

Mark Taper Forum

45th Season 2012

FIRST SEASON PRODUCTION

Clybourne Park

By Bruce Norris

Directed by Pam MacKinnon

January 11 – February 26, 2012

SECOND SEASON PRODUCTION

Waiting for Godot

By Samuel Beckett

Directed by Michael Arabian

March 14 – April 22, 2012

THIRD SEASON PRODUCTION

Los Otros

Book and lyrics by Ellen Fitzhugh

Music by Michael John LaChiusa

Directed by Graciela Daniele

May 23 – July 1, 2012

FOURTH SEASON PRODUCTION

Red

By John Logan

Directed by Michael Grandage

August 1 – September 9, 2012

FIFTH SEASON PRODUCTION

November

By David Mamet

Directed by Neil Pepe

September 26 – November 4, 2012

SIXTH SEASON PRODUCTION

Other Desert Cities

By Jon Robin Baitz

Directed by Joe Mantello

November 20 – December 30, 2012



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Theatre
Group
L.A.'s Theatre Company

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A note from the Artistic Director

THERE'S A KIND of kismet to how we happened to be doing these two plays —*Clybourne Park* and *A Raisin in the Sun*— together at the same time. Some of it was luck, some inspiration and some old-fashioned good timing. We are delighted at the opportunity to bring both these productions to CTG audiences, and they are best experienced by seeing both. In any order... but they both should be seen. They are separate plays, written at different times in our history, but *Clybourne Park* doesn't exist without *Raisin*. It isn't a casual reference. *Clybourne Park* was written as a response to *Raisin*.

I, long ago, after seeing *Clybourne* in NYC, decided that I wanted to bring the play to Los Angeles. I contacted Bruce Norris, the playwright, last year to set the wheels in motion and he immediately agreed to the idea. At the time the show had finished its run off-Broadway at Playwrights Horizons, but had just opened in London. The production proved to be a great success, winning the Olivier Award for Best Play. Later it won the Pulitzer Prize for Drama. Clearly, this was a play that was worthy of and ready for a significant production at CTG. Bruce and I set about putting the production together, starting with (and ending with) the entire team I had seen in the NYC production.

So with *Clybourne* somewhere in the back of my mind, I happened to go out and see what I'd heard was Ebony Repertory Theatre's great production of *A Raisin in the Sun*. In all honesty, I was just going to see a show at a local theatre that I had heard good things about. But over the first act, I realized that there was a great opportunity at hand. By the time I got to intermission, I knew we should present the two shows at the same time. Both are great plays, both were great productions and the links were significant. The idea didn't come out of any forethought or artistic ambition, but out of a moment of inspiration, realizing that the two of them have something to say that's pertinent and potent.

One of the great things about putting these plays on the stage, giving them a forum, is that it gives everyone an opportunity, an opening, a doorway, a lens, through which they can talk about race – both from a historical perspective and also an immediate one. I can't imagine that people seeing these plays, regardless of what their perspective is, will be able to walk away and not have a conversation about race or family or property or opportunity... subjects that will never lose their importance. That's one of the great services that plays like these provide beyond their entertainment value. These plays are significant individually, but even more so together, when we as a community can use them as a stepping-off point for further reflection and conversation.



–Michael Ritchie



Center Theatre Group

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Ahmanson Theatre
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Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR Edward L. Rada, MANAGING DIRECTOR

Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Presents

THE PLAYWRIGHTS HORIZONS PRODUCTION OF

CLYBOURNE PARK

BY

Bruce Norris

WITH

(in alphabetical order)

Crystal A. Dickinson

Brendan Griffin

Damon Gupton

Christina Kirk

Annie Parisse

Jeremy Shamos

Frank Wood

SCENIC DESIGN

Daniel Ostling

COSTUME DESIGN

Ilona Somogyi

LIGHTING DESIGN

Allen Lee Hughes

SOUND DESIGN

John Gromada

HAIR AND WIG DESIGN

Charles Lapointe

CASTING

Alaine Alldaffer

ASSOCIATE ARTISTIC DIRECTOR

Kelley Kirkpatrick

PRODUCTION
STAGE MANAGER

C.A. Clark

DIRECTED BY

Pam MacKinnon

January 11 – February 26, 2012

Mark Taper Forum

Playwrights Horizons, Inc., New York City, produced the World Premiere of *Clybourne Park* Off-Broadway in 2010.

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

CAST

(In alphabetical order)

Francine/Lena Crystal A. Dickinson
Jim/Tom/Kenneth Brendan Griffin
Albert/Kevin Damon Gupton
Bev/Kathy Christina Kirk
Betsy/Lindsey Annie Parisse
Karl/Steve Jeremy Shamos
Russ/Dan Frank Wood

STAGE MANAGERS

David S. Franklin

Kyle Gates

T.J. Kearney

There will be one 15-minute intermission.

TIME

Act One: 1959

Act Two: 2009



L TO R: Brendan Griffin, Annie Parisse, Jeremy Shamos and Christina Kirk in the Playwrights Horizons production of *Clybourne Park*. PHOTO BY JOAN MARCUS.

An Interview
with Playwright
Bruce Norris



The Freedom To Provoke

(Excerpted from American Conservatory
Theater's performance guide,
Words on Plays, for *Clybourne Park*.)

BY
Beatrice Basso

INTRODUCTION BY
Dan Rubin

“There’s nothing better
than the feeling of
coming into the room
and feeling that
something dangerous
is happening”

SINCE MAKING HIS 1992 playwriting debut with *The Actor Retires*, playwright Bruce Norris has earned a reputation for unceremoniously prodding the uncomfortable truths that lie just beneath the surface of the self-aware, middle-class liberal. “There’s nothing better than the feeling of coming into the room and feeling that something dangerous is happening,” he told London’s Evening Standard upon winning the paper’s Best Play Award for *Clybourne Park*.

