

Kirk Douglas Theatre

2008/2009 Season

FIRST PRODUCTION

The Civilians'

This Beautiful City

Written by Steven Cosson and Jim Lewis

Music and Lyrics by Michael Friedman

Directed by Steven Cosson

West Coast Premiere.

September 21 – October 26, 2008

SECOND PRODUCTION

The Little Dog Laughed

By Douglas Carter Beane

Directed by Scott Ellis

November 16 – December 21, 2008

THIRD PRODUCTION

Taking Over

Written and Performed by Danny Hoch

Directed by Tony Taccone

January 21 – February 22, 2009

FOURTH PRODUCTION

Bengal Tiger at the Baghdad Zoo

By Rajiv Joseph

Directed by Moisés Kaufman

World Premiere.

May 10 – June 7, 2009

FIFTH PRODUCTION

Heddatron

By Elizabeth Meriwether

Directed by Alex Timbers

West Coast Premiere.

July 5 – August 2, 2009

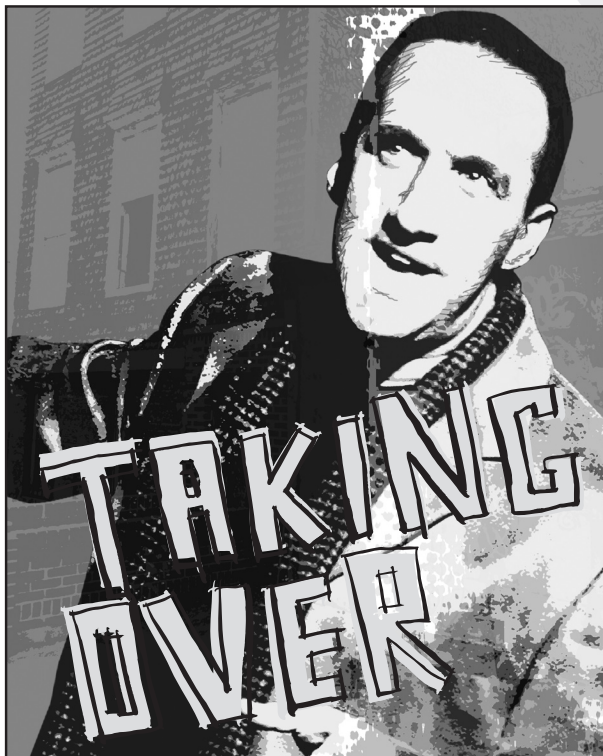


PHOTO BY JOAN MARCUS.



Center
Theatre
Group

Kirk Douglas
Theatre
in Downtown Culver City

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PHOTO BY JOAN MARCUS.



Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Join us in **THE LOUNGE!**

Our newly designed bar area of the lobby now features pre-show box dinners, sandwiches and other snacks. On Thursdays, Fridays and Saturdays, The Lounge remains open after performances with a full bar, music and lively conversation.



Center Theatre Group
L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Michael Ritchie, ARTISTIC DIRECTOR **Charles Dillingham**, MANAGING DIRECTOR
Gordon Davidson, FOUNDING ARTISTIC DIRECTOR

Presents

TAKING OVER

Written and Performed by

Danny Hoch

Directed by

Tony Taccone

Scenic and Costume Design
Annie Smart

Lighting and Projection Design
Alexander V. Nichols

Sound Design
Adam Phalen

Composer
Asa Taccone

Associate Producer
Kelley Kirkpatrick

Production Stage Manager
David S. Franklin

Taking Over will be performed without intermission.

Presented in association with Sekka Scher.

Taking Over was originally produced by Berkeley Repertory Theatre, Berkeley, CA,
Tony Taccone, Artistic Director/Susan Medak, Managing Director.

January 21 - February 22, 2009

Kirk Douglas Theatre



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.

A Better Neighborhood?

By Evan Henerson

“**THERE GOES THE NEIGHBORHOOD!**” is a familiar lament. It can be followed, if one is properly geographically situated, that is, by “...and here comes an even better one.”

