

# Mark Taper Forum

46th Season 2013

FIRST SEASON PRODUCTION

## Tribes

by Nina Raine  
Directed by David Cromer  
February 27 – April 14, 2013

SECOND SEASON PRODUCTION

August Wilson's

## Joe Turner's Come and Gone

Directed by Phylicia Rashad  
April 24 – June 9, 2013

THIRD SEASON PRODUCTION

## A Parallelogram

by Bruce Norris  
Directed by Anna D. Shapiro  
West Coast Premiere  
July 10 – August 18, 2013

FOURTH SEASON PRODUCTION

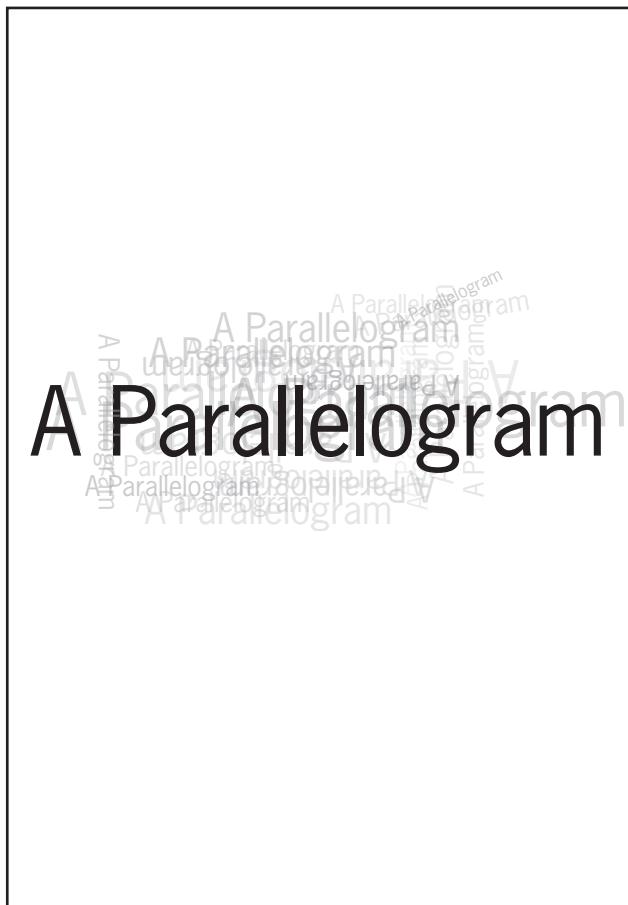
## Humor Abuse

by Lorenzo Pisoni and Erica Schmidt  
Directed by Erica Schmidt  
September 17 – November 3, 2013

FIFTH SEASON PRODUCTION

## The Steward of Christendom

by Sebastian Barry  
Directed by Steven Robman  
November 26, 2013 – January 5, 2014



 Center  
Theatre  
Group  
L.A.'s Theatre Company

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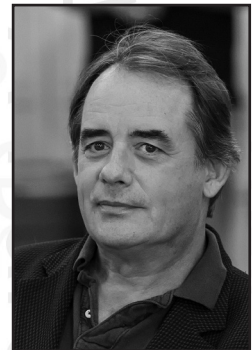
Carlo Albán.



Marylouise Burke.



Marin Ireland.



Tom Irwin.



PHOTOS BY CRAIG SCHWARTZ.

L TO R: Playwright Bruce Norris, director Anna D. Shapiro and CTG Artistic Director Michael Ritchie at the first rehearsal of *A Parallelogram*.

†Deceased



**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

**Gordon Davidson**, FOUNDING ARTISTIC DIRECTOR

Presents the West Coast Premiere of

# A Parallelogram

BY

**Bruce Norris**

WITH

**CARLO ALBÁN    MARYLOUISE BURKE    MARIN IRELAND    TOM IRWIN**

SCENIC DESIGN

**TODD ROSENTHAL**

COSTUME DESIGN

**ALEX JAEGER**

LIGHTING DESIGN

**JAMES F. INGALLS**

SOUND DESIGN

**ROB MILBURN &  
MICHAEL BODEEN**

ORIGINAL CASTING

**ERICA DANIELS, CSA**

CASTING

**ERIKA SELLIN, CSA  
MARK B. SIMON, CSA**

DRAMATURG

**JOY MEADS**

PRODUCTION STAGE MANAGER

**DAVID S. FRANKLIN**

ASSOCIATE ARTISTIC DIRECTOR

**NEEL KELLER**

DIRECTED BY

**Anna D. Shapiro**

*A Parallelogram* was commissioned by and its world premiere presented at Steppenwolf Theatre Company, Chicago, IL — Martha Lavey, Artistic Director and David Hawkanson, Executive Director.

