

2017/18 SEASON

AHMANNSON

SEASON BONUS OPTION

Matthew Bourne's production of

**THE RED SHOES**

Based on the film by Michael Powell and Emeric Pressburger and the Hans Christian Andersen Fairytale

Music by Bernard Herrmann

Directed and Choreographed by Matthew Bourne

American Premiere

**Sep 15 – Oct 1, 2017**

FIRST SEASON PRODUCTION

**BRIGHT STAR**

Music, Book, and Story by Steve Martin  
Music, Lyrics, and Story by Edie Brickell

Choreography by Josh Rhodes

Directed by Walter Bobbie

**Oct 11 – Nov 19, 2017**

SECOND SEASON PRODUCTION

**SOMETHING ROTTEN!**

Book by Karey Kirkpatrick and John O'Farrell

Music and Lyrics by Wayne Kirkpatrick and Karey Kirkpatrick

Directed and Choreographed by Casey Nicholaw

**Nov 21 – Dec 31, 2017**

THIRD SEASON PRODUCTION

**SOFT POWER**

Play and Lyrics by David Henry Hwang  
Music and Additional Lyrics by Jeanine Tesori

Choreography by Sam Pinkleton

Directed by Leigh Silverman

World Premiere

**May 3 – June 10, 2018**

FOURTH SEASON PRODUCTION

**THE HUMANS**

By Stephen Karam

Directed by Joe Mantello

**June 19 – July 29, 2018**

FIFTH SEASON PRODUCTION

**AIN'T TOO PROUD**

**The Life and Times of The Temptations**

Book by Dominique Morisseau

Music and Lyrics from  
The Legendary Motown Catalog

Choreography by Sergio Trujillo

Directed by Des McAnuff

**Aug 21 – Sep 30, 2018**



Sarah Steele and Reed Birney. Photo by Juan Marais.

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**PRODUCTION OF**

# THE HUMANS

**BY**

## STEPHEN KARAM

**WITH**

**CASSIE REED JAYNE**  
**BECK BIRNEY HOUDYSHELL**

**LAUREN NICK SARAH**  
**KLEIN MILLS STEELE**

*Scenic Design* **DAVID ZINN** *Costume Design* **SARAH LAUX** *Lighting Design* **JUSTIN TOWNSEND** *Sound Design* **FITZ PATTON**

*Casting* **CARRIE GARDNER, c.s.a.** *Production Supervisor* **WILLIAM JOSEPH BARNES** *Production Stage Manager* **BRIAN J. L'ECUYER** *Company Manager* **DENNY DANIELLO**

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**MEREDITH BLAIR / KARA GEBHART**

**DIRECTED BY**

## JOE MANTELLO

June 19 – July 29, 2018 **AHMANSON THEATRE**

# CAST

(IN ORDER OF APPEARANCE)

Erik Blake ..... REED BIRNEY  
Aimee Blake ..... CASSIE BECK  
Brigid Blake ..... SARAH STEELE  
Deirdre Blake ..... JAYNE HOUDYSHELL  
Fiona “Momo” Blake ..... LAUREN KLEIN  
Richard Saad ..... NICK MILLS

## UNDERSTUDIES

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

For Deirdre Blake—DENISE LUTE;  
for Fiona “Momo” Blake—SUSANNE MARLEY;  
for Erik Blake—DALE PLACE;  
for Aimee Blake, Brigid Blake—THERESE PLAETHN;  
for Richard Saad—LUIS VEGA.

*The Humans* will be performed without an intermission.

*The Humans* playwright

STEPHEN KARAM

in conversation with Seattle Rep

Literary Director

KRISTIN LEAHEY, Ph.D.

Original Transcription by

ANNIKA BENNETT

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# What are the things that keep human beings up at night?



**Kristin Leahey (KL):** What was your impulse behind writing *The Humans*?

**Stephen Karam (SK):** I was thinking a lot about the things that were keeping me up at night and that got me thinking about existential human fears: fear of poverty, sickness, losing the love of someone.... Was there a way to actually tell a story that might elicit some of those fears—or provide some thrills—while also talking about how human beings cope with them? And by the time I was done, I had written a family play or, as I think of it now, a family thriller.

**KL:** Could you share some of the highlights of working on the play in 2014 with Chicago's American Theater Company (ATC), then in 2015 with New York's Roundabout Theatre Company, and eventually on Broadway in 2016?

**SK:** The gift of new work when it goes well is you get to grow the piece with other artists and countless people behind the scenes. The Roundabout production was set, but the theatre allowed for the World premiere at ATC in Chicago, because I thought it would help me to develop the play in preparation for New York. Also, I thought it was a great play for Chicago, where audiences are accustomed to taking risks, especially with new work. I did a lot of intense rewriting while we were in rehearsals for the production.

And then we went to Roundabout, and it was almost like doing it over again, because there was a new director, Joe Mantello, as well as a new cast. I learned a lot from the first production, so the company I think had a stronger script as a result.

The Roundabout's Off-Broadway space is about 400 seats, so it's actually quite big. Therefore, it wasn't a huge shift in terms of rethinking the play when we moved to Broadway. The set nestled well into the Helen Hayes Theatre and then we transferred to the Gerald Schoenfeld Theatre, which is larger. It was interesting to see how the actors adjusted their




Sarah Steele and Cassie Beck. Photo by Brigitte Lacombe.


performances to each of the different spaces...but, you know, the same dilapidated two-story duplex set followed us everywhere.

**KL:** After having the experience of working on the premiere in Chicago and now, in many ways, coming full circle with the national tour, what are you looking forward to with this new journey for *The Humans*?

**SK:** You can probably tell from the play that I'm from Pennsylvania. Any time I do a new play, I'm actually thinking, "Will it ever find its way across the country?" "Will it ever find its way to Pennsylvania or Arizona or Washington State?" My first attendance at a professional theatre was seeing touring shows that made their way to the Scranton Cultural Center at the Masonic Temple. I ushered at the Masonic in high school to get free tickets. They were large musicals but never "straight plays." There's a special magic in taking a play, a piece like this, across the country. I just feel [that it] really connects to what it meant for me to see theatre growing up, so I'm excited to see something that I wrote have a chance to travel.



I was staring at six damaged and lovely souls, who audiences would watch be hurt and laugh and cry and love. Things become universal, and thus reverberate more precisely. It's sort of the epic via the intimate.



