

Mark Taper Forum 47th Season 2014

FIRST SEASON PRODUCTION

Vanya and Sonia and Masha and Spike

by Christopher Durang
Directed by David Hyde Pierce
Based on the Broadway Direction of
Nicholas Martin.
January 29 – March 16, 2014

SECOND SEASON PRODUCTION

The Tallest Tree in the Forest

A Play with Music
Written and Performed by Daniel Beaty
Directed by Moisés Kaufman
World Premiere Production.
April 12 – May 25, 2014

THIRD SEASON PRODUCTION

The Last Confession

by Roger Crane
Directed by Jonathan Church
United States Premiere
Presented in the Ahmanson Theatre.
June 7 – July 6, 2014

FOURTH SEASON PRODUCTION

Buyer & Cellar

Featuring Michael Urie
Written by Jonathan Tolins
Directed by Stephen Brackett
West Coast Premiere.
July 9 – August 17, 2014

FIFTH SEASON PRODUCTION

Marjorie Prime

by Jordan Harrison
Directed by Les Waters
World Premiere.
September 10 – October 19, 2014

SIXTH SEASON PRODUCTION

What the Butler Saw

by Joe Orton
Directed by John Tillingier.
November 12 – December 21, 2014



SEASON BONUS OPTIONS

Matthew Bourne's Sleeping Beauty

A Gothic Romance
Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Gloria Kaufman
Presents Dance at the Music Center
Presented in the Ahmanson Theatre.
November 21 – December 1, 2013

Christopher Plummer in

A Word or Two

Written and Arranged by Christopher Plummer
Directed by Des McAnuff
Presented in the Ahmanson Theatre.
January 19 – February 9, 2014



L.A.'s Theatre Company

Inspiring Our Future

Special Thanks to Center Theatre Group's Most Generous Annual Patrons

Center Theatre Group wishes to thank the following donors for their significant annual gifts and for their belief in the transformative power of theatre.

\$1 MILLION AND ABOVE

Brindell Roberts Gottlieb

\$500,000 AND ABOVE

The Ahmanson Foundation

\$250,000 AND ABOVE

Center Theatre Group Affiliates
Kirk & Anne Douglas
The James Irvine Foundation
The Andrew W. Mellon Foundation

\$150,000 AND ABOVE

Anonymous
Bank of America
The Blue Ribbon
Patricia Glaser & Sam Mudie
Laura & James Rosenwald & Orinoco Foundation
The Shubert Foundation, Inc.
Eva & Marc Stern
Wells Fargo Foundation

\$100,000 AND ABOVE

Ann & Stephen F. Hinchliffe, Jr.
Los Angeles County Arts Commission
JPMorgan Chase & Co.
Deidra Norman Schumann
Sue Tsao

\$75,000 AND ABOVE

Elisabeth Katte Harris Trust
William Randolph Hearst Foundation
The Ralph M. Parsons Foundation
Lloyd E. Rigler — Lawrence E. Deutsch Foundation

This list includes gifts made to Center Theatre Group between August 3, 2013, and October 3, 2014.



Center Theatre Group

L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR **Douglas C. Baker** PRODUCING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

PRESENTS

WHAT THE BUTLER SAW

BY

Joe Orton

WITH

Frances Barber **Sarah Manton** **Angus McEwan**
Rod McLachlan **Charles Shaughnessy** **Paxton Whitehead**

SET DESIGN

James Noone

COSTUME DESIGN

Laurie Churba Kohn

LIGHTING DESIGN

Ken Billington and
John McKernon

SOUND DESIGN

John Gromada

WIGS AND HAIR BY

Carol F. Doran

FIGHT DIRECTOR

Steven Rankin

CASTING BY

Mark B. Simon, CSA

ASSOCIATE PRODUCER

Lindsay Allbaugh

PRODUCTION STAGE MANAGER

David S. Franklin

DIRECTED BY

John Tillinger

November 12 – December 21, 2014
Mark Taper Forum

CAST

(in order of appearance)

Dr. Prentice	.....	Charles Shaughnessy
Geraldine Barclay	.....	Sarah Manton
Mrs. Prentice	.....	Frances Barber
Nicholas Beckett	.....	Angus McEwan
Dr. Rance	.....	Paxton Whitehead
Sergeant Match	.....	Rod McLachlan

UNDERSTUDIES

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

For Geraldine Barclay – **Samantha Eggers**
For Nicholas Beckett/Sergeant Match – **Michael Kirby**
For Dr. Prentice/Dr. Rance – **James Lancaster**
For Mrs. Prentice – **Elyse Mirto**

STAGE MANAGER

Michelle Blair

TIME/PLACE

1960s | A room in a private clinic. Morning.

There will be one 15-minute 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.



GLOSSARY OF BRITISH TERMS

GOLLIWOG

A blackface doll that was very popular in the early 20th century. The doll is based on a minstrel character from a nineteenth century children's book.

HOMUNCULUS

A small human being.

CUTTINGS ALBUM

An album of newspaper clippings.

ONE TWO THREE CLUB

A strip club.

W.H. SMITH & SONS

A very large British publishing company and bookstore.

BEING PUT IN THE CLUB

To get pregnant.

HAT TRICK

Three of the same achievements, such as three consecutive goals scored by one player in a game of hockey.


HOWDAH

An ornate seat on the back of an elephant or camel.

PECCADILLOES

Small indiscretions or sins.





The English dramatist Joe Orton (1933-67). London, 1966. © HULTON-DEUTSCH COLLECTION/CORBIS.

THE REAL SON OF ANARCHY

By Kristin Friedrich

THE BLACK AND WHITE PHOTOGRAPHS OF JOE ORTON'S tiny North London apartment, where he lived for 16 years with partner and eventual murderer Kenneth Halliwell, tell stories.

The duo moved into that 16' by 12' room after stints at the Royal Academy of Dramatic Arts (where they met), regional acting and stage-managing gigs, and half-year working stretches at the Cadbury factory — because between menial jobs and Halliwell's modest inheritance, they could close themselves off to focus on words and ideas, and each other.

