



53rd Season • 501st Production  
SEGERSTROM STAGE / SEPTEMBER 2 - OCTOBER 2, 2016

# South Coast Repertory

**Marc Masterson**  
ARTISTIC DIRECTOR

**Paula Tomei**  
MANAGING DIRECTOR

**David Emmes & Martin Benson**  
FOUNDING ARTISTIC DIRECTORS

presents

# ALL THE WAY

by **Robert Schenkkan**

**Ralph Funicello**  
SCENIC DESIGN

**Holly Poe Durbin**  
COSTUME DESIGN

**Jaymi Lee Smith**  
LIGHTING DESIGN

**Charles Coes AND Nathan A. Roberts**  
SOUND DESIGN/ORIGINAL MUSIC

**Shawn Sagady**  
ORIGINAL PROJECTION DESIGN  
RECREATION BY **Kristin Ellert**

**Tracy Winters**  
DIALECT COACH

**Joshua Marchesi**  
PRODUCTION MANAGER

**Joanne DeNaut, CSA**  
CASTING

**Kathryn Davies\***  
STAGE MANAGER

directed by

**Marc Masterson**

**The Family of Hal Schultz**  
Honorary Producer

**usbank.**  
Corporate Honorary Producer

ALL THE WAY was originally produced on Broadway by Jeffrey Richards, Louise Gund, Jerry Frankel, Stephanie P. McClelland, Double Gemini Productions, Rebecca Gold, Scott M. Delman, Barbara H. Freitag, Harvey Weinstein, Gene Korf, William Berling, Caiola Productions, Gutterman Chernoff, Jam Theatricals, Gabrielle Palitz, Cheryl Wiesenfeld, Will Trice.

First performed at the Oregon Shakespeare Festival (Bill Rauch, Artistic Director).

Subsequently performed at American Repertory Theater at Harvard University (Diane Paulus, Artistic Director; Diane Borger, Producer).

ALL THE WAY was developed, in part, with assistance from The Orchard Project, a program of The Exchange ([www.exchangeinc.org](http://www.exchangeinc.org)).



ALL THE WAY was the recipient of the 2012 Edward M. Kennedy Prize for Drama Inspired by American History, which is awarded through Columbia University.

ALL THE WAY is presented by special arrangement with Dramatists Play Service, Inc., New York.

## CAST OF CHARACTERS

Hugo Armstrong\* ..... *President Lyndon Baines Johnson*  
Nike Doukas\* ..... *Lady Bird Johnson/Katharine Graham/Rep. Katharine St. George/Reporter*  
Darin Singleton\* ..... *Walter Jenkins/Rep. William Colmer*  
Lynn Gallagher ..... *Lurleen Wallace/Muriel Humphrey/Secretary/Woman/  
Nurse/New Orleans Announcer*  
JD Cullum\* ..... *Sen. Hubert Humphrey*  
Larry John Meyers\* ..... *Sen. Richard Russell/Rep. Emanuel Celler/Deputy Cecil Ray Price/  
King of Norway*  
Robert Curtis Brown\* ..... *J. Edgar Hoover/Sen. Robert Byrd*  
Bo Foxworth\* ..... *Robert McNamara/Sen. James Eastland/Rep. William Moore McCulloch/  
Barber/Gov. Paul B. Johnson Jr./Network Correspondent*  
Larry Bates\* ..... *Rev. Dr. Martin Luther King Jr.*  
Matthew Arkin\* ..... *Stanley Levison/Rep. John McCormack/Michael "Mickey" Schwerner/  
Seymore Trammell/Tailor/Rev. Edwin King/FBI Agent/Reporter/Television Announcer*  
Rosney Mauger ..... *Rev. Ralph Abernathy/Butler*  
Christian Henley ..... *James Harrison/Stokely Carmichael/James Earl Chaney/MFDP Leader*  
William Francis McGuire\* ..... *Cartha "Deke" DeLoach/Rep. Howard "Judge" Smith/  
Gov. Carl Sanders/Sen. Mike Mansfield/Andrew Goodman*  
Tracey A. Leigh\* ..... *Coretta Scott King/Fannie Lou Hamer*  
Hal Landon Jr.\* ..... *Sen. Strom Thurmond/Sen. Everett Dirksen/Network Correspondent*  
Jeff Marlow\* ..... *Gov. George Wallace/Rep. James Corman/Walter Reuther/FBI Agent*  
Gregg Daniel\* ..... *Roy Wilkins/Shoe Shiner/Aaron Henry*  
Jordan Bellow\* ..... *Bob Moses/David Dennis/Party Goer*

## SETTING

*Washington, D.C. and elsewhere, November 1963 to November 1964.*

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.*

*Electronic devices should be turned off or set to non-audible mode during the performance.*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Smoking is not permitted anywhere in the theatre.*





President Lyndon B. Johnson meets with Martin Luther King Jr., Dec. 3, 1963. Photo: Yoichi R. Okamoto. Lyndon Baines Johnson Presidential Library and Museum.

## PRODUCTION STAFF

Dramaturg .....	<i>Andy Knight</i>
Assistant Stage Manager .....	<i>Roxana Khan*</i>
Assistant Director .....	<i>Paul Cook</i>
Assistant Dialect Coach .....	<i>Nike Doukas</i>
Dialect Consultant .....	<i>Jessica Drake</i>
Associate Projection Designer .....	<i>Kristin Ellert</i>
LBJ Makeup Design .....	<i>Kevin Haney</i>
Costume Design Assistant .....	<i>J. Wendy Wallace</i>
Assistant Lighting Designer .....	<i>Ebony Madry</i>
Stage Management Interns .....	<i>Julia Bates, Thomas Nagata</i>
Light Board Operator .....	<i>Andrew Stephens</i>
Sound Board Operator .....	<i>Danielle Kisner</i>
Automation Operator .....	<i>Emily Kettler</i>
Deck Crew .....	<i>Isaac Jacobs</i>
Wardrobe Supervisor .....	<i>Bert Henert</i>
Dressers .....	<i>Rebecca Clayton, Lisa Leonhardt</i>
Wig and Makeup Technician .....	<i>Gillian Woodson</i>
Wig and Makeup Assistant .....	<i>Jessyca Wardlow-Harper</i>
Additional Wig Staff .....	<i>Portia Flemming, Jenni Gilbert, Melanie Hinchee, Kaitly Licina, Gina Peggot, Christine Steincamp</i>
Prosthetic Mold Technician .....	<i>Christopher Bergschneider</i>
Prosthetic Silicone Technicians .....	<i>Kati Dererle, Joshua Saks</i>
Additional Costume Staff .....	<i>Lauren Graham, Lalena Hutton, Megan Knowles, Lauren Smith, Marlene Solis, Sarah Timm</i>
Costume Intern .....	<i>Jessica Vankempen</i>

# Second to Nothing: The Restless Ambition of Vice President Lyndon Johnson

by Andy Knight

In early November 1963, Lyndon Baines Johnson was, as the aphorism goes, only a heartbeat away from the presidency. Nevertheless, he felt insignificant. “The vice presidency,” Johnson told biographer Doris Kearns Goodwin, “is filled with trips around the world, chauffeurs, men saluting, people clapping, chairmanships of councils, but in the end it is nothing.” At 55 years old, the ambitious and accomplished politician had spent the past three years in the shadow of a man nine years his junior, President John Fitzgerald Kennedy. When it came to being vice president, LBJ “detested every minute of it.”