July 10 – August 18, 2013

Mark Taper Forum

## CAST

(in alphabetical order)

JJ . . . . . **CARLO ALBÁN**  
Bee 2, Bee 3, Bee 4 . . . . . **MARYLOUISE BURKE**  
Bee . . . . . **MARIN IRELAND**  
Jay . . . . . **TOM IRWIN**

## UNDERSTUDIES

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

*For JJ* – **MAYNOR ALVARADO**

*For Jay* – **ROBERT M. FOSTER**

*For Bee* – **KRISTINA JOHNSON**

*For Bee 2, Bee 3, Bee 4* – **EILEEN T'KAYE**

**STAGE MANAGER**  
**MICHELLE BLAIR**

*A Parallelogram* will be performed with one intermission.



PHOTO BY CRAIG SCHWARTZ.

L TO R: Carlo Albán, Tom Irwin, Marin Ireland and Marylouise Burke.



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.

Latecomers will be seated at the discretion of the management. For patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering your tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.

# When Opposites Create

An Interview with Anna D. Shapiro

by Lynne Heffley



PHOTOS BY CRAIG SCHWARTZ.

L TO R: Playwright Bruce Norris and director Anna D. Shapiro.

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*“If you knew in advance exactly what was going to happen in your life, and how everything was going to turn out, and if you knew you couldn’t do anything to change it, would you still want to go on with your life?”*

—Bee, in *A Parallelogram* by Bruce Norris

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IN THE DARKLY COMIC ENVIRONS of his domestic drama *A Parallelogram*, Pulitzer Prize-winning playwright Bruce Norris (*Clybourne Park*) raises large questions about the reality that we create for ourselves in order to live our lives, and about our vulnerability to cracks in that reality. Is Bee, the young woman in Norris’ play, truly receiving visitations and visions from a foreboding future? If so, can she change her destiny and live with the far-reaching consequences? Or is something entirely different going on?

The answers won't be given away here. Audience members must decipher the signposts for themselves in this head-spinning narrative, written by a playwright known for the ferocity and wit of his politically incorrect subject matter — racism, child abuse, hypocrisy on the right and the left, the base truths that lurk beneath society's civilized veneer.

(“There are no pure acts, no altruistic gestures, and certainly no heroes in Norris's theatrical world,” wrote Tony Adler in *Chicago* magazine. “He is the bard of unintended consequences — every attempt to do right becomes its own punishment and nobody but nobody comes away untainted.”)

“Provocateur” is an apt description of Norris' role as playwright, said Anna D. Shapiro, who directed the 2010 premiere run of *A Parallelogram* at noted Chicago-based theatre company Steppenwolf, and who is helming Center Theatre Group's current remounting of the play at the Mark Taper Forum.

“You tend to get that label if you're writing about the people who are sitting in the audience — writing about them, rather than for them,” she said. Not that Norris spares himself from his expertly incised societal exposés. He is “very aware of who his audience is,” Shapiro says. “And he is a member of that audience.”

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## Shapiro has been the apparent yin to Norris' yang.

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*A Parallelogram*, with its unsettling view of existence, can be seen as something of a departure, however, in part, because unlike Norris' previous social satires, *A Parallelogram* is “more about love, than life and death,” Shapiro said.

“So much of what happens in *Parallelogram* is about human foibles around love and wanting to be good and do right. I think everyone can identify with that. And watching stuff fail,” she added, “can sometimes be just as funny as it is heartbreaking.”

Norris' work has been presented at the Mark Taper Forum, Playwrights Horizons, Lookingglass Theatre, Woolly Mammoth Theatre, Staatstheater Mainz



PHOTO BY CRAIG SCHWARTZ.

L TO R: Brendan Griffin, Damon Gupton, Annie Parisse, Crystal A. Dickinson and Jeremy Shamos in Bruce Norris' *Clybourne Park* at the Taper.

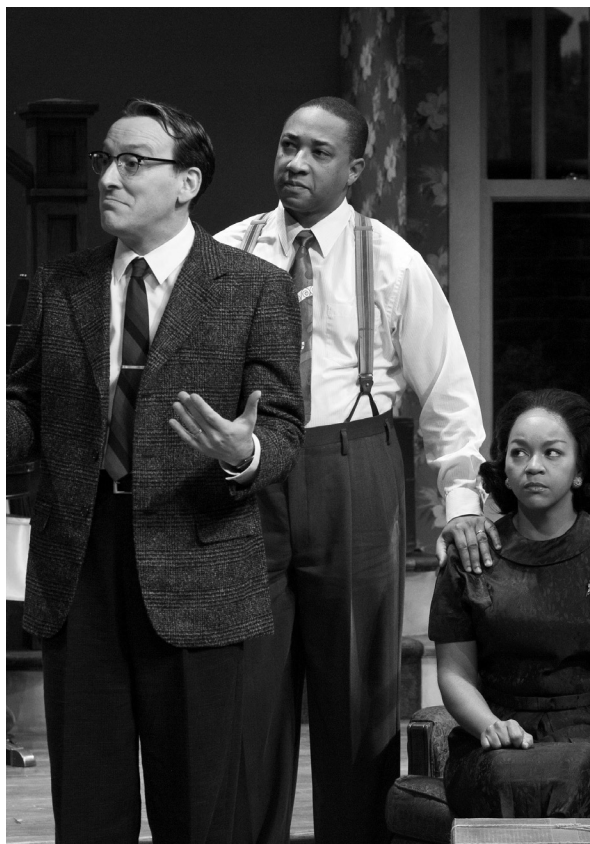


PHOTO BY CRAIG SCHWARTZ.

