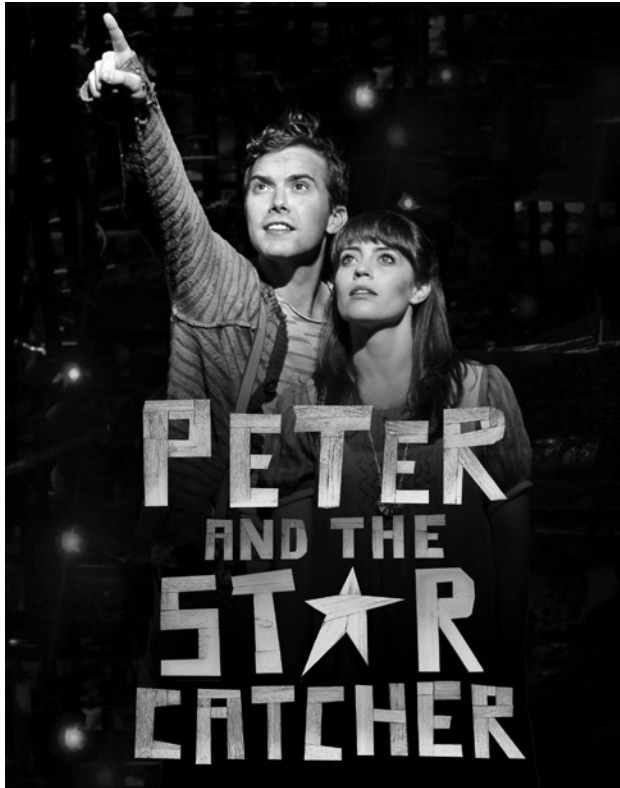


Ahmanson Theatre 47th 2013/14 Season



Joey deBettencourt and Megan Stern from the *Peter and the Starcatcher* tour company. PHOTO BY JENNY ANDERSON.

FIRST SEASON PRODUCTION

Danny DeVito and Judd Hirsch in
Neil Simon's

The Sunshine Boys

Directed by Thea Sharrock
September 24 – November 3, 2013

SEASON BONUS OPTION

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
November 21 – December 1, 2013

SECOND SEASON PRODUCTION

Peter and the Starcatcher

by Rick Elice
Based upon the novel by Dave Barry
and Ridley Pearson
Directed by Roger Rees and
Alex Timbers
December 3, 2013 – January 12, 2014

SPECIAL EVENT PRESENTATION

A Word or Two

Written, Arranged and Performed by
Christopher Plummer
Directed by Des McNuff
January 19 – February 9, 2014

THIRD SEASON PRODUCTION

Harmony

A New Musical
Music by Barry Manilow
Book and Lyrics by Bruce Sussman
Directed by Tony Speciale
Choreographed by JoAnn Hunter
March 4 – April 13, 2014

FOURTH SEASON PRODUCTION

The Gershwin's Porgy and Bess

by George Gershwin,
DuBose and Dorothy Heyward,
and Ira Gershwin
Book Adapted by Suzan-Lori Parks
Musical Score Adapted by
Diedre L. Murray
Directed by Diane Paulus
April 22 – June 1, 2014

SEASON BONUS OPTION

David Suchet and Brian Bedford in
The Last Confession
by Roger Crane
Directed by Jonathan Church
United States Premiere
June 7 – July 6, 2014

FIFTH SEASON PRODUCTION

Queen and Ben Elton's
We Will Rock You
Created by Ben Elton
Musical Supervisors –
Queen's Brian May
and Roger Taylor
July 15 – August 24, 2014



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

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between September 6, 2012, and November 6, 2013.



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Present

PETER AND THE STAR CATCHER

A New Play By
Rick Elice

Based Upon the Novel by Dave Barry and Ridley Pearson

Starring

Joey deBettencourt John Sanders Megan Stern

Harter Clingman Jimonn Cole Nathan Hosner

Carl Howell Benjamin Schrader Luke Smith

Ian Michael Stuart Edward Tournier Lee Zarrett

Ben Beckley Robert Franklin Neill Rachel Prather Nick Vidal

Scenic Design
Donyale Werle

Costume Design
Paloma Young

Lighting Design
Jeff Croiter

Sound Design
Darron L West

Music Supervisor
Marco Pagua

Music Director
Andy Grobengieser

Production Stage Manager
Shawn Pennington

Technical Supervision
Phoenix Entertainment

Associate Director
Lillian King

Movement Associate
Patrick McCollum

Fight Director
Jacob Grigolia-Rosenbaum

Production Supervisor
Katherine Wallace

Casting Tour
Jim Carnahan, CSA
Jillian Cimini

Tour Press Representation
Allied Live

General Management
321 Theatrical Management

Music By
Wayne Barker

Movement
Steven Hoggett

Directed by
Roger Rees and Alex Timbers

Originally Produced in New York City by New York Theatre Workshop.
Originally Presented as a "Page to Stage" Workshop Production by La Jolla Playhouse, 2009,
Christopher Ashley, Artistic Director and Michael S. Rosenberg, Managing Director.

Dec 3, 2013 – Jan 12, 2014 ● Ahmanson Theatre

CAST

(in alphabetical order)

Alf	HARTER CLINGMAN
Slank	JIMONN COLE
Boy	JOEY deBETTENCOURT
Lord Aster	NATHAN HOSNER
Prentiss	CARL HOWELL
Black Stache	JOHN SANDERS
Mrs. Bumbrake	BENJAMIN SCHRADER
Smee	LUKE SMITH
Molly	MEGAN STERN
Captain Scott	IAN MICHAEL STUART
Ted	EDWARD TOURNIER
Fighting Prawn	LEE ZARRETT

UNDERSTUDIES

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

For Molly/Ted/Prentiss/Mrs. Bumbrake—RACHEL PRATHER;
for Boy/Fighting Prawn/Captain Scott/Ted/Prentiss—NICK VIDAL;
for Black Stache/Lord Aster/Slank/Alf/Captain Scott—ROBERT FRANKLIN NEILL;
for Slank/Smee/Fighting Prawn/Alf/Mrs. Bumbrake—BEN BECKLEY;
for Smee—IAN MICHAEL STUART;
for Black Stache—NATHAN HOSNER, BENJAMIN SCHRADER; *for Boy*—CARL HOWELL

Movement Captain—RACHEL PRATHER; *Fight Captain*—BENJAMIN SCHRADER

Music Director/Keyboard—ANDY GROBENGIESER
Drums/Percussion—JEREMY LOWE
Keyboard and Electronic Percussion Programmer—Randy Cohen
Arrangements by Wayne Barker
Additional Arrangements by Marco Paguia

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.

Flight of Imagination

“Although it was based on a children’s book, we never thought of it as a show for children.”

—Alex Timbers



Peter and the Starcatcher is a play about flight.

No, not flying, which is almost incidental to the piece. It’s about the flight of imagination taken by the creative team in crafting the show, and by audiences that open themselves up to the magical journey.

