



50th Season • 477th Production
SEGERSTROM STAGE / JANUARY 24 - FEBRUARY 23, 2014

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE LIGHT IN THE PIAZZA

book by Craig Lucas

music and lyrics by Adam Guettel

Neil Patel
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Michael K. Hooker
SOUND DESIGN

Philip D. Thompson
DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

Choreography by Kelly Todd

Musical Direction by Dennis Castellano

Directed by Kent Nicholson

Joan and Andy Fimiano
Honorary Producers

HASKELL
&
WHITE
CERTIFIED PUBLIC ACCOUNTANTS
Corporate Producer

Laurie Smits Staude
Honorary Producer

Produced by arrangement with Turner Entertainment Co. Owner of the original motion picture "Light in the Piazza" based on the novel by Elizabeth Spencer

Original Broadway Production by Lincoln Center Theater, New York City, 2005

The World Premiere of THE LIGHT IN THE PIAZZA was produced by the Intiman Theatre, Seattle, Washington
Opening Night: June 14, 2003; Bartlett Sher, Artistic Director; Laura Penn, Managing Director
and The Goodman Theatre, Chicago, Illinois

Opening Night: January 20, 2004; Robert Falls, Artistic Director; Roche Schulfer, Executive Director

THE LIGHT IN THE PIAZZA is presented through special arrangement with R&H Theatricals: www.rnh.com

CAST OF CHARACTERS

(In order of appearance)

Clara Johnson	<i>Erin Mackey*</i>
Margaret Johnson, her mother	<i>Patti Cobenour*</i>
Signor Naccarelli, Fabrizio's father	<i>Perry Ojeda*</i>
Franca Naccarelli, Giuseppe's wife	<i>Melina Kalomas*</i>
Giuseppe Naccarelli, Fabrizio's brother	<i>Christopher Newell*</i>
Signora Naccarelli, Fabrizio's mother	<i>Mary Gutzi*</i>
Fabrizio Naccarelli	<i>David Burnham*</i>
Roy Johnson, Margaret's husband	<i>Martin Kildare*</i>
Priest	<i>John-David Keller*</i>
Ensemble	<i>Joseph Almohaya, Julie Garnyé*, Madison Mitchell, Louis Pardo*</i>

MUSICIANS

Dennis Castellano (*piano/conductor*), Liane Mautner (*violin*), Melissa Hasin (*cello*)
Ellie Choate (*barp*), Tim Christensen (*bass*)

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>John Glore</i>
Assistant Dramaturg	<i>Andrew Knight</i>
Assistant Stage Manager	<i>Jennifer Ellen Butler*</i>
Assistant Director	<i>Sarah F. Butts</i>
Rehearsal Accompanist	<i>Alby Potts</i>
Assistant Costume Designer	<i>Katherine Poppen</i>
Assistant Lighting Designer	<i>Amanda Zieve</i>
Assistant Sound Designer	<i>Brian Svoboda</i>
Costume Design Interns	<i>Rachel Graves, Helen Ton</i>
Stage Management Interns	<i>Kathleen Barrett, Samantha McCann</i>
Light Board Operator	<i>Andrew Stephens</i>
Follow Spot Operators	<i>Emily Kettler, RJ Romero</i>
Sound Board Operator	<i>GW Rodriguez</i>
A2 Sound	<i>Vincent Quan</i>
Automation Operator	<i>Victor Mouledoux</i>
Deck Crew	<i>Amber Caras</i>
Wardrobe Supervisor	<i>Bert Hennert</i>
Wig and Makeup Technician	<i>Jenni Gilbert</i>
Wig Construction	<i>Katy Licina, Lauren Wilde</i>
Additional Costume Staff	<i>Jessica Brown, Bronwen Burton, Lydia Graboski Bauer</i> <i>Gwyneth Conaway Bennison, Brandy DeAguero, Pauline Good,</i> <i>Lalena Hutton, Kaitlyn Kaufman, Michelle Lee, Aries Limon,</i> <i>Sarah Steinman, Virginia Thorne, Sarah Timm, Swantje Tuobino</i>

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

SONG LIST

ACT I

“Statues and Stories”	<i>Margaret and Clara</i>
“The Beauty Is”	<i>Clara</i>
“Il Mondo Era Vuoto”	<i>Fabrizio</i>
“Passeggiata”	<i>Fabrizio and Clara</i>
“The Joy You Feel”	<i>Franca</i>
“Dividing Day”	<i>Margaret</i>
“Hysteria”	<i>Clara and Margaret</i>
“Say It Somehow”	<i>Clara and Fabrizio</i>

ACT II

“Aiutami”	<i>The Naccarelli Family</i>
“The Light in the Piazza”	<i>Clara</i>
“Octet”	<i>Company</i>
“Tirade”	<i>Clara</i>
“Octet” (reprise)	<i>Company</i>
“The Beauty Is” (reprise)	<i>Margaret</i>
“Let’s Walk”	<i>Signor Naccarelli and Margaret</i>
“Love to Me”	<i>Fabrizio</i>
“Fable”	<i>Margaret</i>

SETTING AND LENGTH

*Florence and Rome in the summer of 1953, with occasional side trips to America.
Approximately two hours and 10 minutes, including one intermission.*

ACKNOWLEDGEMENT

*Special thanks to Segerstrom Center for the Arts for providing the Yamaba grand piano used in this production.
Special thanks to Filippo Capolino for additional Italian dialect assistance.*



Italian lyrics for “Il Mondo Era Vuoto” by Judith Blazer. Italian translation by Judith Blazer and Maria Vèrnole Blazer.
Orchestrations by Adam Guettel; Additional Orchestrations by Ted Sperling; Music Consultant - Andy Einhorn.

The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited. Cellular phones, beepers and watch alarms 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.



Segerstrom Stage Season Media Partner



Media Partner

The Making of *The Light in the Piazza*

The *Light in the Piazza* made its New York debut in 2005 at the Lincoln Center Theater, in a production that went on to win six Tony Awards, including Best Score. In connection with the show's opening, Lincoln Center hosted a public conversation with Elizabeth Spencer (ES), author of the novella on which the musical is based, composer Adam Guettel (AG), and playwright Craig Lucas (CL), in which they discussed bringing the story of Margaret and Clara to life. The following is excerpted from that conversation.