Unlike Lorraine Hansberry — whose seminal 1959 drama *A Raisin in the Sun* served as the jumping-off point for *Clybourne Park* — Norris does not believe that theatre is a particularly good catalyst for change. “There is no political value in having sensitive feelings about the world. I don’t think it generates political action. You go, you watch, you say, “That’s sad,” and then you go for a steak. The best you can hope for is to make people slightly uncomfortable. At least if you take the piss out of the audience, they feel they are being addressed,” he argues.

Norris has remarked that *A Raisin in the Sun*, which was part of school curricula in the 1970s, was one of the first plays (along with *Our Town*) that he became aware of as a young person. “That play has resonated all through my life because I realized that the only character I could identify with was Karl — I was a whitey in an all-white neighborhood in Houston, Texas.” In *Clybourne Park*, Norris focuses his sharp lens on our past (1959 in Act I) and present (2009 in Act II) consciousness of race and neighborly relations. The play has had successful runs in the U.S. and in London. In a 2010 phone interview, dramaturg Beatrice Basso asked Norris his views on race relations in the United States and his need to provoke.

***Clybourne Park* is so quintessentially American, yet did so well in London. Why do you think that is?**

The issues are pretty close. They’ve got a version of the same thing in London. There may be a different ethnic distribution of who’s resentful towards whom, but the same thing happens again and again. In fact, one of the guys in the cast living in Brixton told me the story of that neighborhood and how it has changed over the years. It’s the same thing, really.

And yet the white-black divide is nowhere more pronounced than in the United States.

Chicago is particularly distinct that way. The south side of Chicago is a predominantly black area; the north side of Chicago is white. And then you've got Indian and South Asian and other neighborhoods, but the white and black are pretty much divided along the north and south. You think, this is a function of discrimination or of people being priced out of the housing market or all sorts of conspiracy theories, and yet, at the same time, there's nothing keeping one of us white people from moving into Harlem or South Chicago or Oakland. Or the other way around. Even if prices in white neighborhoods are higher, how come there's not more movement? How come we don't voluntarily integrate?

How come?

I think it has to do with discomfort — with feeling like you're the minority. It's uncomfortable to live in an area where you are that minority, no matter which way it works.

People who are not from the United States, and I am one of them, complain that there's so much political correctness about race here that it's impossible to make jokes about it; but then the longer we are here, the clearer it becomes that there are scars that are simply too deep to be made fun of.

I was reading something recently about a person in Germany who made what he thought was a funny remark about Nazis, and of course that's not actually a very funny subject if you're German. There are certain topics like slavery and black-white relations in the United States that are not that funny, especially if you're a black person.

Then to be politically correct is a necessary step in societal evolution. Is it a step?

Yes, theoretically it's a step. So, now that we've all been very careful, you think that after some time goes by things will be normalized. We white people (because we are the oppressors) sit around going, "Is it time now? Has enough time elapsed? Can we now say 'nigger'?" But of course that never happens, so white people feel resentful because we realize the past is going to hang around our necks like millstones forever. There is no end. Even if we gave reparation payments, still it wouldn't be enough.

And yet a lot has changed, in a relatively short number of years.

Well, a lot of superficial changes have happened, to laws and to ways people have access to education and to public services, but what hasn't changed and what stubbornly refuses to change are our natures. We keep wanting to be around those we feel more comfortable with. If only legislation could change what we are actually like, but it can't.

You're saying it's about our basic human makeup.

I think that racism is just another version of the same thing that leads to wars of any kind. Either it's tribal solidarity or it's religious solidarity, or it's people who live within a certain geographic boundary and want to protect it. There are certain economic and cultural groups that we identify ourselves with, and we think others shouldn't be able to interfere.

And yet we are so fascinated by the other.

But it's a constantly changing category. So, for example, Steve and Lindsey [the white couple in Act II of *Clybourne Park* who are about to purchase and renovate a home in a gentrifying neighborhood] imagine that they're very close to Kevin and Lena [the black couple who are fighting to preserve the neighborhood's history]. They think, "We're just the same: they are in our same age group, same professional level, they seem politically like-minded." They make all these assumptions, and yet from Kevin and Lena's point of view, there is no illusion that they are the same. The one person in the second act whom everyone agrees is not the same is Dan. The guy digs ditches for a living, so no one pays attention to him.

It seems to me that in your writing you have a lot of freedom to provoke and to expose certain illusions. Do you have fun with that freedom?

I guess. It's hard to say. That's like asking, "You have brown hair; do you like having brown hair?" It's all I've ever had. Except that, now it's gray.

Then what made you a provocateur?

I have no idea. Probably my place in my family, the role I filled. I'm the one who liked to try to start arguments between my two siblings. I did that at Thanksgiving just recently. It's not a very nice way to behave, but there are more important things than being nice, I guess.

So why the provocative revelation of the foibles of middle-class educated people?

I get into these conversations a lot. People ask how come I don't write plays about, say, people in housing projects, and I say, "Well, because those are not the people who go to the theatre." You can say, "We should get them to the theatre," but in actual fact, people who buy subscriptions . . . are usually wealthy people. They are almost always wealthy, liberal people. So why not write plays that are about those people, since those are the people who are in the audience? If you actually want to have a conversation with that audience, then you should address them directly. That's what I always think.

[You started out as an actor...]

When I was in my 20s, the thing I mostly wanted to be was an actor, but then I didn't really understand that the structure of theatre was such that an actor has virtually no power. I'm not saying that's bad, but it's like being a violinist in an orchestra — you don't have

as much power as a conductor. That's how it should be, but I wanted to have more power because I was power hungry, I think. And I wanted to be able to express what I thought, rather than be the vehicle for the expression of someone else's thoughts. I think that's why I wanted to be a writer instead of an actor.

When you write, do you imagine yourself in some of the roles?