**KL:** I really admire that your work, such as *Speech & Debate*, *Sons of the Prophet*, and *The Humans*, grapples with immense sociopolitical ideas, but at its core are these tangible, intimate relationships between characters. How do you strike this balance?

**SK:** Instead of running away from the larger questions we're struggling with, I realized that my plays can come from them. With *The Humans*, I originally thought the way to address the play's big ideas was a lot noisier, with a lot more bells and whistles, but through the writing process of stripping things away, by the end, I was staring at six damaged and lovely souls, who audiences would watch be hurt and laugh and cry and love. Things become universal, and thus reverberate more precisely. It's sort of the epic via the intimate.

**KL:** It's interesting considering that sometimes the most intimate of subjects can also be the most political.

**SK:** I didn't start *The Humans* by saying, "I'm going to write about the dying middle class." I think that's a losing game, only because you can't make people watch a play like that—at least I don't think so—unless there are complex, multidimensional people at the center of the conflict. That's where audiences invest, when they actually care about the struggle of the people onstage. If I get too bogged down in ideas, I don't tend to write so well.

I feel like my plays become more political by focusing on human behavior. As a playwright, you can't write about what it means to be alive and not be political. And if you're writing about what it means to be alive today, you're going to end up writing a political play.... I *never* would have predicted or imagined that Donald Trump would have become president. Nor would I have ever suspected that somebody with his particular background, trust fund, and golden toilets would be the person who ends up connecting to the Erik Blakes of the world.

**KL:** I really appreciated the March 2017 article you wrote for *American Theatre*—"Guides for Survival in the Trump Simulacrum." You wrote, "Artists and philosophers are better at processing complex realities during unreal times."

**SK:** Our job as writers is to tell the truth and be as honest as possible—avoid propaganda or a tidy resolution. And

politicians are interested in the sincere question that *The Humans* was born out of, too—"What are the things that keep human beings up at night?" And sometimes, for the good of the people, they think about these things because they want to know what we care and are worried about. And then, of course, when politicians are campaigning, they can also play into these fears in really dark and scary ways. The play got caught for a while in a political discussion that I certainly welcomed, but I think part of the reason it did is that there's an overlap of interest in watching politicians also try to take the temperature of what's keeping people up at night.

**KL:** What was it like working with Joe Mantello on the project? We're so thrilled that he's helming the tour.

**SK:** It was incredible! A good collaborator like Joe just makes your work stronger. I think what I love about working with him is that he is uncompromising, has an incredible eye, and understood the play from the second he read it. I can't really overstate what a gift that is. I feel somewhat giddy that we're going to get to do it again.

I should also note that the play is a comedy. I'm somebody who loves laughing when I'm seeing any play myself. But you can't just tell people a play is funny; you have to let them decide that for themselves. But of course, watching any family interact for 90 minutes is going to be partially, if not largely, hilarious.

# WHO'S WHO



**CASSIE BECK** (*Aimee Blake*). Broadway: *The Humans* (Tony Award Best Play, Drama Desk Ensemble Award), *Picnic*. Off-Broadway: *The Humans* (Roundabout); *This Flat Earth*, *The Whale*, *The Drunken City* (Theatre World Award), *A Prayer for My Enemy* (Playwrights Horizons); *By the Water* (Manhattan Theatre Club and Ars

Nova); *The Insurgents* (LAByrinth Theater); *Happy Hour*, *Oohrah!* (Atlantic Theater Co); and *Smudge* (Women's Project Theater). Regional: *Elemeno Pea* (South Coast Repertory and Humana Festival), *Prelude to a Kiss* (Huntington Theatre Co), *The Cherry Sisters Revisited* (Humana), *Three Sisters* (Williamstown Theatre Festival), and *The Consultant* (Long Wharf). Television appearances include *Chicago Med*, *Elementary*, *Almost There*, *Shameless*, and the webseries *Accidental Wolf*. @cassiebeckster



**REED BIRNEY** (*Erik Blake*). Broadway: *1984*, *The Humans* (Tony Award, Outer Critics Circle Award nomination), *Gemini*, *Picnic*, and *Casa Valentina* (Tony nomination, Drama Desk Award). Off-Broadway: *Man from Nebraska* (Lucille Lortel Award nomination), *The Humans* (Drama Desk Award for Best Ensemble),

*I'm Gonna Pray for You So Hard* (Drama Desk nomination, Outer Critics Circle nomination), *You Got Older* (Drama Desk nomination), *Uncle Vanya* (Drama Desk nomination, Outer Critics Circle nomination), *Blasted* (Drama Desk nomination), *Circle Mirror Transformation* (Obie Award, Drama Desk Award), *Tigers Be Still*, *The Dream of the Burning Boy* (Outer Critics Circle nomination), *A Small Fire*, and *Bug* (Obie Award). Television: *House of Cards* (Donald Blythe), *The Blacklist* (Tom Connolly), *Girls*, *The Immortal Life of Henrietta Lacks*, *Madam Secretary*, and *The Accidental Wolf*. He is the recipient of a 2006 Obie Award for Sustained Excellence, a 2011 Special Drama Desk Award honoring his career, and the Richard Seff Award from Actors' Equity.



**JAYNE HOUDYSHELL** (*Deirdre Blake*). Broadway: *A Doll's House, Part 2* (Tony Award nomination); *The Humans* (Tony Award); *Fish in the Dark*; *Romeo and Juliet*; *Follies* (Tony nomination); *The Importance of Being Earnest*; *Dead Accounts*; *Bye Bye Birdie*; *Wicked*; *Well* (Tony nomination, Theatre World Award).

Off-Broadway: *Relevance*; *The Humans* (Obie Award, Drama Desk Award for Best Ensemble); *Harrison, TX*; *Coraline*; *The Receptionist*; *The New Century*; *The Pain and The Itch*; *Much Ado About Nothing*; *Well* (Obie). She is the recipient of a 2013 Special Drama Desk Award "for her artistry as an exceptionally versatile and distinctive Broadway and Off-Broadway performer." Film: *Lucky Stiff*, *Everybody's Fine*, *Garden State*, *Trust the Man*, *Bounty Hunter*. TV: *The Good Fight*, *American Odyssey*, *Elementary*, *Blue Bloods*, *Law & Order: SVU*.