Orton was a poor kid from working class Leicester — his decent typing skills his only vocational promise. In that little room, he began his real education, tutored by his older and better-educated boyfriend. They both had a subversive sense of humor, but Halliwell had demons that went along with his wit: He watched his mother die of a wasp sting, and bragged about how he handled his father's suicide — he found the body in the kitchen, the story went, and calmly made a cup of tea before calling for an ambulance.

After the acting bug passed, Orton and Halliwell wanted to be writers. They devoured literature that inspired them, and together penned a handful of novels and plays that were never published. To bring some chaotic beauty to that little room, they decorated the walls with collages of fine art pictures.

Though they were committed to a mutual version of intellectual enlightenment, they were also impish partners in crime — the aforementioned fine art pictures were cut out of library books. And not only did they remove pictures, they also replaced staid covers and book jacket copy with dirty pictures and satirical blurbs. (Then delighted as library patrons puzzled at the revamped tomes.)

The jig was up in 1962, when the pair was arrested for their library shenanigans, and sentenced to six months at separate prisons. Orton claimed later that the punishment had more to do with the duo's sexuality than the damage to the books.

He often said he came from the gutter, and he wasn't shy about talking about jail either. Both

sharpened the contours of an emerging image — the bad boy who had a wicked way with words. Orton was studying the farces of Oscar Wilde, William Congreve and British novelist Ronald Firbank. The latter, according to his diaries, taught him how a character's clever language could mask his or her disreputable desires.

Some critics say the separation from Halliwell was good for Orton. He lifted weights and thought for himself — and when he got out of jail, '60s-era London was a hothouse for his body and mind. First of all, ideas about sexual norms were unraveling. The 1963 Profumo affair's fallout was still drifting through the headlines, that tabloid-ready scandal involving the Conservative Party's Secretary of State for War, a 19-year-old aspiring model, and a Russian naval attaché. Homosexuality was still illegal, but Orton cruised London and reported his many dalliances in his diaries. The Labour Party was back in power by '64 (thanks in part to the Profumo business), and the empowered working classes were suddenly associated with a hip, authentic kind of intelligence. The country's youth culture was also breaking open — kids were dancing in discos to the twist and The Beatles. Orton was right in the thick of it.

He sold a radio story to the BBC, finished his first play *Entertaining Mr. Sloane*, and signed with a powerful literary agent, Margaret Ramsay. She adored Orton, and toasted him at parties where the brooding Halliwell either didn't fit in, or wasn't invited.

Entertaining Mr. Sloane was a huge success in the West End. Orton's second play *Loot*, had a rocky beginning — it closed out of town after bad rehearsals and painful rewrites. He wanted *Loot* to be "vulgar and offensive in the extreme to middle-class susceptibilities."

The revival in a small theatre became a huge success and transferred to the West End. Flush with softer farces at the time, the West End was ready for something with an edge. *Loot* won London's important Evening Standard Award for Best Play in 1966 and Orton was the talk of the town, booking interviews in newspapers, radio and TV talk shows. That little room in North London must have started to feel claustrophobic for him, and lonely for Halliwell.

"I'd like to write a play as good as *The Importance of Being Earnest*," Orton said the following year, in 1967. He came very close — his final work, *What the Butler Saw*, is considered his best and most audacious. Orton completed it a couple of weeks before Halliwell bludgeoned him with a hammer in the little room, and then swallowed 22 Nembutal sleeping pills and killed himself.

Because Orton never saw the play performed, he didn't rewrite it to the extent he probably would have. He's also not around to explain some of its winks and nudges. The title is likely a reference to what a butler might see if he peeped through a keyhole to see what his masters were up to. If someone observed any of us in this manner, they might be surprised by how we behave behind closed doors.

The play skewers all kinds of societal pillars — marriage, police, courts, politicians, doctors and religion — and to do it, enlists a shopping list of sins: blackmail, bribery, adultery, sexual and psychological exploitation, incest and rape. Orton holds up a mirror to his audiences; we are all capable of terrible things if pushed into a corner.

Orton has been called, posthumously, "the Oscar Wilde of Welfare State gentility," and it's true — the frenetic physical activity and swinging doors, the dizzying plots, and the epigrammatic one-liners

connect the work of the two. But Orton set his farces in funeral homes and psychiatric clinics instead of drawing rooms. And while Wilde jabbed at Victorian decorum with references to adultery and classist hypocrisy, Orton's characters were in another league.

Characters that behave badly, or downright animalistically, are nothing new. Euripides, Shakespeare, Ben Jonson, Molière and Congreve all wrote farces with characters subsumed in greed, lust and selfishness. But there was typically a foil, a good character that proved virtue paid off in the end, and by extension, the world wasn't such a bad place. There's no such bright side in Orton's work, unless your idea of a bright side is total anarchy.

Orton's published work amounted to only three stage plays, a quartet of short plays for radio and television, one film script, and one posthumously published novel when he was killed at the age of 34.

After the funerals, according to John Lahr's biography (and eventual film) *Prick Up Your Ears*, ever-attentive literary agent Peggy Ramsay arranged for some of Orton's and Halliwell's ashes to be mixed together.

Orton's brother Douglas approved of the mingling, "As long as nobody hears about this in Leicester." But Orton's sister Leonie worried as she did the honors: "I think I'm putting in more of Joe than I am of Kenneth." To which Ramsay famously replied, "It's a gesture dear, not a recipe."

Those bon mots follow the same trajectory as Orton's farces: Life is brutal, and from that, the comedy comes.

—Kristin Friedrich is a Los Angeles-based freelance writer.



Playwright Joe Orton (sitting on the right) with Dudley Sutton and Madge Ryan, rehearse his play *Entertaining Mr. Sloane* at the Wyndham Theatre. 1964. © HULTON-DEUTSCH COLLECTION/CORBIS.