Senator Hubert Humphrey, Vice President Lyndon B. Johnson and President John F. Kennedy in the Oval Office, 1961. Humphrey said of Johnson: “Above all he was a man steeped in politics. Politics was not an avocation with him. It was it. It was *the* vocation. It was his life, it was his religion, it was his family.”

After all, Johnson, the former Senate majority leader, was used to wielding real power. And he had fought hard to get it. He grew up in the rural Hill Country of central Texas, where his family lived hand-to-mouth after LBJ’s father, Samuel Johnson Jr., failed at both real estate and farming. But Sam Johnson, a Democrat and six-term legislator in the Texas House of Representatives, managed to instill in his young son a passion for liberal politics. After

graduating from college and a brief stint as a high school teacher, Johnson got his political break in 1931, when Texas Representative Richard Kleberg hired the 23-year-old as his congressional secretary. Almost instantly, LBJ gained a reputation among his peers in Washington as hungry, hardworking and cunning.

In 1933, Franklin Delano Roosevelt became president. Johnson greatly admired Roosevelt, especially his liberal New Deal programs and, in 1935, agreed to run the Texas branch of the president’s National Youth Administration (NYA) in Austin. But after two productive years with the NYA, the 28-year-old Johnson, who missed the excitement of Washington, ran for a seat in the U.S. House of Representatives and won. He remained a congressman for more than 10 years, until his successful campaign for the U.S. Senate in 1948. LBJ quickly ascended through the ranks of the Senate’s formal leadership, from majority whip to minority leader to majority leader. By the late 1950s, Johnson was a mighty force on Capitol Hill.

LBJ’s political success and longevity was not a product of luck; he indeed was a shrewd and talented politician. He became famous for the persuasiveness of the “Johnson Treatment,” by which he intimidated opponents using a dizzying mixture of compliments, insults, pleas and threats. But he also was willing to compromise, both within his

party and across the aisle. Johnson’s ability to find common ground proved particularly advantageous after World War II, when tensions between liberal Northern Democrats and conservative Southern Democrats increased over the issue of civil rights. Johnson, a liberal and a Texan, found a way to honor both his allegiances: he voted with the liberal North on almost everything, but not on civil rights. On that issue, Johnson appealed to the Southern sensi-



**Left:** As a part of his 1948 Senate campaign, Johnson traveled across Texas by helicopter to attract attention to his many rallies.

bility of his constituency and voted *against* all direct legislation until well into the 1950s.

Johnson feared being identified as a segregationist, however. At his core, he believed in empowering the underserved through legislation, a conviction that stemmed from his humble upbringing and was reflected in his support of Roosevelt's New Deal. By the 1950s, he also had his sights set on the nation's highest political post and knew that the label of racist obstructionist would damage his reputation with a national electorate. And so, in 1957, he backed a federal civil rights bill, the first to pass since the 19th century. The signing of the Civil Rights Act of 1957 was a

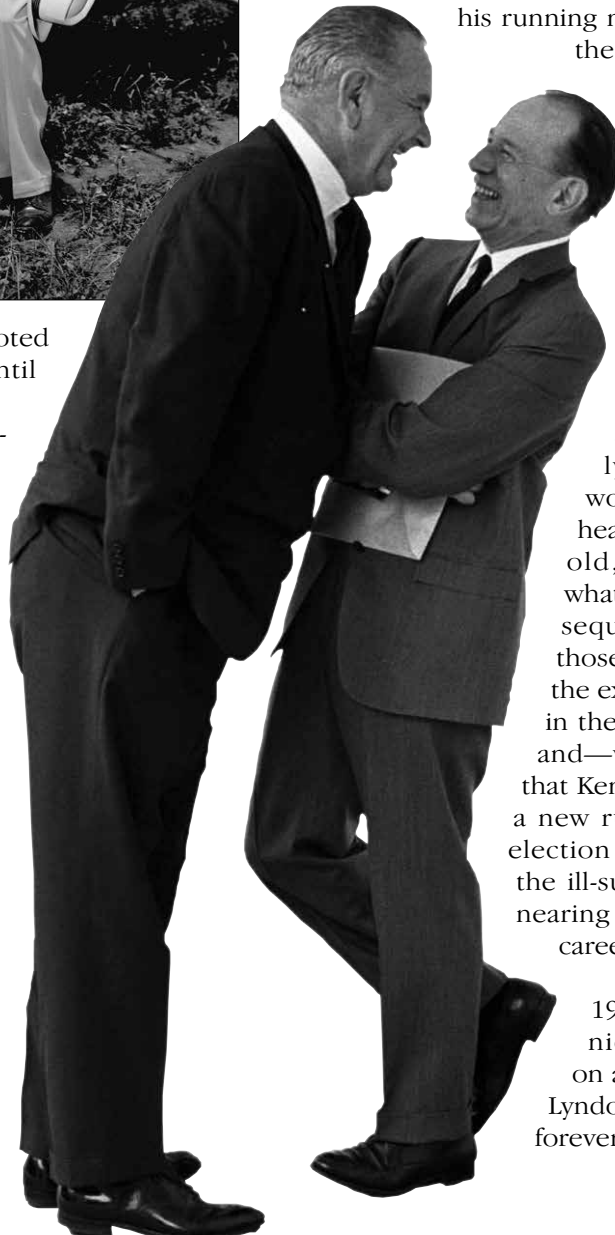
**Right:** The "Johnson Treatment." Johnson inscribed the photo: "For Abe [Fortas], who's resisting me with all the horsepower God gave him."

significant moment in history, although the law itself—which had been watered down after a series of compromises in the Senate—was more symbolic than substantive.

By 1960, LBJ's resume boasted a number of legislative triumphs, and the senator hoped for the Democratic presidential nomination. But then, another Democratic senator, the wealthy and attractive John F. Kennedy from Massachusetts, launched a proactive primary campaign. In the end, Johnson, who eschewed campaigning early in the race (believing that his reputation would win him the delegates he needed), couldn't compete with Kennedy's popularity. After losing the nomination, Johnson, in a surprising move, joined Kennedy as his running mate. In November 1960, the Kennedy-Johnson ticket won the election.

