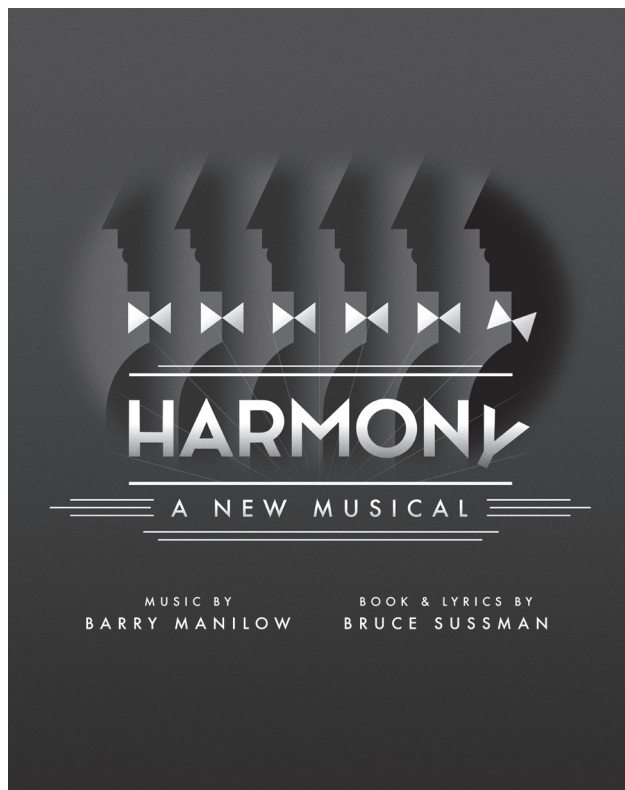


Ahmanson Theatre 47th 2013/14 Season



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 McAnuff
January 19 – February 9, 2014

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

FOURTH SEASON PRODUCTION
**The Gershwins'
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 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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This list includes gifts made to Center Theatre Group
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Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Center Theatre Group
and
Alliance Theatre, Atlanta, GA
present

HARMONY

A NEW MUSICAL

MUSIC BY

Barry Manilow

BOOK AND LYRICS BY

Bruce Sussman

WITH

**Matt Bailey Will Blum Kevin Brown Liberty Cogen Hannah Corneau Chris Dwan
Kara Haller Bryan Thomas Hunt Greg Kamp Shayne Kennon Leigh Ann Larkin
Chad Lindsey Lindsay Moore Brandon O'Dell Patrick O'Neill Charles Osborne
Kim Sava Dave Schoonover Lauren Elaine Taylor Will Taylor Douglas Williams**

SET AND COSTUME DESIGN

Tobin Ost

LIGHTING DESIGN

**Jeff Croiter
& Seth Jackson**

SOUND DESIGN

**John Shivers
& David Patridge**

PROJECTION DESIGN

Darrel Maloney

ASSOCIATE COSTUME
DESIGNER

Leslie Malitz

ORCHESTRATOR

Doug Walter

CASTING

Calleri Casting

ASSOCIATE DIRECTOR

Christopher Bowser

ASSOCIATE CHOREOGRAPHER

Mary Ann Lamb

PRODUCTION STAGE MANAGER

Lora K. Powell

CTG ASSOCIATE ARTISTIC DIRECTOR

Neel Keller

MUSIC DIRECTOR

John O'Neill

CHOREOGRAPHER

JoAnn M. Hunter

DIRECTOR

Tony Speciale

March 4 – April 13, 2014
Ahmanson Theatre

Harmony was originally produced by The La Jolla Playhouse, La Jolla, CA.

The Los Angeles engagement of *Harmony* is generously supported in part by
Artistic Director's Circle members Ruth Flinkman-Marandy and Ben Marandy.

CAST
(in alphabetical order)

Harry Frommerman	Matt Bailey
Ari "Lesh" Leshnikoff	Will Blum
Ensemble	Liberty Cogen
Ruth Stern	Hannah Corneau
Erich Collin	Chris Dwan
Ensemble	Bryan Thomas Hunt
Ensemble/Sturmann	Greg Kamp
"Rabbi" Josef Roman Cykowski	Shayne Kennon
Mary Hegel	Leigh Ann Larkin
Ensemble/Standartenfuhrer/Nazi Leader #1	Chad Lindsey
Ensemble	Lindsay Moore
Ensemble/Richard Strauss/Albert Einstein/Synagogue Rabbi	Brandon O'Dell
Ensemble/Border Guard/Nazi Leader #3	Patrick O'Neill
Ensemble/Obersturmfuhrer/Fritz Kruger/Nazi Leader #2	Charles Osborne
Ensemble/Young Woman #1	Kim Sava
Ensemble/Ezra Kaplan/Cantor/Radio Announcer	Dave Schoonover
Ensemble/Marlene Dietrich/Ingrid	Lauren Elaine Taylor
Erwin "Chopin" Bootz	Will Taylor
Bobby Biberti	Douglas Williams

UNDERSTUDIES

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

For Marlene Dietrich — **Liberty Cogen**
For Ari "Lesh" Leshnikoff, Richard Strauss, Albert Einstein, Synagogue Rabbi and Cantor — **Bryan Thomas Hunt**
For Erich Collin — **Greg Kamp**
For Ezra Kaplan — **Chad Lindsey**
For Erwin "Chopin" Bootz and Bobby Biberti — **Patrick O'Neill**
For Harry Frommerman and Standartenfuhrer — **Charles Osborne**
For Ruth Stern — **Kim Sava**
For "Rabbi" Josef Roman Cykowski — **Dave Schoonover**
For Mary Hegel — **Lauren Elaine Taylor**

SWINGS

Kevin Brown and Kara Haller

DANCE CAPTAIN
Patrick O'Neill

STAGE MANAGERS
RL Campbell
Elle Aghabala

Harmony will be performed with one intermission.

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ORCHESTRA

Music Director/Conductor/Keyboard 2	John O'Neill
Associate Music Director/Keyboard 1	Colin Freeman
Woodwinds	Jeff Driskill
Trumpet	John Fumo
Trombone/Contractor	Robert Payne
Violin	Jennifer Choi Fischer
Keyboard 3	Ron Pedley
Bass	Ian Martin
Drums	Mark Scholl

MUSICAL NUMBERS

ACT I

- Scene 1. Opening sequence: Carnegie Hall, 1933/Berlin, 1927 – 1929
OVERTURE..... THE GROUP
“HARMONY”..... RABBI and THE GROUP
- Scene 2. Streets and alleyways in Berlin, early winter 1929
“AND WHAT DO YOU SEE?” MARY
“THIS IS OUR TIME” RABBI, MARY, RUTH, HARRY,
THE GROUP and RALLIERS
- Scene 3. Club Cinderella, November 1929
“LOST IN THE SHADOWS” MARLENE and THE GROUP
“YOUR SON IS BECOMING A SINGER” ERICH and THE GROUP
- Scene 4. Kott’s Tailor Shop, December 1929
“EVERY SINGLE DAY”..... RABBI
- Scene 5. The Barbarina Club, January 1930
“HOW CAN I SERVE YOU, MADAME?” THE GROUP
- Scene 6. The Berlin Synagogue, 1931
“THE WEDDING” A RABBI, A CANTOR, CHOPIN, RUTH,
RABBI, MARY & CONGREGATION
- Scene 7. Concert stages around the world/Rallies in Germany, 1932 – 1933
“HARMONY”/“L’HARMONIE”/“GARMONIEI” THE GROUP
OVERTURE (reprise) THE GROUP
- Scene 8. Carnegie Hall, New York, December 1933
“HOME”..... BOBBY, RABBI and THE GROUP

