

50TH SEASON 2017/18

FIRST SEASON PRODUCTION

ZOOT SUIT

Written and Directed by Luis Valdez
January 31 – April 2, 2017

BONUS PRODUCTION

REMOTE L.A.

By Rimini Protokoll
Concept, script, and direction by Stefan Kaegi
Co-directed by Jörg Karrenbauer
March 12 – April 2, 2017

SECOND SEASON PRODUCTION

ARCHDUKE

By Rajiv Joseph
Directed by Giovanna Sardelli
World Premiere
April 25 – June 4, 2017

THIRD SEASON PRODUCTION

HEISENBERG

By Simon Stephens
Directed by Mark Brokaw
June 28 – August 6, 2017

FOURTH SEASON PRODUCTION

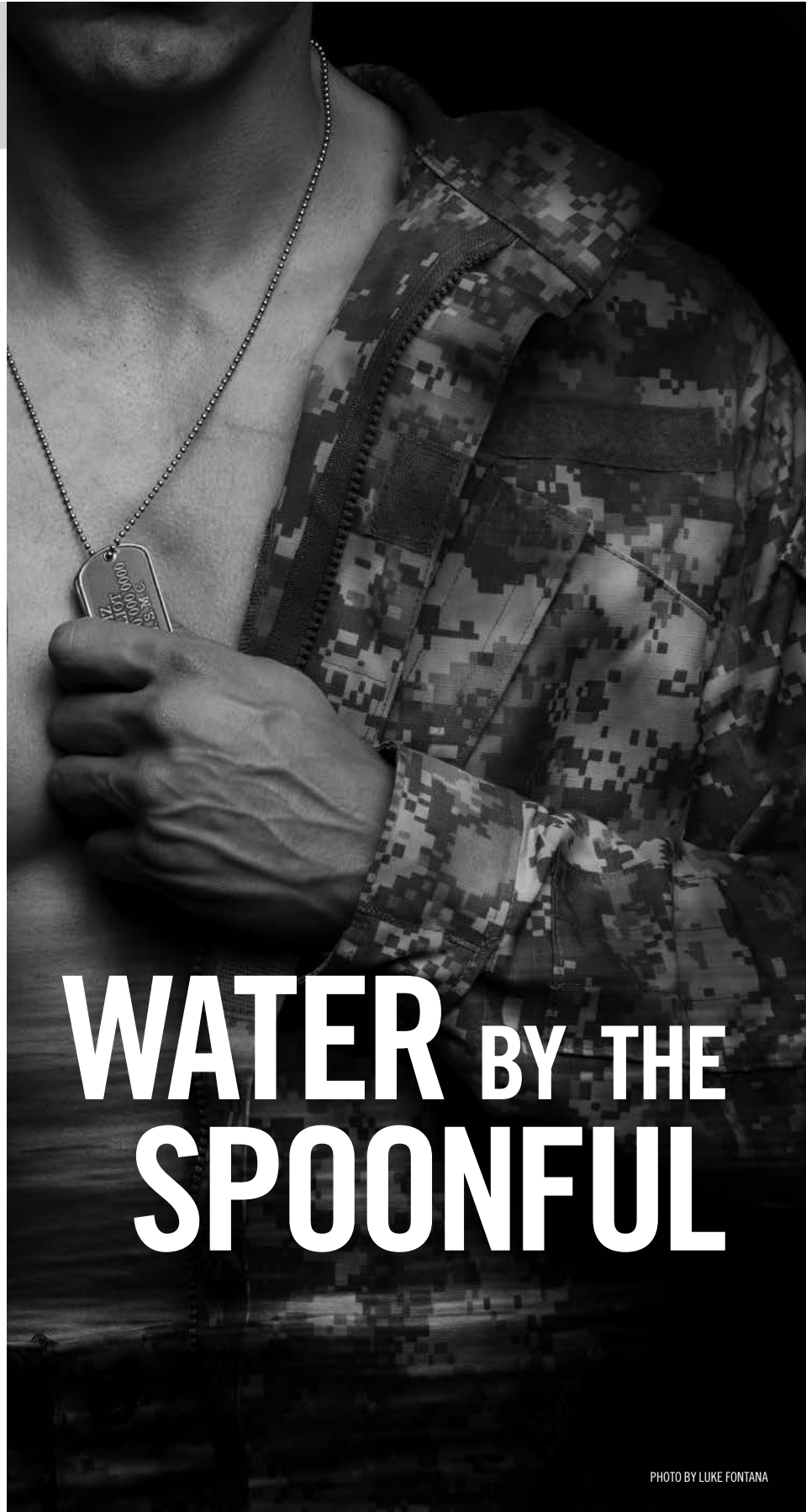
HEAD OF PASSES

By Tarell Alvin McCraney
Directed by Tina Landau
September 13 – October 22, 2017

FIFTH SEASON PRODUCTION

WATER BY THE SPOONFUL

By Quiara Alegría Hudes
Directed by Lileana Blain-Cruz
January 31 – March 11, 2018



**WATER BY THE
SPOONFUL**

We would like to take this opportunity to thank the following donors who have made extraordinary investments in Center Theatre Group's future. Their support will ensure that Center Theatre Group—and Los Angeles audiences and artists—enjoy another 50 years of theatrical excellence.