Based on the children’s book *Peter and the Starcatchers* by Dave Barry and Ridley Pearson, the play, written by Rick Elice (co-author of *Jersey Boys*), ingeniously connects their novel in ways large and small to the original *Peter Pan* by James M. Barrie. The directors, Roger Rees and Alex Timbers, present *Peter and the Starcatcher* as story theatre, with actors taking on multiple roles and providing narration. The set is barebones, with locations cleverly suggested rather than defined, requiring audiences to use their mind’s eye to see.

“We’re asking people to join in, like listening to the radio where everybody has their own image in their heads,”

said Roger Rees, who co-directed the show with Alex Timbers.

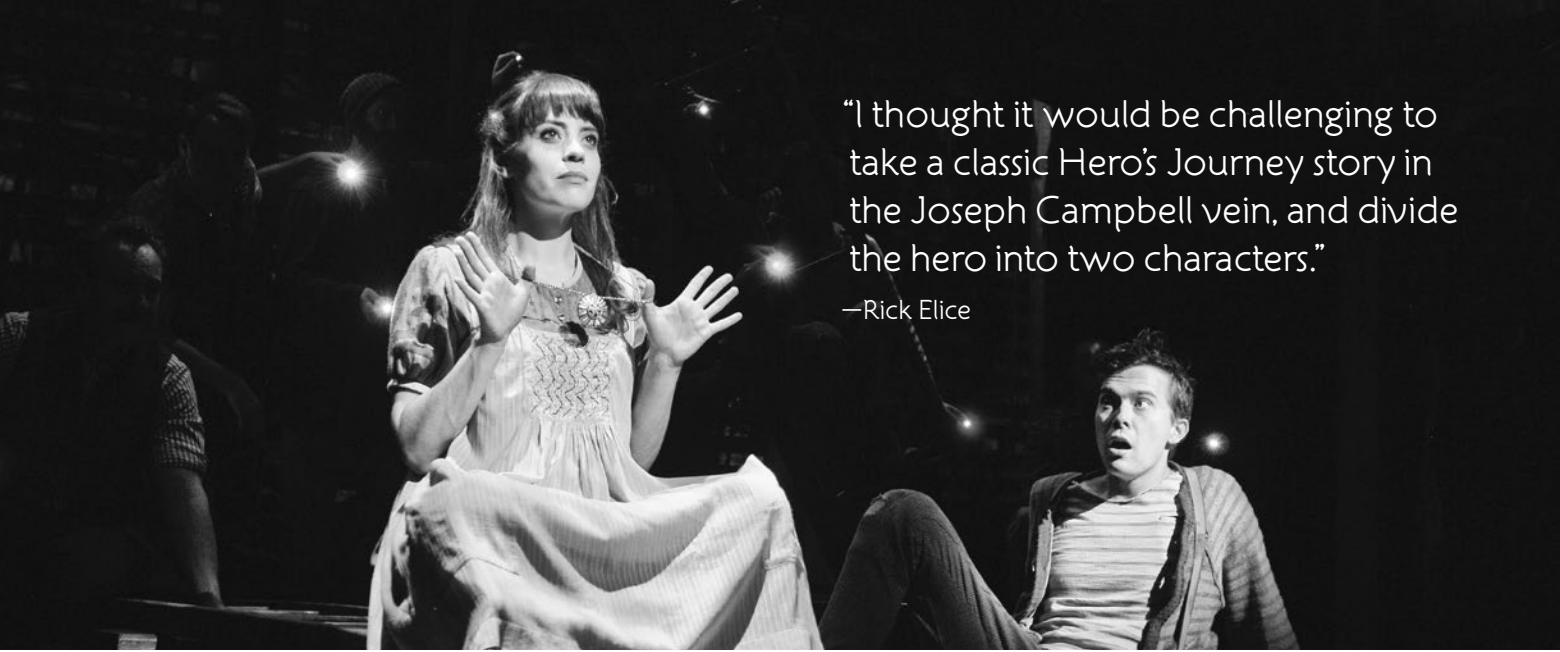
Rees originated the role of Nicholas Nickleby in the 1980 Royal Shakespeare Company production of *The Life and Adventures of Nicholas Nickleby*, and his involvement in that landmark work is precisely why Thomas Schumacher of Disney Theatricals brought *Peter and the Starcatchers* to him. “It was the summer of 2007, and Roger was running Williamstown Theatre Festival at the time,” said Elice. “Tom called him and said, ‘You’ve got this great theatre, and I’ve got this great property. Maybe you can take this book and do a *Nicholas Nickleby* kind of play with it.’ There was no commitment made; he was just handing a novel to Roger.” With limited time on his hands, Rees invited Timbers, who was at Williamstown developing the musical *Bloody Bloody Andrew Jackson*, to work on the piece with him.

“There were certain important things we knew for the first workshop,” said Timbers. “Although it was based on a children’s book, we never thought of it as a show for children. We knew we wanted to indicate a world, and let the

audience fill in the blanks. We knew there would be no pirate ships onstage. We knew we wanted to use the same few props over and over to tell the story. And we knew it was going to be a play with musical elements.”

Unlike most shows, *Peter and the Starcatcher* began with a concept but without a script. “They went to the prop shop and grabbed what was laying around,” said Elice, “which was a few sticks, a length of rope, a bucket and a stuffed bird. Everything else was physical and psychological invention. They spent a week developing some sections of the novel. Then Tom came to Williamstown with Ridley Pearson and some people from Disney to see what Roger and Alex had wrought.” It generated enough interest to lead to a second workshop later that year in New York.

This time, Rees and Timbers felt they needed proper text, and they asked Elice to write it. “At this point, nobody knew whether there was going to be a play,” Elice said. “But they needed words, and they wanted the play to have an adult sensibility.”



“I thought it would be challenging to take a classic Hero’s Journey story in the Joseph Campbell vein, and divide the hero into two characters.”

—Rick Elice

Elice wrote a couple of scenes for the second workshop that had nothing to do with the novel. Dave Barry was so impressed that he turned to Schumacher and said, “Is this guy going to write the play?” Although there had been no discussion, Schumacher answered, “Yes.” “Tom, Dave and Ridley gave me, rather courageously, permission to do whatever I wanted,” said Elice. “And I thought it would be fun to invent as much connective tissue as I could between this contemporary novel and Barrie’s original play. I tried to emulate stylistically all of the verbal tricks that James Barrie used in 1903: high comedy, low bawdy humor, puns, alliterations, anachronisms, songs, verse, verbal hijinks, sentiment balanced by irreverence, and artifice balanced by contemporary references.

“In terms of the plot, I wanted to link all the mythology that James Barrie created and what we know about Peter Pan from the musical or the Disney animated movie, to the action of Dave and Ridley’s story,” he continues. “But I didn’t take any of the mythology as written in stone. I was a bit of an anarchist. I thought, ‘Wouldn’t it be fun to discover how Captain Hook really lost his hand? Wouldn’t it be interesting to know where Peter’s emotional attachment to his shadow comes from? Wouldn’t it be gratifying to learn why the dog who looks after the kids in Peter Pan is called Nana?’ There were dozens of connections, small and large.”

