

Mark Taper Forum 47th Season 2014

FIRST SEASON PRODUCTION

Vanya and Sonia and Masha and Spike

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

SECOND SEASON PRODUCTION

The Tallest Tree in the Forest

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

THIRD SEASON PRODUCTION

The Last Confession

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

FOURTH SEASON PRODUCTION

Buyer & Cellar

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

FIFTH SEASON PRODUCTION

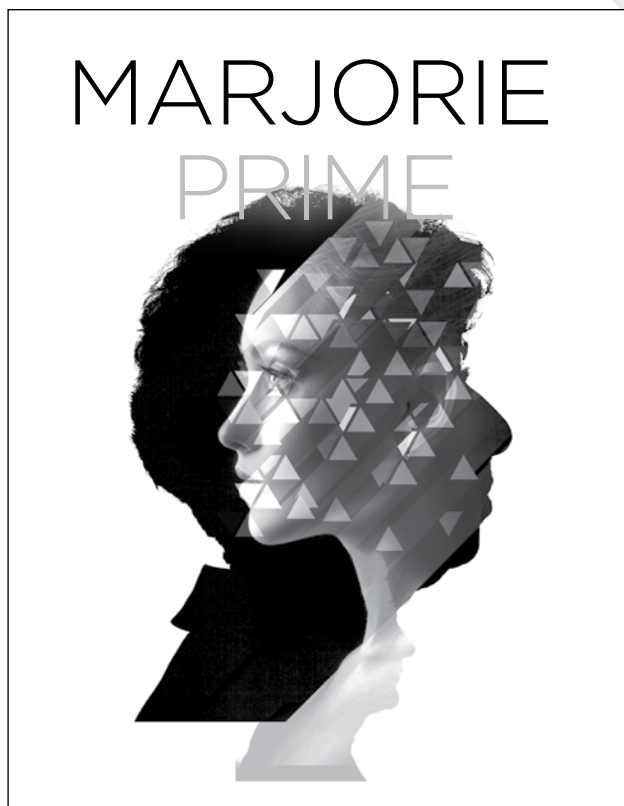
Marjorie Prime

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

SIXTH SEASON PRODUCTION

What the Butler Saw

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



SEASON BONUS OPTIONS

Matthew Bourne's Sleeping Beauty

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

Christopher Plummer in

A Word or Two

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

**Center
Theatre
Group**
L.A.'s Theatre Company

Inspiring Our Future

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This list includes gifts made to Center Theatre Group
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Center Theatre Group

L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

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

Presents
the World Premiere of

MARJORIE PRIME

BY **Jordan Harrison**

WITH

Lisa Emery
Lois Smith
Jeff Ward
Frank Wood

SET DESIGNER **Mimi Lien**

COSTUME DESIGNER **Ilona Somogyi**

LIGHTING DESIGNER **Lap Chi Chu**

SOUND DESIGNER **Adam Phalen**

CASTING BY **Mark B. Simon**, CSA

DRAMATURG **Joy Meads**

ASSOCIATE ARTISTIC DIRECTOR **Kelley Kirkpatrick**

PRODUCTION STAGE MANAGER **David S. Franklin**

DIRECTED BY **Les Waters**

Marjorie Prime will be performed without an intermission.

Marjorie Prime was commissioned by Playwrights Horizons in association with Theater Masters and its Visionary Playwright Award, and with additional funds provided by the Harold and Mimi Steinberg Commissioning Program.

The play was written with the support of the Clubbed Thumb Writers' Group. It was workshopped and developed in the 2013 Pacific Playwrights Festival at South Coast Repertory. It was further developed with the support of the Roe Green Award at Cleveland Play House.

September 10 – October 19, 2014
Mark Taper Forum



PHOTO BY CRAIG SCHWARTZ.

(L-R): Cast members Jeff Ward, Lois Smith, Lisa Emery and Frank Wood.

CAST

(in order of appearance)

Marjorie	Lois Smith
Walter	Jeff Ward
Tess	Lisa Emery
Jon.....	Frank Wood

UNDERSTUDIES

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

For Walter – **Matthew Bohrer**
 For Marjorie – **Amanda Carlin**
 For Jon – **Matt Gottlieb**
 for Tess – **Caryn West**

STAGE MANAGER
Michelle Blair

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.