Who's Who



FRANCES BARBER (*Mrs. Prentice*) is an award-winning actress from the U.K. She has starred with The RSC, the National Theatre and in

London's West End. Her classical work includes *Ophelia*, *Lady Macbeth*, *Cleopatra*, *Viola* (directed by Sir Kenneth Branagh), *Goneril* (directed by Sir Trevor Nunn), *Camille* (Olivier Award nomination), *Eliza Doolittle*, *Maxine Faulk* in *Night of the Iguana* (with Dame Eileen Atkins), *Madame Arkadina* in *The Seagull* (with Sir Ian McKellen), *Sonya* in *Uncle Vanya* with Sir Derek Jacobi (Olivier Award nomination, TMA Award), *Nurse Ratched* in *One Flew Over The Cuckoo's Nest* with Christian Slater (Edinburgh Best Actress), *Closer, Closer to Heaven* (What's on Stage, Best Actress), and *Madam De Sade* (with Dame Judi Dench). Most recently she starred as *Julius Caesar* in Phyllida Lloyd's all-female production which transferred from London to St. Ann's Warehouse in N.Y. TV includes *Great Expectations*, *Love in A Cold Climate*, *Funland* (BAFTA nomination), *The Street* (with Bob Hoskins), *Dr. Who*, *Psychobitches*, two seasons of *Silk* (Silver Dagger nomination, Best Supporting Actress), and she has just finished a new series of *Mapp & Lucia*. Film includes *Prick up Your Ears*, *Sammy & Rosie* (Stephen Frears), *Home Sweet Home* (Mike Leigh) *A Zed & 2 Noughts*, *Shiner* (with Sir Michael Caine), *Photographing Fairies*, *Goal*,

Superstition, *Suzie Gold*, *Esther Kahn*, *May I Kill You*, *King Lear* (with Sir Ian McKellen), *Still Crazy* and she has just filmed *A Slight Trick of The Mind* for Bill Condon.



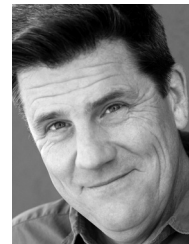
SARAH MANTON (*Geraldine Barclay*). New York/London Theatre: *One Man, Two Guvnors* (Broadway), *The Coast of Utopia*,

South Pacific (National Theatre, London), *Baby* in *Dirty Dancing* (West End), *Einstein and Mileva* (Theatre Row, N.Y.), *Major Barbara*, *The Madras House*, *Village Wooing*, *The Mikado* (Orange Tree Theatre, London), *Under the Blue Sky* (Kraime Theatre, N.Y.). U.K. Tours: *Juliet* in *Romeo and Juliet*, *The Rivals*, *Look Back in Anger*. Regional: *Time and the Conways* (The Old Globe, San Diego), *Owners* (Yale Rep), *The Champion of Paribanou* (director Alan Ayckbourn, Scarborough), *Things We Do for Love* (Westport Country Playhouse), *Time of My Life* (Pittsburgh Public), *When We Are Married* (Denver Center), *Educating Rita* (Weston Playhouse). TV/Film: *Doctors* and *Casualty* (BBC TV), title role in *Susan* (short). Training: Guildford School of Acting, London.



ANGUS McEWAN (*Nicholas Beckett*). Theatre: *Woman In Mind* (Sierra Madre Playhouse), *Total Eclipse* (Menier Chocolate

Factory), *As You Like It* (The Peter Hall Company, Theatre Royal Bath/International Tour). Film: *The Duchess*. Training: The Guildhall School Of Music And Drama.



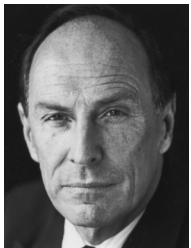
ROD McLACHLAN (*Sergeant Match*). Broadway: *Holiday*, *The Government Inspector*, *Timon of Athens*, *Saint Joan*, *The Real Inspector*

Hound, *Our Town*, *Death and the King's Horseman*. Off-Broadway: *When the Rain Stops Falling*, *School and Keep Your Pantheon*, *Observe the Sons of Ulster Marching Towards the Somme*, *Cyrano De Bergerac*, *Edmond*, *Clean*. Regional: *Wait Until Dark* (Geffen Playhouse), *November* (Mark Taper Forum), *Keep Your Pantheon* and *A Sermon* (Kirk Douglas Theatre), *Dead End* and *Observe the Sons of Ulster* (Williamstown/Huntington), *The Lonesome West* (South Coast Rep). Film: *California Winter*, *Lesster*, *Superhero Movie*, *The Bulls*, *National Treasure*, *Spiderman II*, *Magnolia*, *Where the Money Is*, *Instinct*, *Conspiracy Theory*, *Radioland Murders*. TV: *Aquarius*, *Modern Family*, *The Crazy Ones*, *Madmen*, *Medium*, *Quarterlife*, *Boston Legal*, *Teachers*, *CSI*, *Curb Your Enthusiasm*. Member of Atlantic Theater Company.

CHARLES SHAUGHNESSY (*Dr. Prentice*). Charles was born to a showbiz family in London and educated at Eton and Cambridge University, where he tried to "do



something sensible” by getting a degree in Law. It didn’t work. Performing in the celebrated Footlights Revue was a lot more fun than torts and land law so he decided to join the family business after all. After a few years gainful employment in England, Charles pursued a gorgeous American actress to Los Angeles, married her and raised two equally gorgeous daughters, who are the light of his life. He made his professional U.S. debut on this very stage in 1984 in Howard Brenton’s *The Genius*. He considers himself extremely lucky to have squeaked out a living in this crazy business and has enjoyed every second. You might recognize him from his roles on some beloved TV shows like *The Nanny* and *Mad Men*, but then again...you might not.



PAXTON WHITEHEAD (*Dr. Rance*). Mark Taper Forum: co-adapted Feydeau’s *Chemin de Fer* and *A Flea in Her Ear*.

Ahmanson Theatre: *Noises Off*, *Pirates of Penzance*. Dorothy Chandler Pavilion: *My Fair Lady* with Richard Chamberlain. Tiffany Theatre: *Woman in Mind* with Helen Mirren, *How the Other Half Loves*. Pantages: *Camelot* with Richard Burton. Also Hollywood Bowl, South Coast Rep, Associate Artist Old Globe (*Malvolio*, *Richard III*, *The Miser*, etc.). Broadway: *Importance of Being Earnest*, *Absurd Person Singular*, *My Fair Lady*, *Let It Be* with Maggie Smith, *A Little Hotel on the Side*, *Artist Descending a Staircase*, *Run for*

Your Wife, *Noises Off*, *Crucifer of Blood*, *Habeas Corpus*, *Candida*, *Beyond the Fringe*, *The Affair*. Theatre Royal Haymarket London: *Heartbreak House* with Rex Harrison, Diana Rigg and Rosemary Harris. TV: Guest appearances on *Mad About You*, *Frasier*, *West Wing*, *Friends*, *Desperate Housewives*, etc. along with films *Back to School*, *Kate and Leopold*. Former Artistic Director Canada’s Shaw Festival 1967-1977.