The play was done in its entirety for the first time at La Jolla Playhouse in San Diego, as part of the theatre’s developmental Page to Stage program. “You rehearse for four weeks and perform for three weeks, and after every performance the audience stays for a talk back,” said Elice. “Every day, people would tell us what worked, what didn’t, what was clear, what was puzzling. The feedback became part of the blueprint for the new draft of the play, which we worked on for New York.”

“The La Jolla production was a great first step,” said Timbers. “But the design was a bit rudimentary, and there were still aspects of the script that felt very child-like, such as a talking porpoise. We began cutting back on some of the kiddie-leaning material in the script and decided to go for a grittier, more downtown aesthetic visually.”

A considerably revised version premiered off-Broadway at New York Theatre Workshop in 2011, before moving on to Broadway the following year. “One of the things I’d learned at La Jolla was that nobody’s really interested in a hero who is the hero from page one,” said Elice. “So I eliminated the youngest and most feral Lost Boy, the one who was afraid of his own shadow, and gave his qualities to this boy who, by the end of the play, would become truly heroic. And the only way he would be able to do that would be through a chance

encounter with a female character, who in the novel and the original version of the play was a sidekick, as female characters often are. I thought it would be challenging to take a classic Hero’s Journey story in the Joseph Campbell vein, and divide the hero into two characters. One would be the boy, Peter, and one would be the girl, the Starcatcher — a smart, spiky kid with the DNA of Scout Finch from *To Kill a Mockingbird* and Jo March from *Little Women*; these highly active, very empowered, super-bright, hyper-curious girls who are kind of isolated because they’re so special.” Even the title of the play expresses this dual-hero approach — which explains how the novel, *Peter and the Starcatchers*, lost a letter to become *Peter and the Starcatcher* on stage.

Through all the changes, the one constant has been the concept: an innovative use of time-honored stagecraft to stimulate our imagination. “I think we excite the library in everyone’s minds, and that’s a good thing,” said Rees. “Theatre doesn’t need the descriptive elements that are used so often, when you have real objects, real things. You don’t need any of it. That’s the beauty of language, the power of ideas. It’s an adult way of looking at theatre, and it’s endlessly interesting for audiences. It’s also a lot of fun.”



One Person's Trash is Another Person's Tony Award

Designing for the Future

THAT MAY BE AN EXAGGERATION, BUT NOT BY MUCH. Both scenic designer Donyale Werle and costume designer Paloma Young received 2012 Tony Awards for their inspired work on *Peter and the Starcatcher*, in which they repurposed discarded objects, items that had outlived their usefulness and, yes, rubbish, to create a magical, environmentally friendly ambiance for this vibrantly original show.

"Costume designers have been salvaging things for years," said Young. "We don't throw things out at the end of every show. But sets wind up in landfills. So what Donyale is doing is amazing. She's raising consciousness about the environment within the scenic community."

Werle is a leader of the Broadway Green Alliance, which educates the theatre community about making more sustainable choices. "It's really uncommon for Broadway to think this way," she said. "Who uses trash on Broadway? You have the money to build a brand new set. What the Broadway Green Alliance tries to say is there are so many different ways to think about what we put on stage."

Recycled and sustainable materials have long been integral to Werle's set designs, and she uses them in delightful ways in *Peter and the Starcatcher*, a show, she said, that is "about creating something out of nothing." It's a celebration of the imagination. A dozen actors take on more than 100 characters. Locations, like a ship or an island, are suggested

rather than defined, often with little more than a piece of rope and savvy lighting. (Lighting designer Jeff Croiter and sound designer Darron L West also received Tony Awards for their work.)

However, the one defined space is the proscenium, which serves as an entry into this fantasy world. "We felt we needed a framework, like a portal, to tell the story," said Werle. "In the Peter Pan story, there's a window. The proscenium serves that purpose here; it puts us in a recognizable, Victorian musical hall. And we created the proscenium with trash."

The Broadway proscenium includes more than 3,500 corks, 800 bottle caps, and 300 pieces of cutlery, as well as toys, ropes, beads, cooking timers and tools, tops of cans, zippers, CDs, vinyl records, bamboo sticks and mannequin arms. "We searched for things and collected things," said Werle. "Through the Broadway Green Alliance, kids collected bottle caps and donated their little plastic toys. I didn't start with a particular vision. I rely on the materials that we find and the artists that I work with to create a piece."

Cork is used to line the shape of the proscenium in place of Ethafoam, an expensive thermoplastic that eventually ends up in landfills and does not biodegrade quickly. But many of the items on the proscenium are not environmentally friendly. "I love plastic, and plastic is awful," said Werle. "But I don't purchase plastic; I find it. By using things like CDs — which we found in a trash bin — and bottle caps, we're keeping them out of landfills."

With each incarnation of the show from New York Theatre Workshop (NYTW) to Broadway to off-Broadway to the national tour, most everything was recycled. There is a transom seen on tour that first appeared in the NYTW production. "We were driving around one day in a Zipcar on a trash run, and there was a bodega that had smoke coming out of it," said Werle. "The doors had been removed and put on the sidewalk because they were scorched, and we thought they would make the perfect transom. They were still warm from the fire when we grabbed them, and for the entire first run of the show, there was a smell of charred wood."



The first act takes place on two ships, *The Neverland* and *The Wasp*, and culminates in a storm-induced shipwreck. The second act is set on an island with a mountaintop, a jungle and a grotto. There are no realistic physical manifestations of any of these places, yet they are vividly clear thanks to some well-chosen props, lots of rope, and virtuoso lighting. *The Neverland* and *The Wasp* are represented by toy boats made out of popsicle sticks, bottle caps, corks, tongue depressors, cardboard and snaps. The island that rises at the end of Act I is simply a piece of silk, dyed and painted with a hint of sparkle. Most of the locales in Act II were made out of fabrics and screens left over from the Broadway production of *The Little Mermaid* that were donated by “ecologically minded” Disney Theatrical, one of the show’s producers.