L TO R: Jeremy Shamos, Damon Gupton and Crystal A. Dickinson in Bruce Norris' *Clybourne Park* at the Taper.

and at other theatres in the United States and Europe, but Steppenwolf is the mother ship. Most of Norris' plays — *The Infidel*, *Purple Heart*, *We All Went Down to Amsterdam*, *The Pain and the Itch*, *The Unmentionables* and *A Parallelogram* — have premiered there. Shapiro directed nearly all of them.

(Norris' Pulitzer, Tony and Olivier-winning *Clybourne Park* came to the Mark Taper Forum in 2011 after its off-Broadway premiere at Playwrights Horizons and before its Broadway run. Los Angeles Times theatre critic Charles McNulty called that skewering of middle class race relations, a "smart, abrasively funny and fiendishly provocative play.")

A Steppenwolf ensemble member who won the 2008 Tony Award for her direction of the company's production of Tracy Letts' *August: Osage County*, and who heads the Graduate Directing program at Northwestern University, Shapiro has been the

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“... there's nothing wrong with a good dust up here and there ... And because Bruce and I are really different as human beings, that's when we have the most fertile and interesting and sometimes volatile conversations.”

— Anna D. Shapiro

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apparent yin to Norris' yang. Her close creative partnership with Norris began in 1995 when she founded Steppenwolf's New Play Lab, where Norris “kind of relaunched himself” as a playwright, she said.

Norris' vocabulary as a playwright “is getting ever wider, and that's exciting,” Shapiro said, “because he has great and interesting ideas and I like watching him apply them to different scenarios.”

Encompassing Norris' hallmark linguistic twists and turns, those scenarios are notably varied. In addition to *Clybourne Park*'s satiric riff on Lorraine Hansberry's *A Raisin in the Sun* and *A Parallelogram*'s time-bending construct, they include, in part, exploitation and illusory American benevolence in small-town Africa (*The Unmentionables*), a family's unspeakable secrets (the controversial *The Pain and the Itch*) and a dissection of love and loss with a razor edge (*Purple Heart*).



PHOTO BY ROBERT J. SAFERSTEIN.

August: *Osage County*, directed by Anna D. Shapiro, at the Ahmanson Theatre.

Whatever the subject matter, getting a Norris play from the page to the stage can be challenging for a director, Shapiro said, referring to the playwright's active involvement in the rehearsal process.

"A lot of the time, a director might be anxious about having the writer in the room because it messes with their authority," she said. "And in a certain sense it does...and it should. Because the original voice matters and that should be part of the conversation. Once we have figured out through that conversation what [Norris is] trying to do," she said, "the arc of rehearsal is usually conversations about what does that thing better.

"The dust ups — and there's nothing wrong with a good dust up here and there," Shapiro said, "are about what accomplishes that better, what human behavior tells the audience that story better. And because Bruce and I are really different as human beings, that's when we have the most fertile and interesting and sometimes volatile conversations."

("Oh, you can't shut me up. I'm like a secondary director," said Norris in an interview with American Conservatory Theater artistic associate Beatrice Basso, reposted by Theatre Communications Group. Because of his work with Shapiro, he said, "I just got very comfortable shooting my mouth off in rehearsals.")

A Norris play can present unusual challenges for actors as well, and that is true of *A Parallelogram*, with its wild, loop-de-loop, existentialist narrative.

"Gosh, yes," Shapiro said. "All of his plays have a challenging rhythm." Usually, she said, when an actor looks at a script and sees "a large block of language that belongs to them, it means 'I start in one place and end up in a different place.'" In a Norris play, she said, a character can start in one place and take "a very long circuitous route all the way back to the place they started, as lost as they were when they began."



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— Anna D. Shapiro

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PHOTOS BY CRAIG SCHWARTZ.

L TO R: Marin Ireland and Marylouise Burke.

Norris uses language “to communicate paralysis,” Shapiro observed. “Most dramatists use language to communicate motion. And that is just a really, really different way to use your muscles as an actor. It can be maddening until you figure it out.”

What resonates with Shapiro most keenly in Norris’ plays, “what makes me want to come back,” she said, is that like the fiercely observant playwright, Shapiro is intrigued by the “kind of emotional paralysis” that Norris explores, and by his recurring themes that echo her own interest in “who we say we are, versus what we actually do.”

“I’m interested in the genuine crises and pain that that contradiction engenders in people and in a society,” Shapiro said, “and I think that I like being in a world where those questions and contradictions are being pressed.”