ACT II

- Scene 1. Berlin Philharmonic Hall, January 1934
“HUNGARIAN RHAPSODY #20”..... LESH and THE GROUP
- Scene 2. Tivoli Park, Copenhagen, a few months later
“COME TO THE FATHERLAND!” HARRY and THE GROUP
- Scene 3. Adjacent hotel rooms, Cologne, September 1935
“WHERE YOU GO” MARY and RUTH
- Scene 4. A movie set in Cologne, two days later
“IN THIS WORLD” CHOPIN, THE GROUP and THE FILM CAST
“THE LIST”..... RABBI
- Scene 5. A train station/the night train to Munich, November 1935
“THRENODY” RABBI
- Scene 6. The National Theater, Munich, November 1935/California 1988
“STARS IN THE NIGHT”..... THE GROUP

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.

Comedian Harmonists: Low Comedy In High Art



A Reflection of German
Popular Music of the 1920s and 30s

BY ROB WEINERT-KENDT



Harmony projection designs, courtesy of Darrel Maloney.

GERMAN POPULAR MUSIC OF THE 1920s AND '30s

wasn't all marches and schottisches (a slow polka). There was also a good deal of American-influenced music on the airwaves and in the dancehalls — so much so, in fact, that the world's first courses in jazz theory and performance were taught not in New Orleans or Harlem but in Frankfurt, Germany. It was there, in 1928, at the venerable Hoch Conservatory that a young Hungarian composer, Matyas Seiber, began teaching a "Jazz-Klasse."

American pop hadn't just come via records and sheet music either, but in the flesh: Josephine Baker had played Berlin in 1925, and Paul Whiteman made a splash there a year later. In turn, Germany spawned its own bandleaders, including Eric Borchard and Stefan Weintraub, leader of The Syncopators. Dance-band sounds and harmonies soon found their way into the music of modernist composers like Paul Hindemith and Kurt Weill, and by the end of the decade, records by Louis Armstrong and Duke Ellington were German radio staples.

American-style pop and jazz, not to mention modernist music, had social implications as well as entertainment value; they may not even have known it at the time, but its practitioners and advocates were on the front lines of a culture war that would have real casualties within a decade. On one side were those, like the Hoch Conservatory's director, Bernhard Sekles, who defended his school's popular music courses by saying, "An infusion of 'Negro' blood can do no harm." On the other were critics, either openly allied with or at least sympathetic to the Nazi party's racist theories, who saw jazz and pop as part of a "plague" of "Negro noise."

Of course, popular music was also suspect to these reactionary critics because so many of Germany's bandleaders, popular singers and nightclub owners happened to be Jewish. In the ensuing Nazi campaign against "decadent" art and artists, pop music was a particularly expedient scapegoat, since by silencing it — as the Nazis officially did in 1935, after a two-year campaign of pressure and propaganda — they could also effectively silence some of Germany's most popular Jewish public figures.

Among these were members of the vocal sextet the Comedian Harmonists. The band was formed in 1927 by Harry Frommerman, an unemployed actor who'd heard some records by the American vocal quintet The Revelers and figured he could put together a German group along the same lines. Frommerman placed an ad in the Berlin *Lokal-Anzeiger* and was soon joined by a former rabbi from Poland, Roman Cykowski; a Bulgarian singing waiter, Ari Leshnikoff; an operatic bass, Robert Biberti; a young medical student, Erich Collin; and a skilled pianist, Erwin Bootz. But this eclectic group did more than sing close-harmony versions of American jazz standards, German folk songs and novelty numbers. What put them over the top, says Bruce Sussman, is that the Harmonists also included deft musical and physical comedy in their act — hence the qualifier "Comedian."

Sussman, who wrote the book and lyrics for *Harmony*, a new musical about the Harmonists, with Barry Manilow writing the music, turned himself into an expert on the band after seeing Eberhard Fechner's 1977 documentary.

"The pièce de résistance of their act was the overture to *The Barber of Seville*," says Sussman, who like Manilow traveled to Germany to do research. "The lights were turned out, and you'd hear *The Barber of Seville*, and it sounded like a chamber orchestra playing. The lights would slowly come up, and it was six guys replicating all those instruments."

If that sounds a bit like the kind of concert-hall antics later practiced by the likes of Victor Borge and PDQ Bach, that's not far off, Sussman says. "These were guys who found low comedy in high art. Their virtuosity was extraordinary; it was also hilarious."

For his part, Manilow makes a headier comparison.

"They were the Beatles of Germany," says Manilow. "Every time I play Germany, I get into a limo and I say to the driver, 'Do you know Comedian Harmonists?' It doesn't matter whether the guy is young or old, they all know them. These men are still the Beatles of Germany."

While in Berlin, Manilow scooped up not only all the Harmonists records he could find, "I went into a Tower Records store there, and there was an entire wall of their CDs." There was also a collection of "Shlagerparades" ("hit parade" collections) from each year of the 1920s and '30s.

"That was where I began — I studied the pop music of Germany during the time they were huge," says Manilow. How was it? "It was fantastic. Song after song after song was interesting and emotional and filled with interesting orchestrations. And the singers — they had their hearts on their sleeves, or they were funny."

Not all of it was such unalloyed fun. Amid the jazz and semi-classical and novelty tunes were plenty of marches, including a Bolshevik ditty that inspired an idealistic song in *Harmony*. Less inspirational but no less memorable: "I actually found a Nazi marching band song," says Manilow. "It was creepy to listen to, but I can tell you, it was brilliant. That's what's so disgusting: They were brilliant and they were monsters at the same time."

Though *Harmony* is decidedly not a Holocaust musical — its narrative ends in 1935 — its dramatic grist is indeed the Nazi-led war against multicultural modernity. The pop music ban of 1935 didn't just effectively disband the Harmonists; a reconstituted Gentile-only version of the group, with the unwieldy, state-mandated name Meistersextett, found nearly their entire old repertoire off-limits.

"When the new group tried to do their show and follow guidelines that said they couldn't do songs composed by Jews, with lyrics by Jews, arranged by Jews, or published by Jews," says Manilow, "the only song they had left was 'I Have a Cactus on My Windowsill.'"

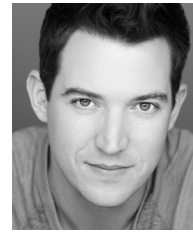
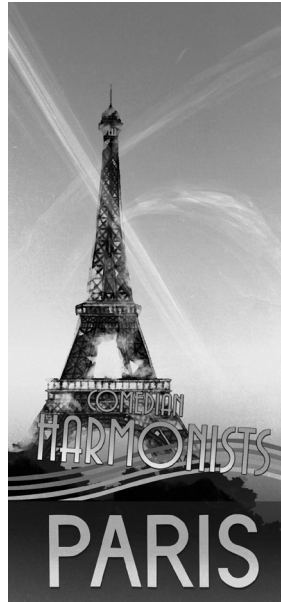
Indeed, for all their occasionally pointed comedy, the Harmonists were popular entertainers, not protest singers. But their very existence was enough to offend the Third Reich.