During his first few months as vice president, Johnson tried to redefine the position to secure power, but Kennedy refused to surrender responsibilities traditionally reserved for the president. And so Johnson, a man so thoroughly committed to hard work that he'd suffered a heart attack at only 46 years old, resigned himself to what he viewed as his inconsequential duties. By 1963, those close to LBJ recognized the extent of his insignificance in the Kennedy administration and—with rumors circulating that Kennedy planned to choose a new running mate for his reelection campaign—feared that the ill-suited vice president was nearing the end of his political career.

But then, on Nov. 22, 1963, while he accompanied President Kennedy on a campaign trip in Dallas, Lyndon Johnson's life changed forever.



# Demonstration Without Legislation: Civil Rights in 1963

*"It ought to be possible for every American to enjoy the privileges of being American."*  
—President John F. Kennedy

**O**n Jan. 14, 1963, Democrat George Wallace, the newly elected governor of Alabama, delivered his inaugural address. In his rousing speech, Wallace proclaimed, "I say segregation today, segregation tomorrow and segregation forever." He promised to stand by that motto, even if it meant defying the federal government.



And on June 11, he kept his word. After a federal judge ordered that three black students be allowed to attend the University of Alabama, Wallace, in protest, stood in front of the university's entrance on the day of summer registration and only stepped aside when the Alabama National Guard arrived.

That evening, President Kennedy addressed the nation. He pledged to support another civil rights bill, one more comprehensive than the bills of 1957 and 1960, and asked Congress and the American public to support it, as well. "We face a moral crisis as a country and as a people," Kennedy said. "...It cannot be left to increased demonstrations in the streets. It cannot be quieted by token moves or talk. It is time to act in the Congress, in your state and local legislative body and, above all, in all of our daily lives."

**Left: Alabama Governor George Wallace. Below: Vivian Malone, the first of three black students to register at the University of Alabama in June 1963.**





*“You have to be prepared to die before you can begin to live.”*

—Fred Shuttlesworth

President Kennedy’s speech came in response to both the ongoing pressure from civil rights leaders and the rising number of demonstrations across the South—including the Birmingham Campaign in Alabama, which captured the nation’s attention in the spring of 1963. Spearheaded by Dr. Martin Luther King Jr., Fred Shuttlesworth and others affiliated with the Southern Christian Leadership Conference (SCLC),

high-pressure firehoses and police dogs to overpower the nonviolent protestors; approximately 3,000 people were jailed and the black-owned Gaston Motel, where King stayed, was bombed. Although officials desegregated the city’s facilities in the months that followed the compromise, the black population of Birmingham continued to face daily discrimination in all aspects of public life and remained targets of the Ku Klux Klan.



Left: At first, the media paid little attention to the Birmingham Campaign. But once the city’s black students became involved, the media and the public could no longer turn a blind eye. This image of three student protestors, taken on May 3, 1963, was one of many that shocked the nation. Below: On Sept. 16, 1963, members of the KKK bombed the 16th Street Baptist Church in Birmingham. The explosion occurred during a service to honor the bravery of those who participated in the Children’s Crusade—and killed four young girls and injured more than 20 others.

the nonviolent protest of Birmingham’s segregation laws began on April 3, with boycotts of downtown merchants and a series of lunch counter sit-ins. When local authorities retaliated, the movement only grew, especially after the SCLC enlisted more than 1,000 volunteers from local black schools to participate in the Children’s Crusade of early May. On May 10, the Birmingham Campaign ended in a compromise: city officials agreed to desegregate public facilities and enforce nondiscriminatory hiring.

While the Birmingham Campaign exemplified the tenacity of the civil rights movement, it also broadcast the cruelty of its opposition. During the demonstrations, law enforcement used brutality,



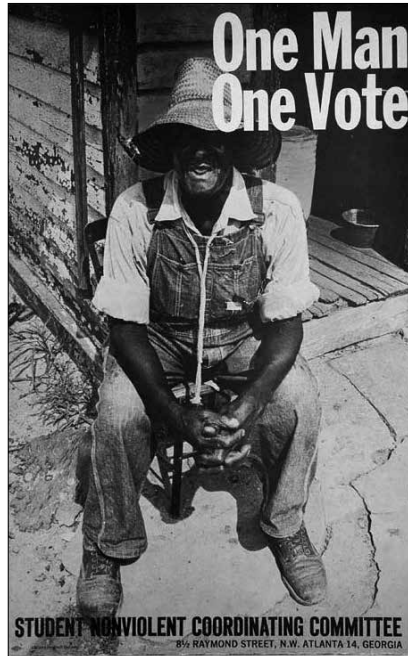
*“And so even though we face the difficulties of today and tomorrow, I still have a dream.”*  
—Dr. Martin Luther King Jr.

In the wake of Birmingham, a series of civil rights demonstrations took place across the nation, but none as ambitious as the March on Washington for Jobs and Freedom on Aug. 28. Its planning brought together leaders from the SCLC, the National Association for the Advancement of Colored People (NAACP), the Congress of Racial Equality (CORE), the Student Nonviolent Coordinating Committee (SNCC) and the National Urban League, as well as individuals from a number of other organizations, student groups and labor unions. Together, they orchestrated a peaceful gathering of more than 250,000 people from across the country who marched from the Washington Monument to the Lincoln Memorial in support of comprehensive civil rights legislation.

The demonstration culminated with a series of speeches delivered from the steps of the Lincoln Memorial including King’s famous “I Have a Dream” speech. After the event, President Kennedy and Vice President Johnson met with the march’s key organizers, during which they praised the day’s success and reiterated their

support of a civil rights bill. To some participants, however, the March on Washington proved disappointing. “In the days that followed,” SNCC’s John Lewis lamented in his memoir, “too much of the national press, in my opinion, focused not on the substance of the day but on the setting. Their stories portrayed the event as a big picnic...and trivialized the hard edges of pain and suffering that brought about this day in the first place...”

As the summer of 1963 turned into fall, the country waited to see if Kennedy and Congress would deliver on a civil rights bill. Meanwhile, racial tensions only grew and begot more pain and suffering.



