



54th Season • 519th Production
SEGERSTROM STAGE / MAY 5 - JUNE 2, 2018

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE SISTERS ROSENSWEIG

by Wendy Wasserstein

John Iacovelli
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

Jeff Polunas
SOUND DESIGN

Philip D. Thompson
Dialect Coach

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Julie Ann Renfro
STAGE MANAGER

Directed by
Casey Stangl

Sandy Segerstrom Daniels
Honorary Producer

BNY Mellon Wealth Management
Corporate Honorary Associate Producer

Originally produced by Lincoln Center Theater, New York City, in 1992,
following a workshop production by the Seattle Repertory Theatre.

THE SISTERS ROSENSWEIG is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Tess Goode	<i>Emily James</i>
Pfeni Rosensweig	<i>Betsy Brandt</i>
Sara Goode	<i>Amy Aquino</i>
Geoffrey Duncan	<i>Bill Brochtrup</i>
Mervyn Kant	<i>Matthew Arkin</i>
Gorgeous Teitelbaum	<i>Eleanor Reissa</i>
Tom Valiunus	<i>Riley Neldam</i>
Nicholas Pym	<i>Julian Stone</i>

SETTING

A sitting room in Queen Anne's Gate, London. August 1991.

LENGTH

Approximately two hours and 25 minutes, including one 15 minute intermission.

PRODUCTION STAFF

Dramaturg	<i>Jerry Patch</i>
Assistant Stage Manager	<i>Sue Karutz</i>
Assistant Director	<i>Joshua Max Feder</i>
Assistant to the Scenic Designer	<i>Travis Kerr</i>
Costume Design Assistant	<i>Megan Knowles</i>
Stage Management Intern	<i>Rachele Ekstrand</i>
Light Board Operator	<i>Jacqueline Malenke</i>
Sound Board Operator	<i>Jim Lupercio</i>
Wardrobe Supervisor	<i>Stephanie Ebeling</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Kaler Navarjo, Tessa Oberle</i>

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.

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

Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

Photos may be taken before and after the show, and during intermission, but not during the performance.

Show your appreciation for the play: #TheSistersRosensweig



Media Partner



Media Partner

Art From Life... Life From Art

by Jerry Patch

William Shakespeare wrote 37 plays taken from stories, histories, folk tales and events that happened to others. The Greeks dramatized the histories and myths of their own culture. But at least three leading American playwrights—two were Eugene O'Neill and Arthur Miller—used their own lives and those of family members as source material for their plays.

A third was Wendy Wasserstein. Most of her dozen plays and essays written over 30-plus years charted—even presaged—where feminist thought and experience was and where it would go. Winner of a slew of awards, including the Tony Award and the Pulitzer Prize for Drama, she became the heir to Lillian Hellman's mantle of America's Leading Lady Playwright.

The youngest of five siblings, Wasserstein was the third child born to Morris, a Polish immigrant, and Lola Wasserstein. Two older biological half-sisters, Sandra and Georgette, were from Lola's first marriage that ended with her first husband's death.

The somewhat observant Jewish family resided in the Flatbush area of south Brooklyn, a working class neighborhood of Irish, Italians and Jews.

Morris succeeded in textiles—he invented the process for velveteen—and he expanded into Manhattan real estate. While Lola ran the family, her only cooked dish was a dessert compote; otherwise, she ordered in.

Georgette married and ran a Vermont inn. Multi-married Sandra was an extremely successful marketing executive for Procter & Gamble, the first woman to run her division. Their resemblance to Sara and Gorgeous in *The Sisters Rosensweig* is apparent—and their younger sister, Pfeni, is a writer.

Wendy's brother Bruce—Univ. of Michigan, Harvard, Harvard Law and Cambridge—began as a journalist and

one of (Ralph) Nader's Raider, and became one of the preeminent investment bankers in New York, with a net worth of well over \$2 billion just before his death in 2009. The fifth Wasserstein sibling, Abner, was developmentally disabled, but lived a full life, dying in 2011.