Says Sussman, "This group represented the very diversity that the German nation at this point was saying was toxic. Not only were there Jews and Gentiles in the group; there was a Bulgarian, an Italian, a Pole, they were from all strata of class. The definition of harmony, the non-musical definition, from the Greek, is diverse elements brought together in a unified synthesis. They were the embodiment of that."

When the Nazis later shut down the pop music courses at Frankfurt's Hoch Conservatory in 1933, they didn't just end a brave effort to keep German musicians' chops current with the sounds of the day. They also nipped in the bud Seiber's ambitious plans for the school's next course of study: vocal jazz. The Comedian Harmonists could have led a master class.

ROB WEINERT-KENDT is senior editor at *American Theatre* magazine, and writes regularly for *The New York Times* and *Time Out New York*.

Who's Who



MATT BAILEY (*Harry Frommmerman*) is honored to be making *Harmony* in his L.A. debut! Originally hailing from Northern

California, he has appeared in over 40 shows in 25 states including *Jersey Boys* (Tommy DeVito, first national tour), *Cinderella*, *The Most Happy Fella* (Lincoln Center), *The Little Dog Laughed* (Mitchell), *Les Misérables* (Enjorlas), *Hamlet*, *The Full Monty*, *Romeo and Juliet*, *The Wrestling Season*, *Edward II*, *Mental*, *Ghostbrothers...*, *A Midsummer Night's Dream*, *Jacques Brel...*, *The Musical of Musicals* (Kevin Kline nomination) and most recently he played all 41 characters in the one man show *Fully Committed*. Also: The MUNY, The Olney, St. Louis Rep, Theatre Aspen, Arkansas Rep and Williamstown. Many thanks to Barry, Bruce, Tony, John, JoAnn and DGRW. Much love to his family and his Penguin (waddle waddle). www.mattbailey.info.



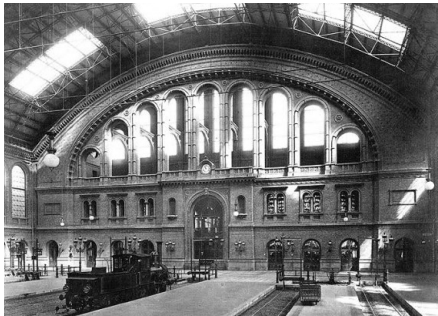
WILL BLUM (*Ari "Lesh" Leshnikoff*) was recently seen on Broadway as Elder Cunningham in *The Book of Mormon* and as Buddy the Elf in the

national tour of *Elf: The Musical*. Other Broadway and national tours include *Hair* (Margaret Mead/Dad/Tribe), *Grease* (Roger) and *Seussical* (Horton). Regional credits include *Harmony* (Lesh) at Alliance Theatre, *The 25th Annual ... Spelling Bee* (Barfée) at Paper Mill Playhouse and Philadelphia Theatre Company, *Jesus Christ Superstar* (King Herod) at Pittsburgh CLO, *Sweet Charity* (Oscar), *A Funny Thing ... Forum* (Hysterium), *Big River* (Huck) and *Floyd Collins* (Floyd). He has participated in numerous readings and workshops including a new musical by Jerry Zucker called *You Are Here!* He is an Eagle Scout from Nashville, Tennessee, and holds a BFA from The Boston Conservatory. Mr. Blum would not be here without the support of CGF Talent, his family and friends. Twitter: @will_blum

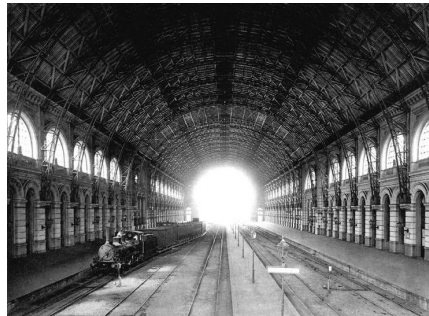
Harmony projection designs, courtesy of Darrel Maloney.

A note about the Comedian Harmonists

The Comedian Harmonists were indeed the toast of Europe from the late 1920s through the early war years. The events of their career are dramatized here largely as they occurred. Some license has been taken with regard to chronology and locale. Greater license has been taken with regard to the characterization of the women, and this for several reasons. Most notably, much less has been documented about them. Also, there were several more of them. Some of the Harmonists were married several times. Ruth, for example, is a composite character — though Erwin Bootz ("Chopin") did indeed marry a Jewish woman during the early years of the Third Reich. We thought it appropriate, therefore, to give her a fictionalized name. Mary, on the other hand, is dramatized very much as we believe her to have been. The characters of historical merit — politicians, performers, men of science and letters — all indeed factored in the story. The uncanny meeting on the train, dramatized in our second act, happened.



Berlin, Anhalter Bahnhof (railway station).



Berlin, Lehrter Bahnhof



KEVIN BROWN (*Swing*) is thrilled to be making his Ahmanson debut! Favorite Credits: *The Time of Your Life* (Harry), *Spring Awakening* (Otto), *West Side Story* (A-Rab) and *Giselle* (Ensemble). Last June, he performed an original piece in the Cincinnati Fringe Festival. CCM graduate and proud member of AEA. Thank you to the wonderful cast and production team for being so welcoming, and love to my family, friends, Jacob and Marilyn. For Betty and Kay.

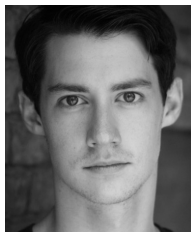


LIBERTY COEGEN (*Ensemble/Understudy for Marlene Dietrich*). Atlanta Credits: Woman on a Train in *Harmony* at the Alliance Theatre, Jeanie in *Hair* at Serenbe Playhouse, Aurora/Spider Woman in *Kiss of the Spider Woman* at Actor's Express, Janet Van De Graaff in *The Drowsy Chaperone* at Aurora Theatre. Other credits include *Legally Blonde* in the first national tour (Kate/Chutney, understudy for Vivienne, Enid) and numerous productions at SurfFlight Theatre in Long Beach Island, N.J. Liberty received a BFA in musical theatre from the Cincinnati College-Conservatory of Music and is a proud AEA member. Hugs, kisses, and huge thanks to Mom, Dad, Joe and Tyler.



HANNAH CORNEAU (*Ruth Stern*). Regional: *Harmony* (Alliance Theatre; Best Actress in a Musical, BroadwayWorld Atlanta), *Fiddler on the Roof* (Paramount Theatre), *Bloody Bloody Andrew Jackson* (Bailiwick Chicago), *A Little Night Music* (Writers' Theatre). She is a proud graduate of Syracuse University. Many thanks to Barry, Bruce, Tony, John, CTG and James. Love to her family! www.hannahcorneau.com.