Or at least a costlier one. From the tourist-friendly cinemas, shops and restaurants at Hollywood and Highland (and the Kodak Theatre, home of the Oscars) to Echo Park, Silver Lake, Venice and the streets of spiffed up and incongruously labeled “Old” Pasadena, Los Angeles has seen many of its regions gentrify, revitalize, turn over and trend-ify with a certain cyclical regularity.

At a price, certainly. In his 2006 article “Welcome to Gentrification City,” LA Weekly’s David Zahniser notes the maddening duality of the G-word: “the way in which it simultaneously delivers pleasure and pain, miraculous benefits and terrible consequences.”

With revitalization can come demolition and, in certain cases, displacement. The longtime resident who sees himself slowly being priced out of his own neighborhood may not embrace the arrival of yet another Starbucks within walking distance or the increase of traffic and scarcity of parking that a suddenly flourishing business district can create.

The 2007 newsletter of the Central City Association trumpeting the arrival of downtown L.A.’s first Ralphs, and its 180 jobs, also heralded the opening of the Union Rescue Mission’s Hope Gardens Family Center which would relocate 275 women from Skid Row to the center’s transitional housing in Sylmar.

Long gone are the Victorian style homes of Bunker Hill to be replaced by enormous office buildings. In the 1950s, the community of Chavez Ravine was ejected and bulldozed to make way for a government housing project that never emerged. Even after calling the Ravine home for 50 years, Dodger Stadium and the Boys in Blue still, somewhat unfairly, shoulder the blame for shagging flies and swatting homers where a close community once existed.

That’s what some label progress, and it’s hardly just downtown.

The very theatre from which you are reading these words is part of a revitalized downtown area development that has turned the one-time bedroom community of Culver City into one of L.A.’s hipper and more bustling destinations in the past five years. The no-request radio station JACK-FM may claim to be broadcasting “from a dumpy little building in beautiful downtown Culver City,” but who are they kidding? With more restaurants, art galleries, boutiques and entertainment facilities coming to town than the area can seem to hold, Culver City is fast shedding any dumpiness for bistros and cultcha.



PHOTOS BY JOAN MARCUS.



Culver City, Culver Blvd. 1977.



Culver City, Culver Blvd. today.

The city's Redevelopment Agency traces the beginning of Culver City's turnaround back to 1971. The conversion of the Culver Theater movie house into the Kirk Douglas Theatre, opening in 2004, was a key moment in the current cultural renaissance. A couple of years later, the Actors' Gang beat out several other theatre companies for the right to produce plays at the Ivy Substation (after a brief CTG residency and refurbishing) at the other end of Washington Boulevard. Restaurants that had been open exclusively for breakfast and lunch began keeping evening hours, and new eateries entered the scene along with a movie multiplex which opened in the city's Town Plaza. Culver City's Main Street may be tiny, but empty it ain't.

To the east, an influx of galleries clustering around Blum and Poe prompted the Redevelopment Agency to brand the area between Helms and Fairfax the Culver City Art District. The area's population has become younger and more ethnically diverse and property values have climbed.

In Culver City, folks prefer the term revitalization over gentrification. Where once there was little to do in the evening, now downtown has become a destination because of its restaurants, galleries and theatres. The R.A.'s next target: Culver City's western gateway along Washington Boulevard, west of Sepulveda, where dilapidated buildings and empty storefronts are still in need of attention.

Even further east down the 10 Freeway, downtown L.A. has a rich history of gentrification. The two-story Victorian homes of Bunker Hill degenerated into slum housing in the 1950s before being razed to make way for the towering skyscrapers of the Financial District. Today you can purchase a La Salsa overstuffed grilled burrito directly next door to One Bunker Hill, the first all electric building in the Western United States.

Across downtown, developers have been buying up historic buildings and converting them first into lofts and later, into condos. It's this second step that forces long term residents to leave their once reasonably-priced rentals.