Oh, in all of them. Every single one of them. I don't think I would know how to write a character if I couldn't imagine playing it. In my play *The Unmentionables*, one of my favorite characters was this black woman, a government figure, and I would amuse myself by trying to say out loud the things I wanted her to say. It's a process of improvising in your apartment — alone — and then writing it all down.

So much of what you write makes one laugh or makes one cringe . . .

Tim Sanford, who runs Playwrights Horizons in New York [where *Clybourne Park* premiered], was referring to a critical theorist he's read, who says that tragedy is only possible in a community where everyone shares the same sense of themselves, where everyone has the same identity, and they're part of a shared community. In a modern society as fragmented and atomized as ours, that's not really possible. Interestingly, in *Clybourne Park*, the first part is a tragedy and the second part is a comedy, [because] the people in the first act all understand each other much more than the people do in the second act. In the second act, everybody makes assumptions.

And everybody seems to self-edit much more . . .

Absolutely. Everyone holds their tongue, because we live in a society where speech is much more dangerous than activity—than action. Look at the WikiLeaks thing. All we're talking about is that someone said out loud what we already knew or have been thinking, but now it's on the record. That's a terrible thing in our weirdly polite society. No one knows that they should be embarrassed in the first act; everyone knows they should be embarrassed in the second act. We're embarrassed about everything.

Do you like to see people laugh, or cringe, in recognition?

Cringing and laughing are two really good things. So if audiences do them at the same time, that's great. I always like it when the audience's response is really mixed up, when they don't know whether to laugh or to cringe.

Do you prefer writing specifically for the theatre?

I haven't written for anything else, so I don't know. I don't really want to write for film or TV, again because of power. I don't want to lose control. I don't want to share. I don't want to have some film director say, "I have a vision for your script." I was an actor, and I think theatre is where my instinct is. I don't actually even enjoy novels very much.

Yet writing for the theatre is so much harder and more unforgiving than any other medium, I believe.

I have a friend who writes both plays and novels, and I asked him what the difference is. He said that with a novel you just keep writing, you don't stop. With a play, you go, "Well, I have to take that out, I have to cut this, and I have to remove that." He said that playwriting is a process of subtraction, whereas novel writing is all about addition. You can write a 2,000-page novel and it's acceptable.

Do you subtract a lot as you write?

Oh, yes. I would say I throw out twice as much as I write on any given play. I always start with a lot of stuff, and I just take it away. With *Clybourne Park* I threw out an entire second act and rewrote it from scratch.

With the same structure, though, with the jump from 1959 to the present?

It was based in the present and some of the characters were the same, but it was just very different, and the end was terrible. So I threw it out and started over.

Is there something new you're working on now?

Yes, I've been commissioned to write three plays in the next three years.

And you have ideas already?

Yes.

Secret ideas?

Roughly speaking, I'm hoping to write about three things: sex, evolution and economics. ●

Beatrice Basso is a dramaturg, translator and actress in the San Francisco Bay Area and an Artistic Associate at American Conservatory Theater (A.C.T.).

Dan Rubin is A.C.T.'s Publications Manager.

A.C.T.'s performance guide series, *Words on Plays*, can be ordered online at act-sf.org/wordsonplays.

The Connections between *Clybourne Park* and *A Raisin in the Sun*

The Way to 406 Clybourne Street

(Originally from American Conservatory Theater's performance guide, *Words on Plays*, for *Clybourne Park*.)

BY **Dan Rubin**

LORRAINE HANSBERRY'S 1959 drama *A Raisin in the Sun* follows the Younger family as they attempt to lift themselves out of Chicago's South Side ghetto, where the five family members — Mama (Lena) Younger; her progressive med-student daughter, Beneatha, and dissatisfied chauffeur son, Walter Lee; Walter Lee's wife, Ruth, who works as a maid, and their young son, Travis — share a small three-room apartment with a single window. When Mama receives a life insurance check for \$10,000 (the legacy of her hard-working husband), Walter Lee wants to invest it in a liquor store. She gives him some of the money, but uses the rest to make a down-payment on a sunny house with a garden in the safer, cleaner, all-white neighborhood of Clybourne Park. Walter Lee's investment goes sour when a business partner absconds with the money, so when Karl Lindner, the chairman of the Clybourne Park Welcoming Committee, arrives to persuade the Youngers not to move, Walter Lee is tempted to take Lindner up on his offer to buy them out. But, in a final heroic show of pride — for himself, his family, and his race — Walter Lee declines, and the family departs for their new home.

Bruce Norris's *Clybourne Park* picks up where Hansberry's play leaves off — across town at 406 Clybourne Street, the home the Youngers have just purchased. *A Raisin in the Sun* ends with the moving boxes of the Youngers, destined for Clybourne Park; *Clybourne Park* begins with the moving boxes of the Stollers, destined for suburban Glen Meadow. In Norris' play, we see the flip side of the conversation Karl Lindner has just had with Walter Lee's family: he has come from that meeting, having failed to convince the Youngers not to buy the home, in hopes of convincing the Stollers not to sell. His argument in both plays is similar — it would be better for everyone if they all just stayed where they were supposed to. The following exchange is from *Raisin*:

Lindner: I am sure you people must be aware of some of the incidents that have happened when colored people move into certain areas — Well — because we have what I think is going to be a unique type of organization in American community life — not only do we deplore that kind of thing — but we are trying to do



L TO R: Christina Kirk and Crystal A. Dickinson in the Playwrights Horizons production of *Clybourne Park*. PHOTO BY JOAN MARCUS.



L TO R: Scott Mosenson, Kenya Alexander, Kevin Carroll and Deidrie Henry in the Ebony Repertory Theatre production of *A Raisin in the Sun*. PHOTO BY CRAIG SCHWARTZ.

something about it. We feel — We feel that most of the trouble in this world, when you come right down to it — Most of the trouble exists because people just don't sit down and talk to each other.

