



48th Season • 455th Production  
SEGERSTROM STAGE / SEPTEMBER 9 - OCTOBER 9, 2011

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

## *Pride and Prejudice*

by Jane Austen

Adapted for the stage by Joseph Hanreddy and J.R. Sullivan

Kate Edmunds  
SCENIC DESIGN

Paloma H. Young  
COSTUME DESIGN

Lap Chi Chu  
LIGHTING DESIGN

Michael Roth  
ORIGINAL MUSIC/MUSIC DIRECTION

Sylvia C. Turner  
CHOREOGRAPHER

Adam Fleming  
ASST. SCENIC DESIGN/ PROJECTION COORDINATOR

Ursula Meyer & Eva Barnes  
DIALECT COACHES

Joshua Marchesi  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Directed by  
**Kyle Donnelly**

Tom and Marilyn Sutton & Jean and Tim Weiss  
Honorary Producers



Corporate Producer

## CAST OF CHARACTERS

(In order of appearance)

The Girl .....	<i>Claire Kaplan</i>
Lady Lucas/Mrs. Gardiner .....	<i>Eva Barnes*</i>
Mrs. Bennet .....	<i>Jane Carr*</i>
Mr. Bennet .....	<i>Randy Oglesby*</i>
Catherine (Kitty) Bennet .....	<i>Elizabeth Nolan</i>
Lydia Bennet .....	<i>Amalia Fite*</i>
Elizabeth Bennet .....	<i>Dana Green*</i>
Jane Bennet .....	<i>Rebecca Lawrence*</i>
Mary Bennet .....	<i>Katie Willert</i>
Mr. Bingley .....	<i>Brian Hostenske*</i>
Mr. Darcy .....	<i>Corey Brill*</i>
Miss Caroline Bingley .....	<i>Amy Ellenberger*</i>
Charlotte Lucas/Mrs. Reynolds .....	<i>Cate Scott Campbell*</i>
Sir William Lucas/Mr. Gardiner .....	<i>James Newcomb*</i>
Fitzwilliam/Mr. Denny .....	<i>Joel J. Gelman*</i>
Captain Carter .....	<i>Justin Sorvillo</i>
Miss Anne de Bourgh/Georgiana Darcy .....	<i>Kalie Quiñones</i>
Soldier/Servant .....	<i>Daniel Sugimoto</i>
Mr. Collins .....	<i>Scott Drummond*</i>
Mr. Wickham .....	<i>Michael A. Newcomer*</i>
Lady Catherine de Bourgh .....	<i>Kandis Chappell*</i>

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Dramaturg .....	<i>Kimberly Colburn</i>
Assistant Stage Manager .....	<i>Chrissy Church*</i>
Assistant to Mr. Roth .....	<i>Jeff Polunas</i>
Assistant Lighting Designer .....	<i>Elizabeth Harper</i>
Costume Design Assistant .....	<i>Kate Poppen</i>
Costume Design Intern .....	<i>Rebecca Meredith</i>
Stage Management Interns .....	<i>Alyssa Champo, Cassie Horn</i>
Light Board Operator .....	<i>Aaron Shetland</i>
Sound Board Operator .....	<i>GW Rodriguez</i>
Automation .....	<i>Victor Mouldedoux</i>
Wardrobe Supervisor .....	<i>Bert Henert</i>
Wig and Makeup Technician .....	<i>Gieselle Blair</i>
Hair Stylist .....	<i>Lauren Larsen</i>
Dresser/Wig Assistant .....	<i>Deona Lopez</i>
Additional Costume Staff .....	<i>Mary Bergot, Melody Brucious, Bronwen Burton, Ashley Gamba, Pauline Good, Iris Marshall, Peg Oquist Michael Pacciorini, Katie Wilson</i>

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



Paloma H. Young's costume renderings for Elizabeth, Darcy and Kitty.

### SETTING

*Regency-era England.*

### LENGTH

*Approximately two hours and 20 minutes including one intermission.*

### ACKNOWLEDGEMENT

*Special thanks to Segerstrom Center for the Arts.*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons. 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. Smoking is not permitted anywhere in the theatre.*



*Segerstrom Stage Season Media Partner*



*Media Partner*

# The World of Jane Austen

Jane Austen was writing during the era known as the English Regency. In its most literal interpretation, the period encompasses the years 1811 to 1820. It began when the Prince of Wales was appointed Regent of England after his father, King George III, fell insane. The Industrial



Revolution, which had begun in the mid-18th century, continued to bring innovation to the Western hemisphere during this era, while the political world remained entangled in wars and revolutions. In the Regency's broader interpretation—when used to describe periods of art, literature, fashion, design and architecture—the Regency can encompass years as early as 1790 and as late as 1830.

## Bride or Bust: Expectations for Ladies

Gender roles and rules governing society at this time were strict, particularly for women. As Darcy and Elizabeth memorably discuss, upper-class women were expected to be “accomplished,” which included activities such as reading, riding, singing, playing piano, sewing, dancing and playing music. Formal, academic education was not considered important for women. Society did not allow women of a higher class to have a profession, and even ladies of lower classes had limited options (governess, teacher, paid companion) for respectable jobs. Marriage was a lady's only option, and if she did not marry, she was forced to rely on the charity of her male relatives. When a woman did marry, whatever she possessed or inherited became the property of her husband. If a woman engaged in sexual activity or even the vaguest hint of it, she would be considered ineligible for marriage.

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“Portrait of Madame Récamier,” by François Pascal Simon, Baron Gérard (1805); “Two Strings To Her Bow” by John Pettie (1882) is a fantasy of the Regency Dandy.