Culturally speaking, the area is still every bit a work in progress with Walt Disney Concert Hall and further south, the newly opened Club Nokia in L.A. Live, driving patrons, and, yes, more traffic, to nearby South Park. The \$2.05 billion center flanking Staples Center and the Convention Center will include hotels, a movie multiplex, retail and office space. Also condominiums, specifically, 224 palatial, Ritz-Carlton-operated condos that will set buyers back \$1 to \$10 million.

There goes the neighborhood, indeed, upwards and skywards. ●

— Evan Henerson is a freelance theatre journalist.

Who's Who



DANNY HOCH (*Writer and Performer*) is an actor, playwright and director whose plays *Pot Melting*, *Some People*, and *Jails, Hospitals & Hip-Hop* have garnered many

awards including two Obies, an NEA Solo Theatre Fellowship, Sundance Writers Fellowship, CalArts/Alpert Award in theatre and a Tennessee Williams Fellowship. His theatre work has toured to 50 U.S. cities and 15 countries. He is a Senior Fellow at the New School's Vera List Center For Art & Politics and his writings on hip-hop, race and class have appeared in *The Village Voice*, *The New York Times*, *Harper's*, *The Nation*, *American Theatre*, and various books: *Out Of Character*, *Extreme Exposure*, *Creating Your Own Monologue* and *Total Chaos*. His book *Jails, Hospitals & Hip-Hop* is in its second printing by Villard Books/Random House. His writing and acting credits for television and film include *Bamboozled*, *Washington Heights*, *Prison Song*, *Some People*, *Subway Stories*, *Thin Red Line*, *Whiteboyz*, *Black Hawk Down*, *American Splendor*, *War Of The Worlds*, *Lucky You*, *HBO Def Poetry* and the film version of *Jails, Hospitals & Hip-Hop*. Most recently he appeared alongside Joaquin Phoenix, Robert Duvall and Eva Mendes in *We Own the Night*. In 2000, Danny founded the Hip-Hop Theater Festival, which has since presented over 100 hip-hop generation plays from around the globe and now appears annually in New York, Chicago, DC, and the Bay Area. He directed Will Power's hit show *Flow* at New York Theatre Workshop, as well as the bilingual *Representa* at the SFIAF, and his own *Till The Break Of Dawn* at New York's Abrons Arts Center in 2007. He was the 2007 Sundance Theatre Lab's Playwright-In-Residence and was awarded a 2008 Guggenheim Fellowship for Drama.



TONY TACCONE (*Director*) is in his 12th year as artistic director of Berkeley Repertory Theatre, where he has staged more than 35 shows – including world premieres by Culture

Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long and Itamar Moses. At present, he has two hit

shows touring the nation: Danny Hoch's *Taking Over* and Carrie Fisher's *Wishful Drinking*. Taccone made his Broadway debut with another solo show, *Bridge & Tunnel*, which was universally lauded by the critics and won a Tony Award for its star, Sarah Jones. He commissioned Tony Kushner's legendary *Angels in America* with Oskar Eustis, and co-directed its world premiere at the Mark Taper Forum; he has collaborated with Kushner on six projects, including their latest piece, *Brundibar*, which featured designs by beloved children's author Maurice Sendak. It debuted at Berkeley Rep and then traveled to Yale Repertory Theatre in New Haven and the New Victory Theatre in New York City, where it sold out its run and was nominated for two Drama Desk Awards. In 2004, his production of David Edgar's *Continental Divide* transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England's Birmingham Rep. Tony often works in Ashland, where he has also directed *Coriolanus*, *Othello*, *Pentecost* and the American premiere of Seamus Heaney's *The Cure at Troy*. His other regional credits include Actors Theatre of Louisville, Arena Stage, Arizona Repertory Theatre, Hartford Stage, the Huntington Theatre, the Kirk Douglas Theatre, The Public Theater (NYC), San Jose Repertory Theatre, Seattle Repertory Theatre and Yale Repertory Theatre, as well as San Francisco's Eureka Theatre where he served six years as artistic director before coming to Berkeley Rep. Tony has served on the faculty at U.C. Berkeley, sat on the board of Theatre Communications Group and has acted as a regional representative for the Society of Stage Directors and Choreographers.