SAMANTHA EGGERS (*u/s for Geraldine Barclay*). Samantha’s recent credits include *Hero!* (Asolo Repertory

Theatre), Louise in *The Fox on the Fairway* (St. Michael’s Playhouse) and *Laura* (*u/s*) in the American Repertory Theatre’s production of *The Glass Menagerie* directed by John Tiffany. She also appeared as Lisa (Sophie cover) in the Broadway, national tour and Las Vegas companies of *Mamma Mia!*. Internationally, Samantha has performed at the Edinburgh Fringe Festival (*The Druid Tree*) and the Moscow Art Theatre (*The Imaginary Invalid*). Film and television credits include *Get Happy*, *Deadly Sins* and *The Today Show*. Training: MFA, American Repertory Theatre/ Moscow Art Theatre School Institute for Advanced Theater Training at Harvard University. Love to family and Ped. www.samanthalouiseegggers.com.

MICHAEL KIRBY (*u/s for Nicholas Beckett/Sergeant Match*) is proud to return to the Mark Taper Forum where he previously appeared in *The Goat, or Who Is Sylvia?* and *School of Night*. Off-Broadway:



Richard III, *Othello*. Other N.Y.: *Merry Wives of Windsor*, *Epicene*, *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Jester’s Dead*. Regional: *The Glass Menagerie* (Syracuse Stage), *Tickled Pink* (Laguna Playhouse), *The American Plan*, *Romeo and Juliet*, *Merry Wives of Windsor*, *Two Gentlemen of Verona*, *Measure for Measure*, *Hamlet*, *Othello* (The Old Globe), *A Tale of Charles Dickens* (LA Theatre Works), *Chekhov x 4* (Antaeus), *Spite for Spite*, *Don Juan* (Andak, founding member). Film: *Hells Heart*, *Connected*, *Passing Normal*, *Chase The Slut*, *Benevolence*. Television: *Rickover: Birth of Nuclear Power* (PBS), *Boston Public*. MFA: Old Globe/ USD. B.A.: Cal State Fullerton. Michael would like to thank Heather for all her love and support. www.michaelkirbyactor.com.



JAMES LANCASTER (*u/s for Dr. Prentice/ Dr. Rance*). Los Angeles: *The Steward of Christendom*, *Hapgood* (Center Theatre Group), *The Weir*, *The Caretaker*, *Dancing at Lughnasa* (South Coast Rep), *Noises Off* (La Mirada). San Diego: *A Nightingale Sang* (The Old Globe). Chicago: *Rat in the Skull* (Wisdom Bridge), *Galileo*, *Christmas Carol* (Goodman Theatre). New York: *Twelfth Night* (NYSF, Delacorte Theater in Central Park), *The Hostage*, (Irish Arts Center). Connecticut: *Fighting Chance*, (Long Wharf Theatre, New Haven.) Film: *Titanic*, *Pirates of the*

Caribbean II, The Prestige, Spanglish, Lost Souls and *Gettysburg*. TV: *CSI NY, King of Queens, Numb3rs, Judging Amy* and *Even Stevens*.



ELYSE MIRTO

(u/s for Mrs. Prentice). A Detroit native Elyse trained at Western Michigan University and The Royal

National Theatre of Great Britain. She began her professional career at Chicago's Goodman Theatre and Chicago Shakespeare. In 2008, she moved to Manhattan where she received the 2009 New York Innovative Theatre Award for Outstanding Actress in a Lead Role. She was nominated in the same category in 2010 and made her off-Broadway debut that same year. Since returning to L.A. in 2012, she has been seen in *The Guardsman* at A Noise Within, *Conviction* at the Rubicon, Beatrice in *Much Ado about Nothing*, Gertrude in *Hamlet* and Olivia in *Twelfth Night* at the Kingsmen Shakespeare Fest and *Steel Magnolias* at Laguna Playhouse. Elyse has also appeared in numerous television shows, feature films and national commercials. A proud member of Equity and SAG/AFTRA. Thank you for supporting live theatre! www.elysemirto.com.

JOE ORTON (Playwright).

Joe Orton was born in Leicester in 1933 and died in August 1967. He left school at 16 and two years later went to the Royal Academy of Dramatic Art. His first play to be staged was *Entertaining Mr. Sloane*, which won the London Critics 'Variety' Award as the Best Play of 1964. *Loot*, which won the Evening Standard Drama Award for the Best

Play of 1966, was first presented at the Jeanetta Cochrane Theatre by the London Traverse Theatre Company in 1966 and then transferred to the Criterion. *The Ruffian On The Stair* and *The Erpingham Camp* were performed as a double bill at the Royal Court in 1967, under the title of *Crimes of Passion*. *What the Butler Saw*, his last play, was staged in 1969 at the Queen's Theatre, and went to off-Broadway in New York where it won an Obie Award. *The Good and Faithful Servant* was presented as a television play in 1967, and *Funeral Games* was presented by Yorkshire TV in 1968. *Up Against It*, Orton's only screenplay, was commissioned by The Beatles in 1967 but was never made into a film. Both *Entertaining Mr. Sloane* and *Loot* have been filmed. *Entertaining Mr. Sloane* and *Loot* were presented in repertory at the Mark Taper Forum in 1987, directed by John Tillinger.