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Presents

WATER BY THE SPOONFUL

By

Quiara Alegría Hudes

With

Bernard K. Addison **Josh Braaten** **Sean Carvajal** **Sylvia Kwan**
Keren Lugo **Nick Massouh** **Luna Lauren Vélez**

Scenic Design

Adam Rigg

Costume Design

Raquel Barreto

Lighting Design

Yi Zhao

Sound Design

Jane Shaw

Projection Design

Hannah Wasileski

Casting

Rosalinda Morales
Pauline O'con, CSA

New York Casting

Amy Christopher
Marcia DeBonis

Associate Artistic Director

Neel Keller

Production Stage Manager

David S. Franklin

Directed By

Lileana Blain-Cruz

JANUARY 31 – MARCH 11, 2018 **MARK TAPER FORUM**

Water by the Spoonful was originally commissioned by Hartford Stage, Michael Wilson, Artistic Director, Michael Stotts, Managing Director, through the AETNA New Voices Fellowship Program.

World premiere production presented by Hartford Stage, October 28, 2011, Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director.

New York premiere produced by Second Stage Theatre, New York, 2013, Carole Rothman, Artistic Director.

Water by the Spoonful is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST

(In Order of Appearance)

Elliot.....Sean Carvajal
Yazmin.....Keren Lugo
Professor Aman, Ghost, Policeman.....Nick Massouh
Odessa.....Luna Lauren Vélez
Orangutan.....Sylvia Kwan
Chutes&Ladders.....Bernard K. Addison
Fountainhead.....Josh Braaten

UNDERSTUDIES

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

Elliot.....Marcus Cruz
Fountainhead, Professor Aman, Ghost, Policeman.....Faqir Hassan
Odessa.....Gabrielle Madé
Orangutan.....Fiona Rene
Yazmin.....Anny Rosario
Chutes&Ladders.....Montae Russell

Stage Manager

Michelle Blair

TIME: 2009. Six years after Elliot left for Iraq.

PLACE: Philadelphia, San Diego, Japan, and Puerto Rico.

INTERMISSION: *Water by the Spoonful* will be performed with one intermission.

Please turn off all electronic devices such as cellular phones 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.



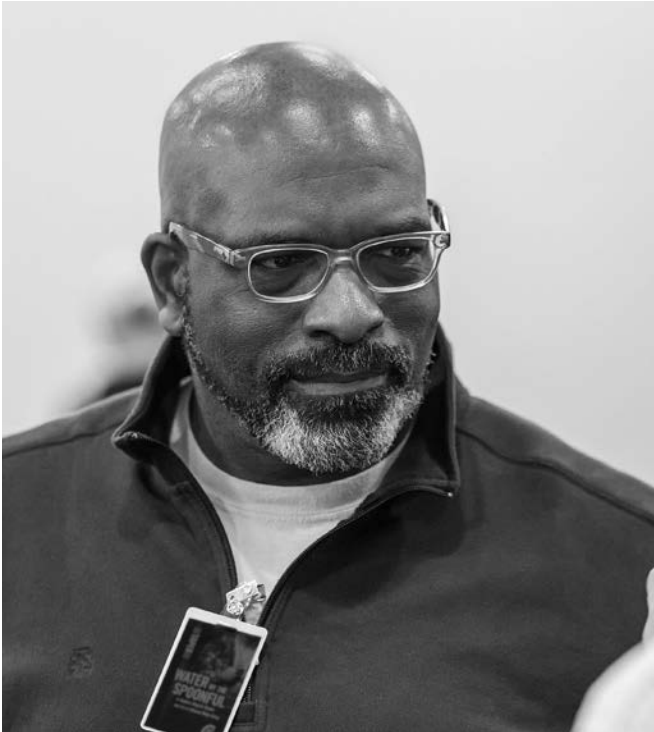


Clockwise from left: Cast members Sean Carvajal, Nick Massouh, Luna Lauren Vélez, director Lileana Blain-Cruz, and cast members Bernard K. Addison, Josh Braaten, Sylvia Kwan, and Keren Lugo at the first rehearsal for *Water by the Spoonful*. Rehearsal photos by Craig Schwartz.

Q&A WITH THE CAST OF *WATER BY THE SPOONFUL*

The cast members of *Water by the Spoonful* took a break from rehearsals to tell us what drew them to this play and these roles, their experiences in Los Angeles theatre, and where they're finding inspiration.





BERNARD K. ADDISON | CHUTES&LADDERS

“It’s searching for the heart, the rhythm, and the soul of this person within me.”

Q: How have you prepared for the role of Chutes&Ladders?

A: I have a friend who has a family member dealing with crack cocaine addiction, so not only did she help me with the audition; she has been a tremendous source as someone who has a personal connection to what addiction does to a family. I also find the dramaturgical information from Center Theatre Group Literary Manager Joy Meads to be very informative. But ultimately, it’s searching for the heart, the rhythm, and the soul of this person within me. Once you do that and follow the guideposts in the text, you begin to find his voice, and then my job is to get out of the way and let him speak.

Q: How does your work as a Teaching Artist (including at Center Theatre Group!) and educator inform your performances?

A: As a Teaching Artist, I get to dissect a script over and over, finding windows of entry that I can engage an audience in when we are discussing a production. Also, I have seen so many shows, and so many great performances—it makes you appreciate the work and share that appreciation with young audiences as well as the older, traditional evening audience.

Q: What is it like to return to the Center Theatre Group stage?

A: To be back here, this time at the Taper, is very exciting and fulfilling. My first performance in L.A. was at the Ahmanson Theatre in *Romeo and Juliet*, directed by the late Sir Peter Hall in 2001, and thanks to last year’s Block Party at the Kirk Douglas Theatre, I was able to perform there in *Citizen: An American Lyric*. Now the Taper makes a perfect trifecta, and with a beautiful play and cast to boot.



JOSH BRAATEN | FOUNTAINHEAD

“I knew I had to do everything in my power to try to be a part of this production.”