Lois Smith's Fortunate Career

By Lynell George



*Lois Smith's name might not at first ring a bell but that deadeye gaze and authoritative presence are nothing short of resonant. While she may tend to attribute her five-decade long career to a mix of "luck," and right-place-right-time proximity, history tells a different story. While many actors have had to play catch-as-catch-can, Smith has worked continuously since she began her professional career on a Broadway stage in *Time Out for Ginger* in 1952. She is more than a survivor, she's an artist who not only finds her way deep into the contours of a role, she helps to quietly define the entire production's landscape. She's more than survived seismic shifts in the business – from the golden age of live T.V. to streaming online series – she has been part of its transformation.*

Lynell George: What pulled you into acting – into theatre in particular?

Lois Smith: When I was a very small girl, my father – who worked for the telephone company and who had no theatre training and almost never went to the movies – had for some reason taken some night classes in acting and directing. I am the youngest of six children and this was before I was born so it's *extremely* mysterious to me. His interest and passion I was told was because he was a very stalwart member of his protestant congregation. Back then, we lived in Kansas and he wanted to put on plays in the church. And his entire wish for all of this was to do plays that were either biblical or, at any rate, moral. So from the time I was very small I went with him to rehearsals and I would memorize lines and be in the plays when I could be. So that was certainly clearly the beginning, but it was far from the world of professional theatre.

Q: Were there roles you slipped into that stand out?

LS: Not really. But I do remember seeing a snapshot of myself in what was probably some sort of biblical garb. But later when I living in Seattle, Washington, my high school happened to have a drama department, rather than it just being part of the English department, so I really had a lot more experience than one would ordinarily get if one was doing a yearly school play. I was very active and that's how this all started.

Q: Your first Broadway play was *Time Out for Ginger*, what was it like being in that world for the first time?

LS: Getting that first job was really interesting. While I was waiting for the audition, I remember sitting next to another girl and looking at her and thinking: 'You know, we



Lois Smith with Gary Sinise in *The Grapes of Wrath*.
PHOTO COURTESY OF STEPPENWOLF THEATRE COMPANY.



(L-R): Sam Trammell, Anna Paquin and Lois Smith in HBO's *True Blood*.
CREDIT: JOHN P. JOHNSON/HBO

look alike.' She was auditioning for the older sister and I for the middle sister. So I went in. And there was a room full of people – Melvyn Douglas, who played the father, and the director and producer were there sitting in a little horseshoe – and I read. I knew that I had read it well. Afterwards one of them asked me, 'Well, what have you done?' And I said: '*Nothing!* That's what's wrong with me!' But, I got the part. That was my first play. I was 20. And Mary Hartig, the girl I had been sitting next to also got the part of the older sister. It was a very sweet way of getting my first job.

Q: Was there a particular moment or project that made you know that this was your career, this is now your life path?

LS: Well, I made a very particular decision to go and begin it. Also, I was very fortunate right away. Within the first couple of years that I was in New York I had my first job which was a Broadway play that ran all season. That was an auspicious beginning. One lovely thing is that once I began working as an actor, I have worked as an actor exclusively. I never waited tables or anything – though I did all sorts of things *before* that. Also, at that time in New York there was a lot of television, some of it live because they hadn't yet put all the dramas on tape, so right away I was able to start working in television – in the early and mid-50s. So I was really making a living.

Q: That must have been an exciting time to be in New York, sinking into so much textured work both on stage and on television?

LS: Yes. It really was. Some of the televised shows were plays that had been in the theatre, but otherwise they were dramas. There were some series too – but mostly lots of drama.

Q: And they were all live?

LS: At the beginning they were live. I did do some TV shows without a net.

Q: How different was it from the stage?