**Left: In early November 1963, SNCC organized the Mississippi Freedom Ballot. Across the state, black residents cast ballots in a mock election to show that they would vote if not subject to intimidation and violence when trying to register. Below: Approximately 75% of those who participated in the March on Washington were black, which made the already unprecedented gathering even more of a milestone.**





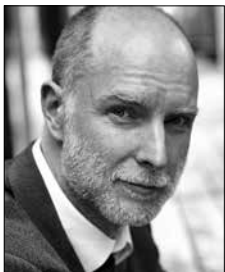
# Artist Biographies



## **MATTHEW ARKIN**

*Stanley Levison/Rep. John McCormack/Michael "Mickey" Schwerner/Seymore Trammell/Tailor/Rev. Edwin King/FBI Agent/Reporter/Television Announcer*

previously appeared at SCR in *The Whale*, *The Prince of Atlantis* and *Our Mother's Brief Affair*. His Broadway credits include *Losing Louie*, *The Sunshine Boys* and *Laughter on the 23rd Floor*. Off-Broadway, he appeared in *Dinner With Friends* (Drama Desk nomination), *Rounding Third*, *Indian Blood*, *War in Paramus*, *You Should Be So Lucky* and *Moonlight and Magnolias*. His regional theatre includes *Surf Report* at La Jolla Playhouse, *The Scene* at Hartford Stage, *Sight Unseen* at George Street Playhouse, *Little Footsteps* and *Lost in Yonkers* at Pennsylvania State Company, *Around the World in 80 Days* at The Cape Playhouse, *A Thousand Clowns* at American Stage Company, *Two Rooms* and *True West* at TheatreWorks and *Talley's Folly* at Bay Street Theatre. His film and television credits include *Margot at the Wedding*, *Second Best*, *Raising Flagg*, *Death to Smoochy*, *An Unmarried Woman*, *The Curse*, "Aquarius," "NCIS," "Switched at Birth," "Harry's Law," "Medium," "Rescue Me" (recurring), all incarnations of "Law & Order," "Ed," "Third Watch," "100 Centre Street" (recurring), "All My Children" (recurring) and "Simple Justice." Arkin also is director of SCR's Acting Intensive Program. For more information, visit [matthewarkin.com](http://matthewarkin.com).

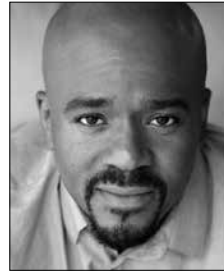


## **HUGO ARMSTRONG**

*President Lyndon Baines Johnson*

appeared at SCR previously in the Pacific Playwrights Festival reading of *Little Black Shadows*. He has been seen in performances at Theatre of Note, Sacred Fools, Mark Taper Forum, REDCAT, Lincoln Center Theater, The Theatre @ Boston Court, Geffen Playhouse, The Echo Theater Company and Circle X Theatre Company. He also has appeared in numerous television

shows and movies including the upcoming *Lucky* starring Harry Dean Stanton and David Lynch and the ongoing series "I Love you, Denise." He is a graduate of CalArts.



## **LARRY BATES**

*Rev. Dr. Martin Luther King Jr.*

is happy to be back at SCR. He was last seen as Elmore Crome in *Abundance*, Happy in *Death of a Salesman*, Ralph D in *The Motherf\*\*ker with the Hat*, Booth in *Topdog/Underdog*, Cory in *Fences*, Cactus in *Mr. Marmalade* and Youngblood in SCR and Pasadena Playhouse's production of *Jitney*, for which he won an NAACP Theatre Award and the Los Angeles Drama Critics Circle Award for Best Featured Actor. His other notable theatre credits include *You Can't Take It with You* at Antaeus Theatre Company and Martin Luther King Jr. in *The Mountaintop* directed by Roger Guenveur Smith at the Matrix Theatre and San Diego Repertory. His film and television credits include *The Veronica Mars Movie*, *Lions for Lambs*, "Dark Blue," "The Unit," "Bones" and "CSI: Miami." Look for Bates in the upcoming HBO series "Big Little Lies" starring Reese Witherspoon, Nicole Kidman and Shailene Woodley directed by Jean-Marc Vallée. Bates is a Lunt-Fontanne Fellow and a graduate of The Theatre School, DePaul University. [larrybates@larrybates.me](mailto:larrybates@larrybates.me)



## **JORDAN BELLOW**

*Bob Moses/David Dennis*

is delighted to be back at SCR, where previously he appeared in the Pacific Playwrights Festival reading of *I and You* and productions of *A Midsummer Night's Dream* and *A Christmas Carol*. He is a graduate of SCR's Acting Intensive Program. His other regional credits include *Fly* at Florida Studio Theatre. His New York credits include *Romeo and Juliet* at Pulse Ensemble Theatre and *Ward Six* and *Balm in Gilead* at Columbia Stages. He received his BFA in theatre performance from Chapman University. As always, much love to all called family.

**ROBERT CURTIS BROWN**

*J. Edgar Hoover/Sen. Robert Byrd*

has appeared at SCR in *Absurd Person Singular*, *Sunlight*, *Terra Nova*, *The Beard of Avon*, *How the Other Half Loves* and *Night and Her Stars*. On film, Brown

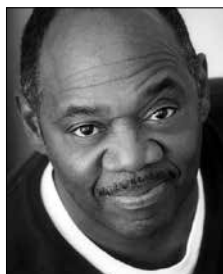
has just completed *Step Sisters* and can be seen in *The Guilt Trip*, *Trading Places*, *Dreamgirls*, *Spiderman 3*, *Bruce Almighty*, *Catch Me If You Can*, *Guess Who* and *It's Complicated*. On television, he created the part of Vance Evans in the "High School Musical" movies. He has appeared in more than 80 television series including roles on "Code Black," "Rizzoli & Isles," "NCIS," "Mom," "Bones," "Hawaii Five-O," "CSI," "Switched at Birth" and "Perception." A graduate of Yale College and the Yale School of Drama, Brown spent 10 years in New York, on- and off-Broadway, appearing in such shows as *Julius Caesar* for The New York Shakespeare Festival with Al Pacino, *Plenty* at the Plymouth Theatre, *Titus Andronicus* at the Delacorte Theatre and Playwrights Horizons and *Hyde In Hollywood* at the American Place Theatre, a production filmed for "American Playhouse." Regionally, he has performed across the country from the Guthrie Theater's *The Importance of Being Earnest*, Wendy Wasserstein's *The Heidi Chronicles*, *Twelfth Night*, *What the Butler Saw*, *The Foreigner* to *Present Laughter* at The Pasadena Playhouse. In Los Angeles, he was Peter Patrone in *The Heidi Chronicles*, for which he received *Drama-Logue's* Best Actor award.

**JD CULLUM**

*Sen. Hubert Humphrey*

is a veteran of Southern California stages (and freeways), whose numerous appearances at SCR include *Absurd Person Singular*, *Misalliance*, *Pig Farm* and *The Intelligent Design of Jenny Chow*.

He has starred in plays at the Mark Taper Forum, Geffen Playhouse, Kirk Douglas Theater, Pasadena Playhouse and A Noise Within. A recipient of multiple Garland Awards and Los Angeles Drama Critics Circle Awards for his work, most recently, Cullum performed in *Hedda Gabler* and *Cloud 9* at Antaeus Theatre Company, where he is a long-standing member. His recent on-camera credits include "Aquarius," "Code Black," "Bones," "The Newsroom," "The Lone Ranger" and "Mad Men."