Q: What was it like to read *Water by the Spoonful* for the first time?

A: I was at a hotel with my family, so I went into the bathroom after everyone had gone to sleep, shut the door, and read the play. When I finished reading around midnight, I knew I had to do everything in my power to try to be a part of this production.

Q: How have you prepared for the role of Fountainhead?

A: I studied 12-step recovery for all forms of addiction, from food to narcotics. I tried to explore many types of people and their respective obsessions and compulsions and see what common denominators exist in addicts.

Q: What inspires you?

A: It’s so beautiful to be in a rehearsal room and just sit in a piece of art for weeks. After the first day, I realized that I’ve been away from live theatre for far too long. And I’m inspired by this thoughtful story that can command my absolute attention and take me on an emotional journey.



SEAN CARVAJAL | ELLIOT

“When you get a cast that’s amazing like this, you’ve hit the jackpot.”

Q: What resonates with you about the role of Elliot?

A: His struggle with family, and his relationship with Odessa—that struggle of trying to explore this messed-up relationship with his mother. Elliot is on a journey of trying to come to terms with who he is, and how to be real with himself. There’s this question of what kind of future we will have—if we’re able to change ourselves and confront ourselves versus if we choose not to face ourselves and our demons. There are a lot of themes in this play that I think are so important and really resonated with me.

Q: You played Elliot in a 2016 production of *Water by the Spoonful*. How does it feel to come back to this show now?

A: That production had a very short process: two and a half weeks of rehearsals and a three-week run. So the biggest thing is having more time to explore the role. Two years ago I don’t think I really understood Elliot, and I didn’t understand his journey. I think that age and time are allowing me to be more open and empathetic to what he’s going through. I have a different set of eyes. And I’m learning from Lileana Blain-Cruz, our director. And of course when you have a cast that’s new, the play is so different.

Q: What’s it like to be making your Los Angeles theatre debut?

A: I haven’t explored much of L.A. yet, but I’m excited to be here. This cast blew my mind, and I am so grateful to have the opportunity to play with them. It’s a cast that’s so open, they’re all heart, and it’s a great team. And the theatre’s wonderful, and it’s my first time in L.A. I’ve never been out West. I’m a New York City kid, so it’s a crazy change. The pace is different.



SYLVIA KWAN | ORANGUTAN

“I turn to my plants to remind myself of perseverance and how everything alive perseveres like the characters in the show.”

Q: How did you know you wanted to be in *Water by the Spoonful*?

A: I was struck by how unique the structure of the play was. Quiara Alegría Hudes has a way of writing that coaxes emotions out of her audience without their really knowing why. I think the way she writes is so honest and reflective of the human condition that we cannot help but identify ourselves in her characters. I loved the role of Orangutan because she is a character who used to operate and view life through her head, not her heart, and during this play she transitions to someone who operates and views her life through her heart and not her head. I’m so lucky to be playing a character that is going through her personal hero’s journey, if you will.

Q: How have you prepared for the role of Orangutan?

A: A lot of my preparation has been exposing myself to her world visually—looking at the different places she inhabits and how those different environments affect who she is and where she is in her journey. I’ve been listening to the music found throughout the show, and I’ve also been listening to a lot of music that makes me feel more connected to Orangutan as a character. I daydream about what her life is like and what she thinks about. And I turn to my plants (I’m an avid gardener) to remind myself of perseverance and how everything alive perseveres like the characters in the show. It reminds me to continuously discover the different ways that my character perseveres, too.

Q: What is your favorite thing about this cast and crew?

A: This cast and crew is so full of love and acceptance. From the first day you could sense that we were in a safe space for us to explore and create artistically while being true to ourselves, bringing our personal histories and experiences into creating the same world. I love how everyone brings their A game to every rehearsal while maintaining the playfulness and joy of creating and acting. I love that during this experience I've turned to my cast mates to exclaim how much I love acting and they agree, having rediscovered the same thing. I love how energetic and inspiring our director is.



KEREN LUGO | YAZMIN

“[Hudes] is one of the best writers out there, and I’m inspired by her beautiful, complex, and profound stories that center on the Latino experience.”

Q: What do you love most about the role of Yazmin and the work of Quiara Alegría Hudes?

A: I love Yazmin’s courage to finally accept the things that make her who she is and her courage to start over. Quiara’s work is LIFE. There is no other way to describe it. She is one of the best writers out there, and I’m inspired by her beautiful, complex, and profound stories that center on the Latino experience.

Q: What is your favorite thing about this cast and crew?

A: The energy from everyone here is uplifting. Truly a dream. I love how lively everyone is. There is a lot of dancing and randomly bursting into song in the rehearsal room. It’s a fun group.

Q: What inspires you?

A: Stories that are so infused with life that you wonder if the writer has been living her life next to you all along. Stories that explore the Latino experience in all its complexities. Stories about women.



NICK MASSOUH | PROFESSOR AMAN, GHOST, POLICEMAN

“I consider myself a storyteller, whether I’m acting, writing, or directing.”

Q: What resonates with you about this play and these roles?

A: I love the writing. As an actor, to be able to work on beautiful language is very inspiring and freeing. I also think that the material really resonates with me on a lot of levels, having recently experienced loss myself. And in terms of the characters that I play, I always love when there’s a nice Arab-American or Middle Eastern perspective in material today, and when it’s done with care and thoughtfulness.

Q: What’s it like to move from stage to screen and back?