ANNIE SMART (*Scenic and Costume Design*) has designed sets and costumes for the premieres of Caryl Churchill's *Fen*, *Ice Cream and Hot Fudge* and *A Mouthful of Birds*. Other London design credits include work at the Royal Court, Joint Stock Theatre Group, and the National Theatre productions of *The Father*, *Man Beast and Virtue*, *Black Snow*, *The Mountain Giants* and Churchill's *The Skriker*. Her California credits include *The Threepenny Opera*, *A Doll's House and Night and Day* (ACT); *Othello*, *The Tempest*, *Man and Superman*, *An Ideal Husband* (Cal Shakes); *Norah*, *Going to St. Ives*, *Sheridan*, *The Importance of Being Earnest* and *Wintertime* (La Jolla Playhouse); *Tir Na N'Og*, *The Right Kind*

of People and *Ben Franklin Unplugged* (Magic); *A Long Day's Journey into Night* (San Jose Rep); *Brooklyn Boy* and *Theophilus North* (TheatreWorks); *The History and Mystery of the Universe* (Theatre Artaud and national tour); and for Berkeley Rep: *Big Love*, *Suddenly Last Summer*, *Yellowman*, *Irma Vep*, *Honour*, *Fetes de la Nuit*, *Finn in the Underworld*, *Passing Strange*, *To The Lighthouse*, *Heartbreak House* and *Yellowjackets*. Most recently Annie designed sets for the premiere of *Cardenio* by Charles Mee and Stephen Greenblatt (ART Boston), and she is currently designing sets for a new Sarah Ruhl play, *In the Next Room*. Nationwide her designs have been seen at The Public Theater, BAM, Arena Stage, the Guthrie, Long Wharf, Steppenwolf, La Jolla Playhouse, etc. Annie was Chair of the M.A. in Scenography at London's Wimbledon School of Art, professor of theatre design at U.C. San Diego and now teaches costume at U.C. Berkeley.

ALEXANDER V. NICHOLS (*Lighting and Projection Design*). Alexander's design work spans from lighting, video and projections to scenery, and costumes for dance, theatre, opera and installation art. In dance he has served as resident lighting designer for the Pennsylvania Ballet, Hartford Ballet, American Repertory Ballet, as lighting director for American Ballet Theatre and, for the past 22 years, as resident visual designer for the Margaret Jenkins Dance Co. His designs have also been seen at companies including San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, Royal Winnipeg Ballet, Hong Kong Ballet, Singapore Dance Theatre, ODC/S.F. and Pittsburgh Ballet Theatre. Theatre credits include designs for the Mark Taper Forum, American Conservatory Theater, Berkeley Rep, Oregon Shakespeare Festival, Arena Stage Co. Huntington Theatre, Seattle Rep and the Alley Theatre. Off-Broadway credits include the visual designs for *Los Big Names* (Gomez), *Horizon* (Eckert) and the lighting design for *Bridge and Tunnel* (Jones). Mr. Nichols also created the lights, set and video for Carrie Fisher's currently touring show *Wishful Drinking*. Other current projects include the structural and lighting design for the museum installation piece "Circle of Memory," a collaboration with Eleanor Coppola, Richard Beggs, Robilee Frederick, Jean McMann and Elizabeth Macdonald most recently presented in Salzburg, Austria; and the creation

of the video element for "Origins" and "LIFE – A Journey Through Time," a collaboration with photographer Frans Lanting and composer Philip Glass most recently presented at the inaugural ceremony for the Large Hadron Collider at CERN, Switzerland, with the Orchestre de la Suisse Romande.