LS: You rehearsed for a couple of weeks and then you moved into the studio just for a few days. It was all increasing in pressure and speed as you went along. The time *had* to work out. It was very exciting. And equipment was so different all those years ago. You would usually be working in front of four cameras and every camera was trailed by huge cables, which couldn't cross each other. They were moved across the studio floor and the actors were dashing from one set to another, while the cameras had to be choreographed. It was challenging for the crews and directors. Everyone was learning this new thing at the same time.

Q: So you were balancing all that with your stage work?

LS: Oh, that was easy. I mean you had time. Later on, much later on, I did some work in soap operas. *There* you really push it. It's every day and you're doing a script that is a half hour, sometimes an hour. *That* was a challenge. This was much later and I had a child, and at that point was a single parent. So I was really grateful to have it. There are very few [acting] jobs where you're

working Monday through Friday daylight hours and it helps when you're trying to raise a school-age child.

Q: *East of Eden* was your first film role – was that your first time in Hollywood as well?

LS: I had been in Los Angeles and at one point I had a brother who lived there, but this was my first time there to work.

Q: How did you come to their attention?

LS: They were auditioning and I was set up to meet [the director Elia] Kazan and audition for the part Julie Harris played, but I think he already knew. He was seeing a lot of other people and he offered me the littler part, the barmaid.

Q: Of course, I have to ask, did you have much interaction with James Dean?

LS: Believe me I have been asked *that* question over these many, many years. People want to know. He was excellent in the film. He was moody. I used to feel he was a combination of a sort of holding-off, suspicious person and also sort of a farm boy sitting on his Midwest porch. He was both complex and interesting and that's what made his tragically short career so compelling, I think.

Q: What did that immersion into the film world – Hollywood – feel like compared to being in New York?

LS: Again, I felt very, very fortunate. Some years later, when I was working on *Five Easy Pieces* – that had to be about 13, 15 years apart – the experience of that movie was very fun and very valuable, but I just always went back home again, to New York. I never thought of moving to L.A. And I was really fortunate that I didn't have to.

Q: You've been 'discovered' by a whole new generation of viewers, many through *True Blood* in particular. What has that experience been like? And what are you looking for in roles of late?

LS: That's indeed the truth. I suddenly had this young audience from *True Blood* and then there are other things like the film *Minority Report*. It's not as if there is an array of film and television roles [coming my way] and I say: 'Hmmm, I'll take this one.' They come up when they come up. With *True Blood* I was also lucky: Alan Ball had been to see me in *The Trip to Bountiful* at the Signature Theatre in New York so when this came up, I think, he just offered it to me. I didn't know anything about it. But I knew before I started it that she came to an early and terrible end.

Q: *Marjorie Prime* is worlds apart from *True Blood's* Adele Stackhouse – how did this present itself?

LS: I was asked to read for Jordan Harrison. It was new

and he had been working on it and I think he wanted to hear it. I really loved it. But the theatre who had commissioned decided to pass. That was more than a year ago. But we kept hoping. A year ago, I was at the Obies and Frances Sternhagen and I were jointly being given a lifetime achievement award. The preamble to these awards was being held in an amazingly noisy and crowded bar. I just hate that kind of thing. So I went looking for a quiet place and there was Jordan's agent, Mark Subias, on his way in. He turns to me and says, 'The Taper wants to do it!' That's how I found out.

Q: Without giving anything away, the play is a meditation on love and the stories we tell ourselves about who we are – or hope to be. But it's also about how those stories contrast with the ones others tell about us – what we remember or trim away from our story. What about this territory resonated with you most?

LS: Well, the things you just said about it. It's delicate and wonderful. I have been working on it now, thoroughly studying it – and it greatly rewards. It just gets better. The way he deals with memory and with family and in a way, eternity. There is a certain delicacy about it. [The characters] are, like a piece of music or a book, in terms of human endeavors, they are human inventions, trying to encapsulate meaning. Just the delicacy with which he tackles something. I'd never seen that before.

Q: Yes, the delicacy and simplicity of the writing. And for your character in particular – you have the chance to keep the characters and the audience just off balance, guessing?

LS: Yes. It's a great gift. But something that's really distressing to me is that often when plays are talked or written about, the discoveries are already told to you. There is something so wonderful about the innocent audience. And in this play I am constantly aware of this, so I am already grieving. My hope is that instead, people will keep the secret, and new audiences will be able to discover the layers of the story as it unfolds – that's part of the joy and magic of this and of Jordan's writing.