**LAUREN KLEIN** (*Fiona "Momo" Blake*). Broadway: *The Humans*, *Other Desert Cities*, *Lost in Yonkers* (original cast), and *Broken Glass* (original cast). Off-Broadway: *The Humans*, *Mr. Goldwyn*, *Death Defying Acts*, and *After the Fall*. Regional: *Death of a Salesman*, *Plainsong*, *Eventide*, *Big Love*, *The*

*People's Temple*, *The Last Night at Ballyhoo*, and *Denial*. National tours: *Dirty Dancing*, *Broadway Bound*, and *I'm Not Rappaport*. TV: *Law & Order* (Judge, recurring for 10 years) and *Tales from the Darkside*. Film: *My One and Only*, *A Price Above Rubies*, and *Then She Found Me*. Video game: *Red Dead Redemption*. Awards: Connecticut Critics Circle Award for Outstanding Actress in a Play for *Big Love*, Carbonell Award for Best Actress for *Denial*, and Denver Ovation Award for Best Supporting Actress for *Plainsong*. She received her master of fine arts from American Conservatory Theater in San Francisco.



**NICK MILLS** (*Richard Saad*). Broadway: *1984*, *The Humans*. Off-Broadway: *The Humans*, *The Unavoidable Disappearance of Tom Durnin* (Roundabout Theatre Company), and *Macbeth* (Public Theater). Regional: *The Legend of Georgia McBride* (Denver Center Theatre Company), *Lombardi*

(Cleveland Play House), *Back Back Back* (The Old Globe), and *How to Disappear Completely* (Theatre @ Boston Court). TV: *Mr. Robot*, HBO's *Show Me a Hero*, *Law & Order: SVU*, and *Person of Interest*. He has a master of fine arts from New York University's Graduate Acting program and a bachelor of fine arts from the University of Evansville.





**SARAH STEELE** (*Brigid Blake*). Broadway: *The Humans* (Drama Desk Award for Best Ensemble), *The Country House*. Off-Broadway: *The Humans*, *Slowgirl*, *Russian Transport*, *All-American*, *Speech & Debate*, *The Netflix Plays*, *The Prime of Miss Jean Brodie*. Regional: *Not Waving* (Williamstown Theatre Festival). Film:

*Ask for Jane* (upcoming), *Speech & Debate*, *Permission*, *Viena and the Fantomes*, *The Mend*, *Adult Beginners*, *The To Do List*, *Please Give*, *Margaret*, *Spanglish*, *Man* (short). Television: *The Good Fight*, *The Good Wife*, *Girls*, *Nurse Jackie*, *Blue Bloods*, *Harry's Law*, *Gossip Girl*, *Law & Order*. Sarah has a BA in English from Columbia University.



**DENISE LUTE** (*Understudy for Deirdre Blake*). Broadway: *Monday After the Miracle*. Off-Broadway: *The Government Inspector* (Red Bull Theater), *Middle of the Night* (Keen Company), *By the Water* (Manhattan Theatre Club), and *Bug* (Barrow Street). Regional: *Cat On A Hot Tin Roof*, *Communicating Doors*, *Mame*,

*Anything Goes*, *Showboat*, *Copenhagen*, *Doubt*, *The Big Knife*, and *The Constant Wife*. Film: *Lucky Days*, *Whiskey School*, *The Dead of Winter*. Television: *The Path*, *The Tap*, *ED*, *The Guiding Light*, and guest spots on all three *Law & Order* series.



**SUSANNE MARLEY** (*Understudy for Fiona "Momo" Blake*) has been a part of *The Humans* from its Off-Broadway run through the run on Broadway. She covered and performed the roles of Violet and Mattie Fae Weston in the Tony Award-winning Broadway production of *August: Osage County*. National tour:

Hannah in *Angels in America/Perestroika*. Off-Broadway: *Balm in Gilead*, *Fool for Love*, *How the Other Half Loves*, *Other People's Money*, *Romeo and Juliet*, and *God's Daughter*. She has also played Violet Weston in *August: Osage County* at The Human Race Theatre Company, Garvin Theatre in Santa Barbara, and at the Arkansas Repertory Theatre.



**DALE PLACE** (*Understudy for Erik Blake*). Broadway: *Heisenberg*. New York: *King Lear* at New York Shakespeare Festival, *Nikolai and the Others* at Lincoln Center Theater. Regional: Huntington Theatre Company, Cleveland Play House, Boston's Old State House, The Hanover Theatre, Northern Stage,

New Repertory Theatre, Lyric Stage, Boston Playwrights' Theatre, SpeakEasy Stage, Greater Boston Stage Company, and The Barnstormers Theatre. Film: *The Fighter*, *The Proposal*, *Joy*, *Gone Baby Gone*, and *What's Your Number?*



**THERESE PLAETHN** (*Understudy for Aimee Blake, Brigid Blake*) most recently played Aimee Blake in the national tour of *The Humans*. Broadway: *The Heidi Chronicles*. Other NYC theatre: *A (radically condensed and expanded) Supposedly Fun Thing I'll Never Do Again* (after David Foster Wallace)

(The Public Theater), *Family Play (1979 to Present)* (CollaborationTown), *Anna Christie* (The Wild Project). Regional: *Our Town* (Huntington Theatre), *Crimes of the Heart* (TheatreWorks, Silicon Valley), *Paradise Lost* (American Repertory Theater), and summers at Gloucester Stage and Chester Theatre. TV: *Mr. Robot*, *Blue Bloods*, *American Odyssey*, and *Onion News Network*.



**LUIS VEGA** (*Understudy for Richard Saad*) most recently played the role of Richard Saad in the national tour of *The Humans*. Other theatre credits include: *Tell Hector I Miss Him* (Atlantic Theater Company); *Where Storms Are Born* and *A Streetcar Named Desire* (Williamstown Theatre Festival); *The Comfort Team*

(Virginia Stage Company); *Dance for a Dollar* (INTAR); *(RUS)H (HERE)*; *The Knights* (Target Margin Theater); *Til the Break of Dawn* (Culture Project); *Alice in War* (Summer Play Festival); *Life is a Dream* (South Coast Repertory). Film: *Another Earth* (Fox Searchlight), *Chinese Puzzle*, *Emoticon ;)*. Company member of Ubuntu Theater Project. Education: MFA in acting from University of California San Diego, BA in English from Columbia University.