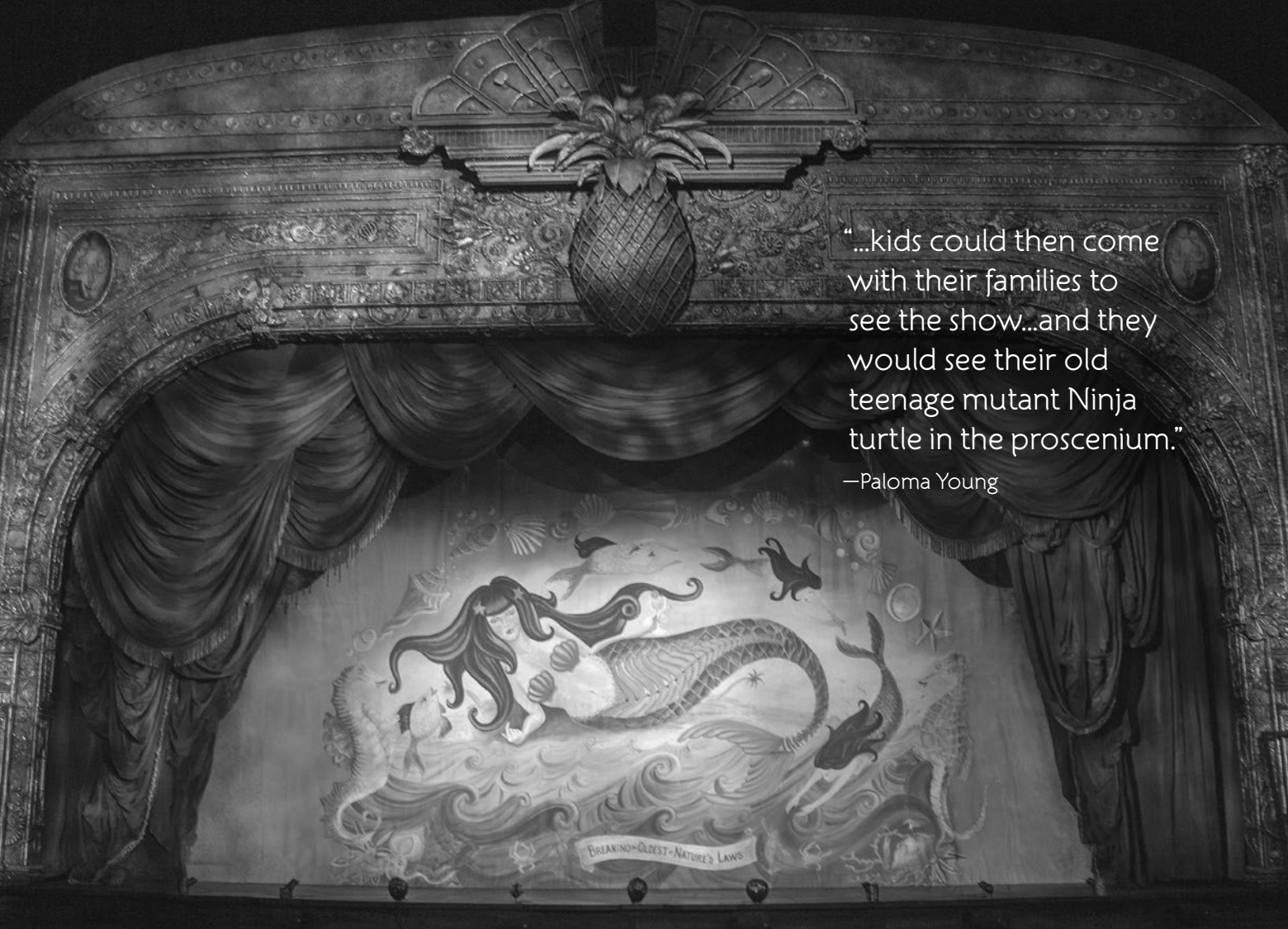
By sheer coincidence, Act II of *Peter and the Starcatcher* opens with a scene featuring some peculiar-looking mermaids, courtesy of Young’s hilarious costumes made up of recycled odds and ends. “The costumes reflect the sense of play that is in the show,” said Young, “the way in which the show celebrates a child’s imagination. As adults, we remember when our entire world was our house, and we used things that were in our house to imagine great worlds. The mermaid costumes are decorated with old domestic objects and items you’d find in boxes at a yard sale. There are a lot of old kitchen tools: strainers, steamers, colanders, wooden spoons, metal spoons, pie servers, hand juicers. There are dirty sponges and copper scrubbers, toys with grime all over them, doll parts, old soda cans and bottle caps.”



“Peter and the Starcatcher is about creating something out of nothing. It’s a celebration of the imagination.”

—Donyale Werle

The costumes for the lost boys were inspired by photos of 19th century orphans — and punk. “There’s an individuality that exists in the punk world,” said Young. “Because we were making ensemble costumes, and because our actors also become part of the set at times, there had to be some sort of similarity between the costumes that could make them all one at certain points. Within the punk community there is a very tight color palette and very specific textures. But at the same time, their look is individual in the ways that they’ve chosen to express these



“...kids could then come with their families to see the show...and they would see their old teenage mutant Ninja turtle in the proscenium.”

—Paloma Young

very controlled colors and textures. So each costume is inspired by the actor and the character he plays. The costumes have morphed slightly for each production, based on what the new actor brings to the show. The costumes are made almost entirely of cotton and wool; in all my work, I am very much a fan of natural fibers and things that are more environmentally friendly.”

On Broadway, about 90 percent of the set in Act II was made of recycled items. That is not the case on tour, where the rigors of moving from city to city require more durable material. “Salvaged materials have a shorter life span,” said Werle, “which means that it’s more sustainable to use new, green material.”

Both Werle and Young are especially pleased that children were involved in gathering many of the items that are

used in the show. “Those kids could then come with their families to see the show,” said Young, “and they would see their old teenage mutant Ninja turtle in the proscenium, or the bottle caps they collected in the crown of a mermaid. I think it’s very empowering for a child for their effort to be seen. Some of what they collected is being used on the tour. So this little bottle cap that a kindergartner collected a few years ago is now going to be touring the country and seen by thousands and thousands of people. I think that embodies what this show does. It celebrates performing and the imagination, and how far a small gesture can go.”

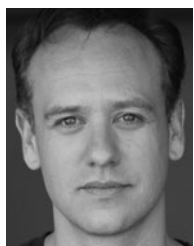


Who's Who



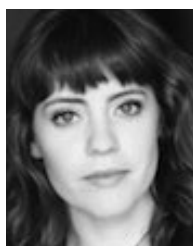
JOEY DEBETTENCOURT (*Boy*). Proud Chicagoan and Northwestern graduate. Theatre: *South of Settling* (Steppenwolf Theatre), *Punk Rock*

(Jeff Award), *Flare Path* (Griffin Theatre), *Cherrywood* (Mary-Arrchie). Film: *At Any Price*. Thanks to Julie, my family and Shirley's.



JOHN SANDERS (*Black Stache*) returns to Neverland after appearing on Broadway as Black Stache, Aster, Bumbrake and Capt. Scott. Other credits

include Sergei in the original Broadway cast of *Matilda the Musical*, and Sam in *Mamma Mia!* North American tour. Chicago Credits: Goodman (*Turn of the Century*), Chicago Shakespeare (*Cymbeline*, *Troilus & Cressida*), Writers' (*The Real Thing*, *Oh, Coward!*), Drury Lane Oakbrook (*Spamalot*, *Miss Saigon*), Stage Left, Chicago Dramatists. TV: *Last Man Standing*. Film: *Alleged*; *No God, No Master*.



MEGAN STERN (*Molly*). Credits include *Be the Death of Me* (The Civilians), *Raptured* (Play Co.), *The Material World* (Dixon Place), *The London Merchant*

(Storm Theatre), *The Tempest* (Porpentine Theater Co.), *Straight Up Vampire* (Joe's Pub) and *Pride and Prejudice* (NYMF).



HARTER CLINGMAN (*Alf*) is a graduate of Columbia College Chicago. Recent credits include Terry Twyman's *Saloon* (Peninsula Players), *See What I Wanna*

See (Bailiwick/Steppenwolf), *Bloody Bloody Andrew Jackson* (Bailiwick), *State Street* (City Lit), *Absolute Hell* (The Gift Theatre) and *Spring Awakening* (Griffin Theater).