JOHN TILLINGER (Director). Mark Taper Forum: Joe Orton's *Loot* and *Entertaining Mr. Sloane*, *The Lisbon Traviata* with Nathan Lane and Richard Thomas, *Lips Together*, *Teeth Apart* with Nathan Lane. Broadway: *Say Goodnight, Gracie* with Frank Gorshin; *Judgment at Nuremburg* with Maximilian Schell, Martha Keller and George Grizzard; *Night Must Fall* with Matthew Broderick; *The Sunshine Boys* with Jack Klugman and Tony Randall; *Inherit the Wind* with Charles Durning and George C. Scott (Tony Award nomination, OCC Award); Arthur Miller's *Broken Glass*; *The Price* with Eli Wallach (Tony Award nomination); *Sweet Sue* with Mary Tyler Moore and Lynn Redgrave; *Loot* with Joseph Maher (Tony Award nomination, OCC Award); *Corpse!* with Milo O'Shea; *The Golden Age* with Stockard

Channing, Irene Worth and Jeff Daniels; *Solomon's Child*. Off-Broadway: *Tea at Five* with Kate Mulgrew; *House and Garden*; *Comic Potential*; *Sylvia* with Sarah Jessica Parker; *A Perfect Ganesh* with Zoe Caldwell and Francis Sternhagen; *The Last Yankee*; *Lips Together*, *Teeth Apart* with Nathan Lane, Christine Baranski and Swoosie Kurtz; *After the Fall* with Frank Langella and Dianne Wiest; *Breaking Legs* with Vincent Gardenia and Philip Bosco; *The Lisbon Traviata* with Nathan Lane (Lortel Award); *Prin* with Dame Eileen Atkins; *What the Butler Saw*; *Love Letters* with many stars including Jason Robards and Colleen Dewhurst (Lortel Award); *Urban Blight*; *It's Only a Play* with Christine Baranski, James Coco and Joanna Gleason; *Entertaining Mr. Sloane* (Drama Desk Award). Regional: *Eleanor* with Jean Stapleton (Arena Stage); *Arsenic and Old Lace* with Joanne Woodward; *The Road to Mecca* with Julie Harris.



JAMES NOONE

(Set Design). Broadway: *Lady Day at Emerson's Bar and Grill*, *A Time to Kill*, *Match*, *A Bronx Tale*, *A Class Act*,

Jekyll and Hyde (original), *The Gin Game*, *Come Back Little Sheba*, *The Rain Maker*, *The Sunshine Boys*, *Inherit the Wind*, and others. Off-Broadway: *Juno and the Paycock*, *In Masks Outrageous and Austere*, *Frankie and Johnny in the Claire De Lune*, *Three Tall Women*, *Full Gallop*, *Fully Committed*, *Ruthless*, *A Bronx Tale*, as well as plays at MTC, Playwrights Horizons, Lincoln Center Theater, Roundabout, Irish Repertory Theatre. Awards: Drama Desk Award, American Theatre

Wing Design Award, two Helen Hayes Awards and L.A. Ovation Award. Other: Live from Lincoln Center and many regional theatre and opera productions.



LAURIE CHURBA KOHN (*Costume Design*). Laurie has worked extensively in NYC and the regional theatre circuit as a

costume designer in theatre, television and film for over 20 years and is currently the faculty costume designer/professor at Dartmouth College. Her costume designs have been seen in over 100 professional stage productions and she was on the design team at *Saturday Night Live* for 11 seasons. She has also been a designer for various independent and feature films shot in and around New York. Broadway: *The Price*; Regional Theatres: Huntington Theatre, Old Globe, Williamstown Theatre Festival, Berkshire Theatre Festival, Arena Stage, Syracuse Stage, Geva Theatre, Westport Country Playhouse, Pittsburgh Public Theater, Goodspeed Opera house, Northern Stage, St. Michael's Playhouse, Studio Arena, Ensemble Theatre, Barrington Stage Company, Circle Rep and Theaterworks. lauriechurba.com.

KEN BILLINGTON (*Lighting Design*) has 98 Broadway shows to his credit, including such theatre milestones as *Sweeney Todd* and the current production of *Chicago*. Many touring productions over the years, including *Chicago* (worldwide), *Riverdance* (lighting supervisor), *Fiddler on the Roof* (from 1976 to 2012), *White Christmas*, 9 to 5, *High School*

Musical, *The Drowsy Chaperone* and the current tour of *Annie* to name a few. Other projects include *Hugh Jackman in Concert*, from 1979 to 2006 the *Radio City Music Hall Christmas Spectacular* and for SeaWorld Orlando, San Diego and San Antonio, the Shamu Shows. Many awards including the Tony.



JOHN MCKERNON (*Lighting Design*). John's recent projects include the Broadway benefit performance of

Kander and Ebb's *The Visit* starring Chita Rivera, and the premiere of Martin Charnin's *An American Tragedy*. During the last 30 years he has designed across the United States, Europe and Asia, his favorites being the Broadway production of *One Mo' Time* and the acclaimed Signature Theatre production of *The Trip to Bountiful*, directed by Harris Yulin. John is also the author of *Lightwright*, the popular software for theatrical lighting, which has received numerous honors, including the 2004 Eddy Award as Lighting Product of the Year, the LDI Lighting Tools and Software Product of the Year, and was named by *Lighting Dimensions Magazine* as one of the Products That Changed Our World.



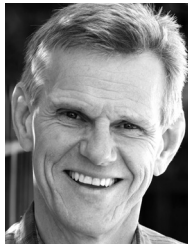
JOHN GROMADA (*Sound Design*). CTG: *Trip to Bountiful*, *Clybourne Park*, *Lewis and Clark Reach the*

Euphrates, others. Broadway: music and sound for more than 30

productions, including *The Trip to Bountiful* (Tony nomination), *The Best Man* (Drama Desk Award), *Clybourne Park*, *Seminar*, *Man and Boy*, *The Columnist*, *Next Fall*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *Sight Unseen*, *Rabbit Hole*, *A Few Good Men* and the current production of *The Elephant Man* starring Bradley Cooper. His other New York credits include *Domesticated*, *Old Hats*, *My Name is Asher Lev*, *Measure for Measure* (Delacorte Theater), *The Orphans' Home Cycle* (Drama Desk and Henry Hewes Awards), *By the Way, Meet Vera Stark*, *Screwtape Letters*, *Shipwrecked!* (Lucille Lortel Award), *The Skriker* (Drama Desk Award), *Machinal* (Obie Award) and many more. Regional theatre: more than 300 at major regional theatres and abroad. Television: a score for the Emmy nominated film version of *The Trip to Bountiful*, *The Interrogators* (A&E/Bio). www.johngromada.com.