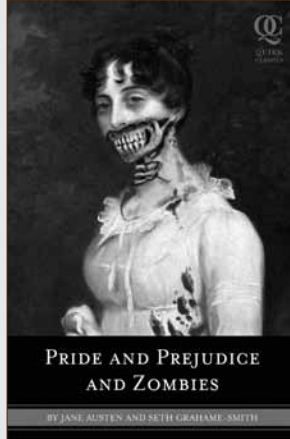


## Standing the Test of Time

Jane Austen's novels have been translated, adapted, and disseminated to international audiences via nearly every media platform available. Her books have been popular for over 200 years, a feat few writers have matched. She's become part of the academic canon: A study by the National Association of Scholars found that Austen ranked third in college course descriptions, behind only Shakespeare and Chaucer.

Of all of Austen's works, *Pride and Prejudice* is the one most often translated into film. Notable examples include the recent movie with Keira Knightly or the BBC miniseries with Colin Firth. *Pride and Prejudice* has also often served as a point of inspiration (see the novel *Pride and Prejudice and Zombies* or the Bollywood film *Bride and Prejudice*).

It's a story that multitudes have discovered and enjoyed in all its many forms. In 2007, *The New York Times* book review of *The Annotated Pride and Prejudice* noted: "The reader who does not know a farthing from a guinea, it's safe to say, will nonetheless grasp the great drama of attraction and repulsion that plays out between Darcy and Elizabeth. The cut and thrust of their conversation is timeless. Generations of young women who do not know the first thing about an entailed estate or a quadrille will recognize in Austen's heroine a kindred spirit, a contemporary, a valued ally in the eternal war between the sexes."



## A Guide to Regency Etiquette

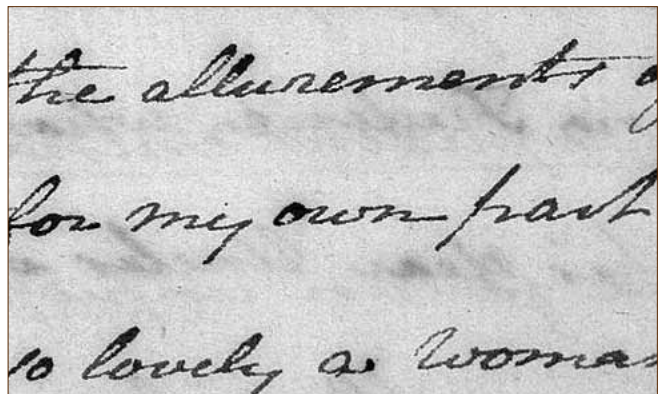
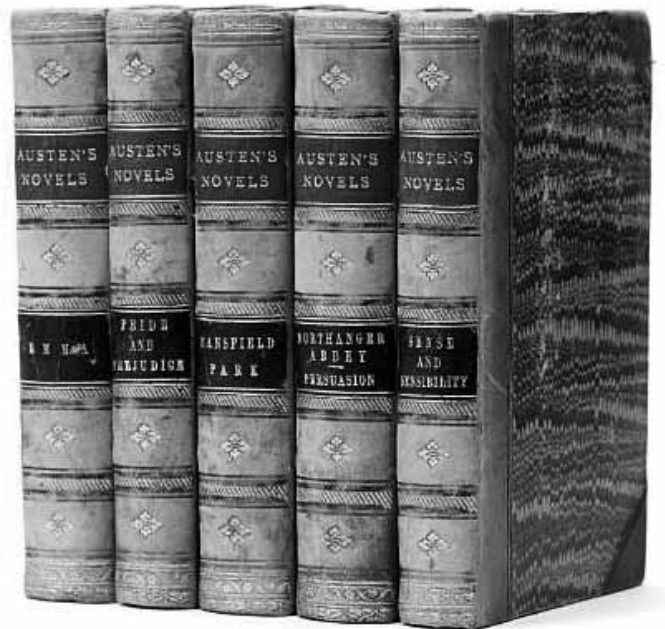
- It is rude to introduce yourself; you must wait to be introduced formally by someone else, especially when the other person is of a higher rank.
- You should not fidget, bite your nails, or scratch. You should stand or sit sedately and move in a smooth and graceful manner.
- Gentleman should bow to a lady before leaving, rather than simply walking away.
- A man always waits for a woman; she acknowledges him first with a bow and then he may tip his hat, using the hand furthest away from her.
- When entering the dining room, people should enter in couples, with the rank of the ladies determining the order.
- In a carriage, a gentleman sits facing backward. A gentleman should never sit next to a lady when he is alone with her in a carriage unless he is her direct relation.
- A lady under thirty years old should not walk alone without another lady, man or servant unless walking to church in the early morning.
- It is rude for a lady to turn down an invitation from a gentleman to dance.
- A man at a ball should dance if there are any ladies not already engaged in dancing.
- When speaking to someone of a higher rank, it is critical to remember the correct forms of address. Be polite but not overly familiar.



Pemberley, as depicted in the 1995 BBC adaptation of *Pride and Prejudice*.

# A Brief Chronology

- 1775: Jane Austen is born in Steventon, England, on December 16.
- 
- 1786-87: Jane begins to write.
- 
- 1796: The earliest surviving letters written by Jane begin.
- 
- 1796: Jane Austen mockingly writes to her sister about marrying Tom Lefroy, but the flirtation goes nowhere because of lack of money on both sides.
- 
- 1796-97: She completes the first draft of *Pride and Prejudice* (originally called *First Impressions*). Jane's father offers it to a publisher who declines to look at the manuscript.
- 
- 1801: Jane moves to Bath with her family.
- 
- 1802: Jane receives a proposal of marriage from family friend Harry Bigwith, which she initially accepts but turns down the following morning.
- 
- 1805: Jane's father dies, and the family's income is considerably reduced. Mrs. Austen, Jane, and Cassandra must depend on the support of Jane's brothers.
- 
- 1811: *Sense and Sensibility* is published. Only Jane's close family know she is the author.
- 
- 1813: *Pride and Prejudice* is published. A few people outside of Jane's family learn about her literary endeavors.
- 
- 1814: *Mansfield Park* is published.
- 
- 1815: *Emma* is published.
- 
- 1816: Jane falls ill.
- 
- 1817: Jane moves to Winchester, where she dies on July 18 at age 41.
- 
- 1818: *Northanger Abbey* and *Persuasion* are published posthumously by Jane's brother Henry. The combined edition includes a "Biographical Notice of the Author" written by Henry that identifies Jane Austen as the author of her novels for the first time.