A: With theatre there’s such an opportunity to dig into the material and a space to discover your character and the story in a collaborative manner. Whereas with film and television, the time is so much more compressed that the collaboration is much less, and it’s much more upon you to just bring your performance to the table. To sit in a rehearsal room and do the work is why we do acting.

Q: What inspires you?

A: Stories. I consider myself a storyteller, whether I’m acting, writing, or directing. The power of stories is something I love to create, share, watch, learn from.



LUNA LAUREN VÉLEZ | ODESSA

“I literally feel like a kid.”

Q: In 2014 you appeared in *The Happiest Song Plays Last*, the third play in the Elliot Trilogy. (*Water by the Spoonful* is the second.) What is it like to return to this story?

A: Odessa was mentioned in *The Happiest Song Plays Last*, but it really talks more about Ginny, and I played Yaz.

So to come back and play this character just takes me deeper into this whole experience of Elliot’s world, and his journey through life with this incredibly complicated family.

Q: What resonates with you about Odessa?

A: There’s something about a person who is seeking redemption for their past sins, and how they think that the entire world responds to them as this person who’s committed this act, so they see themselves through what they presume to be the judgment of others. I feel that her daily struggle to just get up and be her truest self and deal with everything that she’s done in the past that has led her up to this moment and to become this person who is committed to saving other people is extraordinary.

Q: What excites you about returning to the Taper stage?

A: I did *Intimate Apparel* here with Viola Davis, and I have been wanting to return for such a long time. It’s really a beautiful theatre with theatre history, which in L.A. is I think kind of a big deal. Being back in rehearsal here, it feels like there’s really room to explore and to organically have these characters get to know each other and for the cast to get to know each other through actual play, and talking, and exploring, and really taking our time doing it. I literally feel like a kid.

Water by the Spoonful is part of Quiara Alegría Hudes’ Elliot Trilogy, which begins with *Elliot, A Soldier’s Fugue* at the Kirk Douglas Theatre.

ELLIOT, A SOLDIER’S FUGUE

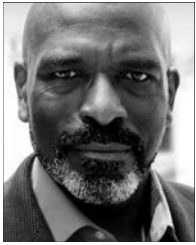
BY
Quiara Alegría Hudes

DIRECTED BY
Shishir Kurup

NOW - FEB 25

PHOTO BY LUKE FONTANA

WHO'S WHO



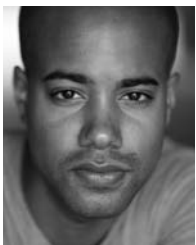
BERNARD K. ADDISON (*Chutes&Ladders*). Recent: Antaeus: Duke Senior, *As You Like It*. Center Theatre Group: *Citizen: An American Lyric* (Kirk Douglas Theatre); *Romeo and Juliet* (Ahmanson Theatre). Shakespeare Santa Cruz: Ghost/Claudius, *Hamlet*; Bottom, *Midsummer Night's Dream*. L.A.: *Off the Rails*,

The Curse of Oedipus, *Prometheus Bound*, *The Ballad of Emmett Till*, *Joe Turner's Come and Gone*, *Mother Courage*. Regional: Oregon Shakespeare Festival, California Shakespeare Festival, Denver Center, Actors Theatre of Louisville, Long Wharf Theatre, Shakespeare Theatre (DC), PlayMakers Rep. New York: Broadway (*Electra*). Film: *Celebrity*, *The Farm*. Recent television: *Modern Family*, *Rake*. Awards: Ovation and LADCC for Acting Ensemble: *The Ballad of Emmett Till*. Instructor: Los Angeles High School of the Arts, Cortines High School of the Visual and Performing Arts.



JOSH BRAATEN (*Fountainhead*) feels blessed to be making his Mark Taper Forum debut in *Water by the Spoonful*. As a kid, he spent most days on his family farm in Minnesota dressing up as Batman and playing make-believe. Josh credits his parents for instilling confidence and always fostering his

curiosity and imagination. He has spent the last 16 years working in TV and film on such projects as *This Is Us*, *American Horror Story*, *New Girl*, *Mad Men*, and *Semi-Pro*. Josh is eternally grateful for the love and support of his friends and family and would like to dedicate his performance to Paityn and Ezby.



SEAN CARVAJAL (*Elliot*). Off-Broadway (most recently): *Jesus Hopped the "A" Train* (Signature Theatre), *Seven Spots on the Sun* (Sol Project/Rattlestick Theater), *Tell Hector I Miss Him* (Atlantic Theater), *Queen Latina and Her Power Posse* (Cherry Lane), *Ghetto Babylon* (59E59), *Lissabon* (La MaMa), *Holy Land* (HERE

Arts Center). Regional: *Seven Spots on the Sun* (Cincinnati Playhouse, World premiere), *Between Riverside and Crazy* (Studio Theatre), *Dominica: The Fat Ugly Ho* (LAByrinth Intensive Ensemble). His film work includes *Crush* (2011 winner, HBO New York International Latino Film Festival Short Film Script Competition). Proud member of the LAByrinth Theater Company. He is thrilled to be making his Los Angeles stage debut in *Water by the Spoonful*. #ThaniaAllStar



SYLVIA KWAN (*Orangutan*) is excited to make her Center Theatre Group debut. She was last seen as Silvia in *The Two Gentlemen of Verona* with the Independent Shakespeare Company. Past roles include Molly in *Peter and the Starcatcher*, Nina in *Vanya and Sonia and Masha and Spike*, Andromeda in *Seven Homeless*

Mammoths Wander New England (Perseverance Theatre), Jennifer Marcus in *The Intelligent Design of Jenny Chow* (B Street Theatre), and Amanda in *4000 Miles* (Capital Stage). Television appearances include *90210* as well as *NCIS: Los Angeles*. For Juan, with love.