JIMONN COLE (*Slank*). Off-Broadway: New York Theatre Workshop, Signature Theatre, The Culture Project, The Acting Co., Keen Co. Regional: The Old Globe, The

Shakespeare Theatre DC, Arena Stage, Oregon Shakespeare Festival. Film: *Spinning Into Butter*. Graduate of The Juilliard School. For Ava.



NATHAN HOSNER (*Lord Aster*). Chicago: Chicago Shakespeare, Goodman, Writers', Paramount and First Folio Theatres. Regional: Alabama, Arkansas, Door and

Illinois Shakespeare Theatres, American Players, Boarshead and Madison Rep Theatres. Nathan is a graduate of the Royal Academy of Dramatic Art.



CARL HOWELL (*Prentiss*) is a Hammonton, N.J. native. Credits include *Romeo and Juliet* (Romeo, Hudson Valley Shakespeare), *Halo/Titanic* (Old Vic New

Voices), *The Seagull* (Konstantin), New Victory, The Pearl, Shelby Company. BFA NYU. Major thanks to Mom, Dad, Meredith and Angie. carlhowell.com



BENJAMIN SCHRADER (*Mrs. Bumbrake*). Broadway: *The Book of Mormon* (Original Elder White and Yoda), *Avenue Q*, *Ragtime*. National tour: *Big River*. Film/

TV: Disney's *Frozen*, BBC's *Rebels* and

Redcoats. Host of SiriusXM radio's *The Stage Door Supper Club*. benjaminschrader.com



LUKE SMITH (*Smee*). Off-Broadway: *Hit the Wall* (u/s). Regional: *The Buddy Holly Story*, *Hedwig...*, *My Fair Lady*, *Godspell*. BFA University of North Carolina

School of the Arts. Songwriter for band Awning: awning.bandcamp.com.



IAN MICHAEL STUART (*Captain Scott*). NYC: *Rocky*, *The Last Goodbye*. Regional: *Sweeney Todd*, *Phantom*, *A Man Of No Importance* and *Tick, Tick...BOOM!*

Graduate of UC Irvine. Thanks BRS, Jason, Roger, Alex, Jillian and Roundabout. Love to Jimmy and Jenn. For Mom and Dad! Ianmichaelstuart.com and Ianstuartphotography.com



EDWARD TOURNIER (*Ted*). Selected credits: *Mother Courage and Her Children* (American Repertory Theatre), *The Rivals* (Huntington), *The History Boys*

(Ahmanson), *Secrets of the Trade* (Black Dahlia), *Mercury Fur* (Needtheater), *Supernova* (Elephant), *Futura* (Boston Court), *Monkey Adored* (Rogue Machine).



LEE ZARRETT (*Fighting Prawn*). Broadway: *Hair*, *Spelling Bee*, *Jane Eyre*. Tour: *Les Misérables*, *My Fair Lady*. Off-Broadway: New Victory, Vineyard, Encores! Regional: La

Jolla, N.Y. Stage and Film, Williamstown. TV: *Boardwalk Empire*, *Louie*.



BEN BECKLEY (*u/s Smee/Slank/Alf/Fighting Prawn/Mrs. Bumbrake*). Theatre: The Assembly, The Actors Company, New Georges, Berkshire Theatre Group, Joe's Pub,

Flea, HERE, Temporary Distortion. Film: *The Onion*. Ben has premiered work with Christopher Durang, Adam Rapp and Robert Wilson. For Jess. benbeckley.com



ROBERT FRANKLIN NEILL (*u/s Lord Aster/Slank/Alf/Black Stache/Captain Scott*) is a founding member of the N.Y. Neo-Futurists. Broadway: *London Assurance*. London:

The Cherry Orchard. Regional: *You Never Can Tell*, *Tartuffe*. Off-off Broadway: *Spring Awakening*, *Hamlet*, *Doughboy*. He studied at LAMDA, NTI and Grinnell. robneill.com



RACHEL PRATHER (*u/s Molly/Ted/Prentiss/Mrs. Bumbrake*) is honored to join the cast of *PATSC*. Regional credits include *Fiddler on the Roof* (WBT);

Nine (SpeakEasy Stage). BFA, The Boston Conservatory. Thanks to God, her family, friends, CGF and Jim Carnahan Casting.



NICK VIDAL (*u/s Boy/Prentiss/Ted/Fighting Prawn/Captain Scott*). Chicago Credits: *Iphigenia 2.0* (Next Theatre), *The Heart Is a Lonely Hunter* (Steppenwolf for

Young Adults), *Aftermath* (Signal Ensemble), *The Picture of Dorian Gray* (Life Line Theatre). TV: *Chicago Fire*. Film: *Black Box*.

RICK ELICE (*Playwright*). Broadway: *Jersey Boys* (Tony Award, Best Musical), *The Addams Family*. In the works:

Superfly (directed and choreographed by Bill T. Jones), *Dog and Pony* (world premiere, Old Globe in San Diego, 2014). Rick is proud to share this five-time Tony Award-winning production of Peter with you. "When I was a boy, I wished I could fly...and work in the theatre. Thanks to Roger Rees and Alex Timbers, I do."

ROGER REES (*Director*). *Peter and the Starcatcher* (co-director, Tony nomination, Obie Award), *Mud, River, Stone* (Playwrights Horizons), *Arms and the Man* (Roundabout), *Here Lies Jenny* (Zipper). U.K.: Bristol Old Vic: *Julius Caesar*, *Turkey Time*, *John Bull*. Artistic Director, Williamstown, 2005–07: *Film Society*, *Rivals*, *Taming of the Shrew*, *Double Double*, *Late Middle Classes*, *Anything Goes*; *Herringbone* (WTF, McCarter, La Jolla); *Red Memories* (NYS&F); *Merry Wives of Windsor*, *Love's Labour's Lost* (Old Globe); *The Primrose Path* (Guthrie); *Treemonisha*, *The Juniper Tree*, *A White House Cantata*, *The Firebrand of Florence* (Collegiate Chorale, N.Y.). Oz (HBO).

ALEX TIMBERS (*Director*) is a two-time Tony nominee and the recipient of Lucille Lortel, Drama Desk and Outer Critics Circle awards as well as two Obie Awards. *Peter and the Starcatcher* (co-director, Tony nomination, Obie Award); *The Pee-Wee Herman Show*, *Bloody Bloody Andrew Jackson* (also book writer; Drama Desk, Lortel and OCC Awards, Tony nomination); *A Very Merry...* (Obie Award); *Gutenberg! The Musical!* (Drama Desk nom.); *Hell House* (Drama Desk nom.); *Here Lies Love* (OCC nom. and Drama Desk nom.).