Right from top to bottom: The Royal Crescent, a residential road of houses, in the city of Bath, England, designed by architect John Wood the Younger and built between 1767 and 1774; early copies of Austen's books; and a sample of Austen's handwriting.

# Writers on Austen

From a collection of essays on Jane Austen, *A Truth Universally Acknowledged: 33 Great Writers on Why We Read Jane Austen*, edited by Susannah Carson.

## Anna Quindlen

"*Pride and Prejudice* is also about that thing that all great novels consider: the search for self. And it is the first great novel to teach us that search is as surely undertaken in the drawing room making small talk as in the pursuit of a great white whale or the public punishment of adultery... [but] serious literary discussions of *Pride and Prejudice* threaten to obscure the most important thing about it: it is a pure joy to read."

## W. Somerset Maugham

"What makes [*Pride and Prejudice*] classic is not that it is praised by critics, expounded by professors and studied in college classes, but that the great mass of readers, generation after generation, have found pleasure and spiritual profit in reading it."

## Martin Amis

"For all its little smugness and blind spots, despite something airless and narrow, *Pride and Prejudice* is Jane Austen's most sociable book—and, strangely, her most socially idealistic...this is the wildest romantic extravagance in the entire corpus: a man like Mr. Darcy, chastened, deepened, and finally democratized by the force of love."

## Benjamin Nugent

"Young nerds should read Austen because she'll force them to hear dissonant notes in their own speech they might otherwise miss, and open their eyes to defeats and victories they otherwise wouldn't have noticed. Like almost all worthwhile adolescent experience, it can be depressing, but it can also feel like waking up."

## J.B. Priestly

"That she was a great novelist, and remains one, there can be no doubt whatever. She is not great in the sense of being huge, expansive, overwhelming as novelists like Tolstoy and Dickens and Balzac are. She created for her own use, as we have seen, a tiny world of her own, but no novelist before or since has succeeded better than she did in bringing close to perfection what she set out to do."

"Jane Austen, who knew exactly what she was doing, deliberately left out of her picture nine tenths of life—wars



What is the secret of the novels' already long life? The answer seems to be: life itself. The brightness of Jane Austen's eye simply does not grow dim, as have grown the outlines and colors of the scene she saw herself while she wrote—its actualities, like its customs and clothes, have receded from us forever. But she wrote, and her page is dazzlingly alive. Her world seems not only accessible but near, for under her authority and in her change, all its animation is disclosure."

~Eudora Welty

and politics and commerce and violent deaths and madness and terrible illness and ruin and starvation—and made all of her characters reasonably cozy and comfortable, in a tiny world in which a cancelled dinner party or a shower of rain is an important event, so that we could attend to and enjoy her delicate and subtle comedy."

## C.S. Lewis

"If charity is the poetry of conduct and honor the rhetoric of conduct, Jane Austen's 'principles' might be described as the grammar of conduct...grammar is something anyone can learn; it is something that everyone must learn."



# Artist Biographies



## **EVA BARNES\***

*Lady Lucas/Mrs. Gardiner*  
*Dialect Coach*

last appeared at SCR in *Aunt Dan and Lemon*. Stage credits include *Othello*, *The Taming of the Shrew*, *Crimes of the Heart*, *Absent Friends*, *Masters of the Sea*, *Love Letters* (Missouri Repertory Theatre), *The Recruiting Officer*, *Dead Souls* (Milwaukee Repertory Theatre), *The Threepenny Opera* (Kansas City Lyric Opera), *Arrow to the Heart* (Vox Nova Theatre), *Hunger and Thirst* (Odyssey Theatre Ensemble), *The Three Sisters*, *Family Planning*: San Diego Benefit Performance (Chalk Repertory Theatre) and *The Two Gentlemen of Verona* (Los Angeles Shakespeare Festival). Ms. Barnes also spent a year in Poland studying and working in theatre. Film credits include *Mr. and Mrs. Bridge* and *Big Night*. Ms. Barnes is on the Acting Faculty at UC San Diego, where she received her MFA.



## **COREY BRILL\***

*Mr. Darcy*

is thrilled to be making his debut at SCR in such a lovely production. On Broadway he appeared in *Bengal Tiger at the Baghdad Zoo* (u/s). Regionally he has appeared as Aguecheek in *Twelfth Night*; Kulygin in *Three Sisters* (Chalk Repertory Theater); Father Flynn in *Doubt* (Seattle Repertory Theatre); The Gentleman Caller in The Kennedy Center production of *The Glass Menagerie* starring Sally Field; *Opus*, also directed by Kyle Donnelly (The Old Globe); Gore Vidal's *On the March to the Sea*; *Lady Windermere's Fan* and *On the Razzle* (Williamstown Theatre Festival); *Darwin in Malibu* (Falcon Theatre); *The Bay at Nice* (Hartford Stage); *The Birth of Dr. Strangelove* (L.A. TheatreWorks); *Cabaret* (first national tour); *Beauty* (La Jolla Playhouse); *Fiddler on the Roof* (North Shore Music Theatre); and *Charley's Aunt* (North Coast Repertory Theatre). Television credits include "CSI: Miami," "Confessions of a Dog" and others. He is an extremely proud graduate of UC San Diego's MFA Acting program. [www.coreybrill.com](http://www.coreybrill.com).