On the Novella

ES My husband and I had lived for about five years in Italy. We had just left Italy and moved, of all places, to Montreal, Canada. And it was during a snowstorm that I began to remember Italy and the light in Italy... It started as a 25-page story but somehow the story itself proved very compelling and in the middle of a blizzard all the memories of Italy started pouring back. It was like you put a magnet down and all the little pieces start coming toward it. So before I knew it I had 125 pages. I thought: well, I don't know if anybody will ever like this or not. I was supposed to be a southern writer and I write stories about the Deep South. Here I am in Italy ... But anyway, they did seem to like it and people went on liking it. So here we are 50 years later...

The thing that starts you on the story is never the thing that it winds up being. But I remember my husband suggested a relationship we had observed between a girl and an Italian waiter. They started a flirtation that was really getting to be almost daily. He suddenly laughed and said, if they were in the same social place, he wouldn't mind marrying her. Later on, that kind of fermented and I thought about a southern woman and her daughter in Italy. I've seen so many people wandering around not knowing what to do next. They don't understand the language and somehow it all seemed to pour into that image of mother and daughter and the Italian man that vanished from the story completely. I found another Italian for the tale.

AG I was looking for a love story and my mother [musical theatre composer Mary Rodgers] knew of it from when it was first published and had apparently suggested it to my grandfather [musical theatre composer Richard Rodgers]. She suggested it to me and I decided after a first read-through that it would be a wonderful vessel for the kind of sounds that I felt increasingly bubbling up inside of me.

CL It was like reading James. I couldn't believe how simple it seemed, how limpid the writing was and at the same

time how complicated the predicament was without being intellectual. Just human. I thought it was a paradigm for all mothers and all parents of children in terms of how you let go of them and how they let go of you. The difficulty of it and the knowledge that your kids will never really be safe. Especially at the beginning, when you let them go and you want to protect them. Then I reread it when Adam played me the music, and boy was he right. It was such a good idea.

On Translating Spencer's Prose into Musical Theatre

ES I was a little bit scared because once these very bright and talented people get hold of something, I never know what they might do with it. On the other hand, after I met Adam I felt he had a grasp of the central spirit of things. When we first talked, and that was a long time ago, I thought, if anybody will stick to it and do it, it might be that young man. But at any rate, when I began to hear the music he had composed, I realized it was flowing out of the story. It wasn't brought from the outside to bring it into the story. It seemed to be flowing out of the story I had written.

AG [I always write the music first.] The one time I did lyrics first, that song eventually got cut. ... For me the music is the infinite language where I can respond, for instance to the beautifully withheld fascination of a story like Elizabeth's with something personal. In lyrics I have to respond to the music because if I wrote the lyrics first I end up doing something very boxy. I get hung up on technical concerns. It doesn't for some reason come from me. I'm a natural musician and a learning lyricist.

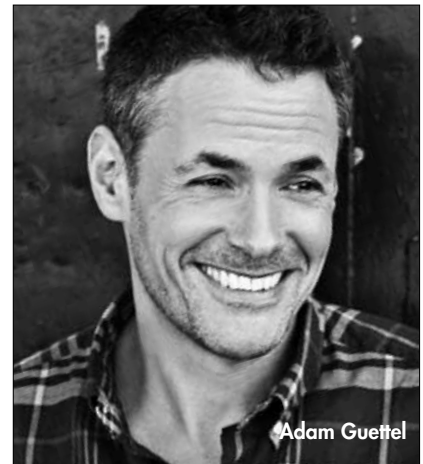
CL I came of age in Boston in the early '70s when Harold Prince, Stephen Sondheim and Boris Aronson were bringing those shows out of town. *Company*, *Follies*, *A Little Night Music*. And I had grown up on the book musical. *My Fair Lady*, *Camelot*, all of the Rodgers & Hammerstein musicals. ... To me, what distinguishes all of those shows, whether they're linear or not, whether



Elizabeth Spencer



Craig Lucas



Adam Guettel

they play with the form or honor it, is that they're about people and human yearning. ... The only tools I have are about telling a story from compassion. That's the only thing I ever learned.

AG I forgot about humor when I was writing. Before I met Craig I sort of had forgotten that humor would be a really great thing to have in our show. His first 30 pages just had me like, oh my god, of course this is a great idea. You really should make people laugh in this show. Craig did it beautifully and that started to elicit a new kind of music for the show, which was absolutely essential.

CL Well, you know I used to be in musicals and as I said, I loved them as a kid. So you know, no one ever goes home going, "What a great book!" You know, it's not called a bookical. So, it seemed to me that my job was, of course to tell the story and to protect that, but really to lift, prepare and allow for the songs... It's a little bit like doing a crossword puzzle, because you're trying to fit the words that are there or prepare for an idea that's there. Because often, though Adam wouldn't necessarily have a lyric, he'd say this is what I think this is about. It was always deeply character driven so it was very easy to get to.

...When Adam invited me in, he already had the music for [the song] "The Light in the Piazza." He had the music and the lyrics for "Passeggiata." He had the music for the octet in the second act, the music for "Let's Walk," plus the overture. So there was a lot of architecture already. How to get to that building? What kind of shape was that going to have? And then the story has its own architecture. Also Adam had already arrived at a number of conclusions, which were very, very smart ... Adam had pointed out that it's four couples, and they exist along the entire continuum of love from falling in love to falling out of love, being separated. So it's really not any different than a regular play in terms of how are you going to tell the story and how are you going to reveal it. You have to reveal it in behavior. Unless you're going to internal

dialog. We debated for a long time whether or not we would have Margaret talk directly to the audience. It was hard to find the engine, because she has a predicament with no one to share it with. So figuring out that we were her sounding board, friend and judge, was, I think, the most useful thing in terms of what Adam calls the bicycle of the song. Every play has a bicycle that sort of drives it forward and allows the story to go. That was the critical one I think.

On the Use of the Italian Language in the Show

AG We were quite worried about whether or not we'd be able to pull it off. Though I respect the fact that we have left you in the dark, and feel sorry about that, I think that we have generally been able to figure out how to communicate the core ideas with physical behavior, with certain key words and how the song is set up.

CL I think it's a matter of trust, because we obviously didn't put the scenes in Italian so we could thwart people's hopes and desires. We did it because what happens in those scenes and songs is very simple and patently clear even if you don't hear the music and close your ears. It's like when you watch a certain kind of scene in a foreign movie. If the man is punching the other guy and smashing a chair over his head, they're fighting. So we didn't do anything past that. I find the idea that you're missing something sad. Because if you can enjoy the use of Italian in this show, it gives you permission to enjoy what's there and to think, oh that's what Margaret goes through, that's what Clara goes through. They're listening to people talk this language and they don't know what it is. And look at how frustrating and exciting that is.