Ruth: You can say that again, Mister.

Lindner: That we don't try hard enough to understand the other fellow's problem. The other guy's point of view . . . You see our community is made up of people who've worked hard as the dickens for years to build up that little community. We're not rich and fancy people; just hard-working honest people who don't really have much but those little homes and a dream of the kind of community we want to raise our children in. Now I don't say we are perfect and there is a lot wrong in some of the things we want. But you've got to admit that a man, right or wrong, has the right to want to have the neighborhood he lives in a certain kind of way. And at the moment the overwhelming majority of our people out there feel that people get along better; take more of a common interest in the life of the community when they share a common background. Now I want you to believe me when I tell you that race prejudice simply doesn't enter into it. It is a matter of the people of Clybourne Park believing, rightly or wrongly, as I say, that for the happiness of all concerned that our Negro families are happier when they live in their own communities.

Beneatha: This, friends, is the Welcoming Committee!

Clybourne Park, the neighborhood Hansberry created, is based on Woodlawn's Washington Park neighborhood, where she moved as an eight-year-old with her family in 1937, as her father, Carl, fought against Chicago real estate covenants restricting blacks to the ghetto. The Woodlawn community did not respond well to their arrival. Mobs demonstrated.

They threw bricks and concrete slabs through the windows, nearly hitting Lorraine. Later in life, Hansberry wrote, "I have been personally the victim of physical attack which was the offspring of racial and political hysteria"; in addition to her own experiences, she was a witness to the many injustices inflicted upon blacks in Chicago and New York in the 1940s and '50s.

So it is no surprise that *A Raisin in the Sun* did not always end with the hopeful new beginning of the Youngers confidently moving on to greener pastures. The first draft of *A Raisin in the Sun* concluded with the family sitting in the dark of their new home, armed, awaiting an attack by hostile whites. Later drafts were equally explicit about the threat. One early draft includes the following dialogue between Walter and Mama just after Walter has rejected Lindner's offer to buy the house:

Mama: You understand what this new house done become, don't you?



L TO R: Brendan Griffin and Jeremy Shamos in the Playwrights Horizons production of *Clybourne Park*. PHOTO BY JOAN MARCUS.



L TO R: Kenya Alexander, Kevin Carroll and Deidrie Henry in the Ebony Repertory Theatre production of *A Raisin in the Sun*. PHOTO BY CRAIG SCHWARTZ.

Walter: Yes — I think so.

Mama: We didn't make it that — but that's what it done become.

Walter: Yes. . . .

Mama: *(Not looking at him)* I'm proud of you my boy. *(Walter is silent)* 'Cause you got to get up . . . and you got to try again. You understand. You got to have more sense with it — and I got to be more with you — but you got to try again. You understand?

Walter: Yes, Mama. We going to be all right, Mama. You and me, I mean.

Mama: *(Grinning at him)* Yeah—if the crackers don't kill us all.

We do not know what happens to the Youngers after they move into 406 Clybourne Street. History and Hansberry's drafts suggest it was unlikely to have been an easy, or peaceful, transition. We learn in *Clybourne Park* that Lindner did not stick around to find out: his daughter, Kathy, explains in Act II that her parents moved out of the neighborhood just a couple of months after the Youngers moved in. We also learn from Mama's great-niece, Lena, that the neighborhood suffered, and that African Americans struggled in Clybourne Park much as they had in the Chicago neighborhoods from which they came. ●

I was obsessed with that play when I was a kid. I especially liked the scene in which Lena slaps Beneatha. I liked anything with violence in it, particularly if it was violence around ideas. God. Religion. I first saw the play when I was 12, right around the time that I was starting to hate authority, so I loved that scene. Even though the scene is the imposition of authority onto Beneatha, still I really loved the play. I was always regretful that I never got to play Karl Lindner, so I thought I'll just give him some more to do. That's a way of getting to play that part indirectly.

—Bruce Norris, on why he chose to write a play connected to *A Raisin in the Sun*.

Dan Rubin is American Conservatory Theater's Publication Manager. A.C.T.'s performance guide series, *Words on Plays*, can be ordered online at act-sf.org/words-on-plays.

Who's Who



CRYSTAL A. DICKINSON (*Francine/Lena*). Off-Broadway: Playwrights Horizons, *Clybourne Park* (Pulitzer Prize, AUDELCO nomination); Lincoln

Center, *Broke-ology*; Manhattan Theatre Club, *u/s Ruined*; Signature Theatre, *The First Breeze of Summer* (AUDELCO nomination); Soho Rep, *Born Bad*; Negro Ensemble Company, *Sun Down Names and Night-Gone Things* (AUDELCO nomination); Atlantic Theater, *Bottom of the World*. Regional: Contemporary American Theater Festival, Baltimore Centerstage, Alliance, 7 Stages, Georgia Shakespeare, Illinois Shakespeare, Synchronicity. Television: Tyler Perry's *House of Payne*. Education: MFA University of Illinois at Champaign-Urbana, London Academy for Music and Dramatic Art, Member of Lincoln Center Directors Lab and proud volunteer at the 52nd Street Project.



BRENDAN GRIFFIN (*Jim/Tom/Kenneth*). Off-Broadway: *Bottom of the World* (the Atlantic), *Clybourne Park* (Playwrights Horizons). Regional: *Back Back Back*,

Cyrano de Bergerac, *Coriolanus* (The Old Globe Theatre), *Clouds* (Dog and Pony Theatre Company). Film: *Return, Taking Chance, The Nanny Diaries*. Television: *Pan Am, The Good Wife, Generation Kill, Law & Order: Criminal Intent, Law & Order: SVU, One Life to Live, Guiding Light*. Brendan is a proud graduate of Kenyon College with a B.A. in Drama and a founding member of Chicago's Dog and Pony Theatre Co. Member of AEA. For Kim and Liam.