CAROL F. DORAN (*Wigs and Hair*). CTG: Over 50 productions, including *Joe Turner's Come and Gone*, *Raisin in the Sun*, *The Lieutenant of Inishmore*, *Parade*, *Pippin*. Other L.A.: *Kiss Me, Kate*; *Mask*; *Sister Act*; *Stormy Weather* (Pasadena Playhouse); several shows at the Geffen Playhouse and Deaf West Theatre. Broadway: *Big River*, *King Hedley II*, *Seven Guitars*. Regional: KA, *Believe*, *Viva Elvis*, *Kooza*, *Iris*, *Zumanity* (Cirque du Soleil); The Asolo Theatre, South Coast Repertory, La Jolla Playhouse, The Goodman Theatre, the Actors Theatre of Louisville, ACT and The Ford's Theatre. International: England and South Africa. Film: Over 80 feature films, including *The Dark Knight Rises*, *Thor*, *Eagle Eye*, *Borat*, *For Your Consideration*, *Spider-Man 3*, *The Alamo*, *Bad*

Santa, Adaptation. Television: *Fargo, Grey's Anatomy, House, Angel, Buffy the Vampire Slayer, Six Feet Under* and many more.
www.caroldoranwiggedout.com.



STEVEN RANKIN
(Fight Director).

Mark Taper
Forum: *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 Theatre: Stratford Shakespeare Festival, Ahmanson, Kirk Douglas Theatre, The Old Globe (Associate Artist), La Jolla Playhouse, Actors Theatre of Louisville, Asolo, San Diego Opera, Seattle Opera, Metropolitan Opera. Broadway: *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.* More recently, *Boris Godunov, Iphigenia at Tauride, Faust* at the Metropolitan Opera. Mr. Rankin played Poins and staged the fights for *Henry IV, Part I and II* (Lincoln Center). He plays mandolin with Susie Glaze and the Hilonesome Band.



MARK B. SIMON
(Casting) is

Casting Director of the Center Theatre Group. Current projects include *Race, Marjorie Prime,*

The Trip To Bountiful and *What The Butler Saw.* Prior to joining CTG, he was a New York-based independent casting director for clients including Hal Prince, Jason Robert Brown, Graciela Daniele, Susan Stroman, Patricia Birch, Stephen Sondheim, Marvin Hamlisch, Nick Hytner, Alfred Uhry, Carol Burnett, Jeremy Sams, Chris Durang, New York City Opera and the Radio City Christmas Spectacular. Projects have included *13, Parade, The Last Five Years, Show Boat, Candide, 3hree, Hollywood Arms, Bounce, Lovemusik, Paradise Found, Sweeney Todd, Chita Rivera: The Dancer's Life, Sweet Smell of Success* and *Ragtime.* Treasurer of the Board, Casting Society of America.



DAVID S. FRANKLIN

(Production Stage Manager). Center Theatre Group
Highlights: *An Enemy of the People, Baz*

Luhmann'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, A Parallelogram, Humor Abuse, The Steward of Christendom, Vanya and Sonia and Masha and Spike, Marjorie Prime. 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 and *Law of Remains* (with Reza Abdoh's Dar a Luz company).



MICHELLE BLAIR
(Stage Manager).

For CTG: *Marjorie Prime, Vanya and Sonia and Masha and Spike, The Steward of Christendom, The*

Sunshine Boys, A Parallelogram, Joe Turner's Come and Gone, Backbeat, Krapp's Last Tape, Red, Los Otros, Clybourne Park, Vigil, Poor Behavior, Burn This, Leap of Faith, The Lieutenant of Inishmore, Parade, Lydia, The School of Night, Bloody Bloody Andrew Jackson, Distracted, Nightingale, Without Walls, Lewis and Clark Reach the Euphrates, all wear bowlers (also at the Barbican Theatre, Berkeley Rep, La Jolla Playhouse and Studio Theatre), *Flight, Nothing But The Truth, Stones in His Pockets, Topdog/ Underdog* and "QED" at Lincoln Center Theater. Other favorites include *The Pee-Wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company and *Amnesia Curiosa* with Rainpan 43. Mom to six-year-old Liam and two-year-old Imogen.



MICHAEL RITCHIE (Artistic Director) is in his

10th season as Center Theatre Group's Artistic Director, and has led over 174

productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production

Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway — *The Drowsy Chaperone* (which won 13 Tony Award® nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 39 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial

Officer for 12 years (1996–2008). Rada spent three years (2008–2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical

productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.



DOUGLAS C. BAKER (*Producing Director*) is now in his 25th season at CTG. Previously, he managed Broadway and

touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz*, and *Legends!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. 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.

LINDSAY ALLBAUGH (*Associate Producer*) is a member of Center Theatre Group's artistic staff and has served in varying capacities for the past 10 years. Lindsay also serves as the artistic coordinator for CTG's Sherwood Award, which

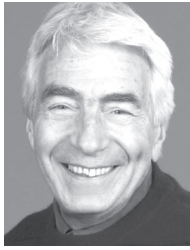


supports emerging and innovative Los Angeles artists. Selected producing credits include *Race* (KDT), *different words for the same thing* (KDT), *The Steward of Christendom* (Taper), *The Nether* (KDT) and *Waiting for Godot* (Taper). Selected directing credits include the upcoming production of *Out of Orbit* at Cal Rep, West Coast premieres of *100 Saints You Should Know* and *Never Tell* (Elephant), the world premiere of *Revelation* (Elephant), *Supernova* (Elephant) and *Kate Crackernuts*, *Gray City*, *Aloha Say the Pretty Girls* (Harvard/ART).



NAUSICA STERGIUO (*General Manager, Mark Taper Forum and Kirk Douglas Theatre*) has worked professionally

supporting artists in theatres of all shapes, sizes and locales including many seasons at Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees main stage productions at the Taper and Douglas, as well as new play commissions and developmental productions through CTG's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local not-for-profits including Daukayev Ballet Theatre and Hollywood Orchard. MFA, Yale School of Drama, and Outward Bound trekker.



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 WHAT THE BUTLER SAW

Assistant DirectorKatie Lindsay
Assistant Costume Designer..... Kathryn Poppen
Resident Assistant Lighting Designer..... Heather Graff
Assistant Lighting Designer..... Jenna Pletcher
Associate Sound Designer..... Rebecca Kessin
Prop Shopper.....Jamie Masters
Prop Artisan..... Patrick Smith
Production Assistant..... Ash Nichols



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.