Excerpts reprinted courtesy of the Lincoln Center Theater Platform Series, www.lct.org/showMain.htm?id=164.



A City of Statues and Stories

“She entered thus from that day a conscious duality of existence, knowing what she should and must do and making no motion toward doing it. The Latin temperament may thrive on such subtleties and never find it necessary to conclude them, but to Mrs. Johnson the experience was strange and new. It confused her. She believed, as most Anglo-Saxons do, that she always acted logically and to the best of her ability on whatever she knew to be true. And now she found this quality immobilized and all her actions taken over by the simple drift of the days... She had, in fact, come face to face with Italy.”

~From Elizabeth Spencer’s novella, *The Light in the Piazza*

by Andy Knight

For *The Light in the Piazza*’s Margaret and Clara Johnson—an American mother and daughter with the means to enjoy an extended trip abroad—the appeal of a place like the Tuscan city of Florence, Italy, is undeniable. The Mediterranean climate and beautiful terrain and sophisticated culture and elegant fashion mix with a rich European history. But the city’s greatest historical and cultural significance, and the main draw for tourists like the Johnsons, is its reputation as the cradle of the Renaissance—a cultural rebirth that began in the late Middle Ages and helped propel the western world into the modern age.

This cultural rebirth originated in 14th-century Florence, or *Firenze* in Italian. The city-state at that time (Italy was then divided into self-governing units) functioned as a republic, although powerful families—most notably the Medici family, which

enjoyed prominence in Florence for centuries—challenged that with de facto rule. Florence was experiencing a financial boom with its success in the textile industry and banking, and artists enjoyed a robust period of patronage and a relative freedom to explore humanist ideologies in their work.

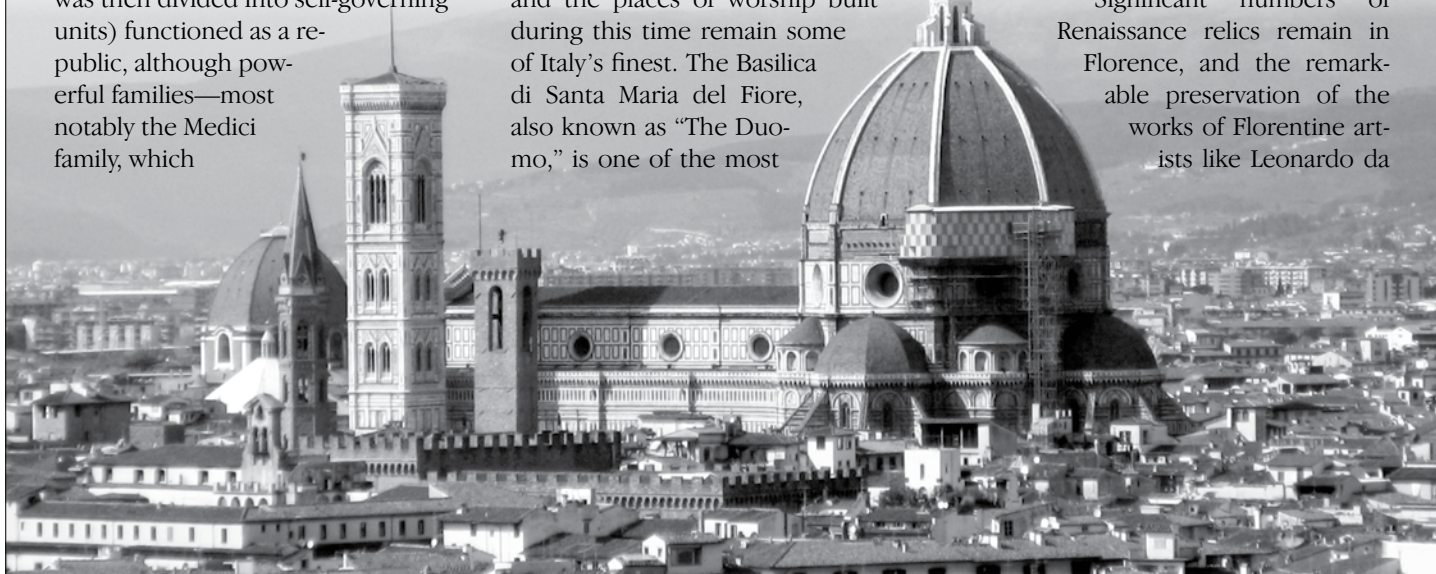
Artistic freedom, however, did not go unchallenged in the early Renaissance. When the Medici family was temporarily expelled in the late 15th century, the Dominican monk, Girolamo Savonarola, quickly rose to power. Savonarola tried to turn Florence away from worldly pursuits, but fell out of favor in 1498 and was publicly burned alive in the Piazza della Signoria—the same piazza where Margaret and Clara first appear.

The Christianity that dominated Renaissance Florence yielded striking architectural accomplishments, and the places of worship built during this time remain some of Italy’s finest. The Basilica di Santa Maria del Fiore, also known as “The Duomo,” is one of the most



impressive: a cathedral completed in 1436 with one of the largest gothic-style domes ever built. The dome, a popular tourist attraction, still dominates the skyline of Florence today.

Significant numbers of Renaissance relics remain in Florence, and the remarkable preservation of the works of Florentine artists like Leonardo da





Vinci and Michelangelo, and scientists like Galileo Galilei, have influenced generations. Michelangelo's *David*, the 17-foot marble masterpiece completed in 1504, stood in the Piazza della Signoria—in front of the impressive Palazzo, Florence's town hall built at the end of the 13th century—for hundreds of years: a symbol of Florentine strength and sophistication. Although it was moved to the indoor Galleria dell'Accademia in 1873, significant replicas of the statue stand in its original location and in the Piazzale Michelangelo. The Piazza della Signoria is also home to the world-famous Uffizi Gallery—a museum with incomparable

Renaissance collections, including the paintings of Botticelli and Ghirlandaio and the sculptures of Benvenuto Cellini and Donatello, among many others.

In addition to their beauty, these piazzas—or plazas—functioned as active city centers for Florentine citizens. During the Early Renaissance, The Duomo's piazza was the religious hub of Florence; the Piazza della Signoria, the civic heart of Florence; and the Piazza della Repubblica, the center of commerce. Today the piazzas remain just as active: The Piazza della Repubblica, for example, where *The Light in the Piazza's* Naccarrelli family owns their clothing shop, is still a popular destination for shopping and dining.