**GREGG DANIEL**

*Roy Wilkins/Shoe Shiner/Aaron Henry*

returns to SCR after six seasons as The Ghost of Jacob Marley in *A Christmas Carol*. His other SCR appearances include *Death of a Salesman*, August Wilson's *Jitney*

and *Fences* and Roald Dahl's *James and the Giant Peach*. His regional credits include *Joe Turner's Come and Gone* (Mark Taper Forum); *Jitney* (Pasadena Playhouse); *Much Ado About Nothing* (Shakespeare Santa Barbara); *Cyrano de Bergerac* (Milwaukee Repertory Theatre); *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Romeo and Juliet*, *The Merry Wives of Windsor* and *The Two Gentlemen of Verona* (Shakespeare Center L.A.); *Master Harold... and the boys* (Cape May Stage and Actors Theatre of Louisville); *Peer Gynt* (Hartford Stage Company); and *Mother Courage and Her Children* (CenterStage). His film credits include *Hancock*, *Spiderman 3*, *Evan Almighty* and *Hollywood Homicide*. His television credits include HBO's "True Blood" as series regular Reverend Daniels; guest-starring roles on "Grey's Anatomy," "True Detective," "The Grinder," "Harry's Law," "Castle," "Parenthood," "Weeds," and "The Sarah Silverman Show"; and Disney's "Good Luck Charlie," "Austin & Ally" and "Kickin It." He is a founding member and artistic director of Lower Depth Theatre Ensemble, LowerDepthTheatreEnsemble.org

**NIKE DOUKAS**

*Lady Bird Johnson/Katharine Graham/Rep. Katharine St. George/Reporter*

returns to SCR after appearing in *The Prince of Atlantis*, *The Happy Ones*, *Dead Man's Cell Phone*, *Ridiculous Fraud*, *Cyrano de Bergerac*, *Major Barbara*, *Much Ado About Nothing*, *Everett Beekin*, *The Beard of Avon*, *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. This year, she has appeared in *Fallen Angels* at the Jewel Theatre Company in Santa Cruz, *Casa Valentina* at Pasadena Playhouse and as Hedda Gabler at Antaeus Theatre Company, where she is a member. Later this fall, she will appear in *Three Days in the Country* at the Kinetic Theatre in Pittsburgh. Her other regional theatre credits include the PICT Classic Theatre, The Old Globe, A Contemporary Theatre, Mark Taper Forum,

Shakespeare Festival/LA, Berkeley Repertory Theatre, Shakespeare Santa Cruz, Berkeley Shakespeare Festival and The American Conservatory Theatre. Her numerous television guest spots include a recurring role on "Desperate Housewives." She has an MFA from the American Conservatory Theater.



**BO FOXWORTH**

*Robert McNamara/Sen. James Eastland/Rep. William Moore McCulloch/Barber/Gov. Paul B. Johnson Jr./Network Correspondent*

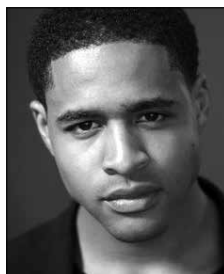
made his SCR debut last season in *Amadeus*. He was most recently seen in *Cloud 9*, directed by Casey Stangl at Antaeus Theatre Company. His other productions with Antaeus include *Henry IV*, *The Liar*, *The Crucible* (Ovation nomination, Best Lead Actor, 2013), the title role in *Macbeth*, *The Seagull* and *The Malcontent*. He also has worked with Shakespeare Orange County, The Skylight Theatre, Ensemble Theatre Company, La Mirada Theatre, Laguna Playhouse, Geffen Playhouse, Disney Hall, L.A. Theatre Works, The Theatre @ Boston Court, The Hollywood Bowl and A Noise Within, where he received two Ovation nominations. His New York and regional theatre work includes the off-Broadway hit, *As Bees in Honey Drown*, at Lucille Lortel Theatre and performances at Century Theater, HERE Arts Center, The Pearl Theatre, Shakespeare Theatre Company (Washington, D.C.), English Theater (Vienna, Austria), Long Wharf Theatre, Baltimore Center Stage, Playmakers Repertory, The Old Globe and Yale Repertory. Foxworth has numerous film and television credits including playing Robert McNamara in the HBO movie of *All the Way*, starring Bryan Cranston. He is a graduate of UCLA and received his MFA at Yale School of Drama.



**LYNN GALLAGHER**

*Lurleen Wallace/Muriel Humphrey/Secretary/Woman/Nurse/New Orleans Announcer*

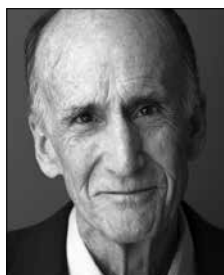
is thrilled to be making her SCR debut. Gallagher began acting after a career as a harpist and an educator. She is a 2013 graduate of SCR's Acting Intensive Program and is represented by Lisa Butler at Hollywood Original Talent. Her latest work, "The Fifties," can be viewed at thefiftiestv.com.



**CHRISTIAN HENLEY**

*James Harrison/Stokely Carmichael/James Earl Chaney/MFDP Leader*

is thrilled to be joining the SCR's production of *All The Way*. Most recently, he appeared in the Los Angeles premiere of *Honky* at Rogue Machine Theatre. Henley is a graduate of the 2016 Master of Fine Arts in Acting program at the University of Southern California, where he performed in their annual three-play repertory (*Twilight Los Angeles, 1992; The Oresteia Project; Threepenny Opera*). He also is a proud member of the Guthrie Experience at the Guthrie Theatre in Minneapolis, Minn. [Christianhenley.com](http://Christianhenley.com)



**HAL LANDON JR.**

*Sen. Strom Thurmond/Sen. Everett Dirksen/Network Correspondent*

is an SCR Founding Artist who has appeared in *Going to a Place where you Already Are, Rest, The Fantasticks, The Trip to Bountiful, A Midsummer Night's Dream, Hamlet, Nothing Sacred, Man from Nebraska, Born Yesterday, A View from the Bridge, Habeas Corpus, Antigone, The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. His other credits include *Arcadia, Our Town, Sidney Bechet Killed a Man, BAFO, Six Degrees of Separation, An Ideal Husband, A Mess of Plays by Chris Durang, Faith Healer, Green Icebergs, The Miser, Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol* and has performed it in all 36 productions. He appeared in *Leander Stillwell* (Mark Taper Forum), *Henry V* (The Old Globe) and as Plonius in *Hamlet* at Shakespeare Orange County. Among his television and film credits are "The Closer," "My Name is Earl," "CSI: NY," "Mad Men," *The Artist, Trespass, Pacific Heights, Bill & Ted's Excellent Adventure*, the new Netflix film, *Pee Wee's Big Holiday*, and the HBO film, *All the Way*.