**STEPHEN KARAM** (*Playwright*). Karam's plays include *The Humans* (Tony Award for Best Play, Obie Award for Playwriting, New York Drama Critics Circle Award for Best Play, and Pulitzer Prize finalist), *Sons of the Prophet* (New York Drama Critics Circle Award for Best Play and Pulitzer Prize finalist), and *Speech & Debate*. His adaptation of Chekhov's *The Cherry Orchard* premiered on Broadway as part of Roundabout Theatre Company's 2016 season; his film adaptation of *The Seagull*, starring Annette Bening, premiered in 2018. Recent honors include two Drama Desk and Outer Critics Circle Awards, a Lucille Lortel Award, a Drama League Award, and the Hull-Warriner Award. Karam is a graduate of Brown University and grew up in Scranton, Pennsylvania.

**JOE MANTELLO** (*Director*). A two-time Tony Award-winning director, credits include *The Boys in the Band*, *Three Tall Women*, *The Humans* (Tony nomination), *Blackbird*, *An Act of God*, *Airline Highway*, *The Last Ship*, *Casa Valentina*, *I'll Eat You Last...*, *The Other Place*, *Dogfight*, *Other Desert Cities*, *The Pride*, *Pal Joey*, *9 to 5*, *November*, *The Receptionist*, *The Ritz*, *Three Days of Rain*, *The Odd Couple*, *Glengarry Glen Ross* (Tony nomination), *Laugh Whore*, *Assassins* (Tony Award), *Wicked*, *Take Me Out* (Tony Award), *Frankie and Johnny in the Clair de Lune*, *A Man of No Importance*, *Design for Living*, *The Vagina Monologues*, *Bash*, *Love! Valour! Compassion!* (Tony nomination), *Proposals*, *The Mineola Twins*, and *Corpus Christi*. Acting credits: *The Glass Menagerie*, *The Normal Heart* (Tony nomination), *Angels in America* (Tony nomination), *The Baltimore Waltz*. Mantello was nominated for Emmy and Critics' Choice Awards for his performance in HBO's *The Normal Heart*. He is a member of Naked Angels and an Associate Artist at the Roundabout Theatre Company and has received Outer Critics Circle, Drama Desk, Lucille Lortel, Helen Hayes, Clarence Derwent, Obie, and Joe A. Callaway Awards.

**DAVID ZINN** (*Scenic Designer*). Broadway: set design for *The Humans* (Tony Award); set and costume design for *SpongeBob SquarePants*, *Fun Home* (Tony nominations), *The Last Ship*; costume design for *A Doll's House, Part 2* and *Airline Highway* (Tony nominations); *Other Desert Cities*; *Good People*; *Xanadu*; *In the Next Room, or the vibrator play* (Tony nomination). Recent Off-Broadway: set design for *Hamlet*, *Hir*; and set and costume design for *The Flick*, *Circle Mirror Transformation*, *Choir Boy*, and *Dogfight*. Regional: Steppenwolf, Guthrie Theater, Center Theatre Group, American Repertory Theater, Opera Philadelphia, Lyric Opera of Chicago, and Santa Fe Opera.

**SARAH LAUX** (*Costume Designer*). Broadway: *The Band's Visit*, *The Humans*, *Fully Committed*. Off-Broadway/ regional: *On the Shore...* (Atlantic); *Sacred Valley* (New York Stage and Film); *The Man in the Ceiling* (Bay Street); *The End of Longing* (MCC Theater); *Bad Jews* (George Street Playhouse); *Man from Nebraska* (Second Stage Theater); *The Band's Visit* (Atlantic Theater Company); *Ultimate Beauty Bible* (Page 73 Productions); *Empathitrax* (Colt Coeur); *The Effect* (Barrow Street Theatre); *Thresh/ Hold* (Pilobolus Dance Theater); *Come Back, Little Sheba* (Huntington Theatre Company); *Women or Nothing* (Atlantic Theater Company); and *Really, Really* (MCC Theater). Feature film: *Freak Show*.

**JUSTIN TOWNSEND** (*Lighting Designer*). Broadway: *The Little Foxes*, *Present Laughter*, *The Humans* (Tony Award nomination, Drama Desk Award, Outer Critics Circle Award), *American Psycho* (Tony nomination, Drama Desk nomination), *Fool for Love*, *Casa Valentina*, *A Night with Janis Joplin*, *Vanya and Sonia and Masha and Spike*, *The Other Place*, and *Bloody Bloody Andrew Jackson*. Off-Broadway: *10 out of 12* (Soho Repertory Theatre); *Pretty Filthy* (The Civilians); *Found* (Atlantic Theater Company); *Here Lies Love* (The Public Theater, Royal National Theatre); *Mr. Burns, a post electric play* and *Milk Like Sugar* (Playwrights Horizons); *A Man's a Man*, *The Caucasian Chalk Circle*, *Galileo*, and *Unnatural Acts* (Classic Stage Company). He has received Henry Hewes, Lucille Lortel, and Drama Desk Awards, as well as an Obie Award for Sustained Excellence of Lighting Design in 2014. Townsend is an assistant professor at Brooklyn College.

**FITZ PATTON** (*Sound Designer*). Broadway: *Meteor Shower*, *Present Laughter*, *The Little Foxes*, *The Humans* (Drama Desk Award), *Our Mother's Brief Affair*, *Blackbird*, *The Father*, *An Act of God*, *It's Only a Play*, *Airline Highway*, *The Other Place*, *I'll Eat You Last: A Chat With Sue Mengers*, *Outside Mullingar*, *Casa Valentina*, *The House of Blue Leaves*, *Brighton Beach Memoirs*, *Broadway Bound*. Off-Broadway: *Torch Song*; *Napoli*, *Brooklyn*; *Yes*; *Prodigal Son*; *The Other Place* (Drama Desk nomination); *When the Rain Stops Falling* (Drama Desk, and Lucille Lortel Awards). He is the founding editor of *Chance*, a serialized art book on performance and design.