Lynell George is a Los Angeles based journalist who writes about art, culture and social issues.

First Day of Rehearsal PHOTOS BY CRAIG SCHWARTZ.



(L-R): Cast members Lois Smith, Lisa Emery and Frank Wood.



(L-R): Playwright Jordan Harrison and Director Les Waters.



Lois Smith and Jeff Ward.



Frank Wood and Lisa Emery.



Jeff Ward and Frank Wood.



Lois Smith and CTG Associate Artistic Director Kelley Kirkpatrick.

Who's Who



LISA EMERY

(*Tess*). Broadway: *Casa Valentina*, *Relatively Speaking* (George Is Dead), *The Smell Of The Kill*,

Present Laughter, *The Women*, *Jackie*, *Burn This* and *Rumors*. Off-Broadway: *The Unavoidable Disappearance Of Tom Durnin* and *Distracted* (Lucille Lortel nomination) at the Roundabout, *A Kind Of Alaska* (Drama Desk nomination) and *Gabriel* at Atlantic Theater Co., *Mouth To Mouth*, *What The Butler Saw*, *Abigail's Party* (Lortel and Drama Desk nominations) and *Curtains* (Ensemble Obie Award) at The New Group, *Iron* (Obie) at Manhattan Theatre Club, *Dinner With Friends* at Variety Arts, *Marvin's Room* at Playwrights Horizons (Drama Desk nomination), *Far East* at Lincoln Center Theater. Other Theatre: *A Long Day's Journey Into Night* at Actors Theatre of Louisville (Director Les Waters), *Hamlet* at Yale Rep, *A Delicate Balance* at Berkshire Theatre Fest. Film: *Admissions*, *The Night Listener*, *Unfaithful*, *Roger Dodger*, *People I Know*, *A Map Of The World*. Television: *Louie*, *Those Who Kill*, *Law & Order(s)*, *Sex and the City*, *Fringe* and *Damages*, and *The Women* and *Far East* (both for PBS' Stage On Screen series).



LOIS SMITH

(*Marjorie*). Lois's first role in professional theatre was as Melvyn Douglas' teenage daughter

in *Time Out for Ginger* on Broadway, followed by *The Young and the Beautiful*, *Blues for Mr. Charlie*, and the role of Carol Cutrere in the original production of *Orpheus Descending*. Recently she appeared in *After the Revolution* by Amy Herzog (Playwrights Horizons), and Tony Kushner's *The Illusion*, Sam Shepard's *Heartless* and Horton Foote's *The Old Friends* (Signature Theatre, NYC). In 2005–2006, Smith played Carrie Watts in Horton Foote's *The Trip to the Bountiful* (Director Harris Yulin, Signature Theatre, Obie, Lucille Lortel, Drama Desk, Outer Critics Circle Awards; also Goodman Theatre, Jeff Award). Other favorite productions include *Uncle Vanya* (Director Harold Clurman, Mark Taper Forum), *The Seagull* (Guthrie Theater) *The Cherry Orchard* and George Walker's *Escape from Happiness* (Baltimore Center Stage), *The Front Page* (Long Wharf), *The Stick Wife* (Hartford Stage) and *Defying Gravity* (off-Broadway). With Steppenwolf Theatre, where she is a member of the ensemble, she appeared in *The Grapes of Wrath*