Wasserstein's career began with *Uncommon Women and Others* (1977), her thesis for her Yale Drama School MFA. Set at a reunion of Mt. Holyoke classmates, who recalled their college days, the nine-woman (!) play celebrated the Second Wave feminist aspirations of young women balanced by the traditional feminine "virtues" promoted by their housemother, Mrs. Plumm. Called "an extraordinary debut" in reviews, the play's off-Broadway cast included Swoosie Kurtz, Jill Eikenberry, Ellen Parker and Glenn Close. When PBS televised the production, and Close was unavailable, close friend Meryl Streep filled in.

Isn't It Romantic (1983) follows two of the *Uncommon Women's* romantic pursuits in NYC. One ends conventionally with marriage; the other, disappointed and frustrated by the city's marriage-go-round, stays single. Wasserstein puts the mothers of the two women (one being modeled on the playwright's own) on stage, contrasting their work vs. family lifestyles while uniting them in their oversight of their daughters.

The Heidi Chronicles (1989) moved from off-Broadway to on, ran for two seasons and won every major playwriting award. Joan Allen played Heidi Holland, seen from high school days to beginning middle age as she mixed possible romance with a strong career as an art historian. Unable or unwilling to settle for a less than fulfilling romantic relationship, she becomes a single mother through adoption—not an extraordinary event at the time, but still an uncommon one.

The Sisters Rosensweig followed in

1992 and met with equivalent Broadway success. Begun in Seattle (as was *Heidi*) under Daniel Sullivan's direction, it came to New York to Lincoln Center where Jane Alexander (Sara), Madeline Kahn (Gorgeous) and Frances McDormand (Pfeni) played the sisters. While traditional vs. groundbreaking roles for women are again explored, they are filtered through the tension of living traditional Jewish culture vs. mainstream, an issue Donald Margulies was then writing about in his *Sight Unseen* (SCR, 1991 and 2012).

Wasserstein was a feminist and liberal activist, writing outside her plays on issues and even testifying before Congress. Her last play, *Third* (2006), covered an academic year at a liberal New England college during which Laurie, a middle-aged professor, charges a conservative legacy student from a fly-over state with plagiarizing the paper he's assigned in her class.

In her previous plays Wasserstein had done battle with chauvinistic forces that impeded women and held them down. *Third's* concerns are identity politics and the stereotyping and demonizing of those with opposing views. In it, Wasserstein critically examines her own liberal and female biases that discredit others and the need for respect and understanding from either side. Given where things stand today, she was more than a decade ahead of the curve.

Wendy (she was a friend, as she was to so many) was suffering terribly from lymphoma as *Third* was produced in New York and she died a month after it closed. Today Feminism, led by legions of Millennials, has many vocal supporters—especially playwrights. Using her own life as a template, Wendy Wasserstein was theatre's Feminist voice in the last quarter of the 20th century. Today it would be uncharacteristic of her to rest in peace.



Artist Biographies



AMY AQUINO
Sara Goode

performed at SCR in last season's *The Siegel* and in 2007 in Sarah Treem's *A Feminine Ending*. Her career began in New York, where she had roles in numerous productions at Playwrights Horizons and Circle Repertory Com-

pany; in Wendy Wasserstein's *The Heidi Chronicles* on Broadway and, more recently, in Wasserstein's *Third* at Lincoln Center and Jonathan Tolins' *Secrets of the Trade* at Primary Stages. Her West Coast appearances include Maria in *Twelfth Night* at San Diego's Old Globe, Mark Taper Forum's *Living Out* and the Geffen Playhouse's *The Underpants* by Steve Martin. Aquino's film career spans *Working Girl* and *Moonstruck* through *White Oleander* and *In Good Company* to the upcoming *Beautiful Boy* with Steve Carrell. Before landing her current role as Lt. Billets in Amazon's hit series, "Bosch," she was a regular on television's "Brooklyn Bridge" and "Picket Fences" and made numerous guest appearances including recurring roles in "Glee," "Curb Your Enthusiasm," "ER," "Everybody Loves Raymond," "Freaks and Geeks," "Felicity" and SyFy's "Being Human." She holds an MFA in acting from the Yale School of Drama, is married to financial advisor Drew McCoy and served 20 years as a national officer of SAG-AFTRA. @aquino_amy



