

Mark Taper Forum

46th Season 2013

FIRST SEASON PRODUCTION

Tribes

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

SECOND SEASON PRODUCTION

Joe Turner's Come and Gone

by August Wilson
Directed by Phylicia Rashad
April 24 – June 9, 2013

THIRD SEASON PRODUCTION

A Parallelogram

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

FOURTH SEASON PRODUCTION

What the Butler Saw

by Joe Orton
Directed by John Tillinger
September 25 – November 3, 2013

FIFTH SEASON PRODUCTION

The Steward of Christendom

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



 Center
Theatre
Group
L.A.'s Theatre Company

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“Look, the reason we didn’t learn sign wasn’t because we couldn’t be bothered, it was out of principle. Out of principle, we didn’t want to make you part of a minority world.”

— Christopher in *Tribes* to his deaf adult son, Billy.

THE DEBATE over whether deaf children are better off learning oralism — speaking and reading lips — or American Sign Language is one of many threads woven into the evocative tapestry of Nina Raine’s *Tribes*, winner of the 2012 Drama Desk Award for Outstanding Play.

It is an argument that heated up in earnest in the latter part of the 19th century, with Alexander Graham Bell as one of the most active proponents of enforced oralism for children. Edward Miner Gallaudet, founder of the country’s groundbreaking Gallaudet University for deaf and hard of hearing students in 1864, was equally firm in his opposing view.

(Continued on page 5)

†Deceased



Center Theatre Group

L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Edward L. Rada**, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

PRESENTS THE
Barrow Street Theatre
production of

TRIBES

BY

Nina Raine

WITH

Will Brill **Russell Harvard** **Susan Pourfar**
Gayle Rankin **Lee Roy Rogers** **Jeff Still**

SCENIC DESIGN
Scott Pask

COSTUME DESIGN
Tristan Raines

LIGHTING DESIGN
Keith Parham

SOUND DESIGN
Daniel Kluger

PROJECTION DESIGN
Jeff Sugg

CASTING
McCorkle Casting, Ltd.
Pat McCorkle, Joe Lopick

ASSOCIATE ARTISTIC DIRECTOR
Kelley Kirkpatrick

PRODUCTION STAGE MANAGERS
David S. Franklin
Richard A. Hodge

DIRECTED BY

David Cromer

Tribes was commissioned and first presented by the English Stage Company
at the Royal Court Theatre on October 14, 2010.

Tribes received its North American premiere at the Barrow Street Theatre in New York City,
opening March 4, 2012, produced by Scott Morfee, Jean Doumanian and Tom Wirtshafter.

February 27 – April 14, 2013
Mark Taper Forum



PHOTO: A COMPOSITE OF TWO IMAGES BY GREGORY COSTANZO

L TO R: Susan Pourfar, Gayle Rankin, Lee Roy Rogers, Jeff Still and Russell Harvard in *Tribes*.

CAST
(IN ORDER OF APPEARANCE)

Daniel **Will Brill**
 Beth **Lee Roy Rogers**
 Christopher **Jeff Still**
 Ruth **Gayle Rankin**
 Billy. **Russell Harvard**
 Sylvia **Susan Pourfar**

UNDERSTUDIES

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

For Billy/Daniel – **Thomas DellaMonica**

For Ruth/Sylvia – **Meghan Mae O’Neill**

For Beth – Please see program insert.

For Christopher – Please see program insert.

SETTING

Present Day

STAGE MANAGER

Nate Genung

There will be one 15-minute intermission



Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

(Continued from page 2)

Today, although many deaf people use combined methods of communication, the debate continues, fueled in recent years by the advent of cochlear implants (surgically implanted electronic devices that can stimulate partial hearing) and by other technology on the horizon viewed by some as a threat to the hard-won acceptance of minority deaf culture and the language that has shaped it.

Deaf actor Russell Harvard, who both speaks and signs, earned a Drama League Award for his performance as Billy in *Tribes*. When he was 4, Harvard said in an email interview, his mother enrolled him at an “oral school,” where he was so miserable that he was transferred to a school for deaf children a few days later. “And I was suddenly a happy kid,” Harvard said.

The actor can relate to Billy’s frustration at being left out of conversations and having to ask “what,” “what,” “what” when hearing family members or people “in everyday life” speak, he said. “My mother and father are both deaf. However, my mother’s side of the family is hearing,” Harvard said, “and I have a hard time following [their] conversations. I’ve become accustomed to the ASL mode of communication with my father’s side of the family, because they’re all deaf.”



