The Delling Shore* (Actors Theatre of Louisville Humana Festival 2013), *The Edge of Our*

Bodies (ATL Humana Festival 2011). All World premieres. Other: *Hamlet* (Santa Susana Rep), *A Midsummer Night's Dream* (Santa Susana Rep), *The Merry Wives of Windsor* (Kingsmen Players). Film: *Touched with Fire*, *The Blind Side*. TV: *The Mysteries of Laura* (NBC), *The Mentalist* (CBS).



ALEX ESOLA (*Marco*). Film/TV: *Mr. Robot*, *The Young Pope*, *Scream*, *Law & Order: SVU*, *Odd Mom Out*, *A Student's Obsession*, *The Mysteries of Laura*, and *Eye Candy*. Off-Broadway: *I Know What Boys Want* (Theatre Row). Regional: *I Hate Hamlet*, *Macbeth*, *Richard II*, *A Midsummer Night's Dream*, *Henry IV Part*

I and II (Colorado Shakespeare Festival); *Romeo and Juliet* (Public Theater of Minnesota). BFA: NYU Tisch School of the Arts. Thanks from the bottom of my heart to Mom, Dad, Paradigm, Michal Zecher, Telsey + Co, and all of the family I've met over the years who have given me nothing but support and love. "No man is a failure who has friends." —*It's a Wonderful Life*.

ANDRUS NICHOLS (*Beatrice*). Off-Broadway: *Sense and Sensibility* (Drama League nomination, Best Revival; Off Broadway Alliance Award winner), *Hamlet*, *Saint Joan* (Bedlam; Lucille Lortel nomination, Outstanding Lead Actress; Off Broadway Alliance Award, Best Revival). New York: *Sense and Sensibility*, *The Seagull*, *Twelfth Night*,



What You Will (Bedlam); *Hello from Bertha* (Pooks Hill); *Hamlet* (Shakespeare Forum); *The Libertine* (Fools' Theatre). Regional: *Hamlet*, *Saint Joan* (Bedlam/Olney Theatre Center/Central Square Theater; Helen Hayes and Elliot Norton nominations, Outstanding Lead Actress; IRNE Award, Outstanding Visiting

Performer); *Hamlet* (title role); *Iphigenia and Other Daughters* (We Players/Alcatraz Island); *Julius Caesar*, *The Rainmaker*, *The Importance of Being Earnest*, others. Andrus is co-founder of the Obie Award-winning theatre company, Bedlam. www.andrus-nichols.com



HOWARD W. OVERSHOWN (*Louis*). New York credits include *Julius Caesar* (with Denzel Washington), *Richard III* (with Kevin Spacey), *Beauty on the Vine* (with Olivia Wilde), *A Free Man of Color* (with Jeffrey Wright), *Orlando* (by Sarah Ruhl), *Macbeth*, *Yellowman* (original cast), and *Never the Sinner*. Recent regional credits

include *Off The Main Road* (with Kyra Sedgwick and Estelle Parsons) and *A Moon for the Misbegotten* (with Audra McDonald and Glynn Turman at Williamstown Theatre Festival), World premiere of *Marley* at Baltimore Center Stage, *Much Ado About Nothing* and *Richard III* at Folger Theatre, *Death of a Salesman* (with Charles S. Dutton at Yale Rep), *The Trip to Bountiful* at Cleveland Play House, *Clybourne Park* at Pioneer Theatre, and *Henry V* at Two River Theater. TV credits include *Brain Dead*, *The Affair*, *Allegiance*, *Elementary*, *White Collar*, *Unforgotten*, *Law & Order: SVU* and *CI*. Film includes *Pride and Glory*, *Body of Lies*, *You Were Never Here* (2016), *Lost Cat Corona* (2016).



DAVE REGISTER (*Rodolpho*). Off-Broadway: *Lover I'll Bring You Back to Life* (Ars Nova); *A Midsummer Night's Dream* (Classic Stage Company; dir. Tyne Rafaeli); *Not Afraid* (Under St. Marks Theater; NYT Critics' Pick). Film: *The Witch Files*; *Dara Ju*. Training: Columbia School of the Arts, MFA.

Columbia Stages highlights include: *Light*, *Fen* (dir. Brian Kulick); *4000 Miles* (dir. Sam Gold); *The Three Sisters*; *Richard II*; *The Seagull*.