**CARRIE GARDNER, CSA** (*Casting*) serves as senior casting director for the Roundabout Theatre Company. Selected credits: *The Book of Mormon*, *Sunday in the Park with George*, *Significant Other*, *Long Day's Journey Into Night*,

*The Real Thing, Violet, Rocky, Machinal, The Mystery of Edwin Drood, Picnic, Cyrano de Bergerac, The Importance of Being Earnest, The Pee-wee Herman Show, Bloody Bloody Andrew Jackson, American Idiot, Spring Awakening, Up Here, If I Forget, Bad Jews, Ugly Lies the Bone, Indian Ink, Dinner with Friends, The Last Goodbye, Tom Durnin, Sons of the Prophet, Look Back in Anger, Tigers Be Still, Ordinary Days, and Speech & Debate.* Her credits also include productions at Encores! Off-Center.

**WILLIAM JOSEPH BARNES** (*Production Supervisor*). Production stage manager for more than 25 Broadway shows including the Tony Award-winning productions of *Hello, Dolly!*; *The Humans*; *Boeing-Boeing*; *Glengarry Glen Ross*; *Assassins*; *Take Me Out*; *Art*; *Master Class*; and *Love! Valour! Compassion!*

**BRIAN J. L'ECUYER** (*Production Stage Manager*). National tours include Fiasco Theater's *Into the Woods*, *La Cage aux Folles*, Lincoln Center Theater's *South Pacific*, *The Drowsy Chaperone*, *The 25th Annual Putnam County Spelling Bee*, and Deaf West Theatre's *Big River*. Most recently: *Jersey Boys* at the Paris Hotel in Las Vegas.

**DEVIN DAY** (*Stage Manager*). Broadway: *1984, The Humans, An Act of God, Skylight, The Audience, Disgraced, and I'll Eat You Last*. Off-Broadway: *The Humans* (Roundabout Theatre Company); *My Perfect Mind* (Brits Off-Broadway Festival); *Breakfast with Mugabe* (Two Planks Productions); and *Lucy Loves Me, Pinkolandia, Adoration of the Old Woman* (INTAR Theatre). Regional and Washington, D.C.: John W. Engeman Theater, Summer Theatre of New Canaan, Source Festival, Capital Fringe, and Taffety Punk Theatre Company. She is a graduate of the University of Mary Washington.

**AURORA PRODUCTIONS** (*Production Management*). *Amy and the Orphans; Anastasia; Angels in America; Bobbie Clearly; The Book of Mormon* (Broadway and tour); *Carousel; Children of a Lesser God; Farinelli and the King; Frozen; Hello, Dolly!; The Humans* (tour); *School of Rock; Springsteen on Broadway; Stories by Heart; Travesties*. Aurora has been providing technical supervision and production management to the entertainment industry since 1989.

**ALLIED TOURING** (*Tour Marketing & Press*) is a full-service engagement management agency representing Broadway tours and other live touring events across North America.

Current tours: *An American in Paris, The Book of Mormon, Bright Star, Rodgers + Hammerstein's Cinderella, Elf The Musical, The Humans, Kinky Boots, Motown The Musical, Rent, School of Rock, Something Rotten!, and Irving Berlin's White Christmas*. Upcoming tours: *Hello, Dolly!; Mean Girls; SpongeBob SquarePants; Charlie and the Chocolate Factory; Bandstand*; and *The Play That Goes Wrong*.

**SCOTT RUDIN** (*Producer*). Films include *Isle of Dogs; Lady Bird; Fences; Ex Machina; Steve Jobs; Top Five; While We're Young; Inherent Vice; The Grand Budapest Hotel; Captain Phillips; Inside Llewyn Davis; Frances Ha; Moonrise Kingdom; Extremely Loud & Incredibly Close; The Girl With the Dragon Tattoo; Margaret; Moneyball; True Grit; The Social Network; Greenberg; It's Complicated; Fantastic Mr. Fox; Julie & Julia; Doubt; There Will Be Blood; Margot at the Wedding; The Darjeeling Limited; No Country for Old Men; Notes on a Scandal; The Queen; Closer; The Life Aquatic with Steve Zissou; Team America; The Village; School of Rock; The Hours; The Royal Tenenbaums; Wonder Boys; Sleepy Hollow; South Park: Bigger, Longer & Uncut; A Civil Action; The Truman Show; In & Out; First Wives Club; Mother; Clueless; Nobody's Fool; The Addams Family; Addams Family Values; Searching for Bobby Fischer; The Firm; and Sister Act*. Theatre includes *Passion; Seven Guitars; A Funny Thing...; The Chairs; The Blue Room; Closer; Amy's View; Copenhagen; The Goat, or Who Is Sylvia?; Medea; Caroline, or Change; The Normal Heart; Who's Afraid of Virginia Woolf?; Doubt; The History Boys; Faith Healer; Gypsy; God of Carnage; Fences; The Book of Mormon; The Motherf\*\*ker With the Hat; Jerusalem; Death of a Salesman; One Man, Two Guvnors; Betrayal; A Raisin in the Sun; This Is Our Youth; The Curious Incident...; A Delicate Balance; The Iceman Cometh (BAM); Between Riverside and Crazy; Fish in the Dark; The Audience; Skylight; The Flick; A View From the Bridge; The Humans; The Crucible; Blackbird; Shuffle Along...; The Front Page; The Wolves; Hello, Dolly!; The Glass Menagerie; A Doll's House, Part 2; Carousel; Three Tall Women; and The Iceman Cometh*. Television includes *The Newsroom, Silicon Valley, The Night Of, and Five Came Back*.

**BARRY DILLER** (*Producer*) is Chairman and Senior Executive of IAC and Expedia. During his career at ABC, Paramount, and Fox, he oversaw the creation of the ABC Movie of the Week, *Saturday Night Fever, Taxi, Grease, Ordinary People, Raiders of the Lost Ark, Cheers, Terms of Endearment, Beverly Hills Cop, Die Hard, Home Alone,*

and *The Simpsons*. Most recently he produced *Betrayal*. In addition, through his foundation, he has supported projects for Roundabout Theatre Company, Signature Theatre Company, The Public Theater, and the Motion Picture & Television Fund.

**ROUNDABOUT THEATRE COMPANY** (*Originating Theatre; Todd Haimes, Artistic Director*). An award-winning not-for-profit company, Roundabout has been recognized for its varied work on five stages, reaching more than 700,000 theatregoers and 18,000 students and teachers each year. Roundabout Underground's program for new playwrights was launched with Stephen Karam's play *Speech & Debate*. *The Humans* is his second play commissioned by Roundabout and was part of Roundabout's 50<sup>th</sup> anniversary season.