## **CATE SCOTT CAMPBELL\***

*Charlotte Lucas/Mrs. Reynolds*

is making her SCR debut. New York credits include *Coming Attractions* (The Barrow Group) and *The Contrast* and *Richard and Anne* (Mirror Repertory Company). Regionally she has appeared in *A Midsummer Night's Dream* (La Jolla Playhouse). Workshops include *Assume the Position* with Robert Wuhl, *Small World* by Doug Wright and *Oedipus Complex* by Frank Galati. Television and film credits include "One Life to Live," *Helen* and *Encounter*. She earned her MFA from UC San Diego. [www.catescottcampbell.com](http://www.catescottcampbell.com).



## **JANE CARR\***

*Mrs. Bennet*

came to America with the Royal Shakespeare Company's *Nicholas Nickleby* in 1986. She had early success with the television series "Dear John" and has worked extensively on television and film ever since. In the theatre she appeared in many plays with the Royal Shakespeare Company and The National Theatre of Great Britain. In the U.S. she has trod the boards in *Lettice and Lovage*, *Noises Off*, *She Stoops to Folly*, *The Merry Wives of Windsor*, *Blithe Spirit*, *Sylvia*, *What the Butler Saw*, *The Cider House Rules*, *Stuff Happens* and *A Small Family Business*, to name a few. She completed a three-year run on Broadway, playing Mrs. Brill in *Mary Poppins*, and repeated the role at the Ahmanson Theatre in L.A. last year. At SCR she appeared in *Entertaining Mr. Sloane*, *She Stoops to Folly* and *Habeas Corpus*, and is delighted to be here once again.



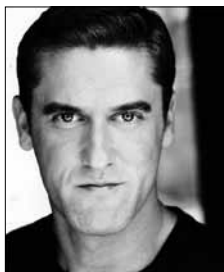
## **KANDIS CHAPPELL\***

*Lady Catherine de Bourgh*

created the role of Ruth in the world premiere production of *Collected Stories* at SCR, which she reprised in 2009. She has appeared in many productions here, most recently *Noises Off* and *The Importance of Being Earnest*. She received Los Angeles



Drama Critics Circle Awards for her work in *The Crucible*, *Woman in Mind*, *Shadowlands* and *Collected Stories*. Ms. Chappell is an Associate Artist of The Old Globe in San Diego, where her credits include more than 25 productions. She has appeared on Broadway in Neil Simon's *Rumors* and *Getting Away With Murder* by Stephen Sondheim and George Furth; at Lincoln Center Theater in Tina Howe's *Pride's Crossing* and at theatres across the country.



**SCOTT DRUMMOND\***  
*Mr. Collins*

is making his SCR debut. Off Broadway credits include *A Perfect Future* (Cherry Lane Theatre) and *Hamlet* (Theatre for a New Audience). Other New York credits include The New Group, Ensemble Studio Theatre, New York Theatre Workshop, Aquila (national tour: *Catch-22*, *Julius Caesar*) and The Play Company. Regionally, he has appeared at the Eugene O'Neill Theatre Center (three seasons), Arena Stage (*Well*, dir. Kyle Donnelly), La Jolla Playhouse (*Mother*

*Courage*), The Shakespeare Theatre, Virginia Stage Company, Arden Theatre Company, New Repertory Theatre, Utah Shakespeare Festival and Creede Repertory Theatre (Denver Critics Circle nomination, Best Actor). Film and television appearances include *Twilight Zones* (upcoming, dir. David Chase), "Black Jack" (pilot, Comedy Central) and "All My Children." Training: MFA, UC San Diego/La Jolla Playhouse; BFA, Southern Methodist University/Meadows School of the Arts.



**AMY ELLENBERGER\***  
*Miss Caroline Bingley*

is making her SCR debut. She has performed with various theatre companies on the east and west coasts, including the La Jolla Playhouse, Chautauqua Theatre Company, Contemporary American Theatre Co. in Columbus, OH, and Six Figures Theatre Company in NYC. In Los Angeles she performed with the improv comedy group the Mutiny, starred in the web series "Lost Angeles" and served as a co-host for the internet radio show, "The Worst Show on the Web." She is a

## Honorary Producers

**TOM AND MARILYN SUTTON** (*Honorary Producers*) have supported SCR for more than two decades. This is their third time as Honorary Producers, having previously underwritten *In A Garden* by Howard Korder and *Taking Steps* by Alan Ayckbourn. Tom was President of the SCR Board of Trustees (1992-94), and he and Marilyn have been Gala underwriters, First Nights subscribers to both stages, members of every Circle of donors (Silver, Golden, Platinum and Producers) and major donors to all of SCR's fundraising campaigns, most recently the Legacy Campaign.

**JEAN AND TIM WEISS** (*Honorary Producers*) are one of SCR's most dedicated and generous supporters. The couple has underwritten a play every season since 2000 when Tim joined the Board of Trustees. Their choice of plays is both eclectic and adventurous, including new works such as *Intimate Apparel* by Lynn Nottage, modern classics like *The Real Thing* by Tom Stoppard and last season's *In the Next Room or the vibrator play* by Sarah Ruhl. They were major donors to the Next Stage and Legacy campaigns, as well as major Gala underwriters. During Tim's nine years on the Board, he served

two terms as Board President and today chairs SCR's Legacy Campaign. In recognition of his extraordinary leadership and service, he was elected to the Honorary Board in 2009. Jean chaired the hugely successful 2008 Gala, "A Midsummer Night's Dream ... Celebrating 45 years of South Coast Repertory."