DAMON GUPTON (*Albert/Kevin*). Off-Broadway: *Clybourne Park* (AUDELCO nomination) and *Inked Baby* (Playwrights Horizons), *The Story* (The Public), *Meg's New Friend* (The Production Company), *Treason* (Perry



Street), *True History and Real Adventures* (the Vineyard). Regional: *An American Daughter* (Arena Stage), *Carter's Way* (Kansas City Rep), *Othello* (Heart of America Shakespeare). Los Angeles: *Superior Donuts* (the Geffen Playhouse). Film: *The Last Airbender, This is Forty, Before the Devil Knows You're Dead, Unfaithful*. TV: *Prime Suspect* on NBC (series regular), *Law & Order, Law & Order: Criminal Intent, The Unusuals, Conviction, Hack, The Loretta Claiborne Story*. As Orchestra Conductor: National Symphony, Baltimore Symphony, Detroit Symphony, Houston Symphony, Kansas City Symphony, San Antonio Symphony, Monte Carlo Philharmonic, NHK Orchestra of Tokyo, Sphinx Chamber Orchestra at Carnegie Hall.



CHRISTINA KIRK (*Bev/Kathy*). Broadway: *Well*. Other credits include *Knickerbocker* (The Public), *There Are No More Big Secrets* (Rattlestick), *Clybourne Park*

(Playwrights Horizons), *A Lifetime Burning* (Primary Stages), *Oh, the Humanity and other exclamations* (the Flea), *Current Nobody* (Woolly Mammoth, Sundance Theatre Lab), *God's Ear* (the Vineyard, New Georges), *Rocket to the Moon* (Long Wharf), *Suitcase* (Soho Rep, La Jolla Playhouse), *[sic]* (Soho Rep). Film and television credits include *Taking Woodstock, Melinda and Melinda, Bug, Final, Safe Men, Law & Order, Law & Order: SVU, Law & Order: Trial by Jury, Stella, The Good Wife* and *The People Speak*. She is a founding associate artist of The Civilians.

ANNIE PARISSÉ (*Betsy/Lindsey*). Broadway: *Prelude to a Kiss* (Roundabout). Off-Broadway: *All's Well That Ends Well/Measure for Measure* (New York Shakespeare Festival);



Clybourne Park (Playwrights Horizons); *Becky Shaw*, Lucille Lortel nomination (Second Stage); *The Internationalist*, Drama Desk nomination (Vineyard);

Monster (Classic Stage Company); *The Credeaux Canvas* (Playwrights Horizons); among many others. Regional: Williamstown Theatre Festival, Eugene O'Neill Playwrights Conference, Humana Festival, the Berkshires Theatre Festival, Cleveland Playhouse. Film: *The Amazing Spider-Man, Price Check* and *One for the Money*, all upcoming; *My Own Love Song, The Tested, Tickling Leo, Definitely/Maybe, Blackbird, Prime, Monster-In-Law, National Treasure, How to Lose a Guy in 10 Days*. Television: *Person of Interest, Unforgettable, The Big C, Rubicon, Fringe, The Pacific, Law & Order, Friends, Third Watch, Big Apple*.



JEREMY SHAMOS (*Karl/Steve*). Broadway: *Elling, Reckless* and *The Rivals*. Off-Broadway: *Clybourne Park* (Drama League, Lucille Lortel Award

nominations); *Animals Out of Paper* (Drama Desk Award nomination); *Engaged* (Obie Award); *We Live Here* (MTC); *The New York Idea* (Atlantic Theater); *100 Saints You Should Know, Miss Witherspoon* (Playwrights Horizons); *Gutenberg! The Musical!* (Actors' Playhouse/59E59); *Observe the Sons of Ulster...* (Lincoln Center Theater), *Shakespeare (Abridged)* (Century Center); *Race, The Alchemist* (Classic Stage Company); *Stranger* (Vineyard); *Hamlet, Cymbeline* and *Paris Commune* (Public Theater); *Corpus Christi* (MTC). Bottom in New York Philharmonic's *Midsummer...* (Sir Neville Mariner, conductor). Regional: the McCarter, the Huntington, Hartford Stage, the Long Wharf, La Jolla Playhouse, Court Theatre in Chicago and Williamstown Theatre Festival.

Film: *Taking Woodstock, Dedication, The Rebound, Trust the Man*. Television: *Fringe, Law & Order: Criminal Intent, Damages, Stella and Hack*.



FRANK WOOD (*Russ/Dan*). Theatre: *King Lear* with Sam Waterston (Public Theater); *Sideman* (Tony and Drama League Awards); *Angels in America* (as Roy Cohn in the

Signature Theatre Company revival); *Clybourne Park*; *August: Osage County*; *Born Yesterday*; *Hollywood Arms*; *Spring Awakening*; *The God of Hell*. Film: *Changeling*; *Taking of Pelham 1 2 3*; *Dan in Real Life*; *Thirteen Days*; *Pollock*; *People I Know*; *In America*; *Down to You*; *The Royal Tennenbaums*; *Greetings from Tim Buckley*; *The Missing Person*. Television: *Flight of the Conchords* (recurring); *The Sopranos*; *Law & Order*; *Lights Out*; *Medium*; *Ed*; *Law & Order: Criminal Intent*. Regional: The Goodman Theatre; A.C.T. San Francisco; Long Wharf Theatre; Hartford Stage; Williamstown Theatre Festival; Cincinnati Playhouse; Arena Stage, D.C. Education: B.A., Wesleyan University; MFA, New York University Graduate Acting Program.