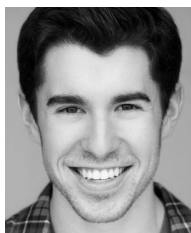
CHRIS DWAN (*Erich Collin*). NYC: *The Old Boy* (Clurman, Theatre Row),



Peter & I (ATA). Regional: *Harmony* (Alliance Theatre; Best Actor in a Musical, Broadway World Atlanta), *Lord of the Flies* (Barrington Stage), *Fox on the Fairway* (Gulfshore Playhouse), *Little Women* (Syracuse Stage), *The Producers* (Arundel Barn). New Musical Workshops: *If/Then* (Kitt/Yorkey), *Little Miss Sunshine* (Lapine/Finn), *Table* (Shire/Gopnik). Film: *No Stranger* (director, Mandelstein), *Campus Life* (director Scorsese/Waddell). Proud Graduate of Syracuse University. SU Credits: *Cabaret*, *Room Service*, *Oklahoma*, *Steel Pier*. Thanks to Tony, Bruce and Barry. Special thanks to James, Sam and the Abrams team. www.chrisdwan.net.



KARA HALLER (*Swing*) still cannot believe she is part of such a fantastic show at such a fantastic venue! She is originally from Olney, MD, went to school for music at Belmont University in Nashville and has been moving around the country ever since. Favorite roles include Judy Bernly in *9 to 5*, Ensemble/Kira understudy in *Xanadu*, Enchanted Object/Potts and Wardrobe understudy in the *Beauty and the Beast* national tour and Betty Haynes in *White Christmas*. Love to Mom, Dad, Kelly, the Family and of course her stunningly handsome husband, Michael.



BRYAN THOMAS HUNT (*Ensemble/Understudy for "Lesh," Richard Strauss, Albert Einstein, Synagogue Rabbi and Cantor*). National Tours: *Billy Elliot*, *Irving Berlin's White Christmas* (TOTS and Kennedy Center). Regional: *Harmony* (Alliance), *IB's White Christmas* (Paper Mill Playhouse), *Thoroughly Modern Millie* (Ogunquit Playhouse), *A Chorus Line* (Berkshire Theatre Festival) and *The Big Bank* (NYMF). BFA Boston Conservatory. Love to Kelly and a huge thanks to CTG,

this amazing cast and creative team, but most of all his always supportive family. For Momma Hunt :) Proud AEA!



GREG KAMP (*Ensemble/Sturmann/Understudy for Erich Collin*). Credits include *Harmony* (Alliance Theatre), *Catch Me If You Can* (first national tour), *Titanic* (Hangar Theatre), *Bat Boy*, *Urinetown* (Edinburgh Fringe Festival), *A Chorus Line* (Aurora Theatre) and *Beauty and the Beast* (Theatre of the Stars). TV: *The Wronged Man* (Lifetime), *Solving Charlie* (ABC) and *Past Life* (Fox). Greg is also a staff member with The Broadway Dreams Foundation, a CCM grad and proud member of AEA. Endless love and gratitude to this incredible team, Center Theatre Group, Lookers, teachers and family. More info at gregorykamp.com.

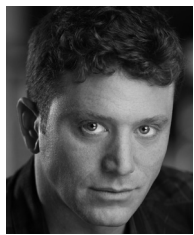


SHAYNE KENNON ("Rabbi" Josef Roman Cykowski). Credits include *Harmony* (Alliance Theatre), *Madagascar* (European tour), *The Rocky Horror Show*, *Angels the Musical* (pre-Broadway workshop), *Twelfth Night*, *One Touch of Venus*, *The Full Monty* (The Boston Conservatory), *Rent, 1776* (New Jersey Performing Arts Center), chorus singer with The Boston Pops (Symphony Hall), *Ragtime*, *Cats*, *Grease* and *Parade* (School of Visual and Performing Arts). Bottomless, flowing gratitude to everyone at BRS Gage, without whom I would still be just another exotic dancer with a heart of gold; eternal love and boundless debt to my indefatigable family, whose unconditional support continues to baffle and comfort me. Merde y'all!



LEIGH ANN LARKIN (*Mary Hegel*). Broadway: *A Little Night Music* (Petra), *Gypsy* (Dainty June). National Tours: *Disney's On the Record*. Regional Theatre: The Kennedy

Center's *Ragtime* (Evelyn Nesbit), New York City Center's *Gypsy* (Dainty June), Williamstown Theatre Festival, Pittsburgh CLO, Pittsburgh Musical Theater, York Theatre. Cast Recordings: *A Little Night Music*, *Gypsy*, *Disney's On the Record*. Film/TV: *The Good Wife*, *Elementary*, *Lipstick Jungle*, *Flight of the Conchords*, *Remember to Breathe*. Many, many thanks to the creative team: Barry, Bruce, Tony, Patrick, John, Mary Ann, JoAnn, Calleri Casting and everyone at Stewart Talent and Untitled Entertainment. For my family. Philippians 4:13. leighannlarkin.com



CHAD LINDSEY (Ensemble/*Standartenfuhrer*/*Nazi Leader #1*/*Understudy for Ezra Kaplan*) is an artist based in New York City. He holds a B.A.

in music from Valparaiso University. He has danced with modern dance companies, been in a boy band (don't ask) and held many other strange and lovely jobs. He is an artistic director of Hook & Eye Theater Company (www.hookandeyetheater.com). Recent favorite performances include *Harmony* at the Alliance, Classic Stage Company's *Midsummer* (NYC), Pig Iron Theatre's Obie Award-winning *Chekhov Lizardbrain* and Liz Swados' *Kaspar Hauser* at The Flea Theater in NYC. Chad's film credits include *It's Complicated* (don't blink), *Girls will be Girls* (Sundance), *Straight Jacket*, *Totally Sexy Loser* and *Caught*. On television he has co-starred on *Unforgettable* (CBS), *Blue Bloods* (CBS), *Royal Pains* (USA), *The Beautiful Life* (CBS), *How I Met Your Mother* (CBS), *One Life to Live* (ABC) and many others.



LINDSAY MOORE (Ensemble). Credits include *Harmony* (Alliance Theatre), *The Nutty Professor* (Tennessee Performing Arts Center), *Late Show*

With David Letterman ("It's Raining Men" with Martha Wash), *On the Town* (Paper Mill Playhouse), *The Wedding Singer* (first national tour), *Irving Berlin's White Christmas* (Denver Center Theatre Company). Western Michigan University alumna. Proud member of AEA. Love to my family and friends!



BRANDON O'DELL (Ensemble/*Richard Strauss*/*Albert Einstein*/*Synagogue Rabbi*) is excited to be on the West Coast reprising the role he premiered

for the Alliance Theatre's production of *Harmony*. He has been performing in and around Atlanta for 17 years. Favorite productions include Alliance Theatre (*Into the Woods*, *The Wizard of Oz*, *My Fair Lady*, *Crimes of the Heart*), Theatrical Outfit (Huck Finn in *Big River*), Horizon Theatre (*The Watercoolers*, *The Thing About Men*) and The New American Shakespeare Tavern (Matt in *The Fantasticks*, Hero in *A Funny Thing Happened on the Way to the Forum*). He's also done TV (*Drop Dead Diva*, *The Red Road*, *Army Wives*, *Dawson's Creek*, *One Tree Hill*), film (*Stephen King's The Mist*, *The Bay*, *Dangerous Calling*) and countless local and national TV commercials. Brandon has a beautiful wife and three incredible children, who he's probably thinking about while you're reading this.