**U.S. BANK** (*Corporate Producer*) adds *Pride and Prejudice* to its history of underwriting for SCR, which includes the 30th anniversary production of *A Christmas Carol*, along with George Bernard Shaw's *Misalliance*, the Stephen Sondheim classic *A Little Night Music*, Beth Henley's *Ridiculous Fraud* and the Theatre for Young Audiences production of *The Stinky Cheese Man*. "U.S. Bank is thrilled to once again be an integral part of SCR's season as producer of the season-opening play," said William R. Cave, Market President. "SCR plays a big role in bringing the highest caliber theatre to Orange County, and we are proud and pleased to offer our support." U.S. Bank is the fifth largest commercial bank in the United States, with 3,087 banking offices located in 25 states, 659 of which are located in California. U.S. Bank and its employees are dedicated to improving the communities they serve, for which the company earned the 2011 Spirit of America Award, the highest honor bestowed on a company by United Way.

founding member of Chalk Repertory Theatre, performing in *The Debate over Courtney O'Connell of Columbus, Nebraska* and the world premiere, one-character show *Full Disclosure* by Ruth McKee. Ms. Ellenberger also works with underserved youth as a teaching artist through The Unusual Suspects Theatre Company and Art in the Park. She has a BFA in Theatre from Otterbein College and an MFA in Acting from UC San Diego.



**AMALIA FITE\***  
*Lydia Bennet*

is thrilled to be making her SCR debut. She is native of Vancouver, Washington, and has a BA in Drama from Bennington College and an MFA in Acting from UC San Diego. La Jolla Playhouse credits include

*The Physicists, Catching Flight, The Adding Machine, Killer Joe, The Skin of Our Teeth, Heart of a Dog, The Labyrinth of Desire, Freedom, New York* and *Moliere: A Cabal of Hypocrites*. She has performed at La MaMa E.T.C., H.E.R.E., and Ensemble Studio Theatre in New York City. She performs stand-up and improv comedy all over Los Angeles and has trained at the Upright Citizens Brigade Theatre and I.O. West. [www.amaliafite.com](http://www.amaliafite.com).



**JOEL J. GELMAN\***  
*Fitzwilliam/Mr. Denny*

is ecstatic to be working with such an amazing team at SCR. Theatrical credits include *Les Miserables* at the Hollywood Bowl, *Tobacco Road* at La Jolla Playhouse, *Loves and Hours* at Pennsylvania Centre

Stage, *The Glass Menagerie* with Ensemble Santa Barbara and *State Fair* at Timberlake Playhouse. Mr. Gelman received his MFA in Acting from UC San Diego and his BA in Theatre Performance from Western Michigan University. He is a proud member of Actors Equity. You can also see him in the NBC/Universal web series "In Gayle We Trust." Season three premieres this October.



**DANA GREEN\***  
*Elizabeth Bennet*

is delighted to be returning to SCR after appearing as Helena in last season's *A Midsummer Night's Dream*. She has spent four seasons with the Stratford Shakespeare Festival, where she appeared in *Twelfth Night, Measure for Measure, Orpheus*

*Descending, The Brothers Karamazov, Love's Labour's Lost* and *A Midsummer Night's Dream*. Regional theatre credits include Yale Repertory Theatre, Chicago Shakespeare Theatre, The Old Globe, California Shakespeare Theater, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre and The Shakespeare Festival of Dallas. Her television credits include "Early Edition" (CBS).



**BRIAN HOSTENSKE\***  
*Mr. Bingley*

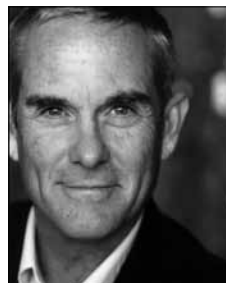
appeared at SCR previously in *Noises Off, The Brand New Kid* and *Junie B. Jones and a Little Monkey Business*. Theatre credits include *Bloody Bloody Andrew Jackson* at Center Theatre Group; *Playboy of the Western World* at A Noise Within; *The Winter's Tale* and *Twelfth Night* at Shakespeare Santa Cruz; *Mother Courage* at La Jolla Playhouse; and *Labyrinth of Desire, Killer Joe, Measure for Measure* and *Blood Wedding* at UC San Diego's MFA acting program at La Jolla Playhouse. Mr. Hostenske received his BFA from the University of Evansville.



**REBECCA LAWRENCE\***  
*Jane Bennet*

is making her SCR debut. Theatre credits include *The Adventures of Hershele Ostropolyer* (National Yiddish Theatre); *The Third Story* (La Jolla Playhouse); *1001, Skin of Our Teeth, The Near East* (UC San Diego

MFA program); and *Hedda Gabler, Lulu* and *The House of Yes* (A.R.T. with Harvard University). Film credits include *Nancy, Please, The Romantics, The Kids Are All Right* and Chris Innis's upcoming short *It Must Be Nice*. Ms. Lawrence received her MFA from UC San Diego and her BA from Harvard. [www.rebeccalawrence.me](http://www.rebeccalawrence.me).



**JAMES NEWCOMB\***  
*Sir William Lucas/Mr. Gardiner*

appeared at SCR previously in *The Taming of the Shrew*. Theatre credits include *Tommy* (The Hawker) at San Diego Repertory; *The Madness Of George III* (Dr. Willis) and *Macbeth* (Ross) at Chicago Shakespeare Theatre; *Twelfth Night* (Feste) and *Coriolanus* (Junius Brutus) at The Old Globe; *Othello* (Iago), *King Lear* (Kent) and *Coriolanus* (Coriolanus)

at Utah Shakespeare Festival. He spent 13 seasons at Oregon Shakespeare Festival, where he appeared in *Richard III*, *Henry VI*, *The Rehearsal*, *Troilus and Cressida*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Richard II* and *Dr. Jekyll and Mr. Hyde*. Shakespeare Santa Cruz appearances include *Much Ado About Nothing* and *As You Like It* (Drama-Logue Award for Touchstone). He also appeared at the Public Theater in *Twelfth Night* and in Brooklyn Academy of Music's *Throne Of Blood*, directed by Ping Chong. He received the Artistic Achievement Award from The Oxford Society for his performance as Richard III at Oregon Shakespeare Festival in 2005, and in April of 2012 will play Apamantus in *Timon of Athens*, starring Ian McDiarmid, at Chicago Shakespeare Theatre.