It is 1953 when *The Light in the Piazza's* Margaret and Clara



visit Florence. Italy, like the United States, was enjoying a financial boom, although the destruction of World War II was still in recent memory. But for Margaret and Clara, Florence is the city of the Renaissance. And so it is no surprise that the city serves as more than just a beautiful backdrop—but also as a place full of wonder and endless opportunity, where both adventure and self-discovery are inevitable.



Photos on opposite page: The east doors of the Florence Baptistery by Lorenzo Ghiberti, dubbed by Michelangelo the "Gates of Paradise"; and "The Duomo" dominating Florence's skyline. **This page, clockwise from top left:** The Piazza della Repubblica; Sandro Botticelli's *Primavera*, which is part of the Uffizi's impressive collection of Renaissance art; a replica of the famous *David* overlooking the city from the Piazzale Michelangelo; the city of Florence, Italy, its Arno River crossed by the Ponte Vecchio; and Florence's impressive town hall, the Palazzo Vecchio, with the Piazza della Signoria in the foreground.



The Light in Her Eyes

In Elizabeth Spencer's 1960 novella, The Light in the Piazza, two young people—the American Clara Johnson and the Italian Fabrizio Naccarelli—meet in the enchanting city of Florence and are immediately smitten with each other, much to the consternation of Clara's mother, whose itinerary for this Italian sojourn does not include seeing her daughter fall in love with a handsome young native. Mrs. Johnson is exceedingly protective of her only child, the reason for which will become clear once Clara's "dreary secret" is revealed. The following is a passage from Spencer's second chapter:

It seemed in the next few days that he showed up on every street corner... Clara invariably lighted up when they saw him, and he in turn communicated over and over his innocent pleasure in this happiest of coincidences. Mrs. Johnson noted that at each encounter he managed to extract from them some new piece of information, foremost among them, How long would they remain? Caught between two necessities, that of lying to him and not lying to her daughter, she revealed that the date was uncertain and saw the flicker of triumph in his eyes. And the next time they met—well, it was too much. By then they were friends. Could he offer them dinner that evening? He knew a place only for Florentines—good, good, very good. "Oh, yes!" said Clara. Mrs. Johnson demurred. He was very kind, but in the evenings they were always too tired. She was drawing Clara away in a pretense of hurry. The museum might close at noon. At the mention of noon the city bells began clanging all around them. It was difficult to hear. "In the Piazza," he cried in farewell, with a gesture toward the Piazza della Signoria, smiling at Clara, who waved her hand, though Mrs. Johnson went on saying, "No, we can't," and shaking her head...

It seemed a crucial evening. She did not trust Fabrizio not to call for them at their hotel, or doubt for a moment that he had informed himself exactly where they were staying. So she was careful before dinner to steer Clara to that other piazza—not the Signoria ... Secure in the pushing crowds of Florentines, she chose one of the less fashionable cafes, settling at a corner table behind a green hedge which grew out of boxes and over the top of which there presently appeared the face of Fabrizio.

She saw him first in Clara's eyes. Next he was beaming upon them. There had been a mistake, of course. He had

said only piazza piazza. How could they know? Difficile. He was so sorry. Pardon, pardon.

There was simply nothing to be gained by trying to stare him down. His great eyes showed concern, relief, gaiety as clearly as if the words had been written on them, but self-betrayal was unknown to him. Trying to surprise him at his game, one grew distracted and became aware how beautiful his eyes were. His dress gave him away if anything did. Nothing could be neater, cleaner, more carefully or sleekly tailored. His shirt was starched and white; his black hair still gleamed faintly damp at the edges; his close-cut, cuffless gray trousers ended in new black shoes of a pebbly leather with pointed toes. A faint whiff of cologne seemed to come from him. There was something too much here, and a little touching. Well, they would be leaving soon, thought Mrs. Johnson. She decided to relax and enjoy the evening.

But more than this was in it.

When she finally sat back from her excellent meal, lighting a cigarette and setting down her little cup of coffee, she glanced from the distance of her age toward the two young people. It was an advantage that Clara knew no Italian. She smiled sweetly and laughed innocently, so how was Fabrizio to know her dreary secret? Now Clara had taken out all her store of coins, the aluminum five- and ten-lire pieces that amused her, and was setting them on the table in little groups, pyramids and squares and triangles. Fabrizio, his handsome cheek leaning against his palm, was helping her with the tip of one finger, setting now this one, now that one, in place. They looked like two children, thought Mrs. Johnson.

It was as if a curtain had lifted before her eyes. The life she had thought forever closed to her daughter spread out its great pastoral vista.

After all, she thought, why not?



Artist Biographies



JOSEPH ALMOHAYA

Ensemble

is honored to be making his SCR debut in *The Light in the Piazza*. Recently he was seen at Welk Resorts Theatre in San Diego alongside Ava Barber, Arthur Duncan and Mary Lou Metzger of “The

Lawrence Welk Show” in *A Welk Family Christmas* directed by Cheryl Baxter. His other notable credits include *In the Heights* (San Diego Repertory), *South Pacific* (Moonlight Amphitheatre), *Man of La Mancha* (Welk Resorts Theatre), *The Who’s Tommy* (San Diego Repertory), *Kiss Me, Kate* in Los Angeles (Reprise!), *The Producers* (Cabrillo Music Theatre), *Rent* in New York (Westchester Broadway Theatre) and *Jesus Christ Superstar* with Ted Neeley (North American tour). In addition to performing in Los Angeles, New York and around the country, Almohaya has also had the pleasure of sailing to far off locales as a performer in *The Show Room at Sea* (Holland America Line). He holds a bachelor of music degree in vocal performance and master of fine arts from the elite Musical Theatre Program at San Diego State University.



DAVID BURNHAM*

Fabrizio Naccarelli

was last seen at SCR as Jason in *Ordinary Days*, and most recently received an Ovation Award nomination for his portrayal of Joe Gillis in Musical Theater West’s *Sunset Boulevard*. He was

last seen on Broadway in *Wicked*, playing Fiyero, a role that he originated in the workshops of the show. He was in the original Broadway cast of *The Light In The Piazza*, performing both on the Tony Awards and the PBS telecast “Live From Lincoln Center.” Burnham is the recipient of the Helen Hayes Award as well as the Garland Award for his portrayal of Fabrizio in the national tour of *Piazza*. He replaced Donny Osmond as Joseph in the national tour of *Joseph and the Amazing Technicolor Dreamcoat* (Drama-Logue Award), and also toured as Peter in *Jesus Christ Superstar*. In New York City, he starred in the off-Broadway musical *The Best Is Yet to Come—The Music of Cy Coleman*.