PATRICK O'NEILL (Ensemble/*Border Guard*/*Nazi Leader #3*/*Understudy for "Chopin" and Bobby Biberti*; Assistant to the Choreographer) is so glad to be back

with this *Harmony* family after spending the summer with them at the Alliance. Broadway: *On A Clear Day...* with Harry Connick, Jr. Other Favorites: *The Nutty Professor*, directed by Jerry Lewis, *Chicago* (national tour), *Oklahoma!* (national tour), *The City Club* (Minetta Lane), *Bat Boy* (Helen Hayes Award nomination), Leonard Bernstein's *Mass* (Kennedy Center). Film/TV: *The Producers*, *Across the Universe*, *The View* (twice — once as a giant chicken). Training: Catholic University. Proud member: AEA, IATSE 764. Huge thanks to this incredible *Harmony* team, especially to Ms. Hunter for the sixth in a string of proud and happy collaborations.

CHARLES OSBORNE (Ensemble/*Obersturmfuhrer*/*Fritz*/*Nazi Leader #2*/*Understudy for Harry Frommerman* and *Standartenfuhrer*) is thrilled to reprise his role with the company of *Harmony*.



Having recently made his off-Broadway debut in *Forbidden Broadway: Alive and Kicking*, he has had the privilege of performing regionally at

the Hollywood Bowl (*The Producers*, directed by Susan Stroman), on PBS Television (Will Parker in *Oklahoma!*, directed by Terrence Mann), the Alliance Theatre (*Harmony*), two full seasons at the St. Louis Muny, and many others. Favorite regional credits include *Cabaret* (Emcee), *What a Glorious Feeling* (Gene Kelly), *Anything Goes* (Billy Crocker). Graduate of North Carolina School of the Arts. Special thanks to Dulcie, family, and CTG. charles-osborne.com.



KIM SAVA (Ensemble/*Young Woman #1*/*Understudy for Ruth Stern*). New York: Delores in *Cutman: A Boxing Musical*, starring Tony

nominee Robert Cucciolli (Goodspeed). Regional: Ensemble/*Woman on the Train*/*Ruth* understudy in *Harmony* (The Alliance), Pegeen in *Mame*, (Goodspeed), Ariel in *Footloose* (Fireside), Rizzo in *Grease* (Tuacahn), Alana in *The Little Mermaid* (Tuacahn), Maria in *Man of La Mancha* (Shakespeare Theatre of New Jersey), Boylan Sister in *Annie* (The Fulton Opera House), *A Christmas Carol* (North Shore Music Theatre), *The Producers*, *Jesus Christ Superstar* and *Les Misérables* (Maine State Music Theatre), *All Shook Up* (Carousel). Thanks to The Mine and to her amazing fiancé, Michael, for all of his love and support! AEA.



DAVE SCHOONOVER (Ensemble/*Ezra Kaplan*/*Cantor*/*Radio Announcer*/*Understudy for "Rabbi"*). National Tours: *Young*

Frankenstein (Dr. Frankenstein understudy), *Cats* (Tugger). Regional: *Harmony* at the Alliance, *Young Frankenstein* (Dr. Frankenstein) at Ogunquit Playhouse, *Annie* (Rooster) at TUTS, *Sweeney Todd* (Pirelli) at

Pennsylvania Shakespeare Festival, *Irving Berlin's White Christmas* (Bob Wallace) at Westchester Broadway Theatre, *Pirates!* at both the Huntington and the Mundy. NYC: *Company* (Bobby) at Gallery Players, *That Other Woman's Child* (Leviticus Numbers) at NYMF. Thanks to The Mine and the *Harmony* family. BFA University of Wisconsin at Stevens Point. Proud member of Actor's Equity Association. daveschoonover.com.



LAUREN ELAINE TAYLOR (*Ensemble/Marlene Dietrich/Ingrid/Understudy for Mary Hegel*) is thrilled to be returning to *Harmony* after a

wonderful run at the Alliance Theatre in Atlanta. National Tour: Rizzo in *Grease*. New York: Blossom in *Something for the Boys*, Nails in *Red Hot and Blue*. Regional: Esther in *Meet Me in St. Louis*, Petra in *A Little Night Music*, *White Christmas* and *Damn Yankees* (Paper Mill Playhouse), *Sunset Boulevard* and *The Sound of Music* (Ogunquit Playhouse). Lauren is grateful for the unending support of her family and friends.



WILL TAYLOR (*Erwin "Chopin" Bootz*). Broadway: *The Producers*, *A Chorus Line*, *La Cage Aux Folles*, *42nd Street*. New York Theatre: *The*

Further Adventures of Hedda Gabler (Exit, Pursued By A Bear), *Jason & Ben* (New York Musical Theatre Festival), *Lovers* (Theatre Row) and many developmental workshops at Roundabout Theatre, Vineyard Theatre and Ensemble Studio Theatre. Regional: *Harmony* (The Alliance Theatre). World Tour Concerts with Kristin Chenoweth (Sydney Opera House, The Greek Theatre, L.A.). Choreographed the premieres of *The Legend Of Georgia McBride* (Denver Center Theatre), *Restoration Comedy* (The Flea), *Dani Girl* (Exit, Pursued By A Bear). Recently wrote and recorded original songs for season two of the series *Wallflowers*. Film and TV: *Sex and the City 2*, *The Good Wife* ("Thicky Trick" singer), *Braddock & Jackson*. Graduate

of Carnegie Mellon School of Drama. www.willtaylor.com.



DOUGLAS WILLIAMS (*Bobby Biberti*). As an operatic bass-baritone, he has appeared in concerts and operas across

North America and Europe. Recent opera credits include *Tigrane* at Opéra de Nice, *Dido and Aeneas* with the Boston Early Music Festival, the world premiere of Charles Wuorinen's *It Happens Like This* at the Guggenheim Museum Theater, Oliver Knussen's *Higglety Pigglety Pop!* at the Tanglewood Music Center, and *Agrippina* with Opera Omaha directed by James Darrah. Engagements this spring and summer include a Carnegie Hall debut as the bass soloist in *Mozart's Requiem* with the Masterworks Festival Chorus and Orchestra, new productions of Handel's *Acis and Galatea* directed by Mark Morris at Lincoln Center, and Monteverdi's *Orfeo* at the Netherlands Opera and Berlin Staatsoper with dancer-choreographer Sasha Waltz. Doug can be heard on the Grammy-nominated recording of *Psyché* with the Boston Early Music Festival (2008). He trained at Yale School of Music, New England Conservatory and Shakespeare & Company.



BARRY MANILOW (*Music*) is an internationally known star whose talents and success have reached every facet of entertainment. He

has sold 80 million records. Rolling Stone called him "the Showman of our generation." Manilow is a Grammy, Emmy and Tony Award winner, as well as an Academy Award nominee. His theatrical roots go back to his days in the mailroom at CBS in New York, when at 18, he wrote the entire original score for a musical adaptation of the melodrama *The Drunkard*. The show ran off-Broadway for eight years. He made his film scoring debut in 1994 with the Warner Bros. animated film *Thumbelina*, for which he contributed songs written with his *Harmony*

collaborator Bruce Sussman. His second animated feature, *The Pebble and the Penguin* (MGM), also featured songs by Manilow and Sussman. *Copacabana – The Musical* (written with Sussman) played a sold-out run in London's West End for 18 months, toured the United States and is touring worldwide. Manilow was inducted into the Songwriters Hall of Fame in 2002. He recently finished a sold-out six-week run in New York at the St. James Theatre. The show, called *Manilow on Broadway*, received glowing reviews and played to wildly enthusiastic audiences. He considers *Harmony* the most rewarding creative experience of his career.