Premiere productions of two more Norris plays are slated for this year: *The Low Road* at the Royal Court Theatre in London and *Domesticated* at Lincoln Center Theater.

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—Lynne Heffley is a Los Angeles-based freelance writer and editor.

## Who's Who



**CARLO ALBÁN (JJ).** CTG: *Lydia*. New York: *Pinkolandia* (Intar), *A Small Melodramatic Story* (Labyrinth), *References to Salvador Dalí Make Me Hot* (NYSF/Public Theater), *Intrínquilis* (writer/performer: Labyrinth and Intar), *Alice in Slasherland* and *Living Dead in Denmark* (Vampire Cowboys), *Flipzoids* (Ma-Yi). Regional: *Lydia* (Denver, Yale), *Hurricane* (Asolo Rep.), *All About Us* (Westport), *Dreamlandia* (DTC), *Ice Glen* (Florida Stage), *Night of the Iguana* (Guthrie), *Intrínquilis* (Southern Rep, Red House). TV: *Sesame Street*, *Law & Order*, *Touched by an Angel*, *Oz*, *Thicker Than Blood*, *Prison Break*, *Criminal Justice*, *Girls*. Film: *Hurricane Streets*, *Hi Life*, *The Tavern*, *Strangers With Candy*, *Life Support*, *21 Grams*, *Whip It*, *Margaret*.



**MARYLOUISE BURKE** (*Bee 2*, *Bee 3*, *Bee 4*). Broadway: *Into the Woods*, *Inherit the Wind*, *Is He Dead?* Off-Broadway: *Fuddy Meers* (Drama Desk Award), *Kimberly Akimbo* (Drama Desk nomination) and *Wonder of the World* (Manhattan Theatre Club); *American Sligo* (Rattlestick); *Love, Loss, and What I Wore* (Westside Theatre); *The Oldest Profession* (Signature); *The Savannah Disputation* (Playwrights Horizons). National Tour: *Lettice and Lovage*. Los Angeles: *Into the Woods* (Ahmanson), *Good People* (Geffen Playhouse, Ovation nomination). Regional: *A Parallelogram* (Steppenwolf), *Kimberly Akimbo* (South Coast Rep, Garland Award), *The Importance of Being Earnest* (Williamstown Theatre Festival), *Once in a Lifetime* (La Jolla Playhouse). Film: *Sideways*, *Sleepwalk With Me*, *Prairie Home Companion*, *Series 7*, *Must Love Dogs*. TV: *Hung* (recurring), *Law & Order*, *Law & Order: SVU*, *Delocated*, *Fringe*, *30 Rock*.



**MARIN IRELAND** (*Bee*). Broadway: *reasons to be pretty* (Tony nomination, Theatre World Award, Drama League nomination), *The Big Knife*, *After Miss Julie*. Off-Broadway includes *Maple and Vine*

(Playwrights Horizons), *Three Sisters* (Classic Stage), *In The Wake* (Public Theater), *A Lie of the Mind* (New Group), *Blasted* (Soho Rep), *Cyclone* (Studio Dante, 2006 OBIE), *The Ruby Sunrise* (Public Theater), *The Harlequin Studies* (Signature), *Far Away* and *Nocturne* (both at New York Theatre Workshop). Royal Court's American tour of Sarah Kane's *4.48 Psychosis*. Regional work includes *Marie Antoinette* (Yale), *Heartbreak House* (Goodman), *Uncle Vanya* (Lake Lucille), *The Injured Party* (South Coast Rep). Film/TV: *The Following*, *Homeland*, *The Killing*, *The Good Wife*, *Mildred Pierce*, *Sparrows Dance*, *Bottled Up*, *Future Weather*, *28 Hotel Rooms*, *The Understudy*, *The Loss of a Teardrop Diamond* and others.



**TOM IRWIN (Jay)** is a member of Steppenwolf, where he has been involved in over 50 productions as an actor or director including *A Parallelogram*, *The Grapes of Wrath* (also La Jolla and The Royal National Theatre London), *Balm in Gilead* (also off-Broadway), *My Thing of Love* (also Broadway), *Lydie Breeze* (also Sydney and Perth), *Space* (also off-Broadway), *The Homecoming*, *Three Sisters*, *Hedda Gabler*, *Aunt Dan and Lemon*, *Frank's Wild Years with Tom Waits* and *The Seafarer*. He appeared in *Misha's Party* (Williamstown Theatre Festival); *New England* (Manhattan Theatre Club); *Fiction* (The Roundabout Theatre); *Up For Grabs* with Madonna (Wyndhams Theatre, London); *Pyrenees* and *Much Ado About Nothing* (Kirk Douglas Theatre) and *The Seafarer* (Geffen Playhouse). Film credits include *21 Grams*, *Deceived*, *Midnight Run* and *Marley and Me*. In addition to many television movies and guest appearances he was regularly seen in the series *My Life and Times*, *My So-Called Life*, *Related*, *Saving Grace*, and he is currently on Lifetime's *Devious Maids*.