CREDITS

Scenery constructed by F&D Scene Changes, Ltd.; Costumes provided by the Center Theatre Group Costume Shop and additional staff: First Hand - Ashley Rigg; Stitchers - Agnes Ingram, Leonardo Lopez. Rehearsal and production photography by Craig Schwartz.

ONLINE

CenterTheatreGroup.org
#WhatTheButlerSaw
Like us on Facebook **Center Theatre Group**
Follow us on Twitter **@CTGLA**
Subscribe on YouTube **CTGLA**
Follow us on Instagram **@CTGLA**

What the Butler Saw is presented by special arrangement with Samuel French, Inc.

ATPAM

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

SDC

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



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



The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers of the United States. This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CENTER THEATRE GROUP L.A.'s Theatre Company

MICHAEL RITCHIE, Artistic Director EDWARD L. RADA, Managing Director
DOUGLAS C. BAKER, Producing Director

ARTISTIC

NEEL KELLER Associate Artistic Director
KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Artistic Director
PIER CARLO TALENTI Director of New Play Development
LINDSAY ALLBAUGH Associate Producer
PATRICIA GARZA Artistic Development Program Manager
JOY MEADS Literary Manager/Artistic Engagement Strategist
MARK B. SIMON Casting Director
MEG FISTER Casting Associate
ROBIN CAMPBELL Casting Department Coordinator

DAVID ADIMI (FADIMAN), JESSICA BLANK, SHEILA CALLAGHAN (FADIMAN), TIM CROUCH, STEVE CUIFFO, JUSTIN ELLINGTON, QUETZAL FLORES, GINA GIONFRIDDO, GOB SQUAD, MATT GOULD, DANAI GURIRA, JENNIFER HALEY, JOE HORTUA, DAVID HENRY HWANG, JOE ICONIS, BRANDEN JACOBS-JENKINS, ERIK JENSEN, RAJIV JOSEPH, GRIFFIN MATTHEWS, LAURAL MEADE, DAN O'BRIEN, EVANGELINE ORDAZ, DAEL ORLANDERSMITH, WILL POWER (FADIMAN), RAINPAN 43, MARCO RAMIREZ, MATT SAX, THE DEBATE SOCIETY, YOUNG JEAN LEE THEATER COMPANY Commissioned Artists

JOSH ALLEN, EVELINA FERNANDEZ, DOROTHY FORTENBERRY, JC LEE, ALEX LEWIN, KIM ROSENSTOCK, KEN ROHT CTG Writers' Workshop Members

EDUCATION AND COMMUNITY PARTNERSHIPS

LESLIE K. JOHNSON Director of Education and Community Partnerships
KATHRYN MACKENZIE Director of Department Operations
TRACI CHO KWON Director of Arts Education Initiatives
CAMILLE SCHENKKAN Program Manager, Next Generation Initiatives
JESUS REYES Program Manager, Community Partnerships
KATRINA FRYE Program Associate
MELISSA HERNANDEZ Program Associate
ROSEMARY MARSTON-HIGDON Program Associate
KELLY MUCHNICK Communications Coordinator
SHANNON WINSTON Department Coordinator
KHANISHA FOSTER Resident Teaching Artist
DEBRA PIVER Resident Teaching Artist

MANAGEMENT AND ADMINISTRATION

NAUSICA STERGIU General Manager (Mark Taper Forum, Kirk Douglas Theatre)
JEFFREY UPAH General Manager (Ahmanson Theatre)
SUZANNE HEE MAYBERRY Assistant General Manager (Mark Taper Forum)
KATIE BRUNER SOFF Assistant General Manager (Kirk Douglas Theatre, NPD)
ALANA BEIDELMAN Executive Assistant to Artistic Director
TIFFANY MOON General Management Associate

ERIC SIMS Director of Theatre Operations (Kirk Douglas Theatre)
TOM BURMESTER Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)
LAUREN BAXA Assistant Performance Manager (Kirk Douglas Theatre)
MAX OKEN Facility Assistant (Kirk Douglas Theatre)
SONDRA MAYER Concessions Manager (Kirk Douglas Theatre)

PRODUCTION

DAWN HOLISKI Production Department Operations Director
JONATHAN BARLOW LEE Production Manager (Mark Taper Forum)
KATE COLTUN Associate Production Manager (Mark Taper Forum)
EMMET KAISER Master Carpenter (Mark Taper Forum)
ROBERT RUBY Master Propertyman (Mark Taper Forum)
WILLIAM MORNER Master Electrician (Mark Taper Forum)
BONES MALONE Master Soundman (Mark Taper Forum)
DENNIS SEETOO Wardrobe Supervisor (Mark Taper Forum)
RICK GEYER Hair and Make-up Supervisor (Mark Taper Forum)
LINDA WALKER House Manager (Mark Taper Forum)

JOE HAMLIN Technical Director/Ahmanson Production Manager
CHAD SMITH Associate Technical Director
SAM CRAVEN-GRIFFITHS Associate Technical Director

ANDREW THIELS Prop Manager
MERRIANNE NEDREBERG Associate Prop Manager
SARAH KRAININ Prop Associate
CANDICE CAIN Costume Director
BRENT M. BRUIN Costume Workroom Supervisor
MADDIE KELLER Costume Generalist
WHITNEY OPPENHEIMER Shop Assistant
SWANTJE TUOHINO Tailor
ELIZABETH LEONARD Production Operations Manager
JULIO A. CUELLAR Driver/Custodian
BO FOXWORTH, BRIAN SLATEN, PETER WYLIE Drivers
JENNIFER ACHTERBERG Production Administrator

SHAWN ANDERSON Master Carpenter (Ahmanson Theatre)
ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
STAN STEELMON Master Propertyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
ROBERT SMITH Master Soundman (Ahmanson Theatre)
MICHAEL GARDNER Wardrobe Supervisor (Ahmanson Theatre)
PATRICE K. MADRIGAL Hair and Make-up Supervisor (Ahmanson Theatre)
CHRISTINE L. COX House Manager (Ahmanson Theatre)