KEREN LUGO (*Yazmin*) is delighted to be making her L.A. debut with Center Theatre Group. New York theatre: *Privacy* (The Public Theater). Regional: *Scenes from Court Life* (Yale Rep), *The Women of Padilla* (Two River Theater), *Henry V*, *Our Town* (Chautauqua Theater Company). She has an MFA from NYU's Graduate

Acting Program. Some NYU credits: *Caucasian Chalk Circle*, *Vanya and Sonia and Masha and Spike*, *Playboy of The West Indies*, and Arthur Miller's *After the Fall*. TV: *The Americans* (recurring). Keren is beyond proud to have been born and raised in Puerto Rico.



NICK MASSOUH (*Professor Aman*, *Ghost*, *Policeman*) is a founding member and director of the school and studio theatre at L.A.'s Impro Theatre. He has appeared in their improvised "UnScripted" plays in the style of writers including Jane Austen, Shakespeare, and Tennessee Williams at theatres in Los Angeles and beyond,

including The Broad Stage, South Coast Rep, and The Carrie Hamilton at the Pasadena Playhouse. He originated the role of Tommy Marsico in the World premiere of *Tickled Pink* at the Laguna Playhouse. TV: *Designated Survivor*, *Ray Donovan*, *Criminal Minds: Beyond Borders*, *NCIS*, *NCIS: Los Angeles*, *Bones*, *Intelligence*, and more. Film: *Where's My Stuff*, *Sun Dogs*, *West Bank Story* (Oscar winner, Best Live Action Short), and more.



LUNA LAUREN VÉLEZ (*Odessa*). Broadway: *Into the Woods*. Off-Broadway: *Catch the Butcher* (Cherry Lane), *The Happiest Song Plays Last* (Second Stage), *Intimate Apparel* (Roundabout and Mark Taper Forum), *Much Ado About Nothing*, *The Vagina Monologues*. Off-Off-Broadway: *Facade*, *They Call Me La Lupe* (Teatro

LATEA). Regional: *Picasso at the Lapin Agile* (Old Globe), *Dreamgirls* (national tour). TV: *Dexter* (ALA Award, NAMIC Award, SAG Award nom.), *How To Get Away With Murder*, *MacGyver*, *Blue Bloods*, *Madam Secretary*, *Elementary*, *Ugly Betty*, *Oz* (ALMA Award), *New York Undercover* (NCLR Award, ALMA nom., Image Award nom.), *Unforgettable*, *Law & Order (L&O, CI, SVU)*, *Thicker Than Blood* (NCLR nom.), and *South of Hell* (WETv). Film: *I Like It Like That* (Independent Spirit nom.), *City Hall* (NCLR nom.), *I Think I Do*, *Prince of Central Park*, *Serial*, *Rosewood Lane*, *Officer Downe*. Upcoming film projects include *Shaft*, *Purge 4: The Island*, *Adrift*, *Ana*, and *Windows on the World*.



MARCUS CRUZ (*Understudy for Elliot*) is a Puerto Rican-born actor who has been working in TV and film over the past six years. He is very proud to be making his theatrical debut in *Water by the Spoonful*. He wants to give thanks to Lileana Blain-Cruz, and to Quiara Alegría Hudes for writing such a beautiful story that rings so

close to home. Thank you to his agent, Amy Lord, as well as Rosalinda Morales and Pauline O'con. He is not only excited but grateful to be a part of this cast and given the opportunity to tell this riveting story. A special thanks to his chosen family to whom he owes this all and without whom none of this would be possible.



FAQIR HASSAN (*Understudy for Fountainhead, Professor Aman, Ghost, and Policeman*) is delighted to be joining the brilliant cast and crew of *Water by the Spoonful*. He has an MFA in acting from the California Institute of the Arts. Recent credits include Narrator in *Tear a Root from The Earth* at the New Ohio Theatre

in New York, understudy for Dan in *The House in Scarsdale* at Boston Court, and Teddy in *The Snow Geese*, Bottom in *A Midsummer Night's Dream*, and Antonio in *The Tempest* at Independent Shakespeare Company. He would like to thank Endorse Management Group for their commitment and relentless hard work and his family for their unwavering love and support.



FIONA RENE (*Understudy for Orangutan*). After many years of working internationally, Fiona Rene moved from London to L.A. and is honored to be working with Center Theatre Group. Recent on-camera roles include Celeste in CW's *Jane the Virgin* and Sarah Bernhardt in *The Invisible Hours* for PSVR. She also co-hosts *Get*

It Girl, a national broadcast talk show focusing on female empowerment and self-growth. Alongside acting, Fiona directs immersive theatre, is a voice-over artist on networks like Freeform, and teaches workshops on acting for VR. Special thanks to her manager, fellow cast and storytellers, her daily besties, especially the ones that are too far away, and of course, her good ole' Southern father, all for consistently encouraging her search for personal truth.



GABRIELLE MADÉ (*Understudy for Odessa*) is a native New Yorker, a Juilliard graduate, and grateful to be working at Center Theatre Group. Theatre: *Measure for Measure* (Lincoln Center), *The Miracle* (The Public Theater), *The Miser* (Hartford Stage), *The Tempest* (Portland Stage),

Mrs. Warren's Profession (Philadelphia Drama Guild), *The Three Sisters* (Milwaukee Repertory Theater), originated the role of Cora in Romulus Linney's *Heathen Valley* (Milwaukee Repertory Theater), originated the role of Michi in *The Have Little* (Sundance Lab Playwrights Festival and INTAR Theatre). Film/TV: *Unit Zero* (pilot), *Goliath*, *24*, *How to Get Away With Murder*, *Criminal Minds: Beyond Borders*, *Harry's Law*, *Lincoln Heights*, *Windfall*, *Just Like Heaven*, *Privilege*, *Ana*. Upcoming film: *Expectant Mother* (Lifetime Network 2018 release). Gabrielle is grateful for the love and support of her husband Charles.