(Continued on page 6)

“It’s a scary universe out there. If you’re part of a group it’s easier.”

Yet Harvard also understands when Billy’s new girlfriend Sylvia, who is fluent in ASL, describes the deaf community as “hierarchical” and, in its own way, exclusionary. As a student at Gallaudet, Harvard said, he felt the need to “hide” when making voice phone calls to his agent “because some students, even friends, would look down on you and even feel offended” by those who didn’t use ASL on campus. But that happened in 2006, he noted. “Since then, I believe things have changed for the better.”

David Kurs, Artistic Director of North Hollywood-based Deaf West Theatre since the retirement last year of the company’s respected founder, Ed Waterstreet, views the issue through the prism of the arts.

Kurs, another Gallaudet graduate whose parents are deaf, didn’t experience “enforced normalcy as most people do,” although it wasn’t easy growing up as the only deaf kid in a “hearing” school, he said. As a writer, producer and director, Kurs believes that “the art of sign language theatre made accessible” to a broad audience is the “ultimate form of activism.”

Deaf West, known for adapting familiar musicals and plays with a pioneering blend of signed, spoken and sung text, gained national and international recognition through its co-production of the Huck Finn-based musical *Big River* with Roundabout Theatre in association with CTG, that won a 2004 Tony Honor for Excellence.

“For me, the single most important thing about Deaf West Theatre,” Kurs said via email, “is the power to change the minds and hearts of audience members who come to see our shows. They leave the theatre with the understanding that the deaf community has a specific culture and a language that is to be cherished.”

Tribes’ position in the “ASL or oralism” debate is nuanced; it does, however, in a memorably visual way, demonstrate that ASL is not simply “signed English” — although that does exist — but a rich and complex whole language with its own grammatical structure, vocabulary and infinitely versatile physical dimension.

(ASL is not a universal language. Like spoken languages, signed languages are specific to their country of origin.)

Harvard, who had to learn a British accent to play Billy, told the Wall Street Journal in 2012 that when he is required in the

play to speak out loud while signing, it is like “trying to speak English and Spanish at the very same time.”

The viability of ASL is recognized in an increasing number of mainstream schools in the U.S. that offer it as a foreign language option. “It is the fourth most popular language in the country,” said Benjamin Lewis, who joined the Department of Linguistics at UCLA in 2012 to teach the first ASL classes there.

Lewis, who holds a master’s degree in sign language and bachelor’s degrees in communications and graphic design from Gallaudet, is UCLA’s first deaf faculty member. His other courses include “Deaf History,” focusing on the birth and early evolution of America’s deaf community and culture, and “Enforcing Normalcy: Deaf and Disability Studies.” A recent addition to the curriculum, the latter explores the historical, medical, social, cultural and other influences that have determined what constitutes “normalcy, disability and deafness.”

Such institutional acceptance of deaf culture and language seems light years away from a past where Lewis’ grandmother was forbidden to use ASL at her school for the deaf and was taught lip-reading and speaking instead, in the belief that it would increase her chances of acceptance in the society at large.

“Enforced normalcy” overlooks the fact that there is “a real Deaf community and that “many of us are very successful sign language users,” said Lewis, who in his emailed responses used an upper-case “D” to denote those who share a cultural identity with ASL as their common language.

The Deaf community, Lewis explained, encompasses those deaf from birth or early childhood, “late-deafened adults” and supportive hearing parents and relatives, friends, families and spouses, advocates, teachers, administrators and professionals. It “ideally” includes the “culturally or native Deaf and longtime ASL users,” Lewis said, “as well as those who are deaf but are oriented towards oral means of communications.

“Many culturally Deaf people wear hearing aids; some don’t. There are radical differences between the needs of the culturally Deaf and the needs of the late-deafened, the progressively deaf, and the hard-of-hearing.” Yet all, Lewis said, share the same concerns, the need for support services, fair treatment and accessible communication.



Susan Pourfar and Russell Harvard in the off-Broadway production of *Tribes*. PHOTO BY GREGORY COSTANZO

It is when deaf children with cochlear implants are “denied their right to their language — sign language,” he said, that the devices are viewed as controversial. “Some deaf people feel it’s a decision that *only* they can make for themselves, not doctors or parents.”

Kurs has a similar point of view. The controversy over cochlear implants is not that most people who are deaf are opposed to them, he said. It’s that discouraging implanted children from learning sign language, “harkens back to the days of oral education, where so many people of my parents’ generation did not learn language in the optimal language acquisition period of their lives because their schools (and their parents) felt they should learn how to talk before they learned language.”