**MAYNOR ALVARADO** (*Understudy for JJ*). Center Theatre Group (Kirk Douglas Theatre): *The Projectionist*. Other L.A.: *Crazy Eights*. Film: upcoming *Chavez* and *Crosstown*, also *Maimitas*, *Cooler*, *Sassy Pants*, *The Gods*

of *Circumstance*, *Warriors of the Sun*. TV: *Raising Hope*, *Bad Mother's Handbook*, *Stevie* TV.



**ROBERT M. FOSTER**

(*Understudy for Jay*). Founding member of Elephant Theatre Company (ETC), Los Angeles. ETC: *Parasite Drag* (Ovation nominee, West Coast premiere), *Search and Destroy*

and the world premieres of *The Idea Man* (Ovation Award for Best New Play), *Never Tell*, *Dearboy's War*, *Halfway There* and *Asleep on a Bicycle*. Innovative Theater, Charlotte, N.C.: *Jeffrey*, *Curse of the Starving Class*, *The Changeling*. Charlotte Repertory: *Inherit the Wind*. LP Repertory: *Tracers*. Edgemar Theater: *The Trial of Jane Fonda*.



**KRISTINA JOHNSON**

(*Understudy for Bee*). L.A.: *Home*, Need Theatre.

International: *All the Happy People*, Edinburgh Festival. Goodman Theatre: *Sweet Bird of Youth* (director David Cromer), *The Long Red Road*

(director Phillip Seymour Hoffman), *The Ballad of Emmett Till* (director Oz Scott), *Reverb* and *Spirits to Enforce* (The New Stages Series). Other Chicago Theatre: *A Streetcar Named Desire*, director David Cromer (Writers Theatre), *Three Penny Opera*, director Sean Graney (Steppenwolf Garage), *Picnic*, director David Cromer (Studio Theatre), *Tight Curls Today*, director Logan Vaughn (Collaboraction), *Touch* (New Leaf), *State of the Union* (Strawdog) and *How to Disappear* (Mary-Arrchie). Film: *Easton's Article*, *Emmett's Last Stand*, *The Rocks*.



**EILEEN T'KAYE** (*Understudy for Bee 2, Bee 3, Bee 4*).

Regional/L.A. theatre credits include *Coney Island Christmas* (Geffen Playhouse), *Collected Stories* (CV Rep), *The Tale of the Allergist's Wife* (La Mirada),

*The Fantasticks* (Reprise!), *Don't Talk to the Actors* (Laguna Playhouse), *They Shoot Horses, Don't They?* (Greenway Court), *Dead Man's Cell Phone*, *Threepenny Opera* and *Cabaret* (all at

ICT). Theatre Awards: LADCC, OOB, three LA Weekly Awards and three Drama-Logue Awards. Producing credits include — Broadway: *The Elephant Man* (Revival, Royale Theatre); Off-Broadway: *Make Me a Song* (New World Stages), *Temporary Help* (Women's Project), *Cologne* (Rattlestick Theatre); Los Angeles: *Shiva Arms* (Coast Playhouse) and *A Midsummer Night's Dream* (Stella Adler Theatre, Ovation Award). Project Manager and former Executive Director of Boston Court Performing Arts Center and Founding Producing Director of The Theatre @ Boston Court.



**BRUCE NORRIS** (*Playwright*)

is the author of *Clybourne Park*, which won the Tony Award for Best Play in 2012, the Olivier and Evening Standard Awards (London) for Best Play, 2011, as well as the Pulitzer Prize for Drama,

2011. Other plays include *The Infidel* (2000), *Purple Heart* (2002), *We All Went Down to Amsterdam* (2003), *The Pain and the Itch* (2004), *The Unmentionables* (2006), and *A Parallelogram* (2010), all of which had their premieres at Steppenwolf Theatre, Chicago. Two new plays, *The Low Road* and *Domesticated*, are both premiering in 2013, at Royal Court Theatre in London, and Lincoln Center Theater in New York, respectively. His work has also been seen at Playwrights Horizons (New York), Lookingglass Theatre (Chicago), Woolly Mammoth Theatre (Washington, D.C.), Staatstheater Mainz (Germany) and the Galway Festival (Ireland), among others. He is the recipient of the Steinberg Playwright Award (2009), and The Whiting Foundation Prize for Drama (2006) as well as two Joseph Jefferson Awards (Chicago) for Best New Work. He lives in New York.