**MICHAEL A. NEWCOMER\***  
*Mr. Wickham*

appeared previously at SCR in *The Heiress*. Los Angeles Theatre credits include *Playboy of the Western World* and *Crime and Punishment* (A Noise Within), *Bell, Book & Candle* and *Celadine* (Colony Theatre) and *The Manchurian Candidate* (The Production Company). Regional theatre credits include *Macbeth*, *Titus Andronicus*, *A Midsummer's Night Dream*, *Comedy of Errors*, *Othello* and *A Winter's Tale* (The Old Globe); *The Devil's, Flesh & Blood*, *Antigone*, *The Seagull* and *The Merchant of Venice* (Portland Center Stage); *Romeo and Juliet* (Alliance Theatre); *The Glass Menagerie* (Virginia Stage); *The Importance of Being Earnest* (Dallas Theatre Center); *Tallgrass Gothic* (Actor's Theatre of Louisville Humana Festival); *Wintertime* (A Contemporary Theatre) and *Loot* (Intiman Theatre). Independent feature starring opposite Michael O'Keefe to be released in the fall called *A Thousand Cuts*. Visit [www.michaelanewcomer.com](http://www.michaelanewcomer.com).



**RANDY OGLESBY\***  
*Mr. Bennet*

appeared most recently at SCR as Uncle Baites in Beth Henley's *Ridiculous Fraud*. Other shows are *The Diviners*, *Betrayal*, *All the Way Home*, *Sight Unseen*, *Getting Frankie Married—and Afterwards* and numerous readings. He studied acting at the University of Virginia and the American Conservatory Theatre in San Francisco, where he also spent five years in the acting company, performing in more than 40 plays. He has performed at The Old Globe, Denver Center Theatre Company, Westport Country Playhouse and others, as well as eight shows with Mark Taper Forum. He was a cast member of the Pulitzer Prize-winning *Kentucky Cycle* from its initial workshop to its run on Broadway. He has numerous film and television credits. He is the author of two volumes of poetry, *Cave Drawings* and *Season of Repose*.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**JANE AUSTEN** (Author) was an English novelist whose books, set among the English middle and upper classes, are notable for their wit, social observation and insights into the lives of early 19th-century women. She began to write as a teenager. Her brother Henry helped her negotiate with a publisher, and her first novel, *Sense and Sensibility*, appeared in 1811. Her next novel, *Pride and Prejudice*, which she described as her "own darling child," received highly favorable reviews. *Mansfield Park* was published in 1814, and then *Emma* in 1816. All of her novels were published anonymously. In 1816, she began to suffer from ill health, probably due to Addison's disease. She travelled to Winchester to receive treatment, and died there on July 18, 1817. Two more novels, *Persuasion* and *Northanger Abbey*, were published posthumously and a final novel was left incomplete.

**JOSPEH HANREDDY** (*Co-Adaptor*) spent 17 seasons as artistic director of Milwaukee Repertory Theater (more than 30 productions, including *The Government Inspector*, *King Lear*, *Twelfth Night*, *Love's Labour's Lost*, *The Seagull*, *An Ideal Husband*, *Mary Stuart*, *Anna Karenina*, *The Crucible*); was previously the artistic director of Madison Repertory Theater; and the co-founder/former artistic director of Ensemble Theater Company, Santa Barbara, California. Other credits include writing *Seven Keys to Slaughter Peak* and adapting Pirandello's *Yes, No, Maybe So*, *Six Characters in Search of an Author*, George M. Cohan's *The Tavern* and *A Christmas Carol*. He is a professor and the director of Fellowship in Directing and Design at University of Wisconsin-Milwaukee Peck School of the Arts. He is also a guest professor at Northwestern University and in the Professional Theatre Training Program at the University of Delaware. He is a member of Stage Directors and Choreographers Society and Actors' Equity Association.

**J.R. SULLIVAN** (*Co-Adaptor*) directed the premiere production of *Pride and Prejudice* for the Milwaukee Repertory Theater in 2009. Also in 2009 he was named the new artistic director of New York City's Pearl Theatre Company (recipient of a 2011 Drama Desk Award), where he has directed ten productions for the company since 2002, including *Much Ado About Nothing*, *Widowers' Houses*, *Biography*, *The Importance of Being Earnest*, *Hard Times* and the New York premiere of *Wittenberg*. He has directed in theatres throughout the country, including Oregon Shakespeare Festival, Steppenwolf Theatre Company, Milwaukee Repertory Theater and Washington DC's Studio Theatre. Mr. Sullivan served eight seasons as associate artistic director of the Utah Shakespeare Festival, where he also directed many productions, including *Hamlet*, *King Lear*, *Art* and *Gaslight*. His adaptation of Jane Austen's *Pride and Prejudice*, in collaboration with Joseph Hanreddy, has played to great acclaim for both the Utah and Oregon Shakespeare Festivals following its Milwaukee premiere, and is scheduled for production in theaters throughout the country in the coming months.