MATTHEW ARKIN
Mervyn Kant

previously appeared at SCR in *The Siegel*, *All the Way*, *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 work 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 Stage 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), the "Law & Order" franchise, "Ed," "Third Watch," "100 Centre Street" (recurring), "All My Children" (recurring) and "Simple Justice." Arkin is director of SCR's Acting Intensive Program and the author of the suspense novel, *In the Country of the Blind*, available at Amazon. For more information, visit matthewarkin.com.



BETSY BRANDT
Pfeni Rosensweig

currently stars in the CBS comedy series, "Life in Pieces." She is also well-known to television audiences for her portrayal of Marie, the sister-in-law of meth-making mastermind Walter White in "Breaking Bad," the Emmy, SAG and Golden Globe award-winning series. She starred opposite Michael J. Fox in the NBC comedy "The Michael J. Fox Show." Her numerous other television credits include memorable recurring roles in "Masters of Sex" and "Parenthood." Brandt's recent film projects include the Lifetime feature, *Flint*, about the devastating lead poisoning of the water supply in Flint, Michigan; the title role in festival independent *Claire in Motion*; and soon-to-be released *Quest*, with Lou Diamond Phillips and Dash Mihok. She also appeared in the Steven Soderbergh film, *Magic Mike*, with Channing Tatum. SCR is one of Brandt's favorite theatrical homes, where she originated roles in two world premieres—award-winner Julia Cho's *The Language Archive* and Beth Henley's *Ridiculous Fraud*. She portrayed Holly in the West Coast premiere of Geoffrey Nauffts' Tony Award-nominated *Next Fall* at the Geffen Playhouse and has starred in numerous productions at the Intiman Theatre, A Contemporary Theatre and Portland Center Stage. Brandt studied theatre with the Moscow Art School and the Royal Scottish Academy of Music and Drama; she earned her BFA in acting at the University of Illinois, Urbana-Champaign.



BILL BROCHTRUP
Geoffrey Duncan

returns to SCR where he was previously in *Shakespeare in Love*, *Noises Off*, *Taking Steps* and *The Real Thing*. In New York, he appeared in the off-Broadway productions of Jonathan Tolins' *Secrets of the Trade*

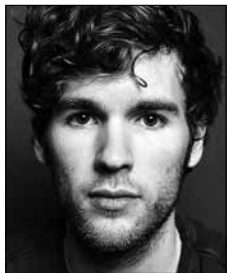
(Primary Stages) and David Marshall Grant's *Snakebit* (Century Center), as well as the Fringe-NYC production of John Pollono's *Lost and Found*. His Los Angeles theatre credits include productions at Pasadena Playhouse, L.A. Theatre Works, The Theatre @ Boston Court, Fountain Theatre, Evidence Room, Odyssey Theatre Ensemble, Rogue Machine and Antaeus Theatre Company, where he serves as co-artistic director. He appeared in the films *Life as We Know It*, *He's Just Not That into You*, *Ravenous* and in the upcoming, *Hypnotized*. He has been a television series regular on three Steven Bochco cop shows, "Public Morals," "Total Security" and a 10-year run as cheerful police administrative aide John Irvin on ABC's Emmy Award-winning "NYPD Blue." He spent the last five seasons recurring as savvy police psychologist Dr. Joe on TNT's "Major Crimes." billbrochtrup.com



EMILY JAMES
Tess Goode

returns to SCR having previously appeared in *Mr. Wolf* and *Flora & Ulysses*. She was in *Antigone* at A Noise Within, *Colony Collapse* at The Theatre @ Boston Court, *Stage Kiss* at Geffen Playhouse, *Smoke* and *We*

Are Not These Hands at Rogue Machine Theatre and *Husbands and Wives* at Ensemble Theatre Company. She is a graduate of Cal State Fullerton with a BFA in acting.