BRUCE SUSSMAN (*Book and Lyrics*) is the co-author of more than 200 published and recorded songs written for dozens of artists, films, TV

programs and stage musicals. The majority of these projects were written with his collaborator of 40 years, Barry Manilow. For the stage, he co-authored the scores for Ted Tally's *Coming Attractions* (Outer Critics Circle Award, Pulitzer Prize nominee) and Wendy Wasserstein's *Miami*, both produced off-Broadway by André Bishop at Playwrights Horizons in New York. His songs have been featured in numerous stage revues including *The Madwoman of Central Park West*, *Tuxedos for Hire* and the long-running off-Broadway and London productions of *Whoop-Dee-Dee!* (Drama Desk Award, Obie Award). With Mr. Manilow, he wrote the scores for the animated feature films *The Pebble and the Penguin*, *Thumbelina* and Disney's *Oliver and Company*. He is particularly proud to have written a song with Mr. Manilow for the televised bicentennial celebration of the U.S. Constitution. The song, "Let Freedom Ring," was later performed at the televised Inaugural Gala for President Bill Clinton. His songs have been featured in more than two dozen feature films and have been recorded by an array of pop, jazz, country and international artists, earning Grammy Awards and multiple Gold and Platinum records.



TONY SPECIALE (Director) is the founder of Plastic Theatre — conceiving, co-authoring and directing the world premiere of

Unnatural Acts: Harvard's Secret Court of 1920 (Classic Stage Company, 2011 — Drama Desk nominee for Outstanding Play and Outstanding Director; GLAAD Media Award nominee for Outstanding NY Theater: Broadway & Off-Broadway; Off-Broadway Alliance Award nominee for Best New Play). Other credits at Classic Stage Company include *A Midsummer Night's Dream* featuring Bebe Neuwirth, Christina Ricci and Taylor Mac, *Macbeth*, *Twelfth Night*, *Romeo and Juliet* and *The Taming of the Shrew*. Tony's work has been seen at Actors Theatre of Louisville, the Alliance Theatre, The Gym at Judson, Theatre Row, New York Musical Theatre Festival, Edinburgh Fringe Festival, HERE Arts Center and La MaMa. Tony is the former associate artistic director at Classic Stage Company, studied musical theatre at The Boston Conservatory and holds an MFA in Directing from Columbia University. He is also the proud recipient of a Princess Grace Theatre Honorarium. tonyspeciale.com.



JoANN M. HUNTER (Choreographer). *Harmony* at the Alliance Theatre, world premiere of *The Nutty Professor*, directed by Jerry

Lewis (Broadway World, Best Choreography). Broadway: *On a Clear Day You Can See Forever*, *She Loves Me*, *Broadway Bound*, *Spring Awakening* (associate choreographer), *Curtains* (associate choreographer), *The Wedding Singer* (associate choreographer), *All Shook Up* (associate choreographer). Off-Broadway: *Dedalus Lounge*, *The Twelve* (workshop), Drama League Galas honoring Kristen Chenoweth and Angela Lansbury. National Tour: *Chitty Chitty Bang Bang*. *Oliver* for PMP, *Curtains* for PMP/TUS, *Princesses* for The 5th Avenue Theatre. *Petrouchka* for ABT. Her performing credits include 12 Broadway shows: Gloria in *Thoroughly*

Modern Millie, Suzanne in *Thou Shalt Not*, Lois/Bianca in *Kiss Me, Kate*, June and dance captain in *Chicago*, Vibrata in *A Funny Thing Happened...*, Hannah in *Steel Pier*, *How to Succeed...*, *Damn Yankees*, Havana Specialist and Mimi in *Guys and Dolls*, Yvonne in *Miss Saigon*, Kiku in *ShoGun the Musical* and *Jerome Robbins' Broadway*. She is currently developing an original theatrical piece about a professional football player's loss of identity and physical freedom through movement.

JOHN O'NEILL (Music Director). John is very happy to be a part of the Ahmanson Theatre's production of *Harmony* having also worked on the Alliance Theatre's production in Atlanta. Broadway and off-Broadway credits include *A Chorus Line*, *Curtains*, *Cabaret*, *Jesus Christ Superstar* and *Jacques Brel Is Alive and Well...*. Regional theatre credits include productions at Paper Mill Playhouse, Williamstown Theatre Festival, Berkshire Theatre Festival and North Carolina Theatre for the Arts. Tours include *West Side Story*, *A Chorus Line*, *Cabaret* (Japan), *The Rockettes Spectacular*, *Grease* (Hong Kong) and *Forever Plaid* in Las Vegas. John has been on the faculty of The Julliard School Drama Division, Rutgers University and CAP21. Published Compositions: *Sunshine*, a children's musical based on a Ludwig Bemelmans story. Love and thanks to Jeff and family.

TOBIN OST (Set and Costume Design). Broadway credits include *Jekyll and Hyde* (set and costume design), Disney's *Newsies* (Tony nomination, Set Design), *Bonnie & Clyde* (set and costume design), *The Philanthropist* (costume design) and *Brooklyn the Musical* (costume design). Off-Broadway: *Nightingale* (set design), *Grace* (set design), *The Overwhelming* (costume design), *Zanna Don't!* (co-set and costume design), *Almost Heaven* (costume design) and *Fighting Words* (set design). Selected Regional: *Harmony* for Alliance Theatre, *Noah Racey's Pulse* and *Bonnie & Clyde* for Asolo Rep, *Emma* and *Himself and Nora* for The Old Globe, *The Civil War* and *Shenandoah* for Ford's Theatre, *Home* for Williamstown Theatre Festival, and *Nightingale* and *Pippin* for the Mark Taper Forum. Current

productions include *Violet* at Ford's Theatre and *Tappin' Through Life* with Maurice Hines at Arena Stage. Tobin is a graduate of the Yale School of Drama.

JEFF CROITER (Lighting Design). Broadway: *Newsies*, *Peter and the Starcatcher* (Tony Award), *A Time to Kill*, *Soul Doctor*, *Jekyll and Hyde*, *The Anarchist*, *The Performers*, *The Pee-wee Herman Show*, *Next Fall*, *Kiki and Herb*. Other NYC includes *Comedy of Errors* and *Love's Labor's Lost* in Central Park; *The Last Five Years*; *Old Jews Telling Jokes*; *Silence*; *Love, Loss, and What I Wore*; *The Madrid*; *Harper Regan*; *Meet Vera Stark*; *Rapture Blister Burn*; *A Lie of the Mind*; *Ordinary Days*; *Streamers*; *Family Guys Sings*; Rufus Wainwright's *Judy Concert* at Carnegie Hall; *The Voyage Inheritance*; *The Internationalist*; *Jacques Brel*; *Almost Maine*; *The Dazzle*; and Jennifer Muller's *The Works*. Regional: Guthrie Theater, Shakespeare Theatre, Dallas Theater Center, Williamstown Theatre Festival, Barrington Stage, McCarter Theatre, Kennedy Center, Old Globe, La Jolla Playhouse, Center Theatre Group, Huntington, Geffen Playhouse, George Street Playhouse, Trinity Rep, Berkshire Theatre Festival, Cincinnati Playhouse, Ford's Theatre, Goodspeed Opera House and N.Y. Stage and Film.