(Director Frank Galati, also London and Broadway, Tony nomination), *Buried Child* (Director Gary Sinise, Broadway, Tony nomination), *The Mesmerist*, *Mother Courage*, *The Royal Family* and *The Tempest*. A long-time member of The Actors Studio and Ensemble Studio Theatre, she has appeared there in plays by Romulus Linney and in Horton Foote's *The Man Who Climbed the Pecan Trees*. Early television credits include the live performances of *Miss Julie* and *The Master Builder* on Public Television's Play of the Week. More recently she has appeared on *Frasier*, *Just Shoot Me*, *Law & Order*, *Cold Case*, *ER* and *Grey's Anatomy*, etc., as well as in HBO's *True Blood*, *Truman*, *The Laramie Project* and *Iron Jawed Angels*. Her first film role was the barmaid in *East Of Eden* with James Dean. Other films include *Five Easy Pieces* (National Society of Film Critics Award), *The Odd Life of Timothy Green*, *Diminished Capacity*, *Roadie*, *Please Give*, *Hollywoodland*, *Next Stop Greenwich Village*, *Four Friends*, *Black Widow*, *Falling Down*, *Fried Green Tomatoes*, *Twister*, *Larger Than Life*, *How to Make an American Quilt*, *Dead Man Walking* and *Minority Report*. In 2013, along with Frances Sternhagen, she received the Obie Lifetime Achievement Award.



JEFF WARD
(*Walter*) recently made his Broadway debut understudying Ben Foster in Daniel Sullivan's

production of *Orphans* starring Alec Baldwin. New York Theatre: *The Chimes* (The Public/SPF), *That Face* (Manhattan Theatre Club), *Moments* (Director Moisés Kaufman), *Sex Good; Money Bad* (with Michael Weller), *Richard III* (CSV), *Galileo* (Skirball Center), *The Pillowman* and *Loves Labors Lost*; he also wrote and performed his one man show, *this is ourselves*, which he was lucky enough to workshop with Sam Shepard. TV/Film: *Beautiful People* (Director Stephen Hopkins), *The Beauty Inside* (Director Drake Doremus), *Heavenly* (Director Mimi Leder), *Law & Order*, *Body of Proof*, *Holly's Holiday*, *Vamperifica*, *Next Time on Lonny*. He also produced and starred in the short film *The Girlfriend Game*. Training: Stella Adler, ETW and ITW Amsterdam via New York University.



FRANK WOOD
(*Jon*). Theatre: *Clybourne Park* (Taper and Broadway), *The Babylon Line* (New York Stage

and Film), *Sideman* (Tony and Drama League Awards), *Angels in America* (as Roy Cohn in the Signature Theatre Company revival), *August: Osage County*, *Born Yesterday*, *Hollywood Arms*, *Spring Awakening*, *The God of*

Hell. Film: *Changeling*, *Taking of Pelham 1 2 3*, *Dan in Real Life*, *Thirteen Days*, *Pollock*, *People I Know*, *In America*, *Down to You*, *The Royal Tennenbaums*, *Greetings from Tim Buckley*, *The Missing Person*. Television: *Flight of the Conchords* (recurring), *The Knick*, *The Sopranos*, *The Divide*, *Law & Order: SVU*, *Blue Bloods*, *Grey's Anatomy*, *Modern Family*, *Law & Order*, *Criminal Intent*. Regional: The Goodman Theatre, ACT San Francisco, Long Wharf Theatre, Hartford Stage, Williamstown Theatre Festival, Cincinnati Playhouse, Arena Stage. Education: B.A., Wesleyan University; MFA, New York University Graduate Acting Program.



MATTHEW BOHRER
(*Understudy for Walter*). Matthew is thrilled to return to CTG after appearing

at the Ahmanson last season in *The Sunshine Boys* opposite Danny DeVito and Judd Hirsch. Theatre: the one-man show *Step Into the Night* and *Jason and Claire* (Playwrights Project with The Old Globe), Romeo in *Romeo and Juliet* and Feste in *Twelfth Night* (La Cañada Shakespeare Fest), *The Magic City* and *Shafted* (Edinburgh Fringe), *Falsettos* (Diversionsary). Film: *Cybernatural*, Elie in *Elie's Overcoat*. Television: *Scandal*, *Grey's Anatomy*, *Workshop* (Hulu). Training: B.A. from Harvard, where he sang with the Krokodiloes and performed with the Hasty Pudding

Theatricals. Thanks to my family, Mark, Steven and CA, Mandy and TW and the entire creative team. www.matthewbohrer.net.



AMANDA CARLIN
(*Understudy for Marjorie*).