He was the voice of the Prince in the Warner Bros. animated feature *The King and I*, and has recorded two solo albums, his self-titled CD and “One Day.” david-burnham.com



PATTI COHENOUR*

Margaret Johnson

is honored to reprise the role she portrayed as the alternate in the Lincoln Center production of *The Light in the Piazza*. She has originated numerous roles on Broadway including Signora Naccarelli

in *Piazza*, Mother Abbess in *The Sound of Music* revival, Christine in *Phantom of the Opera* (also Canada), Rosabud in *Drood* (also London), and Mary Jane in *Big River*. Additional credits include Adeline in *Sweet Adeline* for NYC Encores!, Magnolia in Hal Prince’s *Showboat*, Mimi in *La Bobeme* and Isabel/Mabel in *Pirates of Penzance* for the New York Shakespeare Festival, and Florence Foster Jenkins in *Souvenir* for Seattle’s A Contemporary Theatre (ACT) and San Jose Repertory Theatre. She recently won a Gregory Award for her portrayals of Edith and Little Edie in Seattle’s 5th Avenue/ACT Theatre co-production of *Grey Gardens*, and will be portraying Charlotte in the upcoming 5th Avenue production of *A Room with a View*. Cohenour is a recipient of a Tony nomination, two Drama Desk nominations, a Jeff Award nomination, the Clarence Derwent Award, and a Theatre World Award. www.patticohenour.com



JULIE GARNYÉ*

Ensemble

is making her SCR debut. Her recent credits include the 2013 Academy Awards telecast (in the *Les Misérables* segment), both *Les Misérables* and *Chicago* at The Hollywood Bowl, *Lorna Luft’s*

Pink Party (with Liza Minnelli) and *Open All Night: The Music of Lance Horne* (with Tony Award-winners Alan Cumming and Alice Ripley). She is the only person who performed in *Chess in Concert* and *An Evening with Stephen Schwartz* on both coasts. Her Broadway credits include *Hair* (Actor’s Fund), *Chess*

(Actor's Fund), *Children of Eden* and *Broadway by the Year 1978*. She toured nationally in *Cats* (Jennyanydots, Grizabella) and appeared in the London West End production of *First Things Last* (Garrick Theatre). On regional stages, she has performed in *Bat Boy*, *West Side Story*, *Fiddler on the Roof* and *Bye Bye Birdie*. Her film and television credits include Disney's *Tinker Bell and the Lost Treasure* (Lyria), "The Closer" and *The Little Richard Story*. She studies with vocal teacher Edward Sayegh. JulieGarnye.com



MARY GUTZI*
Signora Naccarelli

is thrilled to be making her SCR debut in a role that she also performed at Arena Stage in Washington, D.C. She has a career as an actor/singer/director and educator that spans more than 40 years and has taken her to 49 of the 50 states, as well as Canada and Europe. She has been seen on Broadway and regional theatres in such productions as *Les Misérables*, *Ragtime*, *Sunset Boulevard* and *Cats*. Gutzi had a recurring role as Dodds in the ABC television series "Last Resort" and was recently seen in a pivotal role in "Hawaii 5-O." She has taught musical theatre for three years at American Musical and Dramatic Academy in Los Angeles and continues to provide performance coaching to her many students all over the U.S. including the Hawaiian Islands. Gutzi is a proud member of the Actors' Equity Association.



MELINA KALOMAS*
Franca Naccarelli

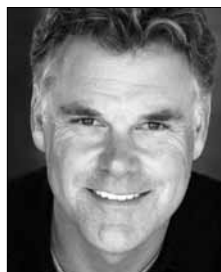
is thrilled to make her SCR debut. Her theatre credits include the first national tour of Mel Brooks' *Young Frankenstein*; national tours of *Les Misérables* (as Madeleine) and *Camelot* (as Nimue); Mary Zimmerman's *Arabian Nights* (Berkeley Repertory Theatre and Kansas City Repertory); *A Man of No Importance* (Lillian Theater, with Good People Theatre Company); *The Light in the Piazza* (South Bay Civic Light Opera); *Zhivago* (La Jolla Playhouse, directed by Des McAnuff); *The Melody Lingers On*, opposite Kathryn Crosby (El Portal Theatre); *La Bohème* (Opera Pacific); *Sbenandoab* (West Virginia Public Theatre); *Gypsy* and *Oklahoma* (Moonlight Amphitheatre); and *Desert Song* (Fullerton Civic Light Opera, where she won a *Drama-Logue* Award for Best Supporting Actress). Her television credits include "As the

World Turns" and NBC's "Grimm." Kalomas earned her BFA from the Carnegie Mellon University School of Drama.



JOHN-DAVID KELLER*
Priest

is a member of SCR's resident acting company. He has been with the company since 1973 as both an actor and director. He has directed *A Christmas Carol* for its entire 34-year history. Among his other SCR directing credits are *Godspell*, *Jacques Brel is Alive and Well and Living in Paris*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*. He has also acted in more than 100 productions at SCR. He recently appeared in the production of Anton Chekov's *Ivanov* at the Odyssey Theatre in Los Angeles and in *Mrs. Warren's Profession* at the The Antaeus Company. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity, Stage Directors and Choreographers Society and The Antaeus Company.



MARTIN KILDARE*
Roy Johnson

previously appeared at SCR as Max in *The Real Thing*. He has appeared on Broadway in *The Lion King*, *A Raisin in the Sun*, *Timon of Athens*, *The Government Inspector* and *The Herbal Bed*; off-Broadway in *Pride's Crossing* (Lincoln Center Theater), *Honor and the River* (Theatre Row), *Candida* (Pearl Theatre Company) and *Labor Day* (Manhattan Theatre Club); and as Bill Austin in the national tour of *Mamma Mia!* Regionally he acted with more than 20 companies including the Mark Taper Forum, Dallas Theater Center, Portland Center Stage, Folger Theatre, Indiana Repertory, Nevada Conservatory Theatre, Studio Arena, and the California, Alabama and Utah Shakespeare festivals. His television credits include "Desperate Housewives," "Enlightened," "Big Love," "Without a Trace," "Law & Order," "Las Vegas," "Numb3rs," "CSI: New York," "Hit the Floor," "Ed," "Beverly Hills 90210," "Journeyman," "Law and Order: SVU," "Deadline" and others. He received his BA from Stanford University, his MFA from the American Conservatory Theatre, and has participated in international fellowships at Theatre des Amandiers in Paris and Shakespeare's Globe in London.