**ANNA D. SHAPIRO**

(*Director*) joined the Steppenwolf Theatre Company ensemble in 2005 and was awarded the 2008 Tony Award for Best Direction of a Play for *August: Osage County* (Steppenwolf

Theatre Company, Broadway, London). She was nominated in 2011 in the same category for *The*

*Motherf\*\*ker with the Hat* (The Public Theater, LABYrinth Theater Company). Other directing credits at Steppenwolf Theatre Company include *The Motherf\*\*ker with the Hat*, *Three Sisters*, *A Parallelogram*, *Up*, *The Crucible*, *The Unmentionables* (also Yale Repertory Theatre), *The Pain and the Itch* (also New York), *I Never Sang for My Father*, *Man from Nebraska*, *Purple Heart* (also Galway, Ireland), *The Drawer Boy*, *Side Man* (also Ireland, Australia and Vail, Colorado), *Three Days of Rain* and *The Infidel*. She is a graduate of the Yale School of Drama and Columbia College Chicago and is the recipient of the 1996 Princess Grace Award. She is a full professor in Northwestern University's Department of Theatre and has served as the director of the MFA in Directing program since 2002.

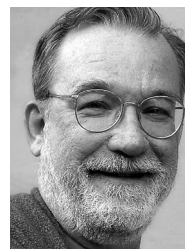


**TODD ROSENTHAL** (*Scenic Design*) designs for regional theatres including Steppenwolf, Goodman, Guthrie, Alliance, La Jolla Playhouse, Oregon Shakespeare, Berkeley Rep, Manhattan Theatre Club and

many others. He has worked abroad at London's National Theatre, The Sydney Theatre in Australia and Ireland's Theatre Royal. He designed five seasons for The Big Apple Circus. He has received a Tony Award, a Laurence Olivier Award, a Joseph Jefferson Award, a Los Angeles Ovation Award, a Helen Hayes Award and the Michael Merritt Award for Excellence in Design and Collaboration. Broadway: *Who's Afraid of Virginia Woolf?*, *The Motherf\*\*ker with the Hat*, *August: Osage County* and *Of Mice and Men*. He is the lead designer on the following touring museum exhibitions: *Mythbusters*, *the Explosive Exhibition*; *Sherlock Holmes*, *the Science of Deduction* and *Robot Revolution*.

**ALEX JAEGER** (*Costume Design*). Off-Broadway: *Two Sisters and a Piano* (Public Theater). Center Theatre Group: *The Nether*, *Other Desert Cities*, *The Paris Letter*, *Eclipsed*. Other L.A.: *Extraordinary Chambers*, *Love, Loss and What I Wore*, *Third* (Geffen Playhouse); *Looped*, *Doubt*, *Talley's Folly* (Pasadena Playhouse); *Cloudlands*, *All My Sons*, *Nostalgia* and others (South Coast

Repertory); *Light*, *Gilgamesh*, *Gulls*, *Romeo and Juliet* (The Theatre @ Boston Court). Regional: *Arcadia*, *Once in a Lifetime*, *Maple and Vine*, *Rock 'N Roll* (A.C.T. San Francisco); *A Streetcar Named Desire*, *August: Osage County*, *Cat on a Hot Tin Roof*, *Dead Man's Cell Phone*, *Romeo and Juliet*, *Handler* (Oregon Shakespeare Festival); *Annapurna*, *Bruja, OR*, *Oedipus El Rey*, *Mauritius* (Magic Theatre); *Caroline, or Change*, *Grey Gardens* and many others (Studio Theatre, D.C.).



**JAMES F. INGALLS** (*Lighting Design*). CTG/Mark Taper Forum: *Romance*, *The Cherry Orchard*, *The Cider House Rules*, *The Persians*, *Slavs!*, *An American Comedy*. Other L.A.: *The Gospel According to the Other Mary*, *Canata Criolla*, *Oedipus Rex/*

*Symphony of Psalms*, *El Nino* (Los Angeles Philharmonic); *Isn't It Romantic* (LA Stage Company West); *Tribu* (REDCAT). San Francisco: *Don Quixote*, *Onegin*, *Sylvia* (San Francisco Ballet); *Once in a Lifetime*, *Phedre* (American Conservatory Theater); *Doctor Atomic*, *The Death of Klinghoffer* (San Francisco Opera). Santa Ana/Irvine: The Wooden Floor dancers. Recent New York: *The Master Builder* (BAM); *Perpetual Dawn* and *To Make Crops Grow* (Paul Taylor Dance Company); *The Big Knife* (Roundabout Theatre Company); *Les Troyens* (Metropolitan Opera Company); *My Name Is Asher Lev* (off-Broadway); *Glengarry Glen Ross* (Broadway).

**ROB MILBURN & MICHAEL BODEEN** (*Sound Design*). Previous CTG productions include music or sound for *Jitney*, *King Hedley II*, *Space*, *Romeo & Juliet* and *The Importance of Being Earnest*. Broadway credits include music composition and sound for *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over the Cuckoo's Nest*, *The Speed of Darkness*, music for *My Thing of Love* and sound for the Steppenwolf production of *Who's Afraid of Virginia Woolf?*, *Superior Donuts*, *reasons to be pretty*, *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu* and *The Grapes of Wrath*.