BRUCE NORRIS (*Playwright*) is the author of *Clybourne Park*, which won the Olivier and Evening Standard Awards (London) for Best Play, 2010, as well as the Pulitzer Prize for Drama, 2011. Other plays include *The Infidel* (2000), *Purple Heart* (2002), *We All Went Down to Amsterdam* (2003), *The Pain and the Itch* (2004) and *The Unmentionables* (2006), all of which had their premieres at Steppenwolf Theatre, Chicago. His newest play, titled *A Parallelogram*, premiered there in July 2010. His work has also been seen at Playwrights Horizons (New York), Lookingglass Theatre (Chicago), Philadelphia Theatre Company, Woolly Mammoth Theatre (Washington, D.C.) Staatstheater Mainz (Germany) and The Galway Festival (Ireland), among others. He is the recipient of the Steinberg Playwright Award (2009), and The Whiting

Foundation Prize for Drama (2006) as well as two Joseph Jefferson Awards (Chicago) for Best New Work. As an actor he can be seen in the films *A Civil Action* and *The Sixth Sense*, and the recent *All Good Things*. He lives in New York.

PAM MACKINNON (*Director*). Recent credits include: Itamar Moses' *Completeness* (SCR, Playwrights Horizons); Bruce Norris' *Clybourne Park* (Playwrights Horizons; Obie Award and Lortel nomination); David Weiner's *Extraordinary Chambers* (Geffen); David Bar Katz's *Atmosphere of Memory* (Labyrinth); Gina Gionfrodio's *Becky Shaw* (SCR); Itamar Moses' *The Four of Us* (Old Globe, MTC); Rachel Axler's *Smudge* (Women's Project); Bruce Norris' *Unmentionables* (Woolly Mammoth, Helen Hayes Award nomination). Pam frequently directs the plays of Edward Albee, including world premieres of *Peter and Jerry* (Hartford, Second Stage) and *Occupant* (Signature) as well as *Who's Afraid of Virginia Woolf?* (Steppenwolf, Jefferson Award nomination; Arena Stage and upcoming Broadway); *A Delicate Balance* (Arena Stage). She is an alumna of the Drama League and the Lincoln Center Directors' Lab and sits on the board of the New York company Clubbed Thumb Inc, dedicated to new American plays.

DANIEL OSTLING (*Scenic Designer*). N.Y.C.: *Sonnambula* and *Lucia Di Lammermoor* (Metropolitan Opera), *Glorious Ones* (Lincoln Center), *Durango* (Public Theater), *Pain and the Itch* (Playwrights Horizon), *Lookingglass Alice* (New Victory), *Metamorphoses* (Broadway/Tony nomination, 2nd Stage), *Measure for Measure* (New York Shakespeare Festival), *Arabian Nights* and *Galileo, Galilei* (BAM). Regional: Lyric Opera/Chicago, Goodman, Steppenwolf, Chicago Shakespeare, Oregon Shakespeare, Shakespeare Theatre/D.C., McCarter, A.C.T., Berkeley Rep, Seattle Rep, the Alley, the Huntington, La Jolla Playhouse, Portland Center Stage, South Coast Rep, among others. International: Donmar Warehouse and Barbican (London),

Melbourne Theatre. Upcoming projects include *White Snake* (Oregon Shakespeare), *A Midsummer Night's Dream* (Chicago Shakespeare) and *The Convert* (McCarter, Kirk Douglas Theatre, Goodman). Based in San Francisco and N.Y.C. Ensemble member - Lookingglass Theatre Company. Associate Professor - Northwestern University, Chicago.

ILONA SOMOGYI (*Costume Designer*). CTG: *Two Unrelated Plays* by David Mamet. Other L.A.: *Hamlet, Life is a Dream, Caucasian Chalk Circle* (South Coast Rep), *Wit* (Geffen Playhouse). Broadway: *Spamalot, The Crucible, Closer, Art* (Associate). Off-Broadway: *A Small Fire, Home, Jerry Springer: The Opera, Almost an Evening, The Piano Teacher, Scarcity, Celebration and The Room, Wit, Tabletop*, among others. Regional: *Three Sisters* (Berkeley Rep), *Passion Play, We Have Always Lived in the Castle* (Yale Rep), *The Crucible*, etc. (Hartford Stage), *Every Tongue Confess*, etc. (Arena Stage), *The Catch* (Denver Center Theatre), *Suddenly Last Summer*, etc. (Westport Country Playhouse), *The Autumn Garden*, etc. (Williamstown Theatre Festival). Tours: *Disney on Ice: Princess Wishes, Ringling Brothers, Barnum & Bailey Circus* (Associate). Europe: Dutch production of *Saturday Night Fever*, Norwegian National Ballet. Faculty: Yale School of Drama.

ALLEN LEE HUGHES (*Lighting Designer*). Broadway: *Having Our Say; Mule Bone; Once on this Island* (Tony nomination); *K2* (Tony nomination, Outer Critics Circle Award, Maharam Award); *Strange Interlude* (Tony nomination); *Accidental Death of an Anarchist; Quilters*. Off-Broadway: *Clybourne Park; Intimate Apparel; East Texas Hotlinks; The Merry Wives of Windsor, All Over*. Regional: *August Wilson's 20th Century; Welcome Home Jenny Sutter; Soul Possessed* (Kennedy Center); *Who's Afraid of Virginia Woolf?* (Steppenwolf, Arena Stage); *Importance of Being Earnest, Crowns. Ah Wilderness, Once In A Lifetime, Death of a Salesman*, among others (Guthrie); *A Delicate Balance, Awake and Sing, South Pacific*,

Polk County, *A Midsummer Night's Dream* (Helen Hayes Award) (Arena Stage). Center Theatre Group and L.A.: *Intimate Apparel*, *Twilight: Los Angeles, 1992*, *Quilters* (Mark Taper Forum); *Purlie* (Pasadena Playhouse).