ERIN MACKEY*
Clara Johnson

is originally from Fullerton and is making her SCR debut. She was last seen on Broadway as Oona O'Neill in *Chaplin: The Musical*. Her other Broadway credits include *Anything Goes* (Hope), *Sondheim on Sondheim* and *Wicked* (Glinda). She also performed as Glinda in the Chicago and Los Angeles companies of *Wicked*. She recently appeared as Christine in Pittsburgh Civic Light Opera's production of *Phantom*. Her film and television credits include "Blue Bloods," "Gossip Girl," "Family Affair," "Do Over" and *The Parent Trap*. She has had the pleasure of performing with the Long Beach Symphony, Philadelphia Orchestra, Cleveland Pops and Florida Orchestra and can be heard on the original cast albums of *Chaplin* and *Sondheim on Sondheim*.



MADISON MITCHELL
Ensemble

is humbled and honored to be making her SCR debut in this beautiful show alongside this talented cast. Her theatre credits include the national tours of *Cats* (30th anniversary, Demeter) and regional productions of *Oklahoma!*, *Monty Python's Spamalot!* (Musical Theatre West), *Legally Blonde* (3-D Theatricals), Jo March in *Little Women* and Luisa in *The Fantasticks*. Mitchell recently originated the role of Celeste in the world premiere of *Higher Education*, created by Tony Award-winning producers Tim and Pamela Kashani. She also had the pleasure of performing alongside Patrick Cassidy in the 29th annual Southland Theatre Artists Goodwill Event (S.T.A.G.E. LA) and with The Vixens at the 64th Annual Emmy's Creative/Governor's Ball. Ps. 96:1-3



CHRISTOPHER NEWELL*
Giuseppe Naccarelli

is honored to make his debut at SCR and explore his Italian heritage. His Los Angeles theatre credits include *Part of the Plan* (aka The Dan Fogelberg Musical), *Oklahoma!* (Musical Theatre West) and *1940s Radio Hour* (Civic Light Opera of South Bay Cities). His New York credits include *Moonlight and Magnolias* (42nd Street, Studio), *For*

Christ's Sake (Dodger Stages), *Henry V* and *The Tempest* (American Globe) and *Matthew Passion* (St. John Theatre). Regional credits include *Les Misérables* (Arkansas Repertory), *Biloxi Blues* and *The Pirates of Penzance* (St. Michaels Playhouse) and *Meet Me In St Louis* (Westchester Broadway Theatre). He was in the Broadway production of *Joseph and the Amazing Technicolor Dreamcoat* (Minskoff Theatre) and the first national tour of *Oklahoma!* His television and film credits include "All My Children," "Guiding Light," "A Girls Guide to Depravity," *Kill on Sight*, *War Bride* and *Vena Amoris*. On the commercial front, he's been in ads for Toyota, Bosch and Acura, among others. He also sings with the classic/pop group A.R.I.A. He will star this spring in a new film entitled *Extraction* about the exploits of a mercenary preacher. www.CMNewell.com.



PERRY OJEDA*
Signor Naccarelli

made his SCR debut last season in *The Fantasticks*. He has appeared on Broadway in *On the Town*, *Blood Brothers* and *Imaginary Friends*; in London's West End in *Dolly West's Kitchen*; and off-Broadway in *Die, Mommie, Die!* and *Babes in Arms* (New York City Center ENCORES!). He has performed at hundreds of regional theatres across the country including The Old Globe, Goodspeed Opera House, San Jose Repertory, Cleveland Play House, Center Theatre Group, Arena Stage, Pittsburgh Civic Light Opera, St. Louis' The Muny, GeVa Theatre Center and The Blank Theatre as well as in several national tours. On television and in film, Ojeda has been featured on "Imagination Movers," "Desperate Housewives," "Eli Stone," "Days of our Lives," "One Life to Live," "All My Children," "Guiding Light," *The Day Lincoln Was Shot* and the award-winning short, *Pride*. He received his training at Interlochen Arts Academy and the University of Michigan (School of Music in the Musical Theatre Program) under Brent Wagner. He has also studied voice with Ira Siff and Virginia Stewart and acting and comedy with Lesly Kahn. More at PerryOjeda.com.



LOUIS PARDO*
Ensemble

is honored to be performing in SCR's *The Light in the Piazza*. He most recently was seen portraying animation icon Ub Iwerks in *When You Wish: The Story of Walt Disney*. His other stage credits

include *West Side Story* with the San Francisco Symphony (A-Rab) and the national tour of *Jesus Christ Superstar* (understudy for Simon and Judas). His other regional work includes the Southern California regional premiere of *Avenue Q* (Princeton, Rod); *Pippin* (Pippin), *The Full Monty* (Jerry); *The Who's Tommy* (Cousin Kevin) and *Evita* (Che). He has also been in readings for *Chess* (Freddie), *Bells are Ringing* (Dr. Kitchell) and *City of Angels* (Munoz). Pardo also performs with the educational touring company of The Imagination Machine and in the spring will portray Iago in *Aladdin: A Musical Spectacular* at Disney's California Adventure.

PLAYWRIGHT, COMPOSER, DIRECTOR AND DESIGNERS

CRAIG LUCAS (*Playwright*) has written numerous plays, including *Prelude to a Kiss* (Pulitzer Prize finalist,

Tony Award nominee) and *Three Postcards*, which had their world premieres at SCR; and *Blue Window, Marry Me a Little* and *Reckless*, all of which were staged at SCR. Others include *Missing Persons*, *God's Heart*, *The Dying Gaul*, *Stranger*, *This Thing of Darkness* (with David Schulner), *Small Tragedy* (Obie Award), *The Singing Forest* (Steinberg New Play Award), *Prayer for My Enemy*, *The Lying Lesson* and *Ode to Joy*. His screenplays include *Blue Window*, *Longtime Companion* (Sundance Audience Award), *Prelude to a Kiss*, *Reckless*, *The Secret Lives of Dentists* (New York Film Critics Best Screenplay Award) and *The Dying Gaul*. His libretti include Nico Muhly's opera *Two Boys*. Lucas directed the world premiere of *The Light in the Piazza* at the Intiman Theatre as well as Harry Kon-doleon's final play, *Saved or Destroyed* (Obie Award for Direction) and the movie *Birds of America*. He is the recipient of a Laura Pels/PEN Mid-Career Achieve-

Honorary Producers

JOAN AND ANDY FIMIANO (*Honorary Producers*) are dedicated community leaders and philanthropists who helped underwrite last season's *The Fantasticks*. They are excited to serve as Honorary Producers once again, helping SCR produce Craig Lucas and Adam Guettel's acclaimed musical on the Segerstrom Stage. With a passion for great theatre in Orange County, the Fimianos are season subscribers and Gala underwriters, as well as major contributors to SCR's Legacy Campaign. During this 50th Season, SCR is honored by the Fimiano's enthusiastic support and desire to continue the tradition of award-winning theatre for local families.