CHRISTY WEIKEL Production Manager (Kirk Douglas Theatre)
CHRISTOPHER REARDON Assistant Production Manager (Kirk Douglas Theatre)
RICHARD PETERSON Master Electrician (Kirk Douglas Theatre)
AARON STAUBACH Light Board Programmer/Operator (Kirk Douglas Theatre)
ADAM PHALEN Head Audio (Kirk Douglas Theatre)
VICTOR COBOS Stage Supervisor (Kirk Douglas Theatre)
CAMBRIA CHICHI Wardrobe Supervisor (Kirk Douglas Theatre)

FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

MICHAEL F. THOMPSON Chief Financial Officer
MELODY MATTOS Contoller
JANIS BOWBEER Assistant Contoller
XOCHITL RAMIREZ Accounts Payable Coordinator
FELICISIMA LAPID Accounts Payable Specialist
DANNY LAMPSON Senior Staff Accountant
ALEGRIA SENA Staff Accountant
YUEN KI "ANNIE" LAW Payroll Manager
AMEETA SHARMA Payroll Specialist

DAVE ALTON Chief Information Officer
STAN GRUSHESKY Director of Information Systems
SEAN PINTO Database and Web Manager
MANDY RATLIFF DBA, Tessitura Administrator

JODY HORWITZ Director of Human Resources
P.J. PHILLIPS Temporary Human Resources Administrator
SINGER LEWAK, LLP Auditor
MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel
GIBSON, DUNN & CRUTCHER Legal Counsel

DEVELOPMENT

YVONNE CARLSON BELL Director of Advancement
PATRICK OWEN Deputy Director of Development
NATALIE BERGESON Director of Donor Contributions
JEAN KLING Director of Institutional Support
LIZ LIN Director of Corporate Relations and Communications
CHARITY WU Director of Individual Giving
BECKY BIRDSONG Major Gifts Officer
RYAN HONEY Associate Director of Special Initiatives
ERIC BROWN Communications Manager
KATY HILTON Grants Manager
LAURA HITE Corporate Relations Manager
MANDI OR Special Events Manager
CONNOR BERGMAN Corporate Relations Associate
JENNIFER CHAN Special Events Associate
JUSTIN FOO Donor Contributions Associate
SARAH HARBURG-PETRICH Development Assistant
DONALD JOLLY Donor Relations Associate for the Inner Circle
JESSICA NASH Donor Contributions Supervisor
KIM OKAMURA Institutional Giving Associate
MARIA PAREDES Donor Relations Associate
ALLAIN ROCHEL Development Assistant
ERIC SEPPALA Executive Assistant to the Advancement Director
ERIN SCHLABACH Major Gifts Coordinator

AL BERMAN, ERIN BUTLER, ELIZABETH DELLORUSSO, DAVID GARVER, TONY LEWELLEN, HOLLY RAMOS, NICOLE SCIPIONE, LENA THOMAS, PAUL VITAGLIANO, BILL WALTON Donor Advisors
ADAM BURCH, KARLA GALVEZ Donor Services Associates
ANNE BRUNER, MURRAY E. HELTZER, MARCI MILLER, JULIE NADAL Development Volunteers

MARKETING AND COMMUNICATIONS

KORY P. KELLY Director of Marketing and Communications
CONSTANTINE LIGNOS Executive Assistant
NANCY HEREFORD Media and Communications Director
PHYLLIS MOBERLY Media and Communications Associate
JASON MARTIN Media and Communications Associate
CHELSEY ROSETTER Media and Communications Coordinator

IRENE KANESHIRO Senior Design Manager
JAVIER VASQUEZ Graphic Designer
LOYDA GUADAMUZ Graphic Designer
CODY LASSEN Marketing Director
KAREN VOCK Marketing Manager
JEWEL MOORE Marketing Coordinator
JAMES SIMS Content Strategy Director
ROSE POIRIER Webmaster

TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director
SKYPP CABANAS Ticket Operations Manager
MICHAEL ZOLDESSY Account Sales Manager

SANDY CZUBIAK Audience and Subscriber Services Director
JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE Audience Services Supervisors
ALICE CHEN Audience Services Asst. Supervisor
SAM AARON, DEBORAH REED Audience Services Sales Associates

JEREMIE ARENCIBIA, VICKI BERNDT, CARLOS D. CHAVEZ, JR., PETER COLBURN, DONALD CRANDALL, MICHAEL ESPINOZA, GARY HOLLAND, EILEEN PEREZ, JUSTINE PEREZ, LEX SAVKO, DANNY SCHMITZ Audience Services Representatives

DANUTA SIEMAK Subscriber Services Supervisor
CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
LIGIA PISTE Subscriber Services Senior Representative
IRENE CHUANG, PETER STALOCH Subscriber Services Representatives

SARAH K. GONTA Box Office Treasurer
KISHISA ROSS, GISELE FRAZEUR Assistant Treasurers
ANGELICA CARBAJAL, MICHAEL KEMPISTY, LEROY PAWLOWSKI, MICHAEL SALTZMAN, CRIS SPACCA Box Office Staff

KERRY KORF Priority Services Director
SUSAN F. TULLER Priority Services Operations Manager
JAY BURNS Priority Services Sales Manager
PAUL CUEN Priority Services Manager
CANDICE WALTERS Priority Services Assistant Supervisor

CAROLE BAXTER, CELI BOWLING, RACHEL BRINK, ZOE CANNER, ESTEBAN CRUZ, MAGGIE DODD, NIC DRESSEL, SOFIJA DUTCHER, MARC "BYRON" DROTMAN, SAMANTHA ELSE, LOU GEORGE, LISA KESSLER, SHEP KOSTER, ALI LAFFER, MATT PELFREY, DONALD RIZZO, KEN SALLEY, KRISTEN SCHRASS, BOBBI LYNNE SCOTT, ANDREW SEVERYN, MICHAEL SMITH, QUINN SULLIVAN, BINOY THOMAS, DIANE WARD, JIM WATERMAN Representatives

INTERNS

RAMINE AMELI, ALLISON AOUN, CATHERINE AVILA, MARIBEL BARCENA, ERYN PIERCE BOLLIN, JAZMINE JONAS, OLIVIA JONES, POLINA MATVEEVA, YAZMINE MIHOJEVICH, MONA PINNOT, MATTHEW QUINLAN, KIMBERLY WELCH

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