**FOX THEATRICALS** (*Producer*) is the recipient of a 2015 Tony Award for Best Musical for *Fun Home*. Headed by Kristin Caskey and Mike Isaacson, it is part of Fox Associates in St. Louis, whose partners include Mary Strauss, Lisa Baudendistel Suntrup, and Julie Baudendistel Noonan.

**JAMES L. NEDERLANDER** (*Producer*) is the president of the Nederlander Organization and son of the late James M. Nederlander. Producing credits include *On Your Feet!*, *Escape to Margaritaville*, *The Elephant Man*, *Kinky Boots*, *Movin' Out*, *West Side Story*, and many others.

**ROY FURMAN** (*Producer*). Current productions: *Dear Evan Hansen* (Tony Award); *Hello, Dolly!* (Tony); *The Band's Visit*; *The Book of Mormon* (Tony); and *Cats*. Other Tony-winning productions include *The Humans*, *The Color Purple*, *A View from the Bridge*, *Spamalot*, *War Horse*, *The Curious Incident of the Dog in the Night-Time*, *A Raisin in the Sun*, and *The History Boys*. Co-founded international investment firm Furman Selz; now Vice Chairman Jefferies LLC, Vice Chairman Lincoln Center.

**JON B. PLATT** (*Producer*). Productions include *Angels in America*, *Copenhagen*, *Clybourne Park*, *Wicked*, *The Book of Mormon*, *God of Carnage*, *Death of a Salesman*, *A Raisin in the Sun*, *Venus in Fur*, *Skylight*, *The Curious Incident of the Dog in the Night-Time*, *A View from the Bridge*, *The Front Page*, and *Sweat*.

**ELI BUSH** (*Producer*) is a producer of *The Book of Mormon*; *Hello, Dolly!*; *Carousel*; *Three Tall Women*; and *The Iceman Cometh*; and was a producer of *A Doll's House, Part 2*,

*The Glass Menagerie*; *The Wolves*; *The Front Page*; *Shuffle Along...*; *Blackbird*; *The Crucible*; *A View From the Bridge*; *The Humans*; *The Flick*; *Fish in the Dark*; *Skylight*; *A Delicate Balance*; *This Is Our Youth*; *A Raisin in the Sun*; *Betrayal*; and *Death of a Salesman*. He is a producer of the films *Isle of Dogs*, *Lady Bird*, *While We're Young*, and *Top Five*; executive producer of *Fences*, *De Palma*, *Steve Jobs*, *Ex Machina*, and *Captain Phillips*; and co-producer of *Mistress America*, *Inherent Vice*, *The Grand Budapest Hotel*, *Frances Ha*, *Moonrise Kingdom*, *Extremely Loud & Incredibly Close*, and *The Girl With the Dragon Tattoo*. Television includes HBO's *The Newsroom*, *The Night Of*, and *Five Came Back*.

**THE JOHN GORE ORGANIZATION** (*Producer*). This family of companies includes Broadway Across America and Broadway.com. It is under the supervision of 11-time Tony Award-winning producer John Gore, who also serves as Chairman and CEO. Productions include *The Band's Visit*; *Beautiful*; *Cats*; *Dear Evan Hansen*; and *Hello, Dolly!*

**JACK LANE** (*Producer*). New York credits include *The Humans* (Tony Award), *Fun Home* (Tony), *Peter and the Starcatcher* (Tony nomination), *The Play That Goes Wrong*, *Shear Madness*, and *The Prom* (fall 2018). He is the executive producer of Stages St. Louis.

**BARBARA WHITMAN** (*Producer*). Broadway credits include *Angels in America*, *Fun Home*, *The Humans*, *Fully Committed*, *Hedwig and the Angry Inch*, *Red*, *Next to Normal*, *The 25th Annual Putnam County Spelling Bee*, and *A Raisin in the Sun*.

**JAY ALIX & UNA JACKMAN** (*Producers*). Credits include *Hello, Dolly!* (Tony Award); *A Doll's House, Part 2*; *The Glass Menagerie*; *Indecent*; *Anastasia*; *The Front Page*; *The Humans* (Tony); *Blackbird*; *Bright Star*; *A View from the Bridge* (Tony); *The Crucible*; *Fish in the Dark*; *Skylight* (Tony); and *A Gentleman's Guide to Love & Murder* (Tony, Drama Desk, Drama League, and Outer Critics Circle Awards).

**SONIA FRIEDMAN** (*Producer*) is responsible for some of the most successful West End and Broadway theatre productions in recent years including *Harry Potter and the Cursed Child*, *Farinelli and the King*, *The Book of Mormon*, *1984*, *King Charles III*, *The River*, *Twelfth Night/ Richard III*, and *Jerusalem*.

**AMANDA LIPITZ** (*Producer*). Broadway: *A View from the Bridge*, *Dirty Rotten Scoundrels*, *Legally Blonde*, and *The Performers*. Off-Broadway: *Brooklynite*. She produced and directed the documentary *Step*, and was executive producer of MTV's *Legally Blonde, the Musical: The Search for Elle Woods*. She serves on the Board of Trustees at New York University.

**PETER MAY** (*Producer*) is the President and Founding Partner of Triam Partners and an avid lover of Broadway. He is a producer of *Hello, Dolly!* (Tony Award); *A View from the Bridge*; *The Elephant Man* (2015); *Cinderella*; *The Visit*; *Fortune's Fool*; *Passing Strange*; and many more.

**STEPHANIE P. McCLELLAND** (*Producer*). Current Broadway: *Angels in America*; *The Book of Mormon*; *Carousel*; and *Hello, Dolly!* As a producer she has been awarded 13 Tony Awards, 12 Drama Desk Awards, 10 Drama League Awards, one Olivier Award, and 10 Outer Critics Circle Awards.

**THE SHUBERT ORGANIZATION** (*Producer*) has produced and co-produced hundreds of plays and musicals. Under the leadership of Chairman Philip J. Smith and President Robert E. Wankel, the Shubert Organization owns and operates 17 Broadway theatres and six Off-Broadway venues.

**DIANA DIMENNA** (*Producer*). Executive producer of documentary film *Restless Creature: Wendy Whelan*. Broadway: *Waitress*; *Natasha, Pierre & The Great Comet of 1812*; *Bright Star*; *A Doll's House, Part 2*; *Hello, Dolly!*; and *Mean Girls*.