SETH JACKSON (Lighting Design). Seth has designed lighting and scenery for Don Henley, Jason Mraz, Hilary Duff, Melissa Etheridge,

American Idol Live, Barry Manilow, Carrie Underwood, Toby Keith, Alice Cooper, Kenny G and countless others. He has twice been awarded the Parnelli Award for Set Designer of the Year in 2007 and 2008, and has received the Illuminating Engineering Society's Award of Distinction in 1996. As part of the design team for *Star Wars In Concert*, he was awarded the Redden Award for Excellence in Lighting Design in 2010. In 2012, he designed six productions for the Muny Opera, including *Chicago* and *Dreamgirls*, as well as *Spamalot* and *Shrek* in the 2013 Season. On Broadway, he is the production designer for *Manilow On Broadway*. In Las Vegas, Seth served as creative director for Barry Manilow's

Music and Passion and is currently the creative director and production designer for Selena Gomez's *Stars Dance World Tour* 2013. Seth is member USA829 and is an honors graduate and currently an Assistant Professor of Design at Webster University's Conservatory of Theatre Arts. www.seth.jackson.com



JOHN SHIVERS

(*Sound Design*). Broadway: *Kinky Boots* (2013 Tony Award), *Leap of Faith*, *Bonnie & Clyde*, *Hugh Jackman Back on*

Broadway, *Sister Act*, 9 to 5, *Cat on a Hot Tin Roof*, *The Little Mermaid*, *Tarzan*, *In My Life* and *Billy Crystal's 700 Sundays*. Regional: *Harmony*, *The Nutty Professor*, *Tales of the City*, *Emma*, *Robin and the 7 Hoods*, *Sammy* and *Ace*. Associate credits include worldwide productions of *The Lion King*, *Mary Poppins*, *The Producers*, *Hairspray*, *Aida*, *Titanic*, *How to Succeed in Business... '95*, *Big*, *The Who's Tommy*, *Guys and Dolls* and *The Buddy Holly Story*. Other credits include Savion Glover, Dionne Warwick, Burt Bacharach, Gregory Hines and engineering at Electric Lady Studios. John's proudest production, however, is his gem of a daughter, Ruby.



DAVID PATRIDGE

(*Sound Design*). Broadway: *Soul Doctor*. Tours: *Flashdance*, *Mamma Mia!*, *Joseph and the Amazing Technicolor*

Dreamcoat. Broadway Associate: *Kinky Boots*, *Hugh Jackman*, *Leap Of Faith*, *Bonnie & Clyde*, *Sister Act*, *Come Fly Away*, 9 to 5, *The Little Mermaid*, *Mamma Mia!*, *Tarzan*, *Cat On A Hot Tin Roof*, *In My Life*. Regional: *Harmony*, *The Nutty Professor*, *Emma*, *Robin And The 7 Hoods*, *Sammy*, *Ace*, *Beauty And The Beast*, *Singin' In The Rain*, *Sweeney Todd*, *Miss Saigon*. David is a recipient of the Kevin Kline Award for Best Sound Design for *Ace* together with John Shivers and is fortunate to be able to continue his long-time collaboration with John on this project.

DARREL MALONEY (*Projection and Video Design*) has designed

for broadcast, concerts, film and theatre. His designs for Broadway include Green Day's *American Idiot* (St. James Theatre), *A Night with Janis Joplin* (Lyceum Theatre) and *Everyday Rapture* (Roundabout Theatre). Others designs include *Checkers* (Vineyard Theatre, Drama Desk Nomination), *Kung Fu*, *Golden Child* (Signature Theatre), *Bikeman* (Tribeca Performing Arts Center), *Allegiance* (Old Globe), *Hughie* (Shakespeare Theatre), *Surf* (Planet Hollywood, Las Vegas), Karen O's *Stop the Virgens* (St. Ann's Warehouse and Sydney Opera House), *In Masks Outrageous and Austere* (Culture Project), *Tokio Confidential* (Atlantic Stage 2), *The Submission* (MCC), *SCKBSTD* (Virginia Stage), *The Elephant Man* (Minnesota Opera), *Ringling Bros. Barnum & Bailey 144th*, as well as lighting and projections for *Peer Gynt* (La Jolla Playhouse and Kansas City Rep.). Darrel is also the founder of the design and production studio "the 13th" and serves on the faculty of the Yale School of Drama. www.darrelmaloney.com.

LESLIE MALITZ (*Associate Costume Designer*) is excited to be back with *Harmony* as part of the design team. Leslie designed costumes for Samsung's product release of the Galaxy S4 at Radio City Music Hall. Other Associate Costume Designer credits include the national tour and Broadway run of *Jekyll and Hyde*, the *Musical* and the regional and Broadway run of *Bonnie and Clyde the Musical*. Some of the other shows Leslie designed costumes for are *Angels in America Parts I & II*, *State Fair*, *You're a Good Man Charlie Brown* and *Alice in Wonderland*. She has her MFA in Costume Design and Technology from San Diego State. Little known fact: Leslie worked on the 2004 costumes for the Olympics' Opening Ceremonies in Athens, Greece.

DOUG WALTER (*Orchestrator*). Equally comfortable on keyboards and woodwinds, Doug has shared the stage with artists as diverse as Smokey Robinson, Wynonna, Lea Salonga, Michael Crawford, Roberta Flack, Cyndi Lauper, Nelly Furtado and Ben Vereen, among many others. As pianist/music director he has worked with Paul Williams, Connie Francis, Sally Kellerman, Suzanne

Somers, Steve Tyrell, Rita Moreno, Michael Feinstein and Carol Burnett. Doug's orchestrations have been heard regularly for years on *The Young and the Restless* and *The Bold and the Beautiful*, as well as in the features *The Snow Queen*, *The Snow Queen's Revenge* and *The Ugly Duckling*, and in the Disney movies *The Muppets*, *A Muppets Christmas* and *Muppets Most Wanted*. He also conducted his own orchestrations on Daft Punk's Grammy-winning CD *Random Access Memories*.

CALLERI CASTING (*James Calleri, Paul Davis, Erica Jensen*). Upcoming Broadway: *Of Mice and Men*, *Hedwig and the Angry Inch*. Some past Broadway credits: *Venus in Fur*, *33 Variations*, *A Raisin in the Sun*, *Chicago*, James Joyce's *The Dead*. Off-Broadway: *Buyer & Cellar*, *Murder for Two*, *Satchmo at the Waldorf*, *The Hill Town Plays*, *My Name is Asher Lev*, *The Revisionist*, *All in the Timing*, *Passion*, the long-running *Fuerza Bruta* and *Silence! The Musical*. Also Rattlestick, Williamstown Theatre Festival, Long Wharf, Keen Co., Playwrights Horizons (10 seasons) TV: *Army Wives*, *Lipstick Jungle*, *Ed*, *Hope & Faith* and *Monk*. Film: *I Origins* (Sundance 2014), *Another Earth*, *That's What She Said*, *Merchant Ivory's The City of Your Final Destination*, *The White Countess*, *Lisa Picard is Famous*. Awarded 12 Artios Awards for Outstanding Achievement in Casting. Member CSA.