LAURIE SMITS STAUDE (*Honorary Producer*) is an ardent theatre lover and one of SCR's most generous and passionate supporters. She has attended SCR since the late '70s and first served as an Honorary Producer through four years of membership in The Playwrights Circle, which underwrites a world premiere each season. In 2007 she became an Honorary Producer after seeing a staged reading of Donald Margulies' *Shipwrecked! An Entertainment* at the Pacific Playwrights Festival. She has since underwritten four additional productions: John Kolvenbach's *Goldfish* (2008); Roberto Aguirre-Sacasa's *Doctor Cerberus* (2010); William Shake-

speare's *A Midsummer Night's Dream* (2011); and August Wilson's *Jitney* (2012). "I love SCR's mission to produce not only the world premieres of first class playwrights, but also classical theatre which enriches the lives of all of us in Orange County. To be part of SCR is my pleasure and joy." Staude, a First Nights subscriber to both stages and the NewSCRipts series of play readings, is very active on the SCR Gala Committee and previously served on the SCR Board of Trustees for three terms, from 2004-13.

HASKELL & WHITE LLP (*Corporate Producer*) adds *The Light in the Piazza* as the 15th production it has supported at SCR. From *A Christmas Carol* in 2001 to last season's *How to Write a New Book for the Bible*, Haskell & White LLP is among SCR's most dedicated corporate patrons. Haskell & White LLP is a leading provider of assurance, tax and consulting services to middle-market private and public companies and one of Orange County's largest local accounting and consulting firms. The firm has recognized expertise in the real estate, SEC and mergers and acquisitions marketplace. For more than 25 years, Haskell & White has promoted a culture of giving back to the community by advising and supporting many outstanding Southern California nonprofit organizations. The firm was recently recognized as the winner of the 2013 National Philanthropy Day Orange County award in the Outstanding Mid-Size Business category.

ment Award, Greenfield Prize, Excellence in Literature Award from the American Academy of Arts and Letters; and NEA, Rockefeller and Guggenheim Fellowships. He is thrilled to be back at SCR.

ADAM GUETTEL (*Music and Lyrics*) is a composer/lyricist living in New York City. His musical, *The Light in the Piazza*, with a book by Craig Lucas, premiered on Broadway in 2005, following a world premiere at the Intiman Theatre, and a second engagement at the Goodman Theatre (where it received three Joseph Jefferson Awards including Best Musical). *The Light in the Piazza* was produced at Lincoln Center Theater and received six 2005 Tony Awards, including two for Guettel (Best Original Score, Best Orchestrations) and a Grammy nomination for best cast recording. *The Light in the Piazza* also received five Drama Desk Awards, including two for Guettel (Best Music and Best Orchestrations). He also wrote music and lyrics for *Floyd Collins*, which received the 1996 Lucille Lortel Award for Best Musical and earned Guettel the Obie Award for Best Music. *Floyd Collins* has been presented at Playwrights Horizons, Prince Theatre, Goodman Theatre, The Old Globe, the Bridewell and Southwalk theatres in London and elsewhere. His other works include *Love's Fire*, a collaboration with John Guare (The Acting Company), and *Saturn Returns*, a concert at Joseph Papp Public Theater/New York Shakespeare Festival. His film scores include *Arguing the World*, a feature documentary by Joe Dorman, and the score for *Jack*, a documentary for CBS by Peter Davis (1994). Guettel is currently adapting the Danny Boyle movie, *Millions*, as a stage musical, and writing a musical based on *Days of Wine and Roses* with screenwriter and playwright, John Logan. His works are available on Nonesuch Records.

KENT NICHOLSON (*Director*) is happy to return to South Coast Repertory after directing *How to Write a New Book for the Bible* last season. His directing credits include shows for Berkeley Repertory, Seattle Reper-

tory, the Weston Playhouse, Theatre Under the Stars, TheatreWorks and Actors Theatre of Louisville Humana Festival. Musicals he has directed include critically acclaimed productions of *Lizzie*, *Saint Ex*, *Grey Gardens*, *Jacques Brel is Alive and Well* and *Living in Paris* and *Long Story Short*. Other credits include *9 Circles* by Bill Cain, *Small Tragedy* by Craig Lucas, *Satellites* by Diana Son, *Five Flights* and *Swimming in the Shallows* by Adam Bock. A noted developer of both new plays and musicals, Nicholson has worked as a director and producer on world premieres of works by artists as diverse as Liz Duffy Adams, Adam Bock, Sheila Callaghan, Dave Eggers, Richard Greenberg, Chris Miller and Nathan Tysen, and Stephen Schwartz to name a few. He currently serves as the director of musical theatre and literary associate at Playwrights Horizons in New York.

DENNIS CASTELLANO (*Musical Direction*) has musically directed the SCR productions of *The Fantasticks*, *Cloudlands*, *Ordinary Days*, *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. His other recent credits include *The Producers*, *Monty Python's Spamalot* (both with Gary Beach), *Sugar*, *Show Boat*, *Sweeney Todd*, *The Music Man* (with Shirley Jones), *Crazy for You*, *Annie Get Your Gun* and *Funny Girl* (Sacramento Music Circus); *Oklahoma!*, *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West); *Seven Brides for Seven Brothers*, *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* (McCoy Rigby Entertainment); and *Me and My Girl* and *A Chorus Line* (The Music Theatre of Wichita). Castellano serves as the head of the music theatre program at the University of California, Irvine, and is very proud of his many students performing on musical theatre stages around the country.