THOMAS JAY RYAN (*Alfieri*). Broadway: *The Crucible* (Ivo van Hove, director), *In the Next Room, or the vibrator play* (Les Waters, director). Recent Off-Broadway: *Travels with My Aunt*, *10 Out of 12* (Drama League nomination), *A Month in the Country* (Callaway Award), *The Correspondent*, *The Lady from Dubuque*, *The Little Foxes*, *The Misanthrope*, *The Temperamentals* (Drama Desk Award). Regional: Old Globe, LaJolla Playhouse, Berkeley Rep, Kennedy Center, Guthrie, Hartford Stage, Yale Rep. Film: *Burn Country*, *My Entire High School Sinking Into the Sea* (New York Film Festival 2016), *Dream Boy*, *The Missing Girl*, *Eternal Sunshine of the Spotless Mind*, *The Legend of Bagger Vance*, the title role in Hal Hartley's *Henry Fool* trilogy. Television: *The Good Wife*, *Nurse Jackie*, *Elementary*, *Wonderland*, *Degas and the Dancer* (Gemini Award nomination).



FREDERICK WELLER (*Eddie*). Broadway: *Mother and Sons*, *Seascape*, *Glengarry Glen Ross* (Drama Desk Award, Ensemble), *Take Me Out* (Drama Desk nomination), *The Little Foxes*, *The Rehearsal*, *Six Degrees of Separation*. Off-Broadway: *The Money Shot*, *Reasons to Be Happy* (Lucille Lortel nomination), *Still Life*, *Some Men* (Drama Desk nomination), *In a Dark*, *Dark House*, *Mother Courage and Her Children* (with Meryl Streep), *The Shape of Things* (Lucille Lortel nomination), *Curtains* (Obie Award, Ensemble). Film: *10x10*, *The Fundamentals of Caring*, *Whiskey Bay*, *The Normals*, *The Shape of Things*, *The Business of Strangers*, *Coyote Ugly*, *Armageddon*, *Stonewall* (1995). TV: *Bull*, *In Plain Sight*, *The Knick*, *Banshee*, *Blue Bloods*, *The Good Wife*, *Alpha House*, *Monk*, *Person of Interest*, *Elementary*, *Law & Order*. Upcoming: HBO's *Mosaic* with Sharon Stone.



DELIA CUNNINGHAM (*Understudy for Catherine*) is thrilled to be making her professional debut in this production of *A View From the Bridge*. She is a proud graduate of the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, Class of 2016 and is deferring her admission to Northwestern

University to be part of this extraordinary production. She was featured in the documentary *All This Panic*, which

premiered at the Tribeca Film Festival earlier this year, and is a recipient of a 2016 National YoungArts Foundation Award in Theater. She wants to thank her mom, dad, and brother for their undying support of her path in the arts as well as her incredible friends. Much love to all the bugs.



BRADY DOWAD (*Understudy for Rodolpho, Officer*) graduated from Carnegie Mellon University School of Drama (2015) and moved to New York City shortly thereafter. Regional: *Hapgood* (Williamstown Theatre Festival), *Three Sisters* (Philip Chosky Theater), and *The Aliens* (John Wells Studio). Television: *Red Oaks* (Amazon Studios), *Limitless* (CBS).



MAC V. WALLACH (*Understudy for Marco, Louis*) is ecstatic to be making his Center Theatre Group debut! Off-Broadway: *Macbeth* (Park Avenue Armory). Regional/Touring: *Man of La Mancha* (Inspire Theatre), *Teacher from the Black Lagoon...* (Theatreworks USA). Mac studied at Playwrights Horizons and the Experimental Theatre Wing, graduating from NYU Tisch School of the Arts in 2014. Love to the Hall, the Bears, Paquito, and his amazing team at Washington Square Films. Never Sink! www.macwallach.com



PAIGE LINDSEY WHITE (*Understudy for Beatrice*). Theatre: *Pygmalion* (Pasadena Playhouse), *Abundance* (South Coast Rep), *Other Desert Cities* (Arizona Theatre Company & Indiana Rep), *Rapture Blister Burn* (San Diego Rep), *Trying* (Ovation Nomination), *Ghost-Writer* and *The Heir Apparent* (International City Theatre),