ANNY ROSARIO (*Understudy for Yazmin*) is a Los Angeles-based actress. Originally from the Dominican Republic, her parents moved her and her brother to the United States in the 1990s. TV credits include *NCIS: Los Angeles*, *Last Ship*, and *Criminal Minds*. Film credits include *Entropy*, *Once in a Blue Moon*, and *Jeannie*. Theatre credits include *Smudge* (Salem Theatre Company), *A Raisin in the Sun* (Salem Summer Theatre), and *The Children's Hour* (Theatre To Go).



MONTAE RUSSELL (*Understudy for Chutes&Ladders*). Film/TV includes 15 seasons of *ER* (Paramedic Zadro), *The Players Club*, *Laurel Avenue*, *Lily in Winter*, *One Life to Live*, and most recently *Rizzoli & Isles* and *Shameless*. Stage credits range from Broadway's *King Hedley II* (Mister), *A Few Good Men*, and *Prelude*

to a *Kiss* to regional in the Kennedy Center's *Joe Turner's Come and Gone* and *Fences*, The Public Theater's *East Texas Hot Links*, and Cleveland Play House's African-American *The Glass Menagerie*. He has performed in all 10 August Wilson plays. Other regional credits include *Thurgood* (150+ performances). Los Angeles performances include *King Hedley II* (Ovation-nominated Best Featured Actor), *District Merchants* (SCR), *Bird Lives!* (NAACP-nominated for Charlie "Bird" Parker), *The Road Weeps* (LATC), and *Jitney* (SCR/Pasadena). MFA: Mason Gross School of Arts, Phi Beta Sigma member.



QUIARA ALEGRÍA HUDES (*Playwright*) is a playwright, author, strong wife and mother of two, barrio feminist, and native of West Philly, USA. Next up is her musical *Miss You Like Hell* at New York's Public Theater starting in March. Previously her play *Water by the Spoonful* won the 2012 Pulitzer Prize for Drama. Hudes co-

authored Broadway's *In the Heights* with Lin-Manuel Miranda, which received the Tony Award for Best Musical. Hudes is a proud alum and hall of fame inductee at Philadelphia's Central High School. She curates *Emancipated Stories*, an online anthology of works written behind bars. The page-long pieces put a personal face on mass incarceration. Instagram: [emancipated_stories_project](#)



LILEANA BLAIN-CRUZ (*Director*). Recent projects: *Pipeline* (Lincoln Center), *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre, Obie Award), *Gurls* (Lewis Center for the Arts at Princeton), *Actually* (Manhattan Theatre Club and Williamstown Theatre Festival), *Henry IV, Part One* and *Much*

Ado About Nothing (Oregon Shakespeare Festival), *The Bluest Eye* (The Guthrie), *War* (LCT3/Lincoln Center Theater and Yale Repertory Theatre), *Revolt. She Said. Revolt Again.* (Soho Rep), *Red Speedo* (New York Theatre Workshop), *Salome* (Jack), *Hollow Roots* (Under the Radar Festival at The Public Theater), and *A Guide to Kinship and Maybe*

Magic (Dance New Amsterdam). She was a 2050 Directing Fellow at NYTW, a member of the Lincoln Center Directors Lab, and an Allen Lee Hughes Directing Fellow at Arena Stage. She received her MFA in directing from the Yale School of Drama. Next up: *The House That Will Not Stand* at NYTW.



ADAM RIGG (*Scenic Design*) is a Brooklyn-based designer and artist originally from Southern California. New York: *Actually* (Williamstown Theatre Festival/Manhattan Theatre Club), *Revolt. She Said. Revolt Again.* (Soho Rep), *Living Here, O, Earth* (The Foundry Theatre), *Demonstrating The Imaginary Body* (Under the Radar

@ The Public Theater). Regional: *Henry IV: Parts 1 & 2* (Oregon Shakespeare Festival), *Invisible Hand* (Westport Country Playhouse), *Dear Elizabeth* (Yale Repertory Theatre). Opera: *Breaking the Waves* (Opera Philadelphia/Prototype), *An American Tragedy* (Broad Stage), *Pelléas* (Cincinnati Opera). Upcoming: *Familiar* (The Guthrie/Seattle Rep), *Is God Is* (Soho Rep). Awards: Princess Grace Award, two-time American Theatre Wing Henry Hewes Design Award nominee. Education: MFA, Yale School of Drama; BA, UCLA.



RAQUEL BARRETO (*Costume Design*). Regional: *Watch on the Rhine* (Guthrie Theater, Berkeley Rep); *Julius Caesar*, *The River Bride*, *Roe*, *Pericles*, *The Happiest Song Plays Last*, and *Water by the Spoonful* (Oregon Shakespeare Festival); *Roe* (Arena Stage, Berkeley Rep); *The Glass Menagerie*, *Uncle Vanya*,

Romeo and Juliet, *Pericles*, and *The Triumph of Love* (California Shakespeare Theater); *Lady Day at Emerson's Bar and Grill* (Actors Theatre of Louisville); *The Underpants* (Syracuse Stage, Guild Hall); *Nero* (Magic Theatre). Los Angeles: *Elliot*, *A Soldier's Fugue* (Kirk Douglas Theatre); *Mojada* (Getty Villa); *BlissPoint*, *SEED* (Cornerstone Theater Company); *Hope*, *La Victima* (Latino Theater Company); *Kiss*, *Anna Christie*, *Passion Play*, *Ivanov* (Odyssey Theatre); *Philoktetes* (Getty Villa Theater Lab); BODYTRAFFIC dance company (LA Philharmonic, Broad Stage); *American Buffalo* (Deaf West). Teaching: design faculty, UCLA School of Theater, Film and Television.