RILEY NELDAM
Tom Valiumus

is making his SCR debut with this production. Neldam recently originated the role of Jason in the world premiere of Stefanie Zdravec's *Colony Collapse* at The Theatre @ Boston Court in Pasadena. His previous

regional theatre collaborations include Intiman Theatre, Seattle Shakespeare Company, 5th Avenue Theatre and Book-it Repertory Theatre.



ELEANOR REISSA
Gorgeous Teitelbaum

is making her SCR debut. She is an actor, director, playwright and singer. On Broadway, she was in Paula Vogel's play *Indecent* and received a Tony Award nomination for directing *Those Were the Days*, in which she performed and also choreographed. She directed and starred in Sholem Asch's *God of Vengeance* in Yiddish at La MaMa. Reissa performed in two other Wendy Wasserstein works, *Isn't It Romantic* and a little-known

musical, *Miami*. Her directing credits include *Cowgirls* (off-Broadway and The Old Globe), *How to Succeed in Business Without Really Trying*, *The Threepenny Opera*, *Avenue X*, as well as *Dianna of Dobson's*, *Echoes of the War*, *The Skin Game* and *Soldier's Wife* at the Mint Theater Company. An anthology of her plays, *The Last Survivor and Other Modern Jewish Plays*, was recently published and she was commissioned by the National Yiddish Theatre Folksbiene to write and direct the Yiddish translation of Paddy Chayevsky's *The Tenth Man*. Reissa is one of the world's most renowned interpreters of Yiddish music and just returned from a European tour with Frank London and the Klezmer Brass Allstars. She has been selected to helm *From Shtetl to Stage* for Carnegie Hall in 2019.

musical, *Miami*. Her directing credits include *Cowgirls* (off-Broadway and The Old Globe), *How to Succeed in Business Without Really Trying*, *The Threepenny Opera*, *Avenue X*, as well as *Dianna of Dobson's*, *Echoes of the War*, *The Skin Game* and *Soldier's Wife* at the Mint Theater Company. An anthology of her plays, *The Last Survivor and Other Modern Jewish Plays*, was recently published and she was commissioned by the National Yiddish Theatre Folksbiene to write and direct the Yiddish translation of Paddy Chayevsky's *The Tenth Man*. Reissa is one of the world's most renowned interpreters of Yiddish music and just returned from a European tour with Frank London and the Klezmer Brass Allstars. She has been selected to helm *From Shtetl to Stage* for Carnegie Hall in 2019.



JULIAN STONE
Nicholas Pym

is excited to return to SCR, where he appeared in the West Coast premiere of *Man from Nebraska*, directed by William Friedkin. Nationally, his theatre credits include *And a Nightingale Sang* (Indiana Repertory Theatre), *Treasure Island* (Cincinnati Playhouse in the Park), National Playwright's Conference (Eugene O'Neill Theater Center), *Dark Shadows* (VIA Theater, NYC), *Vampire Lesbians of Sodom* (Provincetown Playhouse, NYC) and *Les Liaisons Dangereuses* (Princeton Rep Company). He has appeared extensively on the screen, guest-starring in many popular television shows including "Suburgatory," "Maron," "Castle," "Columbo," "Mad About You," "Baywatch" and "Babylon 5" and was a regular on "General Hospital" (ABC). As a voice actor, he has worked in video game franchises such as "Call of Duty," "Medal of Honor," "Titanfall" and "Uncharted" and looped film features including *Star Wars: The Last Jedi*, *Rogue One*, *Guardians of the Galaxy, Vol. 2*, *The Revenant*, *Mad Max: Fury Road* and *Phantom Thread*. With his writing/producing hat, he currently has television series in development at Gaumont and Constantin Film. He is a member of Equity (U.K.) and the British Academy of Film and Television Arts.