The two divergent views in the deaf community, Kurs pointed out, are the medical/pathological view — which sees deafness as a medical condition that needs to be corrected — and the cultural view, which considers the deaf community as one with a distinct culture and language.

“I am firmly in the second camp,” he said. “But I also know that technology is an overwhelming force.” “I believe that the medical industry should work hand in hand with members of

the deaf community to implement new technologies. Unfortunately, there is no economical incentive for them to do so.”

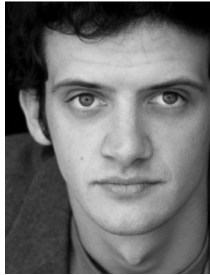
“I think in *Tribes*, as in real life, it is hearing people’s perception of deafness that is the issue,” Kurs added. “So many deaf people are perceived as needing to be corrected, and as stubborn for not wanting to be changed. A cab driver chided me the other day for not getting a cochlear implant, even though I am not an ideal candidate for one.”

Nina Raine’s lively play has a great deal to say about how we listen and fail to listen — deaf and hearing alike — about the tyranny of words, about hierarchies that oppress and exclude, and most fundamentally, about the driving human need for recognition and acceptance.

Or, as Harvard said, quoting a line in *Tribes* spoken by Billy’s mother Beth: “‘It’s a scary universe out there. If you’re part of a group it’s easier.’”

By Lynne Heffley, a writer and editor who covers the arts in Los Angeles.

Who's Who



WILL BRILL (*Daniel*) is very excited to be making his L.A. debut at the Mark Taper Forum. Off-Broadway and other N.Y. theatre credits include *Tribes* at the Barrow Street Theatre (OCC nomination), David Cromer's *Our Town* (Barrow Street), *You May Be Splendid Now* (Shelby Co.), *Ephemerama* (Shelby Co. at the Magnet Theatre) and *Restoration Comedy* (Exit, Pursued by a Bear). Regional: *The Lieutenant of Inishmore* (Pittsburgh Irish and Classical Theatre), *Arcadia* (TheatreWorks Palo Alto), *Translations*, *Goat Song for Asa Jacobs*, *Restoration Comedy* and *Don Juan in Hell* (Stanford Summer Theater). Film: *Not Fade Away*, *King Kelly*, *Beside Still Waters* and *Girls Against Boys*. Will is a founding member of Shelby Company and Exit, Pursued by a Bear in NYC. He is a graduate of Carnegie Mellon University where he received the John Arthur Kennedy Award. Love and thanks to Vikram, all my friends at Stewart, UTA and my family.



RUSSELL HARVARD (*Billy*) is well-known for appearing in the award-winning film *There Will Be Blood*, as Adult HW. He portrayed Matt Hamill, a UFC fighter retiree and former NCAA wrestler, in *The Hammer*, based on a true story. He has directed three high school musical productions including *Grease* and *The Wizard of Oz* at Texas School for the Deaf. Theatre credits include Barrow Street Theatre's *Tribes* (Theatre World Award recipient, Lucille Lortel, Drama League Award and Outer Critics nominations); Deaf West Theatre's *Aesop Who?* (Aesop); Kennedy Center and VSA Arts' *Nobody's Perfect* (Assistant Director); Center Theatre Group's *Sleeping Beauty Wakes* (Groundkeeper's Son/Orderly); Gallaudet University's *A Streetcar Named Desire* (The Ghost of Allan Grey); and

Amaryllis Theatre's *Much Ado About Nothing* (Claudio). Film/Television credits include ASL Films' *Versa Effect* (Seth) and *Gerald* (Corey); Golden Summer Productions' *Words* (Owen); Fox's *Fringe* (Joe) and CBS' *CSI: N.Y.* (Cole). www.russellharvard.net



SUSAN POURFAR (*Sylvia*). New York: *Tribes* (directed by David Cromer at Barrow Street Theatre, Obie Award, Theatre World Award), *When The Rain Stops Falling* (Lincoln Center Theater, David Cromer, director), *In the Wake*, *The Singing Forest*, *The Poor Itch* (Public Theater), *Sasha in Ivanov* (Lake Lucille), *Swimming in the Shallows*, *The Dear Boy* (Second Stage Theatre), *Iron* (Manhattan Theatre Club), *The Last Sunday in June* (Rattlestick and Century Center for the Performing Arts) and multiple productions with the Atlantic Theater Company. Regional: *Passion Play* (Yale Rep), *Proof* (Alliance Theatre Co. and Rep Theatre of St. Louis), *The Last Days of Judas Iscariot* (Black Dahlia) as well as Long Wharf, Denver Center, Bay Street Theatre and three seasons at the Williamstown Theatre Festival. TV: Recurring role of Becky Flynn, the second season of ABC's *Scandal*; *Elementary*, *The Good Wife*, *Nurse Jackie*, *Numbers*, *The Sopranos*, *Third Watch*, *Law & Order*. 2012 Clarence Derwent Award recipient. For Jane.