They have created music and sound off-Broadway, at many of America's resident theatres (often with Steppenwolf Theatre) and at several international venues.

**ERICA DANIELS, CSA** (*Original Casting*). Associate Artistic Director at Steppenwolf Theatre Company. Most recently cast the Broadway Production of Edward Albee's *Who's Afraid of Virginia Woolf?* She also cast the original production of *August: Osage County* (also for Broadway, the National Theatre of London and Sydney Theatre Company) and the Broadway production of *Superior Donuts*. Prior to this, she spent one year as the Theatre Department Coordinator at William Morris in New York and 10 years as a talent agent in Chicago. Erica began her career as a casting assistant at Jane Brody Casting. She has freelanced with various Chicago companies. Erica is on adjunct faculty at Ball State University. Degree in Performance Studies from Northwestern.



**ERIKA SELLIN, CSA** (*Casting*). CTG credits over the past 10 seasons include *13*, *Black Rider*, *The Convert*, *The Lieutenant of Inishmore*, *The Nether*, *Other Desert Cities*, *Pyrenees*, *This, Water & Power* and more. Artios

Award for Outstanding Achievement in Casting for *The History Boys* and *Parade*. Film credits include *Crash*, *A Cinderella Story* and *My Lunch with Larry*. She is a member of the Casting Society of America, Actors' Equity Association, the Stage Managers' Association and HERO Theatre. MFA/University of California, San Diego. Special thanks to Lauren Port, David Caparelliottis, Orly Espinoza.



**MARK B. SIMON, CSA** (*Casting*). CTG: *The Royale*, *Neva* (Kirk Douglas Theatre); *The Scottsboro Boys*, *End of the Rainbow*, *Backbeat* (Ahmanson Theatre); *Los Otros* (Mark Taper Forum). Prior to

joining the CTG casting department, Mark worked as 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, New York City Opera and the Radio City Christmas Spectacular on projects including *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*). Dramaturgy credits at CTG: *Waiting for Godot*, *Radiate*, *The Royale*, as well as *The Steward of Christendom* (upcoming). Previous to CTG, Joy spent four cold but rewarding years at Chicago's Steppenwolf Theatre Company, where she was Literary Manager. Prior to Steppenwolf, Joy served as the Associate Artistic Director of California Shakespeare Theater, where as director of the theatre's New Works/New Communities program, she produced multi-year community-based processes of new play creation. Joy has also worked with Portland Center Stage, South Coast Rep, the O'Neill, Chicago Dramatists, The Playwrights' Center, Native Voices at the Autry, University of Iowa New Play Festival, Hedgebrook, Campo Santo + Intersection for the Arts, Chicago's Dog and Pony Theatre Co. and Pacific Playwrights' Festival.



**DAVID S. FRANKLIN** (*Production Stage Manager*). Center Theatre Group: highlights - *An Enemy of the People*, *Baz Luhrmann's La Bohème*, *Art*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, Kirk Douglas in his solo show, *Before I Forget*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, Randy Newman's

*Harp and Angels, God of Carnage, Vigil, Waiting for Godot, Los Otros, Red, Seminar and Tribes.* Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse, Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe — *Quotations from a Ruined City, Law of Remains* (with Reza Abdoh's dar a Luz company); North America — Ann Magnuson's *You Could Be Home Now*.

**MICHELLE BLAIR** (*Stage Manager*). For CTG: *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 the gentlemen of Rainpan 43. Graduate of the University of Southern California and the University of Amsterdam. Mom to five-year-old Liam and one-year-old Imogen.



**MICHAEL RITCHIE** (*Artistic Director*) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 130 productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway — *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical, Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 33 world premieres including the musicals *Minsky's, Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the*

*Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage, Mary Poppins, Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



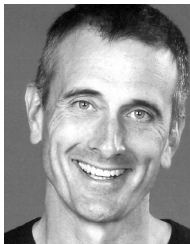
**EDWARD L. RADA** (*Managing Director*) returned to Center Theatre Group in 2011 after previously serving as CTG's Chief Financial Officer for 12 years (1996 – 2008). Rada spent three years (2008 – 2011) as

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



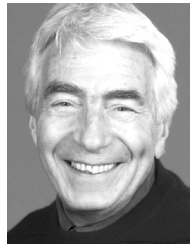
**DOUGLAS C. BAKER** (*Producing Director*) is now in his 23rd season at CTG. Previously, he managed Broadway and touring productions including *Tru, Born Yesterday, The Gospel at Colonus, Annie, A Chorus Line, Working, The Wiz*, and *Legends!*, which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing.

Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League's prestigious Outstanding Achievement in Presenter Management Award.



**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*, the decidedly silly *Stones in His Pockets*, and many readings and workshops for CTG's varied new play development initiatives. 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*.