YI ZHAO (*Lighting Design*) creates designs for theatre, opera, music, and dance, in the US and internationally. New York: *Actually* (Manhattan Theatre Club), *Pipeline* (Lincoln Center Theater), *The Death of the Last Black Man...*, *In The*

Blood (Signature Theatre), *Red Speedo* (New York Theatre Workshop), *Revolt. She Said. Revolt Again.* (Soho Rep.), *FUTURITY* (Soho Rep. & Ars Nova). Regional: *The Bluest Eye* (Guthrie Theatre), *Assassins*, *WAR* (Yale Repertory Theatre), *Romeo and Juliet*, *The Christians* (Dallas Theater Center), *Hamlet* (Shakespeare Theatre Company), *Much Ado About Nothing*, *Henry IV Part One*, *The Winter's Tale* (Oregon Shakespeare Festival), *Hamlet*, *Rosencrantz & Guildenstern Are Dead*, *When the Rain Stops Falling* (Wilma Theater). Opera: Prototype Festival, Curtis Institute of Music, ArtsEmerson. Dance: Ballet de Lorraine. Recipient, 2016 Vilcek Prize for Creative Promise in Theatre. yi-zhao.com



JANE SHAW (*Sound Design*). Mark Taper Forum debut. With Lileana Blain-Cruz: *Actually* (Manhattan Theatre Club, Williamstown Theatre Festival). New York designs include *The Killer*, *Measure for Measure* (Theater for a New Audience), *Men on Boats* (Clubbed Thumb, Playwrights Horizons; Drama

Desk nomination), *Ironbound* (Rattlestick, Women's Project), and *Hindle Wakes* (Mint). Regional work: Cleveland Play House, Hartford Stage, Cincinnati Playhouse, Milwaukee Rep, Triad Stage, Capital Rep, Denver Center, Asolo Rep, and Northern Stage. International touring: Merce Cunningham, Baryshnikov Productions, and *The Wind-Up Bird Chronicle*. Recipient: Drama Desk, Connecticut Critics Circle Awards, NEA/TCG Career Development Program, Henry Award, Premios ACE 2012 Award, Bessie. Nominations: Lortel, Henry Hewes, Elliot Norton. Graduate: Harvard College, Yale School of Drama. She was born in Kansas and lives in Brooklyn.



HANNAH WASILESKI (*Projection Design*) is a visual artist and projection designer whose work spans theatre, opera, music, and installation. Recent designs include *Sleep* (BAM), *Pipeline* (Lincoln Center), *A Mouth is Not for Talking* (National Sawdust), *The Death of the Last Black Man in the Whole Entire World* (Signature

Theatre), *Revolt. She Said. Revolt Again.* (Soho Rep), *A Proust Sonata* (Wortham Center), *Angel's Bone* (Prototype Festival), *The Wreckers* (Bard SummerScape), Albany Symphony's American Music Festival (EMPAC), architectural projection design for *La Celestina* (Metropolitan Museum), *The World is Round* (BAM; Obie Award), *Dear Elizabeth* (Yale Rep and Berkeley Rep), *Strange Tales of Liao-zhai* (HERE Arts Center). Her video installations and designs have been exhibited in

London, Brighton, Glasgow, and Prague. MFA: Yale School of Drama. hannahwasileski.com

ROSALINDA MORALES AND PAULINE O'CON (*Casting*) united their casting experiences from the theatre, independent film, network television, and studio casting worlds in 2008. Combining their professional relationships within the agency and management community and utilizing sources outside of the normal casting criteria, M-O Casting works collaboratively with filmmakers, producers, writers, and directors to create a cast that showcases the increasingly diverse population of audiences today.

AMY CHRISTOPHER AND MARCIA DeBONIS (*New York Casting*) have been collaborating for over 15 years, first when Amy was Vice President of Fox Broadcasting Company in NYC and Marcia covered pilot season for Fox Studio and for the past four years as co-owners of their company, The Tape Room (thetape-room.com). Most recently they have cast the upcoming indies *The Rest of Us* and *Before/During/After*, and are currently working on *Mimi & Ru* and *In Other Words*. Before that, Amy was Casting Director for both the Roundabout Theatre Company and the Williamstown Theatre Festival, and Marcia was Casting Director for the Drama Desk-winning theatre company The Barrow Group as well as the Atlantic Theater Company. They are both thrilled to be back casting theatre.



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*, *Humor Abuse*, *The Steward of Christendom*, *Vanya and Sonia and Masha and Spike*, *Bent*, *The Christians*, *Disgraced*, *A View From The Bridge*, *Zoot Suit*, *Archduke*, *King of the Yees*, and *Head of Passes*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985–1990, Pasadena Playhouse, and the 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).