ADAM PHALEN (*Sound Design*). CTG: Kirk Douglas Theatre – *The Paris Letter*, *Flight*, *iGaytino!*, *Live From The Front*, *The Watts Towers Project*, *Taking Flight*, *Of Equal Measure*; Taper, Too – *Circumference of a Squirrel*; New Work Festival; *365 Days/365 Plays*. Fountain Theatre: *And Her Hair Went With Her*. Lyric Theatre: *A Piece of Tin*. Gangbusters Theatre: *Hamlet*, *Woyzeck*. Theatre of Note: *Film*. High Street Arts Center: *The Prisoner of 2nd Avenue*. Bootleg Theatre: *The 99 Cents Only Show*, *Media Noche*. Shakespeare Santa Monica: *Twelfth Night*, *Hamlet*, *Othello*. Signature Theatre: *The Word Begins*. TV: *Lalo Guerrero: Original Chicano*. Other: resident sound designer for the Ojai Playwrights Conference and Groundwork Productions, Sekou tha Misfit's *Poetic License*. Head of Audio at Center Theatre Group's Kirk Douglas Theatre. 2006 NAACP Award, Best Sound Design: *Flight*. Website: Phalensoundinc.com.

ASA TACCONE (*Composer*) is an Emmy Award-winning composer from Berkeley, California. He recently composed the music for the Broadway production of *Bridge & Tunnel*. He currently lives in Los Angeles where he is working on his first solo album along with producing for many groups including Blackalicious, Lyrics Born, F.A.B., Let's Go Sailing and many others.

DAVID S. FRANKLIN (*Production Stage Manager*). Center Theatre Group: *Highlights – Bandido!*, *Gross Indecency*, *Like Jazz*, *Nickel and Dime*, *Intimate Apparel*, *The Goat, An Enemy of the People*, Baz Luhrmann's *La Bohème*, *Art, 3hree*, *A Perfect Wedding*, *Romance*, *The Cherry Orchard*, *Curtains*, *Nightingale*, *Distracted*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays by David Mamet*, *The School of Night*. Other Los Angeles: Los Angeles Theatre Center in its heyday from 1985-1990, Pasadena Playhouse, Geffen Playhouse. Regional: Seattle Rep, Intiman Theatre. New York: The 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*.

DOUGLAS C. BAKER (*CTG General Manager*) is now in his 19th 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. He is a longtime sufferer...er...supporter of the Cleveland Browns.

MICHAEL RITCHIE (*CTG Artistic Director*) is in his fourth season as Center Theatre Group's Artistic Director, and has led over 50 productions to the Ahmanson, Taper and Douglas stages since his arrival. 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. In his first three seasons at CTG, he premiered the musicals *The Drowsy Chaperone* and *Curtains* (both of which moved to Broadway and received a total of 21 Tony Award nominations), *13* (which was subsequently presented on Broadway) and *9 to 5: The Musical*, which is set to open on Broadway in April 2009. He has produced 16 world premieres including the musicals *Bloody Bloody Andrew Jackson* and *Sleeping Beauty Wakes*, and the plays *Water & Power, Nighthawks* and *Yellow Face*; and he presented

a broad range of plays and musicals ranging from *Dead End to Romance* to *The Black Rider* to blockbusters such as *Jersey Boys, The Color Purple* and *Edward Scissorhands*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.

CHARLES DILLINGHAM (*Managing Director*) for the past 17 years has supervised all development, marketing, administrative and financial aspects of Center Theatre Group. Prior to CTG, he was CEO of The Entertainment Corporation USA, presenting the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on U.S. tours. He was executive director of American Ballet Theatre when Mikhail Baryshnikov was artistic director, managing director of the Brooklyn Academy of Music Theatre Company, general manager of the American Conservatory Theatre in San Francisco and general manager of the Williamstown Theatre Festival. He has served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the National Endowment for the Arts. He is Vice President of the League of Resident Theatres, a member of the Board of Councilors of the USC School of Theatre and the Board of Arts for L.A.