KELLY TODD (*Choreography*), a UCLA theatre graduate, has directed, choreographed and performed in musi-

icals in Los Angeles and New York. She is a proud resident artist at the Chance Theater, where some of her favorite projects have been *West Side Story*, for which she received the Los Angeles Drama Critics Circle (LADCC) 2012 Special Award for Fight Choreography, and *Triassic Park* in 2013 and *Jerry Springer: The Opera* in 2011 both of which won the Ovation Award for Best Musical in an Intimate Theatre and garnered her Ovation Award nominations for Best Choreography and the professional world premiere of *The Girl, The Grouch, and The Goat* by the Tony Award-winning composer of *Urinetown*, Mark Hollman. She was named Southern California's Choreographer of the Year in 2011 and 2012 by *StageSceneLA*. Other credits include *Ivy and Bean*, *The Musical*, *Absurd Person Singular* and *Seussical* at SCR, *The Who's Tommy* at Segerstrom Center for the Arts, and two world premieres, *Keep Movin' On*, featuring the music of Sam Cooke, and *What's Going On*, featuring the music of Marvin Gaye.

NEIL PATEL (*Scenic Design*) previously designed *The Language Archive*, *On the Jump*, *Hurrah at Last* and *Collected Stories* at SCR. His designs are well-known on and off Broadway and at regional theaters and opera houses in the United States and abroad. Patel designed the original productions of *Water by the Spoonful* (Pulitzer Prize), *Side Man* (Tony Award Best Play), *Dinner with Friends* (Pulitzer Prize), *Collected Stories*, *American Night*, *References to Salvador Dali Make Me Hot*, *Adoration of the Old Woman*, *Quills*, *The Grey Zone*, *Reasons to Be Happy*, *The Mercy Seat*, *Some Girl(s)*, *By the Way*, *Meet Vera Stark*, *A Question of Mercy*, *The Language Archive*, [title of show], *Madame Mao*, *Anna Karenina*, *Pilobolus' Shadowland*, the HBO series "In Treatment" (Peabody Award), and the feature film *Some Velvet Morning* (TriBeCa Films). neilpatel.com

LEAH PIEHL (*Costume Design*) returns to SCR where she designed *The Motherf**ker with the Hat* and the Theatre for Young Audiences productions of *Robin Hood* and

The Borrowers. Her other select credits include *The Steward of Christendom* (Mark Taper Forum/Center Theatre Group); *Twist Your Dickens* (Kirk Douglas Theatre/Center Theatre Group); *The Most Deserving* (Denver Center Theater); *Stardust* (REDCAT); *Intimate Apparel* (LADCC winner Best Costume Design); *The Heiress* (Pasadena Playhouse, Ovation nominated); *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Futura*, *The Pain and the Itch*, *Tartuffe* (The Theatre@ Boston Court); *bobrauschenbergamerica*, *Tree* (Inside the Ford); *Boom*, *Men of Tortuga* (Furious Theatre Company); *Saudade* (UCLA Live); *Full Still Hungry* (Ford Amphitheater); *LoveWater* (The Open Fist Theatre Company); *Robots vs. Fake Robots*, *Boomerang Kid* (The Powerhouse Theatre); *911* (REDCAT); and *Someone in Florida Loves Me* (Paradise Factory, NYC). She recently designed the feature film *All Stars*. Her work has been featured at MOMA, Art Basel Miami, and 2010 Whitney Biennial. Piehl teaches at USC; she has a BA from UC Berkeley and her MFA in costume design from CalArts. LeahPiehl.com

LAP CHI CHU (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, The Shakespeare Theatre, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God*, *Visible Content*, *Hidden Forms*, *I Mutantes Seras*, *Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards have included the LA Drama Critic's Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as

A World Premiere by the author of *The Whale*

REST

by Samuel D. Hunter
directed by Martin Benson

A blizzard is coming. And 91-year-old Gerald is missing. In this tender and heartbreakingly funny new work, those around him hold onto their secrets in the face of an uncertain future.

March 28 – April 27 Segerstrom Stage

scr.org • (714) 708-5555

50TH SEASON South Coast Repertory

well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

MICHAEL K. HOOKER (*Sound Design*) is thrilled to return to SCR having previously designed *Becky Shaw*, *Goldfish* and *Our Mother's Brief Affair*. On Broadway, he designed *Looped*, starring Valerie Harper, as well as the *Looped* national tour, starring Stephanie Powers. Regional credits include *Sunday in the Park with George* at The Repertory Theatre of St. Louis, *Sweeney Todd* at the Opera Theatre of St. Louis, as well as shows at Pasadena Playhouse, Arena Stage, Cincinnati Playhouse in the Park and the Kirk Douglas Theatre. He spent six years as senior media designer for Walt Disney Imagineering, where he produced sound for Disney theme parks worldwide, including Hong Kong Disneyland, Tokyo Disney Sea and Walt Disney Studios Park in Paris. Recent Disney projects include music production for the Disney Dream cruise ship. Currently, he serves as head of the sound design program at the University of California, Irvine.

PHILIP D. THOMPSON (*Dialect Coach*) teaches voice and speech at the University of California, Irvine, and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his 23rd production at SCR. He has served as resident coach for 14 seasons at Utah Shakespearean Festival. 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. He is the past president of the Voice and Speech Trainers Association.

JAMIE A. TUCKER* (*Stage Manager*) is excited to be in his 12th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage-managed or assisted on 63 pro-

ductions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish*, *Death of a Salesman* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and six seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike through the canyons of South Orange County. He is a proud member of Actors' Equity.

JENNIFER ELLEN BUTLER* (*Assistant Stage Manager*) has been a part of the stage management team at SCR for 11 seasons and more than 40 productions. Her other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from University of California, Santa Cruz and has been a member of Actors' Equity since 2007.

MARC MASTERSON (*Artistic Director*) is in his third season with SCR. His recent directing credits include *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 previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded numerous community-based projects. Other directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry*

Molière's **TARTUFFE**

adapted by David Ball
directed by Dominique Serrand

The man who gave the word "hypocrite" a bad reputation is back. And it's hard to keep your thoughts turned heavenward—especially when someone is hiding in the closet. Or under the table.

May 9 – June 8 Segerstrom Stage

"Dare I say, 'Brilliant?'"
—Talkin' Broadway



scr.org • (714) 708-5555

50TH SEASON South Coast Repertory

Glen Ross, The Tempest, Mary's Wedding, The Crucible, Betrayal, As You Like It, The Importance of Being Earnest and *Macbeth* in Louisville. World premieres that 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, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group and 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 and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, 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; as a site visitor for the NEA; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She teaches a graduate class in nonprofit management at UC Irvine.

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 *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of George Bernard Shaw's *Misalliance*, Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. 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 *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, 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.