GAYLE RANKIN (*Ruth*). Off-Broadway: *Tribes* (directed by David Cromer at Barrow Street Theatre), *The Illusion* (by Tony Kushner at Signature Theatre). Regional: *Our Town*, *After the Revolution* (Williamstown Theatre Festival). Other New York: Nina in *The Seagull* for Brian Mertes' Chekhov at Lake Lucille 2011/

2012 and Bonnie in *Balm in Gilead* directed by Brian Mertes, Beau Willimon and Alex Harvey. Film/TV: *Law & Order: SVU* "Theatre Tricks," *East of Acadia*, *Warfield*. U.K. Theatre: *The Prime of Miss Jean Brodie* (The Lyceum Theatre), *Bat Boy the Musical*, *Copacabana* (The Citizens Theatre). Training: Juilliard Group 40.



LEE ROY ROGERS (*Beth*). Off-Broadway: *Tribes* as Beth (Barrow Street Theatre) and *Orson's Shadow* as Vivien Leigh (Barrow Street Theatre, Drama Desk nomination), *When the Rain Stops Falling* (Lincoln Center Theater),

Children of a Lesser God (Keen Company), *Deathbed* (Apparition Productions), *365Plays/365 Days* (The Public/Barrow St. Theatre Ensemble). Regional: *Superior Donuts* (Capital Repertory Theatre), *Circle Mirror Transformation* (Kansas City Repertory Theatre), *The Man Who Came To Dinner*, *Orson's Shadow* (world premiere) and *A Fair Country* (Steppenwolf Theatre Company), *The Price* (Writers' Theatre), *Copenhagen* (Delaware Theater Company), *Still Waters* (Victory Gardens Theater). Festivals: Williamstown, Westport Country Playhouse, Contemporary American Theatre Festival, New York International Theatre Festival, Barbican Centre Theatre Festival (London). Film: *Road to Perdition*. TV: *Law & Order: CI*, *Canterbury's Law*, *The Book of Daniel*.



JEFF STILL (*Christopher*) returns to Los Angeles where his recent credits include *Our Town* (Broad Stage, Santa Monica) and *August: Osage County* (National Tour, Ahmanson Theatre). Broadway: *August: Osage County*, *Lombardi*.

Off-Broadway: Orson Welles in *Orson's Shadow*,

the Boss in *Adding Machine*, Doc Gibbs in *Our Town*, Christopher in *Tribes*. Regional: Mark Rothko in *Red* (Pittsburgh Public Theater), Salieri in *Amadeus* (Cardinal Stage Company), Dr. Sweet in the world premiere of Tracy Letts' *Bug* (Gate Theatre in London). Originally from New Jersey, Jeff spent over 20 years in Chicago where his credits include *Glengarry Glen Ross*, *Awake and Sing!*, *The Price* and over a dozen shows at Steppenwolf including *Sonia Flew*, *The Dresser*, *Mother Courage* and *A Clockwork Orange*. Film: *Public Enemies*, *The Express*. Television: *Law & Order*, *Early Edition*, *Good Night*, *Sweet Wife*, *To Sir With Love, II*. Jeff saves the best credit for last: He is Luke's dad.



THOMAS DELLAMONICA (*Understudy Billy/Daniel*). Off-Broadway: *Tribes* (Billy/Daniel understudy). Other New York: staged reading of *The Town of No One* (Project Y Theatre Company), staged reading of *Sound* (The Civilians).

Regional: *Much Ado About Nothing* (Balthasar/Watchman understudy, Two River Theater). BFA Rutgers, Mason Gross School of the Arts.