is making her SCR debut. She is an actor, director, playwright and singer. On Broadway, she was in Paula Vogel's play *Indecent* and received a Tony Award nomination for directing *Those Were the Days*, in which she performed and also choreographed. She directed and starred in Sholem Asch's *God of Vengeance* in Yiddish at La MaMa. Reissa performed in two other Wendy Wasserstein works, *Isn't It Romantic* and a little-known musical, *Miami*. Her directing credits include *Cowgirls* (off-Broadway and The Old Globe), *How to Succeed in Business Without Really Trying*, *The Threepenny Opera*, *Avenue X*, as well as *Dianna of Dobson's*, *Echoes of the War*, *The Skin Game* and *Soldier's Wife* at the Mint Theater Company. An anthology of her plays, *The Last Survivor and Other Modern Jewish Plays*, was recently published and she was commissioned by the National Yiddish Theatre Folksbiene to write and direct the Yiddish translation of Paddy Chayevsky's *The Tenth Man*. Reissa is one of the world's most renowned interpreters of Yiddish music and just returned from a European tour with Frank London and the Klezmer Brass Allstars. She has been selected to helm *From Shtetl to Stage* for Carnegie Hall in 2019.

Playwright, Director and Designers

WENDY WASSERSTEIN'S (Playwright) play *The Heidi Chronicles* won the 1989 Pulitzer Prize, Tony Award and Susan Smith Blackburn Prize; the New York Drama Critics Circle, Drama Desk, and Outer Critics Circle awards; and earned a grant from the Kennedy Center Fund for New American Plays. For *The Sisters Rosensweig*, she received the 1993 Outer Critics Circle Award, a Tony Award

nomination and the William Inge Award for Distinguished Achievement in American Theatre. Her other plays include *Old Money*, *An American Daughter* and *Third* (Lincoln Center); *Uncommon Women and Others* (Phoenix Theatre); *Isn't It Romantic* (Playwrights Horizons); a musical, *Miami* (with Jack Feldman and Bruce Sussman); and *Waiting for Philip Glass*, included in *Love's Fire* (The Acting Company). Wasserstein's screenplays include *The Object of My Affection*, produced as a major motion picture starring Jennifer Aniston and Paul Rudd. For PBS's "Great Performances" series, she wrote *Kiss, Kiss Darling*; *Drive, She Said*; and adaptations of John Cheever's *The Sorrows of Gin* and her own *Uncommon Women and Others*. She adapted *The Heidi Chronicles* for TNT (1996, Emmy Award nomination for Best Television Movie) and *An American Daughter* for Lifetime Television. Her adaptation of *The Nutcracker* was performed by the The American Ballet Theatre at The Met and her adaptation of *The Merry Widow* premiered at San Francisco Opera. She was the librettist for the original opera, *Festival of Regrets: Central Park*, which had runs at Glimmerglass Opera and New York City Opera. She wrote *Pamela's First Musical*, a children's book, which she adapted with Cy Coleman into a musical that premiered in 2006. Her other books include the essay collections *Sbiksa Goddess* and *Bachelor Girls*. She contributed to *The New Yorker*, *The New York Times*, *New York Woman* and *Harper's Bazaar*, among many other publications. She was the recipient of an NEA Grant, Guggenheim Fellowship and a Fellowship at the American Academy in Rome. She served on the Council of the Dramatists Guild, on the Board of the British American Arts Association, School of American Ballet, WNET/Thirteen, and The Educational Foundation of America. She taught at Columbia University, New York University, Juilliard School and Princeton University and held an honorary doctorate from Mount Holyoke College. Wasserstein was born in Brooklyn and raised in Manhattan. She was a graduate of Mount Holyoke College and the Yale School of Drama.

CASEY STANGL (*Director*) returns often to work at SCR on productions including Michael Mitnick's *The Siegel*, David Ives' *Venus in Fur*, Sarah Ruhl's *In the Next Room, or the vibrator play*, and many Theatre for Young Audiences productions including this season's *Ella Enchanted: The Musical*. Her recent projects include *The Cake* at La Jolla Playhouse, *The Revolutionists* at Everyman Theatre in Baltimore, *The Nether* at the Jungle Theater in Minneapolis, *Cloud 9* at Antaeus Theatre Company (winner of eight LA Drama Critics' Association awards including Best Director and Best Production), *Stage Kiss* for Guthrie Theater and *Ab, Wilderness, Love and Information* and *Venus in Fur* for American Conservatory Theater. Stangl is a resident director for Ojai Playwrights Conference and is a frequent collaborator in the creation of new plays. For her work as the founding artistic direc-

tor of Eye of the Storm Theatre in Minneapolis, she was named Minnesota Artist of the Year. Stangl proudly serves on the executive board of Stage Directors and Choreographers Society, the national labor union for professional stage directors and choreographers.