WAYNE BARKER (*Composer*). Tony nomination and Drama Desk award for *Peter and the Starcatcher*. B'way: *Dame Edna: Back With a Vengeance!* (composer, co-lyricist with Barry Humphries). Regional: *The Primrose Path*, *The Great Gatsby* (Guthrie); *Twelfth Night* and *The Three Musketeers* (Seattle Rep). TV: *A Little Curious*. Other: Mark Bennett's *A Midsummer Night's Dream* (orchestrations), Chicago City Limits, The Raymond Scott Orchestrette, orchestras worldwide. Upcoming: *Let Me Live!*; Dramatists Guild; Artistic Associate for New Musicals at NYTW.

STEVEN HOGGETT (*Movement*). Recent work includes *Let The Right One In* (NTS), *The Full Monty* (Sheffield Crucible), *The Curious Incident of the Dog in the Night Time* (National Theatre and West End), *Rigoletto* (Met Opera), *The Glass Menagerie*, *Once*, *Peter and the Starcatcher* and *American Idiot* (B'way). Steven was Associate Director (movement) on *Black Watch* for the National Theatre Scotland (Olivier Award, Best Choreographer). Steven was founder and Artistic Director of Frantic Assembly Theatre Company.

DONYALE WERLE (*Set Design*). B'way: *Peter and the Starcatcher* (2012 Tony Award), *Bloody Bloody Andrew Jackson* (2011 Tony nom.). Other: *The Explorers Club* (MTC), *Broke-ology* (Lincoln Center Theater), *Allegiance* (Old Globe), *Bare* (New World Stages), Paper Mill, Vineyard, The Public, NYTW. Obie, Lortel and Hewes awards. Member of Broadway Green Alliance.

PALOMA YOUNG (*Costume Design*). N.Y.: *Peter and the Starcatcher* (Tony Award), *Natasha, Pierre...* (Kazino), *Brooklyn Babylon* (BAM Next Wave), *Wildflower* (Second Stage). Regional: *Troublemaker...*; *You Nero* (Berkeley Rep); *Current Nobody*; *Hoover Comes Alive!* (La Jolla); *Titus Andronicus* (California Shakespeare Theatre); *Heart of Robin Hood* (Oregon Shakespeare Festival); *A Midsummer Night's Dream* (Old Globe); *Pride and Prejudice*, *Charlotte's Web* (South Coast Rep), *1001* (Mixed Blood). Graduate of UCSD.

JEFF CROITER (*Lighting Design*). B'way: *Newsies*, *Peter and the Starcatcher* (Tony Award), *Soul Doctor*, *The Performers*, *The Anarchist*, *The Pee-Wee Herman Show*, *Next Fall*, *Kiki and Herb*. Other NYC: *Comedy Of Errors*; *Loves Labors Lost*; *Old Jews Telling Jokes*; *Silence*; *Love, Loss, and What I Wore*; *A Lie of the Mind*; *Ordinary Days*; *Almost Maine*; and *Jennifer Muller The Works*.

DARRON L WEST (*Sound Design*) is a Tony and Obie award-winning sound designer whose work has been heard in more than 500 productions nationally and internationally. Other accolades include the 2012 Princess Grace Statue and Lortel, AUDELCO and Henry Hewes awards. He is a founding member of Anne Bogart's SITI

Company and Former Resident Sound Designer, Actors Theatre of Louisville.

MARCO PAGUIA (*Musical Supervisor*). Music Director for *Peter and the Starcatcher*, *Everyday Rapture* (B'way), Disney's *On the Record*. Marco performs with singer Lindsay Mendez (LMandMP.com). Love to friends and family, especially Helen, Olivia and Landon.

ANDY GROBENGIESER (*Music Director*). Broadway: *Ghost the Musical*, Disney's *The Little Mermaid*, *Lestat*. Tours/Regional: *Elf*, *Shrek the Musical*, *White Christmas*, Disney's *The Lion King*, *Miss Saigon*, *Les Misérables*. Hometown: Altamont, IL. Millikin University '91 and UT-Austin '93.

LILLIAN KING (*Associate Director*) has loved working on *Peter and the Starcatcher* since NYTW. She worked for the last six summers at the New London Barn Playhouse, and is looking forward to working with Alex again on *Rocky the Musical*. B.A.: Dartmouth College. MFA: Boston University.

PATRICK McCOLLUM (*Movement Associate*). *Rocky* (Associate Fight Director), *Wicked* (Dance Supervisor/Dance Captain/Swing), *Murder Ballad* (Associate Choreographer), Westport Country Playhouse. Thanks to Steven for the opportunity, to DR for the love, Mom and Dad for everything.

MICHAEL CARNAHAN (*Associate Scenic Designer*). Off-B'way: *The Happiest Song Plays Last* (Second Stage), *The Piano Lesson* and *The First Breeze of Summer* (Signature), *The Marvelous Wonderettes*. Regional: ACT, McCarter, Williamstown Theatre Festival, Pasadena Playhouse, Two River, Cleveland Playhouse, Laguna Playhouse, Utah Shakespeare Festival. Broadway (Assoc): *Peter and the Starcatcher*, *Ann*, *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Bloody Bloody Andrew Jackson*, *All About Me*, *White Christmas*, *Curtains*.

JACOB GRIGOLIA-ROSENBAUM (*Fight Director*). Credits include - Broadway: *Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*, *Cyrano de Bergerac*. Off-Broadway/Regional: *Starcatcher* (NWS, NYTW), *BBAJ* (Public), *Here Lies Love* (Public), *Sailor Man* (Fringe NYC), *The*

Buccaneer (Tank NYC). Jacob was a Junior Olympic fencer and Div I varsity fencer at Yale.

KATHERINE WALLACE (*Production Supervisor*). B'way: *Peter and the Starcatcher*, *Other Desert Cities*, *After Miss Julie*, *A Man for All Seasons*. Off-B'way: *Peter and the Starcatcher* (New World Stages and NYTW), *Death Takes a Holiday* (Roundabout); *Restoration* (NYTW); *The Break of Noon*, *The Pride* (MCC); *Blood Type: Ragu* (Actors' Playhouse). Proud AEA member.

SHAWN PENNINGTON (*Production Stage Manager*). Broadway: *Wicked*, *Next to Normal*, *Sondheim on Sondheim*. National tours: *Rock of Ages*, *Spelling Bee*, *The Pajama Game*, *Gypsy*, *Will Rogers Follies*, *Smokey Joe's Café*. Regional: *Little Miss Sunshine* (Sundance Theatre Lab), Dallas Center for the Performing Arts. Love to Mom, Dad, Mark and Beth!

MCKENZIE MURPHY (*Assistant Stage Manager*). Broadway: *Cinderella*, *Elf*, *Peter and the Starcatcher*, *Wit*, *Everyday Rapture*, *Bye Bye Birdie*, 9 to 5. This is McKenzie's fourth production of *Peter and the Starcatcher*. B.A., Stony Brook University.

JIM CARNAHAN, CSA (*Casting*). Roundabout's Director of Artistic Development. Roundabout: *Big Knife*, *Picnic*, *Drood*, *Cyrano*, *Harvey*, *Anything Goes*, *Sunday in the Park...*, *Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*, *Big River*, *Cabaret*. Other Broadway: *Matilda*, *Once*, *Peter and the Starcatcher*, *Jerusalem*, *Scottsboro Boys*, *American Idiot*, *Spring Awakening*, *Boeing-Boeing*, *Pillowman*, *Democracy*, *Fiddler*, *Millie*. Film: *Home at the End of the World*, *Flicka*. TV: *Glee* (Emmy nom).