**KYLE DONNELLY** (*Director*) most recently directed *Groundswell* at The Old Globe, where she also directed *Opus*, *Orson's Shadow* and *A Midsummer Night's Dream*. She has had a long association with Arena Stage in Washington, D.C., directing such productions as *Well*, *She Loves Me*, *Born Yesterday*, *Tom Walker*, *The Women*, *Lovers and Executioners*, *The Miser*, *Molly Sweeney*, *A Small World*, *Dancing at Lughnasa* (winner of Helen Hayes Award for Best Production), *The School for Wives*, *Misalliance*, *Polk County* (Helen Hayes Award for Best New Musical), *Plough and the Stars* and others. She directed the American premiere of Brian Friel's *Give Me Your Answer, Do!* for Roundabout Theatre Company and has directed at the O'Neill Theatre Festival (*Spoon Lake*

*Blues*, *Natasha's Dream*), Seattle Repertory Theatre (*The Constant Wife*, *The Three Musketeers*), Williamstown Theatre Festival (*Philadelphia*, *Here I Come!*), Goodman Theatre (*The Rover*, *Dancing at Lughnasa*), Steppenwolf Theatre Company (*Molly Sweeney*), Huntington Theatre Company (*Ab, Wilderness! Hyde Park*, *Aristocrats*, *The Little Foxes*), American Conservatory Theatre (*The Constant Wife*), McCarter Theatre Center and Berkeley Repertory Theatre (*Polk County*), and many other regional theaters around the country. She runs the Professional Actor Training program at UC San Diego and holds the Arthur and Molli Wagner Endowed Chair in Acting. For Ella.

**KATE EDMUNDS** (*Scenic Design*) has designed for many of America's premier theatres, including Chicago's Goodman Theater, Mark Taper Forum, Manhattan Theater Club, Huntington Theatre Company, Steppenwolf Theatre Company, The Old Globe, Seattle Repertory Theatre, Baltimore's CenterStage, American Repertory Theater, Minneapolis Children's Theater and Arena Stage in Washington, D.C. She has designed more than 25 productions at both A.C.T. in San Francisco and Berkeley Repertory Theater. Her work has garnered many awards, and she was a recipient of San Francisco magazine's first annual Arts Achievement Award. Ms. Edmunds was production designer for Philip Gotanda's film *Life Tastes Good* and designed the permanent environment for the exhibit Technology Benefitting Humanity at the Tech Museum of San Jose. She taught design at UC Berkeley for 13 years and is now an Associate Professor of Design at UC Santa Cruz.

**PALOMA H. YOUNG** (*Costume Design*) returns to SCR where she designed costumes for *You, Nero, A Wrinkle in Time*, *The Brand New Kid* and *Charlotte's Web*. Other credits include *Peter and the Starcatcher* (La Jolla Playhouse and New York Theatre Workshop), *A Midsummer Night's Dream* (The Old Globe), *Wildflower* (Second Stage Theatre), *Current Nobody* and *Hoover Comes Alive* (La Jolla Playhouse), *1001* (Mixed Blood Theatre), *Dos Pueblos* (Miracle Theatre Group) and *Sweet 15* and *Brooklyn Boy* (San Diego Repertory). Ms. Young holds an MFA from UC San Diego. [www.palomahyoung.com](http://www.palomahyoung.com).

**LAP CHI CHU** (*Lighting Design*). Regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, 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*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a “Drammy” for Best Lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

**MICHAEL ROTH** (*Original Music/Music Direction*) returns to SCR, where his music and sound have been heard in more than 50 productions, including *Misalliance*, world premieres of *Brooklyn Boy* (also Broadway, Daniel Sullivan, director), *Dinner with Friends*, *Sight Unseen* (also Off-Broadway), *The Birds* (musical adaptation with Culture Clash and John Glore, also at Berkeley Repertory, Getty Villa), *Mr. Marmalade*, *Wit* and *Holy Days* (also a film). Recent projects include *The Tempest* with Christopher Plummer (Stratford Festival, also filmed for Bravo), *Jews and Baseball* (documentary, theatrical release and PBS), many collaborations with Randy Newman (including musical direction for Disney’s animated feature *The Princess & The Frog*, SCR’s *The Education of Randy Newman*, orchestrating *Faust* and editing five songbooks), many productions as La Jolla Playhouse’s resident composer, and collaborations with, among others, Des McAnuff, Sarah Ruhl, Mac Wellman, Anne Bogart, Alice Ripley, the UN and Tom Stoppard (American premieres of *Indian Ink* and *Invention of Love*). Mr. Roth’s chamber opera *Their Thought and Back Again* is available via

iTunes and [myspace.com/rothmusik](http://myspace.com/rothmusik). Upcoming: composing music for Christopher Plummer’s one-man show.

**ADAM FLEMMING** (*Assistant Scenic Design/Projection Coordinator*) is a Los Angeles-based projections and set designer. He has collaborated with Pasadena Playhouse, Rogue Machine Theatre, Deaf West Theatre, The Theatre@Boston Court, East West Players, Odyssey Theatre Ensemble, Laguna Playhouse and Santa Barbara Theater, amongst others, and has had productions in San Francisco, Miami, Austin, New York City, Edinburgh and Guadalajara. He is an artistic associate with Son of Semele and holds an MFA in Design and Scenic Art from CalArts. [www.mousetechie.com](http://www.mousetechie.com).

**SYLVIA C. TURNER** (*Choreographer*) is an award-winning choreographer and educator who is active in theatre, concert dance and arts organizations. In addition to performing professionally, she has conducted dance research in Europe, West Africa and the Caribbean. Her work has been seen in many SCR productions, including *Safe in Hell*, *Twelfth Night*, *The Cherry Orchard*, *The Birds* with Culture Clash, *Arcadia*, *Dancing at Lughnasa*, *A Christmas Carol* and many educational touring productions. Other credits include: “The Lion King Parade and Street Show” at Disneyland; an animated film for the Luxor Hotel, Las Vegas; *Bridge to Angel Island* for Ballet Pacifica; and a collaborative work, *Bullwhip Days*, based on slave narratives, in addition to her concert works. Ms. Turner



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adjudicates choreography, serves as a panelist for arts granting agencies, and is a board member of Arts Orange County. She is currently the Dean of Fine and Performing Arts at Santa Ana College.