**JOEY PARNES** (*Executive Producer*). Broadway: *The Iceman Cometh*; *Three Tall Women*; *Carousel*; *Meteor Shower, 1984*; *A Doll's House, Part 2*; *Hello, Dolly!* (Tony Award); *The Glass Menagerie*; *The Front Page*; *The Humans* (Tony); *Bright Star*; *Shuffle Along*; *The Crucible*; *Blackbird*; *A View from the Bridge* (Tony); *Skylight* (Tony); *Fish in the Dark*; *A Raisin in the Sun* (Tony); *A Gentleman's Guide...* (Tony); *Betrayal*; *Vanya and Sonia...* (Tony); *Hair* (Tony); among others.

**SUE WAGNER** (*Executive Producer*). Broadway: *The Iceman Cometh*; *Three Tall Women*; *Carousel*; *Meteor Shower, 1984*; *A Doll's House, Part 2*; *Hello, Dolly!* (Tony Award); *The Glass Menagerie*; *The Front Page*; *The Humans* (Tony);

*Bright Star*; *Shuffle Along*; *The Crucible*; *Blackbird*; *A View from the Bridge* (Tony); *Skylight* (Tony); *Fish in the Dark*; *A Raisin in the Sun* (Tony); *A Gentleman's Guide to Love & Murder* (Tony); *Betrayal*; *Vanya and Sonia and Masha and Spike* (Tony); *End of the Rainbow*; and *Hair*.

**JOHN JOHNSON** (*Executive Producer*). Broadway: *The Iceman Cometh*; *Three Tall Women*; *Carousel*; *Meteor Shower*; *A Doll's House, Part 2*; *Hello, Dolly!*; *The Glass Menagerie*; *The Front Page*; *The Humans*; *Bright Star*; *Shuffle Along*; *The Crucible*; *Blackbird*; *A View from the Bridge*; *Skylight*; *A Raisin in the Sun*; *A Gentleman's Guide to Love & Murder*; and *Vanya and Sonia and Masha and Spike*. He is a graduate of Fordham University at Lincoln Center.

**SEATTLE REPERTORY THEATRE**. Founded in 1963, Seattle Rep is led by Artistic Director Braden Abraham and Managing Director Jeffrey Herrmann. One of America's premier not-for-profit resident theatres, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards, and was awarded the 1990 Tony Award for Outstanding Regional Theatre. With an emphasis on entertaining plays of true dramatic and literary worth, Seattle Rep produces a season of plays along with educational programs, new play workshops, and special presentations.

#### **CENTER THEATRE GROUP**

**MICHAEL RITCHIE** (*Artistic Director*) is in his 13<sup>th</sup> season as Center Theatre Group's Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages, including the premieres of six musicals that moved to Broadway—*The Drowsy Chaperone*, *Curtains*, *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson*, and *Leap of Faith*—and the Pulitzer Prize in Drama finalist *Bengal Tiger at the Baghdad Zoo*.

**STEPHEN D. ROUNTREE** (*Managing Director*) joined Center Theatre Group in 2014 as Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the 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 Polytechnic School.

**DOUGLAS C. BAKER** (*Producing Director*) is now in his 28<sup>th</sup> season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway League's prestigious Outstanding Achievement in Presenter Management Award.

**JEFFREY UPAH** (*General Manager, Ahmanson Theatre*) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include *Follies*, *God of Carnage*, and *The Black Rider* (having previously worked on Robert

Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theatre, American Repertory Theater, and Jacob's Pillow Dance Festival, among others.

**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.

PHOTOGRAPHS BY NADAV KANDER



**ADDITIONAL STAFF FOR *THE HUMANS***

**SCOTT RUDIN PRODUCTIONS**

Garrett Basch Helena Budnik Patrick Wengler  
Tom Ishizuka Matthew Chong Daniel Goldberg  
Samantha Martinez Henry Cropsey Rachel Marc

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Jillian Robbins Jesse Rothschild  
Aliza Wassner Kyle Bonder  
Allison Kupfer Katherine Barton

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Jillian Robbins

**COMPANY MANAGER**

Denny Daniello

**Assistant Company Manager**

David Haines

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**TOUR BOOKING AGENCY**

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Meredith Blair Kara Gebhart  
thebookinggroup.com

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CARRIE GARDNER, CSA

**ASSOCIATE DIRECTOR**

JOSHUA ALTMAN

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Stage Manager ..... Devin Day  
Associate Scenic & Costume Designer ..... Jacob Climer  
Associate Lighting Designer ..... Chris Thielking  
Associate Sound Designer ..... Ken Travis  
Assistant Sound Designer ..... Sinan Zafar  
Props Coordinator ..... Ray Wetmore  
Head Carpenter ..... David "Pfish" Terry  
Assistant Carpenter ..... Sean Hulbert  
Production Electrician ..... Shannon January  
Head Electrician ..... Matthew Rocha  
Assistant Electrician ..... Jada Cox  
Head Sound Engineer ..... Todd Higgins  
Assistant Sound Engineer ..... Walter E. Shaffer  
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Production Photographers ..... Brigitte Lacombe, Joan Marcus

**CREDITS**

Show portal by Show Motion, Inc. Scenery by Seattle Repertory Theatre. Lighting equipment from PRG Lighting. Audio equipment from Sound Associates. Original props supervisor by Joshua Yocom. Select props by Jerard Studios and Jon Krust.

thehumansonbroadway.com

*The Humans* rehearsed at BALLET HISPANICO—New York, NY.

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The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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.