**TRACEY A. LEIGH**

*Coretta Scott King/Fannie Lou Hamer*

has appeared at SCR previously in *Death of a Salesman, In the Next Room or the vibrator play, Safe in Hell*, the NewSCRipts reading

of *The St. James Infirmary* and the Pacific Playwrights Festival readings of *Happy Face* and *Tough Titty*. An Obie Award- and NAACP Theatre Award-winning actor, her other credits include *Twelfth Night*, *Romeo and Juliet* and *A Midsummer Night's Dream* at The Shakespeare Center of Los Angeles; *Colony Collapse* at The Theatre @ Boston Court; *Mr. Burns, A Post-Electric Play* at A.C.T. San Francisco and Guthrie Theatre; *Good People* at Ensemble Theatre Company of Santa Barbara; *Elmina's Kitchen* at Lower Depth Theatre Ensemble; *The Many Mistresses of Martin Luther King* at Ensemble Studio Theatre/LA; *I Just Stopped By to See the Man* at The Old Globe; *The Vagina Monologues* national tour; and off-Broadway productions at P.S.122, Soho Rep, Primary Stages, New York Theatre Workshop, Signature Theatre and La Mama ETC. Aside from numerous commercials, her television appearances include "Modern Family," "Grey's Anatomy," "Criminal Minds" and "Law & Order."



**JEFF MARLOW**

*Gov. George Wallace/Rep. James Corman/Walter Reuther/FBI Agent*

previously appeared at SCR in *Hamlet* and *Nothing Sacred*. His other theatre credits include *Junk: The Golden Age of*

*Debt, Hollywood, Glengarry Glen Ross* and *Sideways* (La Jolla Playhouse); *Moonlight and Magnolias, An Empty Plate in the Café du Grand Boeuf, And the Winner Is* and *The Sleeper* (Laguna Playhouse); *You Can't Take It with You* (Geffen Playhouse); *Handle with Care, Indoor/Outdoor* and *Around the World in 80 Days* (The Colony Theatre); *Sheldon & Mrs. Levine, Where's Poppa* and *Surviving Sex* (Falcon Theatre); and *The Missing Pages of Lewis Carroll* and *Medea* (The Theatre @ Boston Court). As a member of the sketch comedy troupe the Reduced Shakespeare Company, Marlow has toured the U.S., Europe and Asia in *The Complete Works of William Shakespeare (abridged) [revised]*, *The Complete History of America (abridged)*, *The Bible: The Complete Word of God [abridged]* and *Completely Hollywood (abridged)*. His film credits include *Stevie D, Akeelah and the Bee* and *The Hebrew Hammer*. His television credits include "Heartbeat," "Dr. Ken," "Angie Tribeca," "Brooklyn Nine-Nine," "The Player," "Mistresses," "Rizzoli & Isles," "Rake," "The Thundermans," "NCIS," "Grey's Anatomy," "Without a Trace," "Pushing Daisies," "The Bernie Mac Show" and "Judging Amy."



**ROSNEY MAUGER**

*Rev. Ralph Abernathy/Butler*

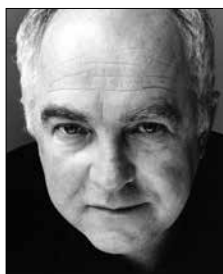
previously appeared in *A Christmas Carol*, his first production at SCR after completing SCR's Acting Intensive Program in 2015. He also is a recent graduate of The American Academy of Dramatic Arts. His highlight roles at The Academy have been *Othello* and *Hedley* in *Seven Guitars*. Originally from Central Florida, he appeared in *The Piano Lesson* and *King Hedley II* at Seminole State College in Lake Mary, Fla.



**WILLIAM FRANCIS MCGUIRE**

*Cartha "Deke" Deloach/Rep. Howard "Judge" Smith/Gov. Carl Sanders/Sen. Mike Mansfield/Andrew Goodman*

appeared at SCR previously in *A Midsummer Night's Dream, A Wrinkle in Time, The Intelligent Design of Jenny Chow, A Christmas Carol* and *Tartuffe*. He also has worked at the Guthrie Theater (*The Rover, Naga Mandala, The Seagull, Electra, Iphigenia at Aulis, The Good Hope, Peer Gynt* and *Billy and Dago*, among others), The Shakespeare Theatre Company (*Henry V* and *Macbeth*), Bay Street Theatre Fest (*Tropeano Paints*), American Repertory Theatre (*Boys Next Door*), Yale Repertory Theatre (*Search and Destroy*) and many others. His film credits include *The Day After Tomorrow* and *Mission Impossible III*. His television credits include "100 Deeds for Eddie McDowd" (series regular), "CSI," "Castle," "Justified," "Eagleheart," "Criminal Minds: Suspect Behavior," "The Mentalist," "Saving Grace," "Weeds," "Numb3rs," "NCIS," "Without a Trace," as well as a number of *Movies of the Week*. He is a graduate of the Yale School of Drama.



**LARRY JOHN MEYERS**

*Sen. Richard Russell/Rep. Emanuel Celler/Deputy Cecil Ray Price/King of Norway*

with cheer and goodwill, joins the company at SCR for the first time. In the past year, he has performed at Florida Repertory Theatre (*The Unexpected Guest*), Pittsburgh Public Theater (*Guys & Dolls*) and Gulfshore Playhouse (*An Enemy of the People*). His other regional credits include La MaMa ETC, Actors Theatre of Louisville, Ala-



bama Shakespeare Festival, Berkeley Repertory Theatre, Chester Theatre, Dallas Theater Center, Humana Festival, Indiana Repertory Theatre, Minneapolis Children's Theatre Company, Syracuse Stage and Weston Playhouse. An actor and director for more than 30 years in the Pittsburgh theatre community, Meyers has many notable performances at City Theatre, Three Rivers Shakespeare Festival, Pittsburgh Public, Pittsburgh Irish & Classical Theatre, Quantum Theatre, Playhouse Rep and the Pittsburgh Symphony. His various film and television work includes *Concussion*, *American Splendor*, *Up Close and Personal*, *The Dark Half*, *Hoffa*, *Bob Roberts*, *Runaway Train*, *Flashdance* and the soon-to-be-released *The Mutineer*, *Low Tide in Serf City* and *The Race*. Meyers also enjoys writing (a play, *A Waver of Love - 1908*, from the letters and poems of American Socialists Carl Sandburg and Lilian Steichen, and an ongoing memoir, *AirWaves; or, Slow from Bates Street to the Squirrel Hill Tunnel*), birds, jazz, dance, the radio and toast.