Amanda Carlin's career began with featured roles off- and on Broadway in revivals of *Major Barbara*, *The Man Who Came to Dinner*, *The Front Page* and the original production of *The Heidi Chronicles*. After her West Coast move, her regional theatre credits include a season at Oregon Shakespeare Festival and multiple plays at the Pasadena Playhouse and South Coast Rep. She took on many artistic challenges as a founding member of Interact Theatre Co. and reveled in playing Mrs. Lovett in Pacific Opera Project's *Sweeney Todd*. Television: guest-star appearances include *Mixology*, *Law & Order – L.A.*, *Lost*, *The West Wing*, *Bones*, *Friends* (recurring role of Rachel's Ob/Gyn), etc. Select Feature Films: *Like Crazy*, *Seven Pounds*, *The Superhero Movie!* and *Passion Fish*. Participation in this play is dedicated to her dear mother, actress Frances Sternhagen.



MATT GOTTLIEB
(*Understudy for Jon*). This Past Year: Mark Rothko in *Red* (Ensemble Theatre, Santa

Barbara), Ben Weeks in *The Normal Heart* (Fountain Theatre) and Rev. Jim Casy in *The Grapes of Wrath* (A Noise Within). Previously: ACT (S.F.), Berkeley Rep, The Intiman (Seattle), Shakespeare Santa Cruz, San Jose Rep, Marin Theatre Company, Laguna Playhouse; The Colony Theatre, Pacific Resident Theatre, The Odyssey and the Mark Taper Forum. In New York: NYSF (Delacorte), Circle Repertory, Soho Rep, the Long Wharf, the Longacre (Broadway). Appears on TV and in movies. Several Ovation, L.A. Weekly and LADCC Award nominations, for both acting and directing. Dedicated to remembering.



CARYN WEST (*Understudy for Tess*). Broadway: *Crimes of the Heart* and *The Nerd*. National Tours: *Dancing at Lughnasa* and *Crimes of the Heart*. Regional Theater (partial list): *Vanya and Sonia and Masha and Spike* (Hartford Stage; Connecticut Critics Circle Award, Outstanding Featured Actress), *The Clean House* (International City Theatre), *Good People* (Geffen Playhouse, Margie standby), *Toys In The Attic* (L.A. Ovation Award), *The Unexpected Man* (Geffen Playhouse, Martha standby), *Fool For Love* (Cleveland Play House), *A Moon for the Misbegotten*, *Three Sisters* and *Gardenia* (Pittsburgh Public Theater), *Road To Mecca* (Arizona Theatre Co.), *Red River* (Goodman Theatre), *Othello* (Virginia Stage),

Twelfth Night (Cincinnati Playhouse) Recent Film: *The Jokesters* and *I Do*. Recent TV: *Three Rivers* (recurring); guest roles on *Grey's Anatomy*, *NCIS*, *Eli Stone*, *Bones*, *Numbers*, *Criminal Minds*, *Cold Case*. Education: B.A. Stanford, MFA Temple. Caryn is also a well known acting coach in her WeHo studio and NYC. www.carynwest.com



JORDAN HARRISON (*Playwright*). Harrison's plays include *Maple and Vine*, *The Grown-Up*, *Futura*, *Doris to Darlene*, *Amazons and their Men*, *Act a Lady*, *Finn in the Underworld*, *Kid-Simple*, *The Museum Play*, and a musical, *Suprema*. His work has been produced at American Conservatory Theater, American Theater Company, the Arden Theatre, Berkeley Rep, City Theatre, Clubbed Thumb, Minetta Lane Theatre, Next Theatre, Playwrights Horizons, Portland Center Stage, SPF and Theatre@ Boston Court, among others. Five of his plays have premiered in the Humana Festival at Actors Theatre of Louisville. Harrison is the recipient of a Guggenheim Fellowship, a Hodder Fellowship, the Kesselring Prize, the Roe Green Award from Cleveland Play House, the Heideman Award, the Barrymore Award for Best Musical, an NYSCA grant and an NEA/TCG Playwright-in Residence Grant. He is an Associate Artist with The

Civilians, Clubbed Thumb and The Playwrights' Center. A graduate of Stanford and the Brown MFA program, Harrison is an alumnus of New Dramatists. He currently writes for the Netflix original series *Orange Is The New Black*.