MEGHAN MAE O'NEILL (*Understudy Ruth/Sylvia*). Recent Performances: *Tribes* (Barrow Street Theatre), *Best Play Ever* (Guild Hall), *See Jane...* (Producer's Club), *Fraidy Cat: A Sort of Solo Show* (ARS Nova Ant Fest, UCB

L.A., N.Y. Sketchfest, Women in Comedy Festival), *Queens City Radio Hour* (VT Public Radio, Nantucket Film Festival with Jerry Stiller and Ann Meara), *King's County Comedy Hour* (Tony Critic's pick), *Girl Camp* (UCB N.Y.). Proud company member of The Story Pirates. Training: UCB, The P.I.T., Second City, The National

Theatre, London. BFA: Guthrie Theater Actor Training Program. www.meghanoneill.org



NINA RAINE (*Playwright*) began her career as a trainee director at the Royal Court Theatre after graduating from Oxford. She dramaturged and directed *Unprotected* at the Liverpool Everyman (TMA Best Director Award, Amnesty International Freedom of Expression Award). Her debut play, *Rabbit*, premiered at the Old Red Lion Theatre in 2006 and transferred to the West End before going to New York. *Rabbit* won the Charles Wintour Evening Standard and Critics Circle Award for Most Promising Playwright. Nina also directed her second play, *Tiger Country*, at Hampstead Theatre. She directed *Jumpy* at the Royal Court Theatre, later transferring to the West End, and *Shades* (Critics Circle and Evening Standard Awards for Most Promising Newcomer). Her commission for the Royal Court Theatre, *Tribes*, directed by Roger Michell, won an Offie award and was nominated for Olivier and Evening Standard Awards for Best New Play. *Tribes* in New York won the Drama Desk Award for Best New Play and the New York Drama Critics Circle Award for Best Foreign Play. Nina just opened *Longing* by William Boyd at Hampstead Theatre.



DAVID CROMER (*Director*) most recently directed *Really Really* at MCC in New York, and remounted his production of *Our Town* at the Huntington Theatre in Boston. This production, which originated at the Hypocrites in Chicago in 2008, has played the Broad Stage in Los Angeles and off-Broadway at the Barrow Street Theatre. His other New York credits are *Tribes* and

Orson's Shadow both at Barrow Street, *When the Rain Stops Falling* at Lincoln Center, *Adding Machine* at the Minetta Lane and *The House of Blue Leaves* and *Brighton Beach Memoirs* on Broadway. This spring he will direct Richard Nelson's *Nicholai and the Others* at Lincoln Center. Credits in his native Chicago include *Sweet Bird of Youth* at the Goodman Theatre; *Rent* at About Face/American Theatre Company; *Picnic*, *A Streetcar Named Desire*, *The Price* and *Booth* at Booth at Writers theatre; *Cherrywood*, *Mojo* and *The Hot I Baltimore* at Mary-Arrchie; *The Cider House Rules* at Famous Door; *A Perfect Mendacity*, *The Dazzle*, *Orson's Shadow*, *Golden Boy* at Steppenwolf and *Angels in America* for The Journeyman. For his work he has received five Jeff Awards, three Lortels, two Obies and a 2010 MacArthur Fellowship.



SCOTT PASK (*Scenic Designer*). With David Cromer: *The House of Blue Leaves*, *Tribes* (Barrow Street Theatre). Selected Broadway: *The Book of Mormon* (Tony Award), *The Pillowman* (Tony Award), *A Behanding in Spokane*, *A Steady Rain*, *Hair*, *Pal Joey* (Tony nomination), *Speed the Plow*, *Les Liaisons Dangereuses* (Tony nomination, Drama Desk Award), *November*, *The Coast of Utopia* (Tony Award, Drama Desk, Outer Critics Circle, Hewes Awards), *The Vertical Hour*, *The Lieutenant of Inishmore*, *Nine*, *Take Me Out* and *Urinetown*. U.K.: *Hair*, *On An Average Day*, *LoveSong*, *The Country Girl* (all West End), *The Playboy of the Western World* (The Old Vic), *Tales from Hollywood*, *Take Me Out* (Donmar Warehouse), *Bash* (Almeida Theatre), *Albert Herring* (Opera North), *Finding Neverland* (Curve, Leicester) and The National Theatre. Selected Off-Broadway: *Alls Well.../Measure for Measure* (NYSF – Delacorte) and *Blackbird* (MTC), and work at NYTW, Playwrights Horizons, Atlantic Theater Company, Brooklyn Academy of Music. Regional: La Jolla Playhouse,

Williamstown Theatre Festival, Cincinnati Playhouse, Center Theatre Group, ART, Yale Rep, Old Globe and many others. *Peter Grimes* (Metropolitan Opera) and Cirque du Soleil's *Amaluna*.