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



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



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

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



**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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NEEL KELLER ..... Associate Artistic Director  
 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  
 DAVID ADJMI (FADIMAN), LUIS ALFARO, JON ROBIN BAITZ, SHEILA CALLAGHAN (FADIMAN), STEVE CUIFFO, LISA D'AMOUR, WILL ENO (FADIMAN), DANAI GURIRA, JENNIFER HALEY, DAVID HENRY HWANG, NAOMI IZUKA, LARS JAN, LISA KRON, KIMBER LEE, YOUNG JEAN LEE, TREV LYFORD, RICHARD MONTOYA, JANINE NABERS (FADIMAN), QUI NGUYEN, LYNN NOTTAGE, DAN O'BRIEN, DENIS O'HARE, LISA PETERSON, MARCO RAMIREZ, AL SMITH, ROGER GUENVEUR SMITH, GEOFF SOBELLE, GOR SQUAD, JEANINE TESORI, PAULA VOGEL, TRACEY SCOTT WILSON (FADIMAN), KAREN ZACARIAS (FADIMAN) ..... Commissioned Artists  
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 KATIE SOFF ..... Asst General Manager (Mark Taper Forum, Kirk Douglas Theatre, NPD)  
 CASEY MCDERMOTT ..... General Management Associate  
 MEGAN ALVORD ..... Company Manager (Mark Taper Forum, Kirk Douglas Theatre)  
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 SONDRAL MAYER ..... Concessions Manager (Kirk Douglas Theatre)  
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 EVELYN STAFFORD ..... Executive Assistant to the Managing Director

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 STAN STEELMON ..... Master Propertyman (Ahmanson Theatre)  
 JAMES WRIGHT ..... Master Electrician (Ahmanson Theatre)  
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 AARON STAUBACH ..... Master Electrician (Kirk Douglas Theatre)  
 ADAM PHALEN ..... Head Audio (Kirk Douglas Theatre)  
 SEAN MEYER ..... Light Board Programmer and Operator (Kirk Douglas Theatre)  
 CAMBRIA CHICHI ..... Wardrobe Supervisor (Kirk Douglas Theatre)  
 CHAD SMITH ..... Associate Technical Director  
 KRISTIN MATSUMOTO ..... Assistant Technical Director  
 LEE O'REILLY ..... Assistant Technical Director  
 SEAN KLOC ..... Shop Foreman  
 ANDREW THIELS ..... Prop Director  
 MERRIANNE NEDREBERG ..... Associate Prop Manager  
 CANDICE CAIN ..... Costume Director  
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 MIKE RATTERMAN ..... Donor Advisor Supervisor  
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 KARLA GALVEZ, JUSTINE PEREZ ..... Donor Services Associates  
 WAUKENA CUYJET, MURRAY E. HELTZER ..... Development Volunteers

**MARKETING**

DEBORAH WARREN ..... Director of Marketing  
 KYLE HALL ..... Creative Director  
 GARRETT COLLINS ..... Senior Marketing Manager, Strategy & CRM  
 ARIE LEVINE ..... Senior Marketing Manager, Ahmanson & Mark Taper Forum  
 KIYOMI EMI ..... Marketing Manager, Promotions & Events  
 EMYLI GUDMUNDSON ..... Marketing Manager, Kirk Douglas Theatre  
 LAUREN VAN VLEET ..... Sales & Marketing Coordinator  
 CAROLINE THOMPSON/IMPACT 123 ..... Media Planning

DEANNA McCLURE ..... Art Director  
 IRENE T. KANESHIRO ..... Senior Design Manager  
 SANDI SILBERT ..... Senior Designer  
 TARA NITZ ..... Graphic Designer  
 JAVIER VASQUEZ ..... Graphic Designer

**COMMUNICATIONS**

JAMES SIMS ..... Director of Communications  
 JASON MARTIN ..... Head of Publicity  
 KRISTI AVILA ..... Publicist  
 KAREN BACELLAR ..... Junior Publicist  
 SARAH ROTHBARD ..... Senior Manager, Communications and Editorial  
 RUTH GUERRA ..... Communications Coordinator  
 REZA VOJANI ..... Communications Coordinator  
 SAMMY LOPEZ ..... Social Media Coordinator  
 SARAH GOLDBAUM ..... Digital Product Manager  
 HAL BANFIELD ..... Multimedia Producer

**TICKET SALES AND SERVICES**

SHAWN ROBERTSON ..... Ticket Sales Director  
 SKYPP CABANAS ..... Ticket Operations Manager  
 NICOLE MEDINA ..... Ticket Operations Coordinator  
 MICHAEL ZOLDESSY ..... Senior Manager, Account Sales  
 SANDY CZUBIAK ..... Audience and Subscriber Services Director  
 JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE ..... Audience Services Supervisors  
 ALICE CHEN ..... Audience Services Asst. Supervisor  
 GARY HOLLAND ..... Audience Services Sales Associate  
 SAM AARON, JEREMIE ARENCIBIA, KIMBERLY ARENCIBIA, VICKI BERNDT, CARLOS D. CHAVEZ, JR., ALEJANDRA DE PAZ, KAITLYN GALVEZ, MICHAEL ESPINOZA, ANASTASHIA GARCIA, EILEEN PEREZ, LEX SAVKO ..... Audience Services Representatives  
 DANUTA SIEMAK ..... Subscriber Services Supervisor  
 CHRISTINA GUTIERREZ ..... Subscriber Services Asst. Supervisor  
 IRENE CHUANG, LIGIA PISTE, PETER STALOCH ..... Subscriber Services Senior Representatives  
 SARAH K. GONTA ..... Box Office Treasurer  
 ANGELICA CARBAJAL, KISHISA ROSS ..... Assistant Treasurers  
 MICHAEL KEMPISTY, KEVIN LAUVER, MICHAEL SALTZMAN, CRIS SPACCA ..... Box Office Staff  
 KERRY KORF ..... Priority Services Director  
 SUSAN F. TULLER ..... Priority Services Operations Manager  
 CANDICE WALTERS ..... Priority Services Sales Manager  
 PAUL CUEN ..... Priority Services Manager  
 KRISTEN SCHRASS ..... Priority Services Assistant Supervisor

BEAELNE AHERN, CLAY BUNKER, RITA CANNON, MAGGIE DODD, NATALIE DRESSEL, SOFIA DUTCHER, MARC "BYRON" DROTMAN, FRANK ENSENBERGER, LOU GEORGE, BRAD GRIFFITH, SHEP KOSTER, JORDAN KRISNAK, JULIANNA OJEDA, IAN PRICE, MICHAEL SMITH, DIANE WARD, CHANTELE WHITTLE, DELLA WOOD ..... Priority Service Representatives  
 JULIA CASTANEDA, LILY COMEAU, JEFFREY FRIEDMAN, IDO GAL, LT GOURZONG, CHEUKWA JONES, MICHELLE LEVITT, SARAH LITTON, NAIMA OROZCO-VALDIVIA, SAM SHERRY, EDUARDO VILLANEGAS, TRENCEYCE WILLIAMS ..... Interns