LES WATERS (*Director*). Obie Award-winner Les Waters recently directed Lucas Hnath's *The Christians*, Thornton Wilder's *Our Town*, Will Eno's *Gnit*, Todd Almond's *Girlfriend* and Eugene O'Neill's *Long Day's Journey into Night* at Actors Theatre of Louisville, where he is Artistic Director. Waters also previously directed *Big Love* by Charles L. Mee at the Humana Festival in 2000, and the site-specific production of Naomi Iizuka's *At the Vanishing Point* at the 2004 Humana Festival. From 2003 to 2011, he served as Associate Artistic Director at Berkeley Repertory Theatre. In the last 10 years, his shows have ranked among the year's best in *The New Yorker*, *The New York Times*, *Time Out New York*, *Time Magazine* and *USA Today*. His productions have been seen in New York at The Public Theater, Second Stage, Manhattan Theatre Club, Connelly Theater and Clubbed Thumb, and regionally at theatres such as Steppenwolf Theatre Company, The Goodman Theatre, Yale Repertory Theatre, American Conservatory Theater, La Jolla Playhouse and American Repertory Theater. In 2009, he

made his Broadway debut with *In the Next Room or the vibrator play*. He led the MFA directing program at University of California, San Diego from 1995 to 2003 and is an Associate Artist of The Civilians.

MIMI LIEN (*Set Designer*) is a designer of sets and environments for theatre, dance and opera. Having arrived at set design from a background in architecture, her work often focuses on the interaction between audience/environment and object/performer. She is an Artistic Associate with Pig Iron Theatre Company and The Civilians, and co-founder of JACK, a new art/performance space in Brooklyn, NY. Recent work includes *An Octoroon* and A Public Reading of an *Unproduced Screenplay About the Death of Walt Disney* (Soho Rep), *Natasha, Pierre, & The Great Comet of 1812* (Lucille Lortel Award, American Theatre Wing Hewes Design Award), *Our Town* (Actors Theatre of Louisville), *Stop Hitting Yourself* (Rude Mechs @ Lincoln Center). Her work has been seen around the country at Berkeley Rep, La Jolla Playhouse, A.R.T., Wilma Theater, Long Wharf Theatre, Alliance Theatre and Portland Center Stage, among others. Her design work was presented at the Prague Quadrennial, and her sculptures have been exhibited at the Storefront for Art and Architecture. Lien is a recipient of a Barrymore Award, Drama Desk nomination, Bay Area Critics Circle nomination, and was a MacDowell Colony

fellow. In 2012, she received an Obie Award for Sustained Excellence in Design.

ILONA SOMOGYI (*Costume Designer*). CTG: *Clybourne Park* and *Two Unrelated Plays by David Mamet*. Other L.A.: *Hamlet*, *Life is a Dream* and *Caucasian Chalk Circle* (South Coast Rep), *Wit* (Geffen Playhouse). Broadway: *Clybourne Park* (Associate), *Spamalot*, *The Crucible*, *Closer*, *Art*. Off-Broadway: *Satchmo at the Waldorf*, *Dinner With Friends*, *My Name is Asher Lev*, *A Small Fire*, *Home*, *Jerry Springer: The Opera*, *Almost an Evening*, *Celebration*, *The Room* and *Wit*, among others. Regional: *Richard III* (Oregon Shakespeare Festival), *Julius Caesar* (Chicago Shakespeare Theater), *Smokey Joe's Café*, etc. (Arena Stage), *Three Sisters* (Berkeley Rep), *Passion Play* and *We Have Always Lived in the Castle* (Yale Rep), *The Crucible* and more (Hartford Stage), *The Catch* (Denver Center Theatre), *Tartuffe* and *Suddenly Last Summer*, etc. (Westport Country Playhouse), *The Autumn Garden*, etc. (Williamstown Theatre Festival). Tours: *Disney on Ice: Princess Wishes*, Ringling Brothers, Barnum & Bailey Circus (Associate). Europe: Dutch production of *Saturday Night Fever*, Norwegian National Ballet. Faculty: Yale School of Drama.