JOHN IACOVELLI (*Scenic Design*) created memorable designs at SCR including *The Roommate*, *Amadeus*, *Abundance*, *Rest*, *Silent Sky*, *Noises Off*, *Talley's Folly*, *The Philanderer*, *Shadowlands*, *Faith Healer* and 18 others including *Heartbreak House* (Los Angeles Drama Critics Circle Award.) He has designed more than 300 plays and musicals at most major theatres in the U.S. including Steppenwolf Theatre Company, McCarter Theatre Center, Long Wharf Theatre, Seattle Repertory Theatre, Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, Goodman Theatre, Oregon Shakespeare Festival and Center Theatre Group. Iacovelli received a primetime Emmy for the broadcast of the Broadway production of *Peter Pan*. He was the production designer on *Ruby in Paradise*, starring Ashley Judd, and art director on *Honey, I Shrank the Kids!* His television credits include *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring Mary Tyler Moore and Dick Van Dyke, "Babylon 5," "Ed," "Resurrection Blvd." and "Lincoln Heights." He has an MFA in scenic design from NYU's Tisch School of the Arts. This year, he received the Distinguished Achievement Award in Scene Design and Technology from The U.S. Institute of Theatre Technology. iacovelli.com

DENITSA BLIZNAKOVA (*Costume Design*) is happy to return to SCR, where she previously designed the costumes for *Orange*. Her theatre design work has been seen nationwide at venues including the Geffen Playhouse, Mark Taper Forum, The Old Globe, La Jolla Playhouse, Denver Center for the Performing Arts, Kennedy Center for the Performing Arts, Cleveland Play House, A Noise Within, The Theatre @ Boston Court, Williamstown Theatre Festival and The Falcon Theatre. Bliznakova's work for opera includes *Carmen* at Los Angeles Opera and *Murder in the Cathedral* at San Diego Opera. Her costume design and stylist credits for other media include films and music videos for various artists. Her work has been nominated for Outstanding Costume Design by LA Stage Alliance Ovation Award and Colorado Theatre Guild Henry Award. She is a professor in the School of Theatre, Television and Film at San Diego State University and is the head of the MFA design and technology program there. Bliznakova is a graduate of Parsons School of Design and Brandeis University. Her work may be viewed at Denitsa.com.

ELIZABETH HARPER (*Lighting Design*) returns to SCR where she previously designed *Little Black Shadows*, *The Siegel*, *Reunion*, *Venus in Fur*, *Office Hour*, *District Merchants* and *tokyo fish story*. Her other design credits

include *Immediate Family*, *Ma Rainey's Black Bottom* (The Mark Taper Forum); *Women Laughing Alone with Salad*, *Throw Me on the Burnpile* and *Light Me Up*, *A Raisin in the Sun* (Kirk Douglas Theatre); *Play Dead*, *Wait Until Dark*, *Long Day's Journey into Night*, *Good People* and *Bad Jews* (Geffen Playhouse); *The Invisible Hand* (Kansas City Repertory Theatre) and *Crescent City* (The Industry). Her industrial lighting projects include events for Microsoft, On-Live, Asics, Under Armour, Ubisoft and Universal Studios. Harper is a lecturer at the University of Southern California as well as a nine-time Ovation Award nominee and occasional winner.