ALLIED LIVE (*Marketing and Press*) is a full-service marketing and advertising agency representing Broadway shows, national tours, performing arts institutions and experiential entertainment entities. Current clients include *Blue Man Group*, *The Book of Mormon*, *A Christmas Story*, *Rodgers + Hammerstein's Cinderella*, *Elf*, *Ghost*, *Kinky Boots*, *Mamma Mia!*, *Motown*, *Once*, *Peter and the Starcatcher*, *Stomp*, *We Will Rock You*, *West Side Story* and *Irving Berlin's White Christmas*.

PHOENIX ENTERTAINMENT

(*Production & Technical Supervision*) is pleased to be on-board with *Peter and the Starcatcher* on its trek through North America and grateful to its entire production team under the direction of long-time colleague Shawn Pennington. As a well-established international theatrical producing and management enterprise founded by Stephen Kane and Michael McFadden, Phoenix Entertainment's mission is to develop, produce, manage and present the very finest in touring Broadway musicals and family entertainment worldwide. Over the past three decades, the Phoenix team has produced and/or supervised over 100 live productions on four continents. Current and recent touring projects include *Rock of Ages*, *The Addams Family*, *Monty Python's Spamalot*, *The Color Purple* and the long-running Korean language production of *Grease*. phoenix-ent.com

321 THEATRICAL MANAGEMENT

(*General Management*). Nina Essman, Nancy Nagel Gibbs and Marcia Goldberg's past B'way, off-B'way and tour management credits include *Starcatcher* Broadway and New World Stages; *Wicked*; *Bring It On: The Musical*; *Sister Act*; *Traces*; *Next to Normal*; *The 25th Annual Putnam County Spelling Bee*; *Man of La Mancha*; *The Graduate*; *I Love You, You're Perfect, Now Change*; and *Bat Boy: The Musical*. Additional productions: *The Lion King*; *Smokey Joe's Café*; *The Vagina Monologues*; *The Santaland Diaries*; and *The Diary of Anne Frank*.

DAVE BARRY (*Original Novel*) is a Pulitzer Prize-winning columnist and author of more than two dozen books, most recently *Insane City*. Along with Ridley Pearson, he is the co-author of *Peter and the Starcatchers*, *Peter and the Shadow Thieves*, *Peter and the Secret of Rundoon*, *Peter and the Sword of Mercy* and *The Bridge to Never Land*.

RIDLEY PEARSON (*Original Novel*) is the co-author of *Peter and the Starcatchers* with Dave Barry. He also writes the award-winning *Kingdom Keepers* series as well as best-selling crime novels for adults. In 1990, Ridley was awarded the Raymond Chandler/Fulbright Fellowship at Oxford University.

NANCY NAGEL GIBBS (Producer) has been a Producer, General Manager, and Company Manager for Broadway and Off-Broadway for over 30 years. Producer: *If/Then*, *Bat Boy: The Musical*, *Striking 12*, *All Shook Up*, *The Big Bang*, *The Last Session*, *Fully Committed*, and *Smoke on the Mountain*. General Manager: *I Love You You're Perfect...*, *De La Guarda*, *Over the River and Through the Woods*, *Visiting Mr. Green*, *Full Gallop*, *The Santaland Diaries*, *Hank Williams: Lost Highway*, *John & Jen*, Ford's Theatre, and The Lamb's Theatre. Thanks to Chris, David and Jeanne.

GREG SCHAFFERT (Producer). B'way: *Peter and the Starcatcher*, *Burn the Floor*, *All Shook Up*. Off-B'way: *Bat Boy: The Musical*, *Striking 12*, *Magnetic North*, *How to Save the World and Find True Love in 90 Minutes*, *Cornered and Alone*. Regional: *Homestead Crossing*, *No Wake*, *Three Musketeers*, *The Girl in the Frame*. In development: *Great Wall* (Kevin So, Kevin Merritt, David Henry Hwang), *Painted Alice* (William Donnelly and Michael Mahler), *Hot Mess in Manhattan* (Cait Doyle).

EVA PRICE (Producer). B'way: *John Grisham's A Time To Kill*, *Peter and the Starcatcher* (five Tony Awards), *Annie* (current revival), *Lewis Black...*, *Frankie Valli and the Four Seasons*, *Kathy Griffin Wants a Tony*, *Colin Quinn: Long Story Short*, *The Merchant of Venice*, *The Addams Family*, *Wishful Drinking*, *Dr. Seuss' How the Grinch Stole Christmas*. Selected off-B'way and touring: *Forever Dusty*, *Voca People*, *Ella*, *The Magic School Bus Live!*, *'S Wonderful*. Eva was recently named to Crain's New York 40 Under Forty Rising Stars in Business and Blouin Art Info's Top 25 Under 35 Emerging Broadway Players.

TOM SMEDES (Producer). B'way: *Pippin* (Tony), *Next Fall* (Tony nom), [title of show]. London: *The Musical of Musicals (The Musical!)*, *Side by Side by Sondheim*. Off-B'way: *Natasha*, *Pierre and The Great Comet of 1812*, *Naked Boys Singing!*, *Dog Sees God*. General Manager: *Silence! The Musical*, *Desperate Writers*, [title of show], *The Musical of Musicals (The Musical!)*, *Altar Boyz* (off-B'way and tour). TomSmedes.com.

DISNEY THEATRICAL GROUP (Producer). With productions worldwide, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day. Their Broadway productions—*Beauty and the Beast*; *King David*; *The Lion King*; Elton John and Tim Rice's *Aida*; *Mary Poppins*, a co-production with Cameron Mackintosh; *Tarzan*, *The Little Mermaid*, *Peter and the Starcatcher* and *Newsies*—have won a combined 19 Tony Awards. *Aladdin*, their newest musical, opens in Toronto this fall.

JANE DUBIN (Co-Producer). Tony winner; Double Play Connections. Productions: *Ann* (B'way, Holland Taylor), *unFRAMED*, *The Umbrellas of Cherbourg* (London), *The 39 Steps*, *The Norman Conquests* (Tony), *Groundswell*, *Beebo Brinker Chronicles*, *MentalPause*.

SUZAN & KEN WIRTH (Co-Producer). Thrilled to be involved with this continued journey. Background in education and family along with four-decade financial service firm in Greenwich. Thanks to all.

JACK LANE (Co-Producer) is the Kevin Kline Award-winning Executive Producer of STAGE ST. LOUIS, a 27-year-old regional musical theatre company. *Peter* marked his Broadway producing debut.

MARTIN HUMMEL & R.K. GREENE (Co-Producer). Martin Hummel (*Big River*, *Little Ham*) and R.K. Greene (StoryLineProject.com: *Room Service*, *The Other Side of Newark*) last produced *Starcatcher* on Broadway and *Love Child* off.