**URSULA MEYER** (*Dialect Coach*) is very happy to be back at SCR, where she worked on *The Taming of the Shrew*, *Our Town* and *Cyrano de Bergerac*. Other regional credits include Shakespeare Theatre Co. in Washington, D.C., The Old Globe, Guthrie Theater, La Jolla Playhouse, Yale Repertory Theatre, the Utah, Idaho, Colorado and Santa Cruz Shakespeare festivals, San Diego Repertory and 14 seasons with Oregon Shakespeare Festival. Ms. Meyer received her MFA at the UW in Seattle and an Advanced Diploma in Voice Studies from the Central School in London, where she graduated with distinction. She is also a designated Linklater teacher. She has taught at UW, UC Santa Barbara and Santa Cruz, Yale School of Drama and currently at UC San Diego, where she received the Saltman Distinguished Teaching Award in 2007.

**JAMIE A. TUCKER\*** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on 49 shows, making this his 50th production at South Coast Repertory. 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 *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and three 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 down PCH. Mr. Tucker is a proud member of Actors' Equity.

**CHRISSEY CHURCH\*** (*Assistant Stage Manager*) is excited to be starting off her 11th season at SCR with this production of *Pride and Prejudice*. Last season, she had the pleasure of working on *Three Days of Rain*, *Silent Sky*, *A Midsummer Night's Dream*, her 7th year of *A Christmas Carol*, *Becky Shaw* and *Misalliance*. Previous SCR credits include the world premieres of *The Language Archive*, *Saturn Returns*, *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and productions of *Crimes of the Heart*, *Fences*, *Putting it Together*, *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt*, a parable, *The Real Thing*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and

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by Allison Gregory  
adapted from the books by Barbara Park

Junie B. is back! She's in the first grade now, but so is Tattletale May. And guess whose name Junie B. draws for the Secret Santa gift party?

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## The Borrowers

by Mary Norton  
adapted for the stage by Charles Way

Arietty lives a quiet life with her parents, but she longs for the big wide world—which is really big for her, because she's only four inches tall!

Feb 10 - 26, 2012



## Jane of the Jungle

book and lyrics by Karen Zacarias  
music by Deborah Wicks La Puma

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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 served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. 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, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; 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. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

**MARC MASTERSON** (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. 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 in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr. 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 the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. 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*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. 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.



## ENSEMBLE



**CLAIRE KAPLAN**  
*The Girl*

holds a BA in Theatre from UC San Diego. She was a member of Long Beach Shakespeare Company for five years; roles include Juliet (*Romeo and Juliet*), Miranda (*The Tempest*) and The Courtesan/Emilia (*A Comedy of Errors*). She has also worked with Triad Productions, playing Girleen (*Lonesome West*) and Deb (*Sexual Perversity in Chicago*) and with the San Diego Shakespeare Society in multiple roles (*Romeo and Juliet: Deconstructed*). She is a founding member of Hungry River Theatre Company (*Cavale, Cowboy Mouth*) and Moving Parts Theatre Company, which premiered the original show *Pagan Play* at the L.A. Fringe Festival. Ms. Kaplan just closed *Dr. Horrible's Sing-a-Long Blog LIVE* with Chinese Pirate Productions. She is also a member of the sketch group Interrobang (interrobangltd.com).



**ELIZABETH NOLAN**  
*Catherine (Kitty) Bennet*

was a member of the 2009 *A Christmas Carol* cast, and is thrilled to be returning to South Coast Repertory. She is a graduate of SCR's Professional Actor Training Program. She recently received her BFA in acting from Chapman University. She has appeared in productions in Los Angeles, including *Bash* and *String of Pearls* (Small Space Theater), *Black Hole* (Santa Monica Playhouse) and *Lysistrata* (The Antaeus Company).



**KALIE QUIÑONES**  
*Miss Anne de Bourgh/  
Georgiana Darcy*

is thrilled to be appearing on stage at SCR for the second time. A graduate of SCR's Professional Acting Training Program, she most recently has appeared at SCR in *A Christmas Carol*. Some other favorite roles include Sorel in *Hayfever*, Ado Annie in *Oklahoma!*, Anne Frank in *The Diary of Anne Frank*, Abigail Williams in *The Crucible* and Puck in *A Midsummer Night's Dream*.



**JUSTIN SORVILLO**  
*Captain Carter*

started acting when he was six at the Concord Youth Theatre in Massachusetts. At twelve, he performed in a talent competition in New York and won two awards. He appeared in independent films and in his middle school's production of *Guys and Dolls* and continued theatre in high school. Some of his favorite roles included Macbird in *Macbird*, Orgon in *Tartuffe* and Ernst Ludwig in a North Shore Music Theatre summer stock performance of *Cabaret*. He spent two years at the American Academy of Dramatic Arts in Los Angeles, which brought him to SCR's Professional Acting Training Program. When he isn't acting, he loves to sing and create music. He is ecstatic about making his professional debut at a theatre as distinguished as SCR.



**DANIEL SUGIMOTO**  
*Soldier/Servant*

is making his SCR debut. He graduated from American Academy of Dramatic Arts in May and is honored to be a part of his first professional show at such an established theatre. He has been acting since his junior year in high school; right out of high school he traveled to Hollywood for further training. He hopes to be a part of many more productions at SCR and around the globe. He would like to thank his parents for all the support, along with the teachers and mentors who helped him get here.



**KATIE WILLERT**  
*Mary Bennet*

is making her SCR debut. She graduated from the UC San Diego with a major in theater. During her time there, she performed in *The Physicists* (Irene Straub), *The Mistakes Madeline Made* (Edna) and *Sexual Selection* (Dull). She participated in Steppenwolf West's summer acting intensive, where she was in *Balm in Gilead* (Al), directed by Jeff Perry. She's currently studying improv and sketch writing at the Upright Citizens Brigade Theatre. She appears on Cracked.com in the popular web series "After Hours" and "The Katie Willert Experience." misskatie.tumblr.com.