**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 A Parallelogram**

Assistant Director . . . . . Caroline Wood  
 Associate Lighting Designer . . . . .  
 . . . . . Stephen Sorenson  
 Resident Assistant Lighting Designer . . . . .  
 . . . . . Heather Graff  
 Assistant Lighting Designer . . . Jenna Pletcher  
 Assistant Costume Designer . Elizabeth E. Cox  
 Production Assistant . . . . . T.J. Kearney  
 Prop Assistant . . . . . Hannah Burnham  
 Bird Nanny . . . . . Hanna Strauss

**CREDITS**

Set Construction by F&D Scene Changes, Ltd.  
 Flipper construction by Brian Judd and Case  
 Craft. Costumes and props provided by the  
 Center Theatre Group Costume and Prop Shops  
 and additional staff: Stitcher - Agnes Ingram;  
 Intern - Cambria Chichi. Wigs for Ms. Burke  
 by Carol F. Doran. Rehearsal and production  
 photography by Craig Schwartz.



**ONLINE**

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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 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 Locals 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; make-up Artists and Hair Stylists Local 706.

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



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

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



# CENTER THEATRE GROUP L.A.'s Theatre Company

MICHAEL RITCHIE, Artistic Director    EDWARD L. RADA, Managing Director

DOUGLAS C. BAKER, Producing Director

## ARTISTIC

NEEL KELLER ..... Associate Artistic Director  
KELLEY KIRKPATRICK ..... Associate Artistic Director  
DIANE RODRIGUEZ ..... Associate Producer/Director of New Play Production  
PIER CARLO TALENTI ..... Resident Dramaturg/Literary Manager  
LINDSAY ALLBAUGH ..... Producing Associate  
MALCOLM K. DARRELL ..... New Play Production Associate  
JOY MEADS ..... Literary Associate  
ERIKA SELLIN ..... Director of Casting  
MARK B. SIMON ..... Casting Director  
ANDY CROCKER ..... Casting Associate  
KEVIN L. CORDOVA ..... Casting Administrator

DAVID ADJMI (FADIMAN), JUSTIN ELLINGTON, GINA GIONFRIDDO, GOB SQUAD,  
DANAI GURIRA, JENNIFER HALEY, JOE HORTUA, RAJIV JOSEPH, LATINO THEATER  
COMPANY, LAURAL MEADE, JULIE MARIE MYATT (FADIMAN), DAN O'BRIEN,  
EVANGELINE ORDAZ, DAEL ORLANDERSMITH, WILL POWER (FADIMAN),  
MARCO RAMIREZ, MATT SAX, UNIVERSES ..... Commissioned Artists

ZAKIYAH ALEXANDER, SHEILA CALLAGHAN, JONATHAN CENICEROZ,  
MATT GOULD, GRIFFIN MATTHEWS, MEG MIROSHNIK,  
TANYA SARACHO, JOHN SINNER ..... CTG Writers' Workshop Members

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TRACI CHO ..... Director of School Partnerships  
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KATIE BRUNER SOFF ..... Assistant General Manager (Kirk Douglas Theatre, New Play Production)  
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LIZ LYDIC ..... Assistant to Producing Director

ERIC SIMS ..... Operations Manager (Kirk Douglas Theatre)  
TOM BURMESTER ..... Audience Experience Design/Front of House Mgr (Kirk Douglas Theatre)  
MIKE KINDLE ..... Facilities Assistant (Kirk Douglas Theatre)  
LAUREN BAXA ..... Assistant Performance Manager (Kirk Douglas Theatre)  
SONDRA MAYER ..... Concessions Manager (Kirk Douglas Theatre)

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CELESTE SANTAMASSINO ..... Associate Production Manager (Mark Taper Forum)  
EMMET KAISER ..... Master Carpenter (Mark Taper Forum)  
ROBERT RUBY ..... Master Propertyman (Mark Taper Forum)  
WILLIAM MORNER ..... Master Electrician (Mark Taper Forum)  
BONES MALONE ..... Master Soundman (Mark Taper Forum)  
DENNIS SEETOO ..... Wardrobe Supervisor (Mark Taper Forum)  
RICK GEYER ..... Hair & Make-up Supervisor (Mark Taper Forum)  
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MADELINE KELLER ..... Costume Generalist  
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ELLE AGHABALA ..... Interim Production Administrator

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ANDREW W. ARNOLD ..... Flyman (Ahmanson Theatre)  
JIM BERGER ..... Master Electrician (Ahmanson Theatre)  
STAN STEELMON ..... Master Propertyman (Ahmanson Theatre)  
ROBERT SMITH ..... Master Soundman (Ahmanson Theatre)  
MICHAEL GARDNER ..... Wardrobe Supervisor (Ahmanson Theatre)  
PATRICE MIRANDA ..... Hair Supervisor (Ahmanson Theatre)  
CHRISTINE L. COX ..... House Manager (Ahmanson Theatre)

CHRISTY WEIKEL ..... Production Manager (Kirk Douglas Theatre)  
KATE COLTUN ..... Assistant Production Manager (Kirk Douglas Theatre)  
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Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication and extraordinary efforts.