The Children and *R II* (Theatre @ Boston Court), *Walking the Tightrope* (LA Drama Critics' Circle Award Winner, Ovation Nomination, 24th Street Theatre), *Fallen Angels* (Ensemble Theatre Company of Santa Barbara), *Wounded* (Los Angeles Theatre Ensemble), *Mutual Philanthropy* (Ensemble Studio Theatre LA). International Tour: *Trial of the Catonsville Nine* (The Actors' Gang). TV: *Shameless*, *Days of Our Lives*, *The Flipside*. www.paigelindseywhite.com



IVO VAN HOVE (*Director*) made his Broadway debut with *A View From the Bridge*. As General Director of Holland's leading theatre company Toneelgroep Amsterdam, he has staged many internationally acclaimed productions, including, in New York: *Alice in Bed*, *More Stately Mansions* (Obie Award), *A Streetcar Named Desire*, *Hedda Gabler* (Obie), *The Misanthrope*, *The Little Foxes*, and *Scenes From a Marriage*, all at New York Theatre Workshop; *Roman Tragedies*, *Cries and Whispers*, *Opening Night*, *Angels in America*, and *Antigone* at BAM; and *Teorema* at the Lincoln Center Festival. Van Hove's opera credits include the premiere of *Brokeback Mountain* at Teatro Real in Madrid, as well as productions of *The Clemency of Titus*, *Idomeneo*, *Mazepa*, *Macbeth*, *Iolanta*, *The Makropulos Case*, *Lulu*, and *The Ring Cycle*.

JAN VERSWEYVELD (*Scenic and Lighting Design*). Broadway: *A View From the Bridge*, *The Crucible*. Off-Broadway: *Alice in Bed*, *More Stately Mansions*, *A Streetcar Named Desire*, *Hedda Gabler* (Obie Award), *The Misanthrope*, *The Little Foxes*, and *Lazarus*. Versweyveld, a long-time collaborator of Ivo van Hove, is the in-house designer of The Netherlands's leading theatre company Toneelgroep Amsterdam. He has worked on numerous choreographies with Anne Teresa de Keersmaeker (Rosas) and on productions for leading European opera houses. He has garnered numerous awards. Versweyveld was nominated for a Tony Award for best lighting design and best scenic design for *A View From the Bridge* and for best lighting design for *The Crucible*.

AN D'HUYS (*Costume Design*) has been working with Ivo van Hove since 2002. Her theatre credits include *Medea*, *Husbands and Wives*, *The Fountainhead*, *Antigone*, *Kings of War*, and *Othello* (Toneelgroep Amsterdam); *Poquelin*, *Summerfolk*, *Platanov*, and *The Cherry Orchard* (TG Stan); *The Misanthrope* (Schaubühne Berlin); *Les Damnés* (Comédie Française); *Lazarus* (New York Theatre Workshop); *A View From the Bridge* (Young Vic). Opera: *Die Walküre*, *Siegfried*, and *Götterdämmerung* (Flanders Opera); *La Clemenza di Toto* (La Monnaie). Dance: *Quartet*, *Bitches Brew*, and *Kassandra* (Rosas). Film: *Toto le Héros* and *Rosie*. She was part of the Ann Demeulemeester design team for 11 years.

TOM GIBBONS (*Sound Design*). Credits include *The Crucible* (Broadway); *The Brink* (Orange Tree); *The Lorax* (Old Vic); *Oresteia* (Almeida); *Anna Karenina* (Manchester Royal Exchange); *White Devil*, *As You Like It* (Royal Shakespeare Company); *Translations* (Crucible Theatre); *A View From the Bridge* (Young Vic, West End, Théâtre de l'Odéon Paris, Broadway—nominated for Best Sound Design Olivier Award 2015); *Happy Days*, *A Season in the Congo*, and *Disco Pigs* (Young Vic); *People, Places and Things* (Olivier Award 2016), *Mr Burns*, *The Absence of War*, and *Romeo and Juliet* (Headlong); *Lionboy* (Complicite); *Julius Caesar*, *Henry IV* (St. Ann's Warehouse); *Grounded* (Gate Theatre); *The Spire* (Salisbury Playhouse); *London*, *The Angry Brigade*, *The Roundabout season*, and *Wasted* (Paines Plough); *The Rover* (Hampton Court Palace); *Love, Love, Love* (Royal Court); *Treasure Island* (National Theatre); *Chalet Lines*, *The Knowledge*, *Little Platoons*, and *50 Ways to Leave Your Lover* (Bush Theatre); *The Hairy Ape*, *Shivered*, *Faith*, *Hope and Charity*, *The Hostage*, and *Toad* (Southwark Playhouse).