TRISTAN RAINES (*Costume Designer*). Off-Broadway: *Bare* (New World Stages), *Tribes* (Barrow Street Theatre), *Murder in the First* (59E59 Theaters), *Falling* (Minetta Lane Theatre), *Yosemite* (Rattlestick Playwrights Theater),

Getting the Business (The Clurman Theatre), *The Bilbao Effect* (Center for Architecture). Other New York: *The House of Von Macrame* (The Bushwick Starr), *Yank!* (Old Globe Workshop), *Eightythree Down* (Hard Sparks), *Lake Water* (Indiana Repertory Theatre), *Corner Pocket* (Extant Arts Company), *Squealer, Keep Your Baggage With You* (Lesser America), *B*tch* (Theater for the New City), *The Umbrella Plays* (The Tank), *Gormanzee* (The Flea Theater), *Comedie of Errors* (New Lions Productions). Regional: *Book of Grace*, *ARTiculation* (Company One), *My Name is Rachel Corrie*, *Pieces* (New Repertory Theatre), *Lucia di Lammermoor* (Boston University Opera), *Hank Williams: Lost Highway*, *Cinderella Waltz* (Shawnee Theater). Broadway/Off-Broadway Assistant Design: *Bring It On: The Musical* (Broadway/Ahmanson/National Tour), *The Merchant of Venice* (Public/Broadway), *Hair* (Broadway/West End), *Little House on the Prairie: The Musical* (National Tour). Education: BS: Northwest Missouri State University, MFA: Boston University; Studied at Imperial College, London. tristanraines.com

KEITH PARHAM (*Lighting Designer*). New York: *Through the Yellow Hour* (Rattlestick Playwrights Theater); *Hit the Wall*, *Tribes*, *Mistakes Were Made* and *Red Light Winter* (Barrow Street Theatre); *Stop the Virgens* (Karen O at St. Ann's

Warehouse); *Septimus and Clarissa* (Ripe Time); *Ivanov*, *Three Sisters* (Classic Stage Company); *A Minister's Wife* (Lincoln Center Theater); *Hotel/Motel*, *Ghosts in the Cottonwoods* (The Amoralists Theatre Company); *Adding Machine* (Minetta Lane Theatre); *Crime and Punishment*, *Sunset Limited* (59E59). Regional: *The Dumb Waiter*, *Fulton Street Sessions*, *Baal* (TUTA Theatre, Company Member); *Sweet Bird of Youth*, *Red, Mary*, *The Seagull* (Goodman Theatre); *Time Stands Still*, *Carters Way*, *Sunset Limited*, *Red Light Winter* (Steppenwolf); *An Iliad* (Court Theatre). International: *Stop the Virgens* (Sydney Opera House); *Homebody/Kabul* (National Theatre of Belgrade, Serbia). Also Arena Stage, The Alley Theatre, Milwaukee Repertory Theater, Trinity Repertory Company, Shakespeare on the Sound, Northlight Theatre, Writers' Theatre, Lookingglass Theatre, Chicago Opera Theater, among others. Awards: Obie, Lortel, Afterdark, and Michael Maggio.

DANIEL KLUGER (*Sound Designer*). New York: *Tribes* (Barrow Street Theatre), *Hit the Wall* (Barrow Street Theatre), *House For Sale* (Transport Group), *A (radically condensed and expanded) SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN...After David Foster Wallace* (directed by Daniel Fish), *The Common Pursuit* (Roundabout), *A Map of Virtue* (13P), *Lidless* (Page73), *There Are No More Big Secrets* (Rattlestick Playwrights Theater), *The Temperamentals* (Daryl Roth Productions), *Enjoy!* (The Play Company), *Jailbait* (Cherry Lane), *Uncle Vanya*, *Ivanov*, *Platonov*, *The Seagull* (Brian Mertes, Lake Lucille), *On the Levee* (LCT3 - Conductor, Pianist), *Dov & Ali* (The Playwrights Realm). Regional: Pig Iron Theatre Company, People's Light & Theatre, Arden Theatre Company, Virginia Stage Company, Two River Theatre Company, TheatreWorks Silicon Valley, American Players Theatre, Great Lakes Theater Festival. www.danielkluger.com



JEFF SUGG (*Projection Designer*) is a Brooklyn-based designer and multi-award winner. Theatre credits for Broadway include *Bring It On: The Musical*, *Magic/Bird*, *33 Variations*, *Chinglish*. Off-Broadway: *Tribes*,

Compulsion, *The Book of Grace*, *Slug Bearers of Kayrol Island*, *The Truth: A Tragedy*, *The Accidental Trilogy*. Regional: *The Mountaintop* (Alley Theatre), *As You Like It* (Shakespeare Theatre Company), *A Time To Kill* (Arena Stage). Previous CTG productions: *Bring It On: The Musical* and *33 Variations*. He has also worked with many renowned companies and artists including Cynthia Hopkins, Laurie Anderson and The Wooster Group. He has won a Lortel, an Obie, a Bessie and two Hewes Awards.