JEFF POLUNAS (*Sound Design*) is thrilled to be designing for the third time this season, having previously designed *Shakespeare in Love* and *Ella Enchanted*. Polunas received his MFA in sound design at UC Irvine and is currently the production sound supervisor at UC Irvine's Claire Trevor School of the Arts. He has designed more than 125 productions in his career. His credits include *Venus in Fur*, *Flora & Ulysses*, *Tales of a Fourth Grade Nothing*, *Ivy & Bean* and *Between Us Chickens* (SCR); *Les Liaisons Dangereuses* (Antaeus Theatre Company); *Silent Sky*, *Fences*, *Abigail/1702*, *A Walk in the Woods*, *Uncanny Valley* (International City Theatre); *Passion Play*, *Seminar* and *A Bright New Boise* (Chance Theater); *The Full Monty*, *Peter Pan*, *The Wedding Singer* and *The Producers* (Summer Repertory Theatre); and *Company*, *Much Ado About Nothing* and *The Importance of Being Earnest* (PCPA Theaterfest). He received the 2017 and 2015 Scenic Award (*StageSceneLA*) for Sound Design. He has been nominated for a NAACP, *Stage Raw* and Kennedy Center American College Theater Festival Awards.

PHILIP D. THOMPSON (*Dialect Coach*) teaches at UC Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework, is the co-founder of Knight-Thompson Speechwork and is the past president of the Voice and Speech Trainers Association. He is the head of voice and text at the Utah Shakespeare Festival and has served as resident coach there for 16 seasons and more than 100 productions. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. This is his 32nd production at SCR.

JULIE ANN RENFRO (*Stage Manager*) is happy to be back at SCR for *The Sisters Rosensweig*! She has been a part of the stage management team at SCR for nine seasons and more than 25 productions. Some of her favorites include *The Parisian Woman*, *The Miraculous Journey of Edward Tulane* and *The Light Princess*. Her other credits include Geffen Playhouse, LA Opera, Ojai Playwrights Conference, Pasadena Playhouse, Laguna Playhouse, Syd-

SANDY SEGERSTROM DANIELS (*Honorary Producer*) is underwriting her fifth production at SCR in three years, following *Amadeus*, *Destiny of Desire*, *Moby Dick* and, earlier this season, *Shakespeare in Love*. She has also been part of The Playwrights Circle, helping sponsor three world-premiere productions featured in the Pacific Playwrights Festival. Sandy is a First Nights subscriber since the 1980s, a Platinum Circle donor since 2001 and a frequent Gala underwriter. As a member of Orange County's renowned Segerstrom family, whose gift of land to SCR in the 1970s is the site of the David Emmes/Martin Benson Theatre Center, Sandy is a lifelong and passionate advocate for the arts and an invaluable friend to SCR.

ney Independent Theatre Company, Long Beach Shakespeare Company and American Coast Theatre Company. She holds a BA in theatre arts from Vanguard University. Renfro is a proud member of Actors' Equity Association.

SUE KARUTZ (*Stage Manager*) toured with Robert Wilson's *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, LA, San Francisco), *Les Misérables* (more than 100 cities across the U.S., Canada, China and Korea) and Cirque du Soleil's *Corteo* (Russia and Belgium). Her first union contract was in 1997, off-Broadway on *Howard Crabtree's When Pigs Fly*. In seven seasons at SCR, her favorite projects have been Looking-glass Theatre Company's *Moby Dick* in 2016; *One Man, Two Guvnors* from Berkeley Repertory Theatre in 2015; and this season's *Once*. Elsewhere, she has been part of stage management teams at La Jolla Playhouse, The National Theatre of the Deaf, Idaho Shakespeare Festival, American Conservatory Theater, Falcon Theatre, Pasadena Playhouse, Los Angeles Opera, the Ahmanson and Kirk Douglas theatres, Deaf West, Alpine Theatre Project, Laguna Playhouse and Utah Shakespeare Festival, and is also a staff stage manager at Disneyland.

MARC MASTERSON (*Artistic Director*) has expanded SCR's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. 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 Goodman Theatre. His recent directing credits include *Shakespeare in Love*, *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *Byhalia*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; As

You Like It for the Houston Shakespeare Festival; and *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. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. 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.

PAULA TOMEI (*Managing Director*) is responsible for 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 and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

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 LA 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 the world premiere of 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 *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). 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 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.