JEFF JAMES (*Associate Director*). Credits as director include: *La Musica* (Young Vic), *Stink Foot* (The Yard Theatre), *One for the Road/Victoria Station* (Young Vic and The Print Room). As associate director: *A View From the Bridge* (Young Vic, West End, Théâtre de l'Odéon Paris, Broadway), *The Crucible* (Broadway), *The Changeling* (Young Vic). As assistant director: *Lazarus* (New York Theatre Workshop), *Antigone* (Barbican, Théâtres de la Ville de Luxembourg, Toneelgroep Amsterdam), *Edward II*, *Blurred Lines* (National Theatre).

DAVID S. FRANKLIN (*Production 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*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, and *Disgraced*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985 – 1990, Pasadena Playhouse, and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

GEOFF BORONDA (*Stage Manager—New York*). Off-Broadway credits include *Mobile Unit: Romeo & Juliet*, *Mobile Unit: The Comedy of Errors*, *Buzzer*, *Ping Pong*, *Under the Radar Festival*, *The Urban Retreat*, *The Great Immensity*, and *Fortress of Solitude* (The Public Theater). New York credits include *generations* (Soho Rep); *She Kills Monsters* (The New School of Drama); *Nobody Rides A Locomotive No Mo'* (Rising Circle). Regional: *Hamlet*, *Dear Elizabeth*, and *A Doctor in Spite of Himself* (Yale Repertory Theatre); *Dear Elizabeth* (Dorset Theater Festival); *Beautiful Star*, *A Christmas Carol* (Triad Stage); *The Sunshine Boys* (Connecticut Repertory Theater). He received a master's degree in stage management from the Yale School of Drama.

SUSIE WALSH (*Stage Manager—Los Angeles*). In Los Angeles, Susie has stage managed over 100 shows at theatres such as the Mark Taper Forum, the Ahmanson Theatre, the Geffen, LATC, the Wallis, and the Pasadena Playhouse. Favorites include *Leap of Faith*, *A Midsummer Night's Dream*, *Waiting for Godot*, *The Heiress*, *Flower Drum Song*, *Living Out*, *Stuff Happens*, *Arcadia*, *The Drowsy Chaperone*, *Minsky's*, *The Price*, and *Endgame*. In New York, Susie stage managed *Putting it Together* with Carol Burnett.

AURORA PRODUCTIONS (*Production Management*). Current projects: *The Book of Mormon* (Broadway and national tour), *Matilda* (Broadway and national tour), *The Curious Incident of the Dog in the Night-Time* (national tour), *School of Rock*, *Cats*, *Holiday Inn*, *Hedwig and the Angry Inch* tour, *The Cherry Orchard*, *The Front Page*, *Love Love Love*, *Kingdom Come*, *Les Liaisons Dangereuses*, *Anastasia*, *The Present*, *If I Forget*, and *Hello Dolly*. Aurora has been providing technical supervision and production management to the entertainment industry since 1989. www.auroraprod.com

TELSEY + COMPANY (*Casting*). Center Theatre Group: *Leap of Faith*, *Minsky's*, *9 to 5*, *The Drowsy Chaperone*. Broadway Tours: *Paramour*, *Waitress*, *Fiddler on the Roof*, *The Color Purple*, *On Your Feet!*, *Hamilton*, *Something Rotten!*, *An American in Paris*, *Kinky Boots*, *Wicked*, *The Sound of Music*, *Newsies*, *Rock of Ages*. Off-Broadway: Atlantic, Classic Stage, MCC, Second Stage, Signature. Regional: Alliance, A.R.T., Ford's, Goodman, La Jolla, New York Stage and Film, Paper Mill, Williamstown. Film: *Into the Woods*, *Margin Call*, *Rachel Getting Married*, *Across the Universe*, *Camp*, *Pieces of April*. TV: *This Is Us*, *Grease Live!*, *The Wiz*