**DARIN SINGLETON**

*Walter Jenkins/Rep. William Colmer*

is extremely happy to be returning to SCR where his last two appearances were in *A View from the Bridge* and *All My Sons*. His selected theatre credits include

*The Unseen* (LADCC-nominated for Best Actor), *American Dead* at Rogue Machine Theatre, *Twelfth Night* for the Company Rep, *She Stoops to Conquer* at Hillside Rep, *Much Ado About Nothing* for L.A. Shakespeare Festival, *Buried Child* for Theatre Forty, *As You Like It* for Berkeley Repertory Theatre, *High Hopes* for Theatre Rhinoceros, *Measure for Measure* with the Garden Grove Shakespeare Fest and *Tender is the Night* for The Fountain Theatre. His film credits include *Lessons of Love*, *This Isn't Funny*, *Night Eyes*, *End of the Beginning*, *Snow*, *Debt Collector*, *Record Breaker* and *Scarecrow*. His television credits include "The Player," "Criminal Minds," "Heartbreakers" and "Wolf." He would like to thank Marc Masterson for his guidance and patience, and the rest of the cast and crew for their creativity and generosity of spirit. He also wishes to express his tremendous admiration and devotion to Button.

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**ROBERT SCHENKKAN** (*Playwright*) received a BA from the University of Texas at Austin and an MFA from Cornell University. He has worked as an actor/writer on- and

off-Broadway, in film, television and at regional theatres across the country. Portions of *The Kentucky Cycle* were developed at the Mark Taper Forum's '88 and '89 New Works Festivals, New Dramatists, the Ensemble Studio Theatre (New York and Los Angeles), the Long Wharf Theatre and Robert Redford's Sundance Institute. The complete *Cycle* was awarded the largest grant ever given by The Fund for New American Plays and premiered in 1991 at the Intiman Theatre in Seattle. Schenkkan's play *Heaven on Earth* won the 1989 Julie Harris/Beverly Hills Theatre Guild Award, participated in the 1989 Eugene O'Neill Playwrights' Conference and premiered off-Broadway at the WPA Theatre. It was published by Dramatists Play Service. *Final Passages* premiered at the Studio Arena Theatre under the direction of A.J. Antoon and was published both in TCG's *Plays in Process* and by Dramatists Play Service. *Tachinoki* premiered at Ensemble Studio Theatre in Los Angeles and was designated a Critic's Choice by *LA Weekly*. He also is the author of numerous one-acts, prominent among them is *The Survivalist*, which premiered at Actors Theatre of Louisville's Humana Festival, went on to the EST Marathon in New York, Canada's DuMaurier Festival and won the Best of the Fringe Award at the Edinburgh Festival. Schenkkan has written a film for Disney (*Tall Tales*) and a play (*Magic*) for the NBC series "Plays for Television." He is the recipient of grants from the California Arts Council, New York State, and the Vogelstein and the Arthur foundations. Schenkkan is a New Dramatists alumnus and a member of both the Ensemble Studio Theatre and the Antaeus Project. He lives in Los Angeles with his wife, Mary Anne, and their daughter, Sarah.

**MARC MASTERSON** (*Director/Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premiers including CrossRoads commissions with plays *Vietgone* and *Orange* and the Diagos project in Santa Ana. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Shakespeare Theatre. His recent directing credits include *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsum-*

# Honorary Producers

## **THE FAMILY OF HAL SCHULTZ** (*Honorary Producers*).

We are honored to acknowledge as Honorary Producer the Family of Hal Schultz, whose underwriting of this show celebrates Hal's legacy and love for SCR. Hal was a distinguished member of the SCR Board of Trustees from 1990 to 2000, serving two years as its President, chairing several committees and holding a special role as VP Community Relations/Board Secretary. After completing his service on the board, Hal and his wife, Melody, continued supporting the theatre as members of Platinum Circle and attending First Nights on both stages, always a welcome sight in their seats in the front row. SCR lost a beloved friend and leader when Hal passed away unexpectedly in 2015. He was an enthusiastic and astute theatregoer who relished thoughtful conversation about the work. Passionate in his view that theatre has the power to enrich our lives, even as it sometimes challenges our core beliefs, Hal is remembered as a true theatre lover and a true gentle-

man. We are deeply grateful to the Schultz family—his wife Melody, daughter Marcie and sons Charles and Jason and their spouses—for celebrating Hal's love for SCR and helping to underwrite this production.

**U.S. BANK** (*Corporate Honorary Producer*) adds *All the Way* to its impressive history of underwriting SCR's season-opening productions, which included last year's *One Man, Two Guvnors* and, in previous seasons, *The Tempest*, *Death of a Salesman*, *Absurd Person Singular*, *Pride and Prejudice*, *Misalliance* and the Sondheim classic, *A Little Night Music*. U.S. Bank also has supported the production of Beth Henley's *Ridiculous Fraud*, the Theatre for Young Audiences' production of *The Stinky Cheese Man* and SCR's 30th anniversary production of *A Christmas Carol*. U.S. Bank is the fifth-largest commercial bank in the United States, with 3,087 banking offices located in 25 states, 668 of which are in California. U.S. Bank and its employees are dedicated to improving the communities they serve, for which the company earned the 2011 Spirit of America Award, the highest honor bestowed on a company by United Way.

*mer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**RALPH FUNICELLO** (*Scenic Design*) returns for his 30th season. Among his many SCR credits are designs for *Red*, *Zealot*, *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Buried Child*, *Good and Da*. His work has been seen on- and off-Broadway and at many resident theatres including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada,

Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He also has designed for New York City Opera, L.A. Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence in Design and Collaboration and his designs have been recognized by the Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. He currently is the Powell Chair in Set Design at San Diego State University.

**HOLLY POE DURBIN** (*Costume Design*) is pleased to return to SCR, where she most recently designed *Death of a Salesman*. She designed Chekhov's *The Wood Demon* on London's West End, the UK tour of *Miss Evers' Boys* and the world tour of a new opera, *Don Juan Flamenco*, premiering at the Flamenco Biennale in Seville. Her recent work includes *Peter and the Starcatcher* for Playmakers Repertory Company; *Shipwrecked!* for the Cincinnati Playhouse in the Park; *Opus* for Portland Center Stage and The Repertory Theatre of St. Louis; *Much Ado About Nothing* starring Helen Hunt and featuring Lyle Lovett; and *Top Secret* for New York Theatre Workshop, featured on NPR's "All Things Considered." Durbin has designed costumes for regional theaters, such as the Mark Taper Forum, Huntington Theatre Company, Pasadena Playhouse, The Repertory Theatre of St. Louis, Missouri Repertory Theatre, The Old Globe and Geffen Playhouse. Her

themed entertainment designs include Universal Studios Japan and *Legend of the Ice Princess* in San Diego. Visit her work at [hollypoedurbin.com](http://hollypoedurbin.com).