JOHN GROMADA (*Sound Designer*) has composed scores and/or designed sound for more than 30 Broadway plays, including this season's *Seminar*, *Man and Boy*, *The Road to Mecca* and *The Columnist* (upcoming). Past Broadway shows include *Next Fall*, *Proof*, *Prelude to a Kiss*, *A Bronx Tale*, *Well*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men*, *Sight Unseen* and *A Few Good Men*. Other N.Y.: *The Orphans' Home Cycle* (Drama Desk Award, Henry Hewes Award), *Shipwrecked!* (Lucille Lortel Award), *Clybourne Park*, *Screw Tape Letters*, *Vera Stark* and many others. The Public Theater: *Measure for Measure* at the Delacorte, *The Skriker* (Drama Desk), *Machinal* (Obie Award) and many more. Regional: more than 250 productions, including *Next Fall* at the Geffen Playhouse and *Lewis and Clark Reach the Euphrates* at the Taper. Television: *The Interrogators* (Biography). More info at johngromada.com

CHARLES LAPOINTE (*Hair and Wig Designer*). Broadway: *Bonnie and Clyde*, *The Mountaintop*, *Women on the Verge of a Nervous Breakdown*, *Merchant of Venice*, *Memphis*, *Henry IV*, *The Rivals*, *Cymbeline*, *Lombardi*, *Fences*, *Looped*, *Miracle Worker*, *Superior Donuts*, *33 Variations*, *Guys and Dolls*, *In the Heights*, *Jersey Boys*, *The Color Purple*, *Martin Short: Fame Becomes Me*, *Good Vibrations*, *The Apple Tree*, *A Raisin in the Sun*, *Cat on a Hot Tin Roof*, *The Lieutenant of Inishmore*, *Radio Golf*, *Sight Unseen*, *High Fidelity*, *Xanadu*, Signature Theatre's *Angels in America*, *Intelligent Homosexual's Guide...*, and *Newsies*, soon to be on Broadway. Love to James.

ALAINE ALLDAFFER (*Casting*). Casting Director for Playwrights Horizons. Credits include *Grey Gardens* (Broadway

and Playwrights Horizons), *This, Circle Mirror Transformation* (Artios Award), *Clybourne Park* (Artios nomination), *Present Laughter* (Artios Award) with Victor Garber for the Huntington Theatre and the Roundabout, *Every Tongue Confess* at the Arena with Phylicia Rashad. TV credits include *Knights of Prosperity* (aka *Let's Rob Mick Jagger*) for ABC. Associate credits include *Ed* (NBC), *Monk* (USA). Theatres include the Long Wharf, Soho Rep., A.C.T. in San Francisco and Arena Stage in D.C. Festivals include Williamstown and Humana. She casts for the Huntington Theatre in Boston and the Women's Project NYC. Lisa Donadio is the Associate Casting Director for Playwrights Horizons.

C.A. CLARK (*Production Stage Manager*). Broadway: *Take Me Out*, Lynn Redgrave's *Shakespeare For My Father*, Royal Shakespeare Company's *A Midsummer Night's Dream*. Off-Broadway: *Clybourne Park*, *Fit to be Tied* (Playwrights Horizons); Lynn Redgrave's *Nightingale* (Manhattan Theatre Club); *Take Me Out*, *Helen*, *One Flea Spare* (NYSF/Public Theater); *Peter and Jerry* (Second Stage); *Bach at Leipzig* (New York Theatre Workshop); *King John*, *Macbeth*, *Richard II*, *Richard III* (Theatre for a New Audience); *The Atmosphere of Memory* (Labyrinth Theater Company). Regional: *The Cherry Orchard*, *Much Ado About Nothing*, *Twelfth Night* (La Jolla Playhouse); *Hamlet*, *The Tempest*, *Agamemnon*, *Misalliance* (American Repertory Theatre), Long Wharf Theatre, Hartford Stage, six summer seasons at Berkshire Theatre Festival, Williamstown Theatre Festival, Two River Theater, Actors Theatre of Louisville.

DAVID S. FRANKLIN (*Stage Manager*). Center Theatre Group: Highlights – *Bandido!*, *Gross Indecency*, *Intimate Apparel*, *The Goat*, *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* and *Vigil*. 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*.

KYLE GATES (*Stage Manager*). Broadway/Tour: *The Country Girl* (Jacobs), *The Seafarer* (Booth), *Shining City* (Biltmore), *Brooklyn: The Musical* (1st National); Off-Broadway: *Milk Like Sugar*, *Go Back to Where You Are*, *A Small Fire*, *Clybourne Park*, *This* (Playwrights Horizons), *Tigers Be Still* (Roundabout) *That Face*, *Humor Abuse*, *Back Back Back*, *Regrets Only* (MTC), *10x25*, Ethan Coen's *Offices* (Atlantic), *The Fever Chart*, *Yellow Face* (Public), *War*, *Badge* (RPT), *Fugue* (Cherry Lane Theatre), *25 Questions for a Jewish Mother*, *Holy Cross Sucks* (Ars Nova), *The Flying Machine's Frankenstein* (Soho Rep).

T.J. KEARNEY (*Stage Manager*). Mark Taper Forum: *Parade*; *Palestine*, *New Mexico*; *The Lieutenant of Inishmore*; *Vigil*. The Ahmanson Theatre: *God of Carnage* and *Leap of Faith*. Pasadena Playhouse: *South Street*; *Twist! An American Musical*; *Dangerous Beauty*. The Laguna Beach Playhouse: *This Wonderful Life*. Geffen Playhouse: *Nightmare Alley*. Five seasons at Sacramento Music Circus. He holds a BFA from CalArts. Special thanks to his family for all their support. Proud member of Actors' Equity.