Live!, *Flesh and Bone*, *Masters of Sex*, *Smash*, *The Big C*, commercials. www.telseyandco.com

THE YOUNG VIC (*Producer*) is one of the UK's leading theatres, producing new plays, forgotten works, musicals, and opera. It has deep roots in its neighborhood while co-producing and touring across Europe and in the United States. It frequently transfers shows to London's West End. Recent productions include *A Streetcar Named Desire* with Gillian Anderson and Ben Foster, directed by Benedict Andrews (soon to be seen at St. Ann's Warehouse); *The Trial* directed by Richard Jones; *The Valley of Astonishment* directed by Peter Brook; *The Scottsboro Boys* directed by Susan Stroman; and 1927's *Golem* directed by Suzanne Andrade. Young Vic productions and co-productions recently seen in New York include *A Doll's House* at BAM, *Trash Cuisine* at La MaMa, *Kafka's Monkey* at the Baryshnikov Arts Center, *The Events* at New York Theatre Workshop, *The Magic Flute* at the New Victory Theatre, and *My Perfect Mind* at 59E59 Theaters. The Young Vic has been called "the best theatre in London" (*Daily Telegraph*) and "the most successful theatre in the country" (*The Independent on Sunday*).

Center Theatre Group



MICHAEL RITCHIE (*Artistic Director*) is in his 12th 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 its new 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.



DOUGLAS C. BAKER (*Producing Director*) is now in his 27TH 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

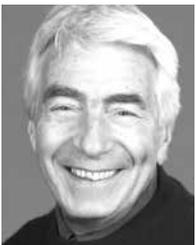
prestigious Outstanding Achievement in Presenter Management Award.



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 Theater, American Repertory Theatre, and Jacob's Pillow Dance Festival, among others.



GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 production 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.

IN MEMORIAM _____
Andy Arnold 1958 – 2016

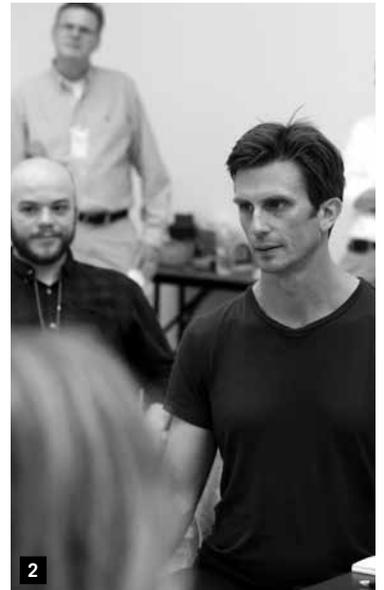
Center Theatre Group, The Music Center and the Ahmanson Theatre staff and crew mourn the loss of Ahmanson Flyman Andy Arnold. Andy worked on approximately 40 productions at the Ahmanson from 2005 – 2016, becoming a full-time staff member in 2009. He ran the theatre's fly system backstage and was responsible for flying scenery onto and off the stage. During most productions, he could be found perched on the Ahmanson's rail, operating battens and holding hundreds of pounds of scenery over actors' heads using a system of counterweights.

Andy was part of a crew that worked long hours, nights, and weekends at the theatre. His colleagues valued his skill and craftsmanship, his dedication to the job and the safety of others, and the pride he took in his work. They also valued his kindness and generosity and his vast knowledge of a wide variety of topics, both onstage and off.

Before joining I.A.T.S.E. Local 33, Andy was also a longtime and valued member of I.A.T.S.E. Local 44. Prior to coming onboard at the Ahmanson, he ran special effects for the TV show *Survivor* and before that for CBS.

He is survived by his wife Teri, son Jared, and daughters Kala and Kirin.

Andy's colleagues share their memories at CenterTheatreGroup.org.



In the rehearsal room for
 THE YOUNG VIC PRODUCTION OF
 ARTHUR MILLER'S **A VIEW
 FROM THE BRIDGE**

1. L-R: Thomas Jay Ryan, Alex Esola, Catherine Combs, Andrus Nichols, Dave Register, Frederick Weller, Danny Binstock, and Howard W. Overshown.
 2. Frederick Weller.
 3. L-R: Catherine Combs and Andrus Nichols.
 4. Thomas Jay Ryan and Associate Director Jeff James.
 5. Catherine Combs, Andrus Nichols, and Howard W. Overshown.
- Photos by Carol Rosegg.