McCORKLE CASTING, LTD. Pat McCorkle, (C.S.A.) and Associate Casting Director Joe Lopick have most recently cast the Tony-nominated Broadway production *End the Rainbow* and highly acclaimed off-Broadway production of *Tribes*. A partial listing of Broadway casts include *High*, *The Lieutenant of Inishmore*, *The Glass Menagerie*, *Cat On A Hot Tin Roof*, *One Flew Over The Cuckoo's Nest*, *The Ride Down Mt. Morgan*, *Amadeus*, *She Loves Me*, *Blood Brothers*, *A Few Good Men*, among many others. Notable off-Broadway projects include *Freud's Last Session*, *Our Town*, *Almost Maine*, *Ears On A Beatle*, *Down The Garden Paths*, *Killer Joe*, *Mrs. Klein*, *Driving Miss Daisy*. A partial list of feature film projects include *Premium Rush*, *Junction*, *Ghost Town*, *Bereft*, *Secret Window*, *Basic*, *The Thomas Crown Affair*, *The 13th Warrior*, *Madeline*, *Die Hard with a Vengeance*, *School Ties*, *Splash*, *End of the Line*, *Brenda Star*, etc., and television shows *Sesame Street*, *27 East*, *Electric Company*, *Californication* (Emmy nomination), *Hack* (CBS), *Education of Max Bickford* (CBS) *3Lbs* (ABC), *Barbershop*, *Chappelle's Show*, *Remember WENN*.



DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group: highlights - *An Enemy of the People*, *Baz Luhrmann's La Bohème*, *Art*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*,

Nightingale, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, Kirk Douglas in his solo show, *Before I Forget*, *Ain't Misbehavin'*, *Parade*, *The Subject Was Roses*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, Randy Newman's *Harps and Angels*, *God of Carnage*, *Vigil*, *Waiting for Godot*, *Los Otros*, *Red* and *Seminar*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse, Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: Public Theater. Tours: Europe - *Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's dar a Luz company); North America – Ann Magnuson's *You Could Be Home Now*.

RICHARD A. HODGE (*Production Stage Manager*). Off-Broadway: *Tribes*, *Our Town*, *Adding Machine: A Musical*, *Bug*, *Mistakes Were Made*, *Orson's Shadow*, *Red Light Winter* (Barrow Street Theatre); *When The Rain Stops Falling* (Lincoln Center, Mitzi Newhouse); *Killer Joe*, *Underneath The Lintel* (Soho Playhouse); *Kindness* (Playwrights Horizons). Other New York: *Stop The Virgens* (St. Ann's Warehouse). Regional: *Stop The Virgens* (Sydney Opera House), *Girl Blog From Iraq: Baghdad Burning* (Pleasance Courtyard, Edinburgh). Other L.A.: *Our Town* (The Broad Stage).



NATE GENUNG (*Stage Manager*). Mark Taper Forum: *Harp and Angels*, *The Subject Was Roses*, *Pippin* and a week of *November*. Reprise Theatre Company: *Cabaret*, *Kiss Me*, *Kate*, *Gigi*, *How to Succeed....* Other Los

Angeles: *Under My Skin* (Pasadena Playhouse), *The Pianist of Willesden Lane* and *Equivocation* (Geffen Playhouse), *Medea* (UCLA Live), *Ring of Fire* (McCoy Rigby), world premieres of *Summer of Love* (Musical Theatre West), *Life Could Be a Dream* (Hudson Theatre), *Norman's Ark* (Ford Amphitheatre) and *Dawn's Light* (East West Players). Many productions with Hershey Felder, including the premiere of *Lincoln: An American Story* at Pasadena Playhouse and productions of *Maestro: The Art of Leonard Bernstein* and *George Gershwin Alone* at The Old Globe (San Diego), Asolo Rep (Sarasota, FL), Royal George Theatre (Chicago) and Paramount Theatre (Boston). BA in Theatre and Economics from Occidental College. Love you, M & M and S.