CHRISTOPHER BOWSER (*Associate Director*). Recent Directing: *Pyre Cantata* a new soul opera (Bushwick Starr), *Golden Baby: Good Point!* (Ars Nova), *Valhalla* (Secret Theatre), *Invisible Art*, a site-specific piece in Williamsburg. Lighting designs at HERE, the New Ohio, Strasburg studio. With director Tony Speciale: *Macbeth* (CSC), world premiere *A Four Letter Word* (Nottingham, England). AD: *Three Pianos* (NYTW) with Rachel Chavkin. BFA: NYU Tisch at Playwrights Horizons Theater School.

MARY ANN LAMB (*Associate Choreographer*) happily returns to the Ahmanson having preformed here in *Fosse* and *Curtains*. She is thrilled to be associate choreographer with JoAnn Hunter whom she worked with in *Harmony* at The Alliance in Atlanta and *Oliver* at the Paper Mill Playhouse.

Mary Ann is associate choreographer for *The Shape She Makes* at the ART Theater in Boston. Performer Credits: 11 Broadway shows, eight Encores! at N.Y. City Center. Film: *Chicago*, *Rock of Ages*, *In Crowd*.

LORA K. POWELL (*Production Stage Manager*). Broadway/NY: *Annie Get Your Gun*, *Chicago*, *The Life*, *Annie* and *The Wizard of Oz* at Madison Square Garden. National Tour: *Wicked*. Los Angeles: *The Scottsboro Boys*, *Backbeat*, *Seminar* and *Follies* (CTG), *Parfumerie* (The Wallis), *Wicked* (also San Francisco), *The Producers*, *The Lion King*, *Disney's Aladdin - A Musical Spectacular*. Regional: Alliance Theatre: *Harmony*; Paper Mill Playhouse (five seasons as resident Production Stage Manager). She thanks her parents and her son, Dylan, for their continued love and support.

RL CAMPBELL (*Stage Manager*). Happy to be back at the Ahmanson on this beautiful show! Broadway/first national tour: *Bring It On*. Off-Broadway: *The Choking Game*. Regional: Alliance Theatre, Horizon Theatre, Theatre in the Square, Utah Festival Opera, Freddie Hendricks YEA. Ronnie dedicates this and all performances in loving memory of his mother DGBC. Proud member of Actors' Equity Association.

ELLE AGHABALA (*Stage Manager*) is excited to be a part of this production. New York: *Epitaph for George Dillon*, *The Time of Mendel's Trouble*, *The Bubble*. National Tours: 2004 *Gymnastics Tour*, *Annie*. Las Vegas: *Hairspray*, *Avenue Q*, *Phantom - The Las Vegas Spectacular*, *Hans Klok: The Beauty of Magic*, *Blue Man Group*. International City Theatre: *The Threepenny Opera*, *Leading Ladies*. Center Theatre Group: *Ain't Misbehavin'*, *Eclipsed*, *Palestine*, *New Mexico*, *The Wake*, *An Evening with Sutton Foster*, *Venice*, *Circus INcognitus*, *The Author*, *The Cripple of Inishmaan*, *Juan and John*, *The Method Gun*, *This, A Raisin in the Sun*, *November*, *St. Jude*, *Uncle Ho to Uncle Sam*, as well as numerous readings and workshops. Elle would like to thank her family and friends for their love and support.

ALLIANCE THEATRE. Founded in 1968, the Alliance Theatre has become

the leading producing theatre in the Southeast, creating the powerful experience of shared theatre for diverse people. The Alliance values excellence, pursued with integrity and creativity, and achieved through collaboration. Under the leadership of Susan V. Booth, Jennings Hertz Artistic Director, the Alliance received the Regional Theatre Tony Award for excellence in programming, education and community engagement. Known for its artistic standards and role in creating significant works, the Alliance has premiered over 80 original productions. The Acting Program reaches 50,000 students annually through classes and in-school initiatives with programs like the Collision Project for teens and Theatre for the Very Young. The Alliance also nurtures young playwrights through the Alliance/Kendeda National Graduate Playwriting Competition. www.alliancetheatre.org

FOR CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his ninth season as Center Theatre Group's Artistic Director, and has led over 170 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.



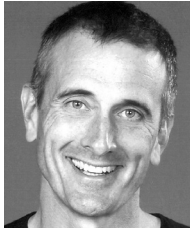
EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for

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 24th 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.

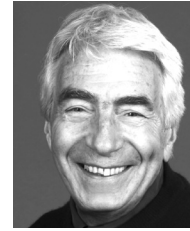


NEEL KELLER
(Associate Artistic Director). For CTG Neel has directed the world premieres of Jennifer Haley's *The Nether* and

Jessica Goldberg's *Good Thing*, the American premiere of David Greig's *Pyrenees* and the decidedly silly *Stones in His Pockets*. This season he is directing the premiere of Kimber Lee's *different words for the same thing*. As a senior artistic staff member Neel has helped produce a wide range of plays and musicals at CTG, including the world premieres of *The Second City's A Christmas Carol: Twist Your Dickens!*, *Leap of Faith*, *Randy Newman's Harps and Angels*, *13*, *Yellow Face*, *Poor Behavior*, *Bones*, *Of Equal Measure*, *Minsky's* and *Bengal Tiger at the Baghdad Zoo*. Before joining CTG, Neel served as Artistic Director of Chicago's Remains Theatre, Associate Artistic Director at La Jolla Playhouse and was on the staffs of Williamstown Theatre

Festival, Lincoln Center Theater, the American National Theatre and *Jerome Robbins' Broadway*.

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.

ADDITIONAL STAFF FOR HARMONY

COMPANY MANAGER
Kimberly Helms

John Raley Assistant Scenic Designer
Kenneth James Wills Assistant Lighting Designer
David Patridge Assistant Sound Designer
Steve Kennedy Sound Design Associate
David Horowitz Audio Technician
Hugh Sweeney Sound Mixer
Lucy Mackinnon Projection Design Associate
Asher Robinson Projection Programmer
Rick Geyer Wigs and Hair
Howard Begun Copyist
Colin Freeman Rehearsal Pianist
Ron Pedley Rehearsal Pianist
Jenna Shively Script Intern
Ash Nichols Production Assistant
Marc Hulett Assistant to Barry Manilow

ADDITIONAL CASTING

Jody Feldman and Mark B. Simon, CSA

CREDITS AND ACKNOWLEDGMENTS

Physical production provided by West End Productions, Inc. Lighting equipment provided by Christie Lites. Audio equipment provided by Masque Sound. Video and projection equipment provided by SenovvA, Inc. Trucking provided by Stage Call. Piano tunings provided

by 88 Keys Piano Service. Original Costumes provided by the Alliance Theatre Company. Additional costumes provided by the Center Theatre Group Costume Shop and additional staff: Lead First Hand — Iris Marshall; First Hands — Lydia Harmon, Stephanie Molstad; Stitchers — Cambria Chichi, Agnes Ingram; Crafts — Camilla Hansen.
Original Wigs and Hair by Rick Jarvie.
Production photography by Craig Schwartz.

SPECIAL THANKS

Max Leventhal, Terry Dwyer and Ray Gin

Harmony is based in part on the Comedian Harmonist Archive curated by the late Dr. Peter Czada.

ONLINE

CenterTheatreGroup.org
#Harmony

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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 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.



The musicians employed in this production are members of the American Federation of Musicians of the United States and Canada.



The Director/Choreographer is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



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



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