KELLEY KIRKPATRICK (*Associate Producer*). Since arriving at CTG in 2005, Kelley has served as associate producer on *The School of Night, This Beautiful City, 9 to 5: The Musical, Two Unrelated Plays by David Mamet, Clay, Curtains, Dead End, Water & Power, Yellow Face, iWitness, Nightingale, all wear bowlers, Solomania!* and *Come Back, Little Sheba*. Prior to his arrival at CTG, Kelley was the production stage manager for over 40 shows on and off-Broadway including productions at the Kennedy Center, Lincoln Center, Manhattan Theatre Club, Playwrights Horizons, the Atlantic Theater Company, the Huntington Theatre Company and 12 seasons at the Williamstown Theatre Festival.

GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre – including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

Additional Staff for *Taking Over*

Assistant Lighting Designer Christopher Kuhl
 Deck Manager Lorely Trinidad
 Deck Crew Victor Cobos
 Master Carpenter Chad Smith
 Lead Carpenter/Welder Charlotte Wheeler
 Light Board Operator Aaron Staubach
 Production Electrician Ben Courtney
 Followspot Operator Erin Whitcomb
 Video Operator Laura Estrada
 Wardrobe Colleen KH Hagerty
 Prop Artisans Merriane Nedreberg

SPECIAL THANKS

Tom Aberger at Berkeley Repertory Theatre,
 Ruth Sternberg and Ashley Delegal at
 The Public Theater.

TECHNICAL CREW

John Bass, Chris Batstone, Randy Bosh,
 Victor Cobos, Katrina Coulourides, Lauren Drzata,
 Cody Goulder, Megan Hong, Amber Koehler,
 Mark E. Maldonado, Mark Migdal, Sean Meyer,

Boude Moore, David Peterson,
 Ed Rehr, Boston Stergis, Ryan Tirrell,
 Erin Whitcomb, Ghost

GUEST SERVICES

Joey Acuna, Trevor Algatt, Lauren Baxa,
 Benito Cardenas, Bonita Carter, Marilyn De Paula,
 Liz English, Janice Engle, Angela Garcia,
 Tammy Johnson, Constance Lopez, Nathaniel Meek,
 Albert Meijer, Julie Morris, Lizzy Motuapuaka,
 Nicole Naito, Anne Lisa Nicolai, Michael Pappas,
 Jon Redding, Joe Ruthenberg, Kotaro Watanabe

CREDITS

Set provided in part by Berkeley Repertory Theatre.
 Props and Costumes provided by The Public Theater;
 additional costumes provided by Center Theatre
 Group Costume Shop. Program edited
 and coordinated by Phyllis Moberly;
 designed by Irene Kaneshiro.

WEBSITE

CenterTheatreGroup.org



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.



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



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent labor union

Center Theatre Group is a member of the American Arts Alliance, the League of Resident Theatres (LORT), Independent Producers' Network, League of American Theatres and Producers, LA Stage Alliance and National Alliance of Musical Theatre, and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.

CENTER THEATRE GROUP L.A.'s Theatre Company
 MICHAEL RITCHIE, Artistic Director CHARLES DILLINGHAM, Managing Director
 DOUGLAS C. BAKER, General Manager

ARTISTIC

NEEL KELLER Associate Producer
 KELLEY KIRKPATRICK Associate Producer
 DIANE RODRIGUEZ Associate Producer/Director of New Play Production
 ANN E. WAREHAM Associate Producer
 PIER CARLO TALENTI Resident Dramaturg/Literary Manager
 MIKE SABLONE Literary Associate
 JESUS REYES New Play Production Associate
 COREY MADDEN Associate Artist

ROBERTO AGUIRRE-SACASA, FRANK BASLOE, KEITH BUNIN (Fadiman Award), STEVE CUIFFO, ELLEN FITZHUGH, MICHAEL FRIEDMAN, KATE FODOR, MELISSA JAMES GIBSON, JESSICA GOLDBERG, STEPHEN ADLEY GUIRGIS (Fadiman Award), LISA KRON, MICHAEL JOHN LaCHIUSA, LISA LOOMER, TREY LYFORD, TIM MCNEIL, RICHARD MONTOYA (for Culture Clash), LOUIE PEREZ, ROBERT REALE, WILLIAM REALE, ERIC ROSEN, MATT SAX, GEOFF SOBELLE Commissioned Artists