MICHELLE BLAIR (*Stage Manager*) has worked on over 30 productions for Center Theatre Group. Some highlights include *Head of Passes*, *Heisenberg*, *Archduke*, *Zoot Suit*, *The Beauty Queen of Leenane*, *Ma Rainey's Black Bottom*, *The Christians*, *Bent*, *Marjorie Prime*, *Vanya and Sonia* and *Masha and Spike*, *The Sunshine*

Boys, *Joe Turner's Come and Gone*, *Red*, *Vigil*, *Leap of Faith*, *The Lieutenant of Inishmore*, *Parade*, *Bloody Bloody Andrew Jackson*, *Nightingale*, *all wear bowlers*, *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 *Jersey Boys* in Las Vegas. Graduate of the University of Southern California and the University of Amsterdam. Mom to nine-year-old Liam and five-year old Imogen.

Center Theatre Group



MICHAEL RITCHIE (*Artistic Director*) is in his 13TH season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson, Taper, and Douglas stages since his arrival in 2005. From 1996–2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a

production stage manager in NYC. At Center Theatre Group, 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 40 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 Center Theatre Group's Artistic Development Program, designed to foster the development and production of new work.



STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group in 2014 as its new Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and held the position of CEO of the Los Angeles Opera concurrently from 2008–2012.

Prior to The Music Center, Rountree served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum. In 1984, he was appointed Director of the Getty Center Building Program, with responsibility for managing all aspects of project development, design, and construction of the Getty Center in Los Angeles. In January 1998, he was named Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children's Hospital of Los Angeles, and the Polytechnic School. He advises numerous nonprofit institutions on matters relating to nonprofit management and building programs. His involvement was critical to the building of Walt Disney Concert Hall at The Music Center, serving on the boards of the LA Phil and Walt Disney Concert Hall, Inc.



DOUGLAS C. BAKER (*Producing Director*) is now in his 27TH season at Center Theatre Group. 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.



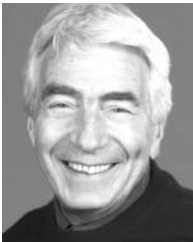
NEEL KELLER (*Associate Artistic Director*). For Center Theatre Group, Neel has directed the World premieres of Lucy Alibar's *Throw Me On The Bumpile and Light Me Up*, Dael Orlandersmith's *Forever*, Kimber Lee's *different words for the same thing*, Jennifer Haley's *The*

Nether, and Jessica Goldberg's *Good Thing*, as well as productions of Sheila Callaghan's *Women Laughing Alone With Salad*, David Greig's *Pyrenees*, and Marie Jones' *Stones in His Pockets*. He has also directed for New York Theatre Workshop, The Public Theater, the Abbey Theater, La Jolla Playhouse, South Coast Repertory, Long Wharf Theatre, Rattlestick Playwrights Theater, Portland Center Stage, and Williamstown Theatre Festival. As a producer at Center Theatre Group, Neel has worked closely with dozens of creative teams on the development and production of a wide range of plays and musicals. He is a member of The Stage Directors and Choreographers Society and the Directors Guild of America.



NAUSICA STERGIU (*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 mainstage productions at the Taper and Douglas, as well as new play commissions and developmental productions through Center Theatre Group's New Play Development. Nausica has taught at USC's School of Dramatic Arts, and advises and works with local nonprofits including Hollywood Orchard.



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 *WATER BY THE SPOONFUL*

- Vocal Consultant..... Joel Goldes
- Fight Director..... Edgar Landa
- Assistant Director..... Teresa Cruz
- Resident Assistant Lighting Designer..... Heather Graff
- Assistant Costume Designer..... Kat Patterson
- Assistant Prop Lead..... Erin Walley
- Prop Carpenter..... Donovan Martinelli
- Prop Artisan..... Eric Babb
- Prop Artisan..... Mara Holland
- Projections Programmer..... Ryan Tirrell
- Production Assistant..... Jennifer Franco
- First Hand..... Pamela Walt
- Stitcher..... Bert Henert

CREDITS

Costumes and props provided by the Center Theatre Group Shop. Scenery constructed by F&D Scene Changes, Ltd. Special effects provided by Water Sculptures Limited. Rehearsal and production photography by Craig Schwartz. Production B-roll by Cinevative.

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The Actors and Stage Managers employed in this production are members of Actors' Equity Association. 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 Director is a member of the Stage Directors and Choreographers Society, Inc., an independent national labor union.



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; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.



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



MICHAEL RITCHIE Artistic Director | **STEPHEN D. ROUNTREE** Managing Director
DOUGLAS C. BAKER Producing Director

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

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 KELLEY KIRKPATRICK Associate Artistic Director
 DIANE RODRIGUEZ Associate Artistic Director
 LINDSAY ALLBAUGH Associate Producer
 PATRICIA GARZA Artistic Development Program Manager
 JOY MEADS Literary Manager/Artistic Engagement Strategist
 ANDREW LYNFORD Casting Associate
 IAN-JULIAN WILLIAMS Program Coordinator, Block Party
 MATTHEW BOURNE, DANAI GURIRA,
 ANNA D. SHAPIRO Associate Artists
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 STEVE CUIFFO, JUSTIN ELLINGTON, WILL ENO (FADIMAN), DANAI GURIRA,
 JENNIFER HALEY, DAVID HENRY HWANG, NAOMI IIZUKA, LARS JAN, RAJIV
 JOSEPH, LISA KRON, KIMBER LEE, YOUNG JEAN LEE, LAURAL MEADE,
 RICHARD MONTOYA, LYNN NOTTAGE, QUI NGUYEN, DAN O'BRIEN, DENIS
 O'HARE, LISA PETERSON, WILL POWER (FADIMAN), RAINPAN 43, MARCO
 RAMIREZ, KEN ROHT, AL SMITH, ROGER GUENVEUR SMITH, GOB SQUAD,
 PAULA VOGEL, TRACEY SCOTT WILSON (FADIMAN) Commissioned Artists
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