ADDITIONAL STAFF FOR A VIEW FROM THE BRIDGE

COMPANY MANAGER

Edward Nelson

PRODUCTION MANAGEMENT

AURORA PRODUCTIONS, INC.

Ben Heller

Chris Minnick, Ryan Murphy, Geoff Quart, Liza Luxenberg, Anthony Jusino, Isaac Katzanek, Eric Casanova, Luke Ricca, Justin Bell, Serena Monstma, Allison Queen, Melissa Mazdra, Rebecca Habel & Gene O'Donovan

Rehearsed at the New 42nd Street Studios.

Associate Director Jeff James
 Assistant Director Lilith Glimcher
 Dialect Coach Kate Wilson
 Associate Scenic Designer Jerome Martin
 Assistant Costume Designer Candice Cain
 Costume Design Associate Douglas Petitjean
 Costume Design Assistant Lena Sands
 Associate Lighting Designer Jake DeGroot
 Associate Sound Designer Rebecca Kessin
 Sound Design Associate Alex Twiselton
 Production Carpenter Eric Stewart
 Production Propertyman Michael Critchlow
 Production Electrician Adam Grant
 Production Sound Mixer Keith Monaghan
 Advance Sound Carlos Garcia
 Production Assistant (New York) Erin McCoy
 Production Assistant (Los Angeles) Summer Grubaugh
 Additional Casting Meg Fister
 Production Photographer Jan Versweyfeld
 Arthur Miller Headshot Photo by Dan Weiner; Copyright John Broderick

CREDITS

Scenery fabrication and refurbishing by Hudson Scenic Studio, Inc. Additional scenery fabrication by Scenic Highlights. Chain motors provided by PRG. Stage platforms provided by Steeldeck. Special effects by Water Sculptures Limited, United Kingdom. Specialty Sika floor provided by Elite Concrete. Costumes provided by Jennifer Love Costumes, Cego Shirtmakers, Hochi Asiatico Studio, Eric Winterling Costumes, Shelly Wecker, and Center Theatre Group Costume Shop. Lighting equipment provided by 4Wall Entertainment. Sound equipment provided by Sound Associates, New York. Rehearsal photography by Carol Rosegg.

MUSIC CREDITS

“Drumming” by Steve Reich, Hendon Music, Inc., a Boosey & Hawkes Company. Used by permission. “An Unwelcome Friend” by Philip Glass, Dunvagen Music Publishers. Used by permission. “The Thrill Is Gone” by Rick R. Darnell, Roy Hawkins, Universal Music—Careers. Used by permission.

SPECIAL THANKS

Chris Cronin, Joey Parnes Productions and the staff of the Young Vic—David Lan, Artistic Director, and Lucy Woollatt, Executive Director.

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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. This theatre operates under an arrangement between the League of Resident Theatres and 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; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



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



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



The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, 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.



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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NEEL KELLER Associate Artistic Director
 KELLEY KIRKPATRICK Associate Artistic Director
 DIANE RODRIGUEZ Associate Artistic Director
 LINDSAY ALLBAUGH Associate Producer
 PATRICIA GARZA Artistic Development Program Manager
 JOY MEADS ... Literary Manager/Artistic Engagement Strategist

DAVID ADJMI (FADIMAN), SHEILA CALLAGHAN (FADIMAN), STEVE CIUFFO, JUSTIN ELLINGTON, WILL ENO (FADIMAN), MATT GOULD, DANAI GURIRA, JENNIFER HALEY, DAVID HENRY HWANG, JOE ICONIS, BRANDEN JACOBS-JENKINS, RAJIV JOSEPH, KIMBER LEE, GRIFFIN MATTHEWS, LAURAL MEADE, RICHARD MONTOYA, DAN O'BRIEN, DENIS O'HARE, LEE OVERTREE, LISA PETERSON, PLAYWRIGHTS ARENA, WILL POWER (FADIMAN), RIMINI PROTOKOLL, RAINPAN 43, MARCO RAMIREZ, KEN ROHT, MATT SAX, ROGER GUENVEUR SMITH, RIPE TIME, TRACEY SCOTT WILSON (FADIMAN) Commissioned Artists

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