ROBERTO AGUIRRE-SACASA, MICKY BIRNBAUM, JOSEPH FISHER, MICHAEL JOHN GARCÉS, DONALD JOLLY, EVANGELINE ORDAZ, MATT PELFREY, ADRIANA SEVAN CTG Writers' Workshop Members

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 DEBRA PIVER Associate Director of Education
 KIMIKO L. BRODER Educational Programs Manager
 RACHEL FAIN Editorial Manager
 PATRICIA GARZA Department Manager
 DAN HARPER Educational Programs Associate
 SHAUNTE CARABALLO Educational Services Coordinator
 JANINE SALINAS Assistant to the Director of Education

CASTING

ERIKA SELLIN Director
 BONNIE GRISAN Associate Director

MANAGEMENT & ADMINISTRATION

NAUSICIA STERGIOU Associate General Manager
 JEFFREY UPAH Associate General Manager
 HEIDE JANSSEN Assistant General Manager
 LINDSAY ALLBAUGH Executive Assistant to Mr. Ritchie
 ALANA BEIDELMAN Executive Assistant to Mr. Dillingham
 SUZANNE HEE MAYBERRY Associate Manager (Taper)
 DAVID BARNATHAN Executive Assistant to the General Manager
 ERIC SIMS Operations Manager (Douglas)
 TOM BURMESTER Performance Manager (Douglas)
 MIKE KINDLE Facilities Assistant (Douglas)
 KATIE BRUNER SOFF Company Manager (Douglas)
 SONDRAMAYER Concessions Manager (Douglas)

PRODUCTION

ALYS E. HOLDEN Director of Production

CELESTE SANTAMASSINO Production Manager (Douglas)
 JAMIE THOMA Assistant Production Manager (Douglas/P.L.A.Y.)
 SHANNON NICKERSON Technical Director (Douglas)
 RICHARD PETERSON Master Electrician (Douglas)
 ADAM PHALEN Head Audio (Douglas)

DANA VASQUEZ-EBERHARDT Assistant Production Manager (Ahmanson)
 SHAWN ANDERSON Master Carpenter (Ahmanson)
 TERRY CALLAWAY Master Electrician (Ahmanson)
 STAN STEELMON Master Propertyman (Ahmanson)
 ROBERT SMITH Master Soundman (Ahmanson)
 ANDY ARNOLD Flyman (Ahmanson)
 DENNIS SEETOO Wardrobe Supervisor (Ahmanson)
 MICHELE ARVIZO Hair Supervisor (Ahmanson)
 CHRISTINE L. COX House Manager (Ahmanson)

JONATHAN BARLOW LEE Production Manager (Taper)
 JOE HAMLIN Technical Director (Taper)
 JESSE AASHHEIM Associate Production Manager (Taper)
 HOWARD DOLAN Master Carpenter (Taper)
 ROBERT RUBY Master Propertyman (Taper)
 WILLIAM MORNER Master Electrician (Taper)
 BONES MALONE Master Soundman (Taper)
 MICHAEL GARDNER Wardrobe Supervisor (Taper)
 LINDA WALKER House Manager (Taper)

CASEY K. CLARK Production Operations Manager
 GUSTAVO MENDOZA Transportation Director
 AFLAMU JOHNSON Driver
 JULIO A. CUELLAR Custodian
 MELODY MATTOS Production Business Manager

DAWN HOLISKI Prop Director
 MICHELLE PHIPPS Associate Prop Coordinator
 KRISTINA GRANT Props Artisan
 ANDREW THIELS Assistant Prop Coordinator

CANDICE CAIN Costume Shop Director
 DIAN CAMARILLO Costume Shop Coordinator
 KATHY CHRISTIANSEN Draper
 DIANNE K. GRAEBNER Miliner/Crafts/Dyer
 ELIZABETH A. COX Shopper

FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

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 GIBSON, DUNN & CRUTCHER Legal Counsel

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 MANDY RATLIFF Development Database Manager
 REGINA WILLIAMSON Major Gifts Officer
 ALLISON FEDER Development Assistant
 CAITIE HANNON Grants Associate
 DONALD JOLLY Donor Relations Assistant
 ANNA LAM Donor Relations Associate
 ANA ROSE O'HALLORAN Communications Associate
 MANDI OR Special Events Assistant
 HELEN OTA Executive Assistant to the Development Director
 ASHLEY RUMBURG Corporate Giving Coordinator
 BILL WALTON Donor Contributions Supervisor
 ERIN SCHLABACH Donor Contributions Assistant
 JENNIFER YIRAK Major Gifts Coordinator

AL BERMAN, GINA EAST, JULIETTE GARRISON, RICK LEE, NANCY NOVAK, JUAN PEREZ, HOLLY RAMOS, BARBARA ROBERTS Donor Advisors
 ADAM BURCH, KARLA GALVEZ Donor Services Associates

MARKETING & COMMUNICATIONS

JIM ROYCE Director of Marketing and Communications
 NANCY HEREFORD Press Director
 PHYLLIS MOBERLY Senior Press Associate
 JASON MARTIN Press Associate
 KEN WERTHER Press Associate
 DELPHINE VASKO Press Associate

CHRISTOPHER KOMURO Art Director
 IRENE KANESHIRO Senior Designer
 CHARITY CAPILI, NISHITA DOSHI, HARUKA HAYAKAWA Graphic Designers

MICHAEL ANDERSON Advertising & Promotions Director
 NELLA VERA Associate Director of Marketing
 C. RAUL ESPINOZA Audience Development Manager
 JEREMY GOLDSTEIN Interactive Production Manager
 ROSE POIRIER Webmaster
 MICHAEL SILVERSTEIN Associate Manager, Events & Promotions
 KRISTEN BARDWIL Advertising Associate
 MICHAEL BULGER Marketing Coordinator

TICKET SALES AND SERVICES

JOSEPH CARTER Ticket Sales Director
 SKYPP CABANAS Ticket Operations Coordinator

SANDY CZUBIAK Audience and Subscriber Services Manager
 JENNIFER BAKER, CHERYL HAWKER, SCOTT TAYLOR Audience Services Supervisors
 ALICE CHEN Audience Services Asst. Supervisor
 SAM AARON, LIZ ALAN, CARRIE BRADAC, ZAND BROMMAND, RJ CANTU, CARLOS D. CHAVEZ, JR., PETER COLBURN, HESPER COLOHAN, DONALD CRANDALL, EMIL LIN, KAY LOCHARD, JUSTINE PEREZ, RICHARD RAGSDALE, DEBORAH REED, LEX SAVKO, 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 Subscriber Services Representative

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

LINDA FONSECA Group Services Manager
 NIIKA TANIGUCHI Senior Group Services Agent
 NADJAH DABNEY, MICHAEL HURLEY Group Services/Outreach Sales Agents

KERRY KORF Priority Services Director
 SUSAN F. TULLER Priority Services Manager
 PAUL CUEN Priority Services Supervisor
 JAY BURNS Assistant Priority Services Manager
 CAROLE BAXTER, JENNIFER "NICOLE" BOKOCH, LYNN BOMMER, ANNE BUELTEMAN, JEN CAIN, MARC "BYRON" DROTMAN, CAROLYN "DANIELLE" DYER, LOU GEORGE, KATE HALL, JERRY JOHNSTON, EDWIN KLEIN, SHEP KOSTER, PAUL "JOSEPH" MARCOUX, JOANN PAOLANTONIO, CAROL "COLETTE" PORETZ, MATT PELFREY, EDWARD "MAX" RAZOR, KEN SALLEY, BOBBI LYNNE SCOTT, MICHAEL SMITH, JEFFREY STUBBLEFIELD, GREG TITTINGER, DOUGLAS WOODS Representatives