**JAYMI LEE SMITH** (*Lighting Design*) is thrilled to be at SCR again after working on *Vietgone*, *Peter and the Starcatcher*, *The Stinky Cheese Man*, *Topdog/Underdog*, *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 16 years at theatres such as Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, The Alley Theater, La Jolla Playhouse, Goodman Theatre, The Denver Center, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory and Lookingglass Theatre Company. Her work has also been seen in China, Italy, Spain, Scotland and Ireland. Her awards include the 2003 Michael Merritt/Michael Maggio Emerging Designer Award, a 2014 Column Award and a 2010 Joseph Jefferson Award. She currently is an associate professor of lighting design and associate head of design at UC Irvine. Her website is [jaymismith.com](http://jaymismith.com).

**CHARLES COES** (*Sound Design and Original Music*) is happy to be returning to SCR where he previously co-designed *The Tempest*. He has designed shows at Yale Repertory Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, The Old Globe, Guthrie Theater, Shakespeare Theatre Company, ArtsEmerson, Wilma Theatre, Two River Theater, North Shore Music Theatre, Williamstown Theatre Festival, HERE Arts Center, Ford's Theatre, Dallas Theater Center, Roundabout Theater Company and Huntington Theatre Company. He has designed tours for Phoenix Entertainment and The Acting Company. He also has designed aerial, robotic and aquatic spectacles for Royal Caribbean, an immersive show, *Queen of the Night*, at the Diamond Horseshoe, *Puppet UP!* at the Venetian in Las Vegas, and collaborated on installations with artists Anne Hamilton, Abelardo Morel and Luis Roldan. He has worked as an associate on more than 10 Broadway shows including *Peter and the Starcatcher* (Tony Award-winner, Sound Design); *In the Next Room or the vibrator play* and *Vanya and Sonia and Masha and Spike*. He has a very sweet dog named Max, whose bark may appear in the show. He teaches at the Yale School of Drama.

**NATHAN A. ROBERTS** (*Sound Design and Original Music*) is a multi-instrumentalist, composer, instrument-maker and sound designer who specializes in creating original music and soundscapes for plays, often live on-stage. He is making his SCR debut. His upcoming work includes *Sense and Sensibility* (Guthrie Theater), *Les Liaisons Dangereuses* (Baltimore Center Stage) and *Assassins* (Yale Repertory Theatre). His other regional credits include *tokyo fish story* (The Old Globe), *Sense and*

*Sensibility* (Dallas Theater Center), *In the Next Room or the vibrator play* (Syracuse Stage), *Accidental Death of an Anarchist* (Yale Repertory Theatre/Berkeley Repertory Theatre), *The Widow Lincoln* and *Our Town* (Ford's Theatre), *Twelfth Night* and *The Tempest* (Hartford Stage), *The Servant of Two Masters* (Seattle Repertory Theatre, Guthrie Theater, Shakespeare Theatre, Yale Repertory Theatre), *Macbeth* (The Acting Company/Guthrie Theater), *It's a Wonderful Life* (Long Wharf Theatre) and *Third, On Borrowed Time* and *Electric Baby* (Two River Theatre). Roberts earned his MFA from the Yale School of Drama, and teaches in the theater studies program of Yale University.

**SHAWN SAGADY** (*Projection Design*) has designed the Broadway productions of *All The Way* (Drama Desk Award nomination, Tony Award for Best Play), *Leap of Faith* and *Memphis* (Tony Award for Best Musical). His off-Broadway and regional credits include *stop. reset.*, *Mound Builders* and *Emotional Creature* (Signature Theatre Company); *By the Way, Meet Vera Stark* (Second Stage Theatre); *Father Comes Home from the War* (The Public Theater); *Memphis* and *Julius Caesar* (national tours); *The White Snake* and *Back Back Back* (The Old Globe); *Overt Political Correctness* (American Repertory Theater); *2666*, *Brigadoon* (Joseph Jefferson Award nomination) and *The White Snake* (Jeff nomination) (Goodman Theatre); *Fingersmith*, *The Great Society*, *A Wrinkle in Time*, *Measure for Measure* and *American Night: The Ballad of Juan José* (Oregon Shakespeare Festival) and *Carmen* (La Jolla Playhouse). He also served as director of photography for the film project *100 Monologues*.

**TRACY WINTERS** (*Dialect Coach*) is making her SCR coaching debut. Her credits include *You Never Can Tell* and *Arcadia* (A Noise Within); *Grey Gardens* (Center Theatre Group/The Ahmanson Theatre); *City of Conversation* and *The Revisionist* (The Wallis Annenberg Center for the Performing Arts); *Twentieth Century Way*, *1001 Nights*, *The Good Book of Pendartry and Wonder*, *How to Disappear Completely and Never Be Found* and *The Dinosaur Within* (The Theatre @ Boston Court); *Carousel* (Reprise!); *Peace in Our Time*, *Cousin Bette* and Noel Coward's *Tonight at 8:30* (Antaeus Theatre Company); *The Chinese Massacre: Annotated* (Circle X Theatre Company); and *House of the Rising Son* (Ensemble Studio Theatre/LA). As an actor, Winters received an Ovation Award for *Caught in the Net* (International City Theatre). [tracywinters.net](http://tracywinters.net)

**KATHRYN DAVIES** (*Stage Manager*) previously stage-managed *Future Thinking*, *Red*, *Vietgone*, *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The Motherf\*\*ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside*

*School, In the Next Room or the vibrator play, Doctor Cerberus, Ordinary Days, Our Mother's Brief Affair, The Injured Party, The Brand New Kid and Imagine* at SCR. Her favorite credits include *Dividing the Estate* at Dallas Theater Center, *La Bohème* at Tulsa Opera, *The Mystery of Irma Vep* at The Old Globe, *Daddy Long Legs* at Laguna Playhouse, *Tosca* and *La Fille du Régiment* at Opera Ontario, *Of Mice and Men* at Theatre Calgary/CanStage/ Neptune Theatre, *The Dresser* at Manitoba Theatre Centre, *Skylight* at Tarragon Theatre, *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

**ROXANA KHAN** (*Assistant Stage Manager*) recently returned to Los Angeles after working for five seasons at the Tony Award-winning Oregon Shakespeare Festival on *Guys and Dolls*, *Head Over Heels*, *The Count of Monte Cristo*, *The Cocomanuts*, *Into the Woods*, *King Lear*, *The Tenth Muse*, *Romeo and Juliet*, *Animal Crackers*, *Will-Ful* and *Henry IV, Part II*. Her Los Angeles credits include *The Golden Dragon* (The Theatre @ Boston Court), *Guys and Dolls* and *Into the Woods* (The Wallis Annenberg Center for the Performing Arts), *Godspell*, *The Boxcar Children* and *Charlotte's Web* (Laguna Playhouse) and Kirk Douglas Theatre. She also has stage-managed play festivals, readings, workshops and site-specific events. She earned her degree from Biola University. Khan is a proud member of Actors' Equity Association.

**PAULA TOMEI** (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of

the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowslands*. He directed revivals of Beth Henley's *Abundance*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale* and *Rest* (world premiere); and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD in theatre and film from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



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