BARROW STREET THEATRE is a commercial 200-seat venue in New York's West Village, currently celebrating its 10th anniversary season. *Tribes* received its North American premiere at BST, opening on March 4, 2012. The award-winning production ran for 384 performances, and was produced by Scott Morfee, Jean Doumanian, Tom Wirtshafter, Patrick Daly, zManocherians, Christian Chadd Taylor, Burnt UMBER, Roger E. Kass and Marc & Lisa Biales. The current production at Barrow Street, *Hit the Wall*, Ike Holter's new play about the historic Stonewall Riots, directed by Eric Hoff, will open March 10, 2013. www.barrowstreettheatre.com

FOR CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his eighth season as Center Theatre Group's Artistic Director, and has led over 100 productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996

to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway—*The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical*, *Bloody Bloody Andrew Jackson* and *Leap of Faith*. He has produced 30 world premieres including the musicals *Minsky's*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End to The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



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

Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music

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



DOUGLAS C. BAKER

(Producing Director) is now in his 23rd season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born Yesterday*, *The Gospel at Colonus*, *Annie*, *A Chorus Line*,

Working, *The Wiz* and *Legends!* Starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, 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.

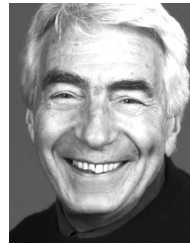


KELLEY KIRKPATRICK

(Associate Artistic Director). Since arriving at CTG in 2005, Kelley has produced over 40 productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on

to future lives on Broadway, off-Broadway and beyond. In addition to producing shows across

CTG's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.



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.



ABOVE: Will Brill, AND RIGHT: Gayle Rankin in the off-Broadway production of *Tribes*. PHOTOS BY GREGORY COSTANZO

ADDITIONAL STAFF AND CREDITS FOR *TRIBES*

Assistant Director . . . Stella Powell-Jones
 Prop Design & Coordination. Kathy Fabian/Propstar
 Hair & Makeup Design . . . Leah J. Loukas
 Associate Set Designers . . . John Zuiker, Orit Jacoby Carroll

Assistant Costume Designers Jenny Foldenauer, Caitlin Conci

Assistant Lighting Designer Heather Graff
 Assistant Sound Designer . . . Erik Lawson
 Assistant Projection Designer Jeffrey Teeter
 Prop Artisan Sarah Steinman
 Dialect Coach Stephen Gabis
 Dialect Consultant Joel Goldes
 Sign Language Interpreter Elizabeth Greene
 Artwork Fraver

Credits

Set construction by F and D Scene Changes, Ltd. Original props and costumes provided by the Barrow Street Theatre. Additional costumes for Mark Taper Forum production provided by the Center Theatre Group Costume Shop and additional staff: First Hand - Stephanie Molstad; Stitchers - Ophelia Brown, Mara Holland, Jennifer Wolff. L.A. production photography by Craig Schwartz.

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Special Thanks to

Starkey Hearing Foundation
 StarkeyHearingFoundation.org

AND

Dr. Rose Dulude
 DuludeAndAssociates.com

for providing hearing aids for this production.



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. This Theatre operates under an agreement between the League Of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706. The manager and press agent of this theatre are members of the Association of Theatrical Press Agents and Managers. United Scenic Artists represents the designers and scenic painters for the American theatre.



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

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



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

CENTER THEATRE GROUP L.A.'s Theatre Company

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DOUGLAS C. BAKER, Producing Director

ARTISTIC

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

DAVID ADJMI (FADIMAN), TANYA BARFIELD, BURGLARS OF HAMM, JUSTIN ELLINGTON,
STEVEN EPP, GINA GIONFRIDDO, SAM GOLD, JOE HORTUA, DANIEL ALEXANDER
JONES, NICK JONES, RAJIV JOSEPH, DAVE MALLOY, LAURAL MEADE, JULIE MARIE MYATT
(FADIMAN), DAN O'BRIEN, EVANGELINE ORDAZ, DANIEL ORLANDERSMITH, WILL POWER
(FADIMAN), MATT SAX, DOMINIQUE SERRAND, UNIVERSES Commissioned Artists

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

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CELESTE SANTAMASSINO Associate Production Manager (Mark Taper Forum)
EMMET KAISER Master Carpenter (Mark Taper Forum)
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