CATHERINE SCHREIBER (Co-Producer). Tony-winning producer, *Clybourne Park*. *The Scottsboro Boys* (Young Vic London), *The Scottsboro Boys* B'way, *Next Fall*, *Stick Fly*, *The King's Speech*, *Desperate Writers* (off-B'way), *El Chico de Oz* (Peru).

MIKE & JANET SLOSBERG (Co-Producer). Involved with all aspects of theatre. Board members of Atlantic Theater Company; The New Dramatists. Co-Founders, Off Broadway Angels - financial supporters of small theatre companies.

JAMIE DEROY (Co-Producer). Tony Awards: *Vanya and Sonia...*, *Norman Conquests*, *Peter and the Starcatcher*, *Nice Work...*, *Addams Family*, *Catch Me*, *Blithe Spirit*, *Thurgood*, *Asher Lev* (OCC Awards) among others.

RADIO MOUSE ENTERTAINMENT (Co-Producer). *Vanya and Sonia and Masha and Spike* (Tony Award, Best Play), *Peter and the Starcatcher*, *The Pee-wee Herman Show*. www.radiomouse.com

PETER STERN (Co-Producer) is a leading art attorney. Currently co-producer B'way: *Pippin* (Tony award). Co-Producer: *Peter and the Starcatcher* B'way and off-B'way. Member, Advisory Council of the Royal Shakespeare Company and supporter of *Matilda* on B'way.

DAN SHAHEEN (Co-Producer) is also a producer of the hit comedy *Buyer & Cellar* and numerous Jones & Schmidt musicals including *The Fantasticks* and *I Do! I Do!*

RICH AFFANNATO (Co-Producer) is Executive Artistic Director of Nederlander Worldwide Productions; *Ann* on Broadway, *Silence! The Musical*, *Broadway Rox*. www.AffannatoProductions.com

MARY COSSETTE PRODUCTIONS (Co-Producer). Tony Award winner: *Vanya and Sonia and Masha and Spike*. Other B'way productions: *Peter and the Starcatcher*, *Will Rogers Follies*, *That Championship Season*, *The Addams Family*, *Bonnie and Clyde*. Off B'way: *Mindgame* and Winner Brighton Festival, U.K. *Woody Sez*.

PROBO PRODUCTIONS (Co-Producer). Broadway: *The Norman Conquests* (Tony Award), *Next Fall*, *The Scottsboro Boys*. Off-Broadway: *Groundswell*, *The 39 Steps*.

BEAM REACH ENTERTAINMENT (Co-Producer). Partners Paula Kaminsky Davis and Bruce Joseph share a love of theatre, sailing and risk. Is a proud supporter of Tours: *La Cage* and *Ghost*. Broadway: *Dead Accounts*, *Cinderella* and *Vanya...*

JULIE BOARDMAN (Co-Producer). Recent: *Dreamgirls*, *Submissions Only* and *Witness Uganda*. Proud graduate of the University of Southern California. boardmanproductions.com

DANIEL FRISHWASSER (Co-Producer). *Cinderella*, *Clybourne Park* (Tony), *Memphis* (Tony). Movies: *Girl Most Likely*, *Mister & Pete*, *Freezing People Is Easy*, *Life of An Actress*.

MICHAEL & GABRIELLE PALITZ (Co-Producers). Michael: Two-time Tony winner. Gabrielle: Avid theatre lover. Upcoming together: *Empire*, *the Musical*, *The Scottsboro Boys* (London).

FREEDBERG & DALE (Co-Producer). Avram Freedberg and Marybeth Dale formed Maximum Entertainment, a developing, investing and producing company, in 2006. Numerous Broadway, off-Broadway and touring productions.

FOR CENTER THEATRE GROUP



MICHAEL RITCHIE (Artistic Director) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 130 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 33 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 23rd 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.

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 São Paulo, Brazil). Prior to CTG, he was the marketing manager for the last two of his 11 seasons with The Santa Fe Opera, and worked in various capacities at Yale Repertory Theatre, American Repertory Theatre and Jacob's Pillow Dance Festival, among others. He graduated magna cum laude with his studies in film and theatre from Washington University in St. Louis, and received an MFA in theatre management from the Yale School of Drama.



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.

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321 Theatrical Management

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Campbell-Holt, Amy Groeschel, Steve Rosen, Eric
Love, Adam Green, Danny Deferarri, Rob O'Hare,
Alicia Quirk, all the actors who helped us along
the way.

CREDITS

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#Starcatcher

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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 of the United States and Canada.



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

ATPAM

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



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



This production is produced by members of The Broadway League in collaboration with our professional union-represented employees.



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).

Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations.

When ordering your tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
PIER CARLO TALENTI Resident Dramaturg/Literary Manager
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ANDREW THIELS Prop Manager
MERRIANNE NEDREBERG Associate Prop Manager
SARAH KRANIN Prop Associate
CANDICE CAIN Costume Director
BRENT M. BRUIN Costume Workshop Supervisor
MADELINE KELLER Costume Generalist
SWANTJE TUOHINO Tailor
ELIZABETH LEONARD Production Operations Manager
JULIO A. CUELLAR Driver/Custodian
DONAVAN MARTINELLI, EUGENE A. MONTEIRO II, BRIAN SLATEN Drivers
JENNIFER ACHTERBERG Production Administrator

JONATHAN BARLOW LEE Production Manager (Mark Taper Forum)
CELESTE SANTAMASSINO 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 SEETO Wardrobe Supervisor (Mark Taper Forum)
RICK GEYER Hair & Make-up Supervisor (Mark Taper Forum)
LINDA WALKER House Manager (Mark Taper Forum)

CHRISTY WEIKEL Production Manager (Kirk Douglas Theatre)
KATE COLTUN 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)

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JANIS BOWBEER Assistant Contoller
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FELICISIMA LAPID Accounts Payable Specialist
DANNY LAMPSON Senior Staff Accountant
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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 TESSITURA Administrator
JARED WATANABE Information Systems Analyst

JODY HORWITZ Director of Human Resources
MADRID FLEEKES Senior Human Resources Generalist
SINGER LEWAK, LLP Auditor
MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel
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PATRICK OWEN Deputy Director of Development
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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
JAMIE CATALDO Corporate Relations Manager
MANDI OR Special Events Manager
ERIC BROWN Communications Coordinator
JENNIFER CHAN Special Events Associate
JUSTIN FOO Donor Contributions Associate
SARAH HARBURG-PETRICH Development Assistant
KATY HILTON Grant Writer
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KRISTEN LEVY-VAUGHAN Individual Giving Assistant
JESSICA NASH Donor Contributions Supervisor
MARIA PAREDES Donor Relations Associate for The Guild
COURTNEY ROBERTSON Institutional Giving Associate
ERIC SEPPALA Executive Assistant to the Development Director
ERIN SCHLABACH Major Gifts Coordinator
JESSICA THORSON Corporate Relations Coordinator

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TOM BURMESTER, TREVOR ALGATT, KEVIN MAPP Event Video

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SKYPP CABANAS Ticket Operations Coordinator
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ALICE CHEN Audience Services Asst. Supervisor
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.