LAP CHI CHU (*Lighting Designer*). Regional designs include Mark Taper Forum, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The

Goodman Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God*, *Visible Content*, *Hidden Forms*, *I Mutantes Seras*, *Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards include the L.A. Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

ADAM PHALEN (*Sound Designer*). Recent shows include *9 Circles* (Bootleg Theater), *Other Desert Cities* (Mark Taper Forum), *The New Electric Ballroom* and *The Word Begins* (Rogue Machine Theatre), and *St. Jude* and *Titus Redux* at the Kirk Douglas Theatre. Adam is the Resident Sound Designer/Technical Director for the Ojai Playwrights Conference and the Head of Audio at the Kirk Douglas Theatre. Other CTG: *The Paris Letter*, *Flight*, *¡Gaytino!*, *Taking Flight*, *Of Equal Measure*, *Taking Over*, *Eclipsed* and *Bones*.



MARK B. SIMON
(Casting) is Casting Director of Center Theatre Group. Current projects include *Race, Marjorie*

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



JOY MEADS
(Dramaturg) is the Literary Manager of CTG, where her credits include *Forever* by Dael

Orlandersmith, *The Steward of Christendom* by Sebastian Barry, *A Parallelogram* by Bruce Norris, *The Royale* by Marco Ramirez, *Radiate* by Daniel Alexander Jones and *Waiting for Godot* by Samuel Beckett. Previous to CTG, Joy was Literary Manager at Steppenwolf Theatre Company and Associate Artistic Director at California

Shakespeare Theater, where she ran the theatre's New Works/New Communities program. Joy has also worked with NYTW, the O'Neill, Portland Center Stage, South Coast Rep, Chicago Dramatists, The Playwrights' Center, Native Voices at the Autry and Campo Santo + Intersection for the Arts. She is a proud member and co-founder of The Kilroys (www.thekilroys.org). Joy has loved Jordan Harrison's writing since she first encountered it 10 years ago.



DAVID S. FRANKLIN
(Production Stage Manager). Center Theatre Group Highlights: *An Enemy of the*

People, Baz Luhrmann's La Bohème, Art, Romance, The Cherry Orchard, Curtains, Nightingale, The History Boys, Bloody Bloody Andrew Jackson, Two Unrelated Plays by David Mamet, Ain't Misbehavin', Parade, The Subject Was Roses, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore, Randy Newman's Harps and Angels, God of Carnage, Vigil, Waiting for Godot, Los Otros, Red, Seminar, Tribes, A Parallelogram, Humor Abuse, The Steward of Christendom, and Vanya and Sonia and Masha and Spike. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse and Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City* and *Law of Remains* (with

Reza Abdoh's *Dar a Luz* company).



MICHELLE BLAIR (Stage Manager). For CTG: *Vanya and Sonia and Masha and Spike, The Steward of*

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



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

led over 174 productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was

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



EDWARD L. RADA (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for 12 years (1996–2008). Rada spent three years (2008–2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG).

Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.



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



KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at CTG in 2005, Kelley has produced

over 50 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, off-Broadway and beyond. In addition to producing shows across CTG's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



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

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

Ballet Theatre and Hollywood Orchard. MFA, Yale School of Drama, and Outward Bound trekker.



GORDON DAVIDSON
(Founding Artistic Director)

led the Taper throughout its first 38

seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre — including the Tony Award® for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

Additional staff for *Marjorie Prime*

Assistant Director.....Beth Lopes
 Assistant Set DesignerNina Causa
 Prop Shopper.....Jamie Masters
 Prop Artisan Zach Istrin
 Assistant Costume Designer Kathryn Poppen
 Resident Assistant Lighting Designer.....Heather Graff
 Production Assistant.....Rebekah York



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

CREDITS

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



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



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

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



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

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Artistic Director
PIER CARLO TALENTI Director of Dramaturgy and New Play Development
LINDSAY ALLBAUGH Associate Producer
PATRICIA GARZA New Play Production Manager
JOY MEADS Literary Manager
MARK B. SIMON Casting Director
MEG FISTER Casting Associate

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