PLAYWRIGHTS HORIZONS is a writer's theatre dedicated to the support and development of contemporary American playwrights, composers and lyricists and to the production of their new work. Under the leadership of Artistic Director Tim Sanford and Managing Director Leslie Marcus, Playwrights Horizons continues to encourage the new work of

veteran writers while nurturing an emerging generation of theatre artists. Writers are supported through every stage of their growth with a series of development programs: script and score evaluations, commissions, readings, musical theatre workshops, Sharp and Mainstage productions. In its 41 years, Playwrights Horizons has presented the work of more than 375 writers and has received numerous awards and honors, including a special Drama Desk Award for “ongoing support to generations of theatre artists and undiminished commitment to producing new work.” Playwrights’ auxiliary programs include the Playwrights Horizons Theater School, affiliated with NYU’s Tisch School of the Arts, and Ticket Central, a box office that supports the off-Broadway community.



MICHAEL RITCHIE (Artistic Director) is in his seventh 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 five musicals that moved to Broadway – *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations), *13, 9 to 5: The Musical* and *Bloody Bloody Andrew Jackson*. He has produced 26 world premieres including the musicals *Minsky’s*, *Leap of Faith*, *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) returns to Center Theatre Group this 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.



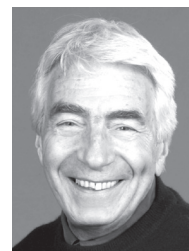
DOUGLAS C. BAKER (Producing Director) is now in his 22nd season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born*

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 35 productions at the Ahmanson, Mark

Taper Forum and Kirk Douglas Theatres, many of which have gone on to have future lives on Broadway, off-Broadway and beyond. He has had the privilege of collaborating with local and national theatre artists including The Civilians, Rainpan 43, David Henry Hwang, Ken Roht, Eric Rosen, Matt Sax, Lisa Kron, Michael Friedman, Culture Clash, Alex Timbers, Rude Mechs, Itamar Moses, Melissa James Gibson, Danai Gurira, Nick Jones, Roberto Acuirre-Sacasa and Roger Guenveur Smith.



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 AND CREDITS FOR *CLYBOURNE PARK*

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 Assistant Director Hunter Bird
 Assistant Scenic Designer Brenda Sabatka-Davis
 Associate Costume Designer Jessica Wegener-Shay
 Resident Assistant Lighting Designer Heather Graff
 Assistant Sound Designer Rebecca Kessin
 Understudy Casting Erika Sellin/Andy Crocker
 Prop Coordinator (New York) Faye Armon
 Prop Artisans Mara Holland, Aaron Martin,
 Sarah Sowell
 Production Assistant T.J. Kearney
 Production Assistant (New York) Travis Acreman
 Dressers Elenne Boothe, John Racca
 Hair/Make-up Crew Laura Caponera

Special Thanks
 Eric Winterling, Inc.

Rehearsed at the New 42nd Street Studios.

Website
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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.

MAKE-UP PROVIDED BY
MAC

Credits

Set Construction by F&D Scene Changes, Ltd.
 Additional Lighting Equipment provided by PRG Lighting Los Angeles. Costumes provided by the Center Theatre Group Costume Shop and additional staff: Stitches—Ophelia Brown, Melinda Brown, Emma Lawrence, Charlotte Stratton, Jennifer Wolff; Shopper and Assistant to Designer—Elizabeth A. Cox and FIDM Interns—Kelly Cercone, Kayla Helfrich-Campbell, Naomi Moore, Sarah Timm, Lindsey Vaniman; Tailor—Paul Chang Custom Tailors & Shirtmakers; New York construction—Tiia Torchia; New York shoppers—Ashley Rose Horton, Kristina Makowski, Sanghee Kim.

Production photography for L.A. presentation by Craig Schwartz.



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



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.



L TO R: Damon Gupton, Crystal A. Dickinson, Annie Parisse and Jeremy Shamos in the Playwrights Horizons production of *Clybourne Park*. PHOTO BY JOAN MARCUS.

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DOUGLAS C. BAKER, Producing Director

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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
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SKYPP CABANAS Ticket Operations Coordinator

SANDY CZUBIAK Audience and Subscriber Services Manager
JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE Audience Services Supervisors
ALICE CHEN Audience Services Asst. Supervisor
SAM AARON Audience Services Sales Associate

JEREMIE ARENCIBIA, CARRIE BRADAC, RJ CANTU, CARLOS D. CHAVEZ, JR.,
PETER COLBURN, HESPER COLOHAN, DONALD CRANDALL, EMIL LIN,
KAY LOCHARD, JUSTINE PEREZ, DEBORAH REED, LEX SAVKO,
CRIS SPACCA, TRAVIS WOOD Audience Services Representatives

DANUTA SIEMAK Subscriber Services Supervisor
CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
LIGIA PISTE, CELIA RIVAS Subscriber Services Senior Representatives
IRENE CHUANG, PETER STALOCH Subscriber Services Representatives

SARAH K. GONTA Box Office Treasurer
KISHISA ROSS, GISELE FRAZEUR Assistant Treasurers
YULIZA BARRAZA, ANGELICA CARBAJAL, MICHAEL KEMPISTY,
LEROY PAWLOWSKI, MICHAEL SALTZMAN, GEORGE SOVIK Box Office Staff

MICHAEL ZOLDESSY Account Sales Manager
BEN PRONSKY Account Sales Associate

KERRY KORF Priority Services Director
SUSAN F. TULLER Priority Services Operations Manager
JAY BURNS Priority Services Sales Manager
PAUL CUEN Priority Services Manager

CAROLE BAXTER, ERIN BOND, STEVE BRIAN, RUSTY COLLINS, MARC "BYRON" DROTMAN,
ALISHA GADDIS, LOU GEORGE, KATE HALL, SUSAN "LILY" HALL, JERRY JOHNSTON,
SHEP KOSTER, PAUL "JOSEPH" MARCOUX, EDWARD "MAX" RAZOR, KEN SALLEY,
BOBBI LYNNE SCOTT, MICHAEL SMITH, JEFFREY STUBBLEFIELD, QUINN SULLIVAN,
KATHRYN TABB, DIANE WARD, JIM WATERMAN Representatives