

54th Season • 511th Production
SEGERSTROM STAGE / SEPTEMBER 2-30, 2017



South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

ONCE

Book by
Enda Walsh

Music and Lyrics by
Glen Hansard & Markéta Irglová

Based on the Motion Picture Written and Directed by John Carney

Ralph Funicello
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Kelly Todd
CHOREOGRAPHER

Philip D. Thompson
DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Sue Karutz*
STAGE MANAGER

Music Director
Andy Taylor

Directed by
Kent Nicholson

Laurie & Steve Duncan
Honorary Producers

Joan & Andy Fimiano
Honorary Producers


Corporate Honorary Producer

Originally Produced on Broadway by
Barbara Broccoli John N. Hart Jr. Patrick Milling Smith Frederick Zollo
Brian Carmody Michael G. Wilson Orin Wolf The Shubert Organization
Robert Cole, Executive Producer

in association with New York Theatre Workshop

Once was originally produced off-Broadway at the New York Theatre Workshop in December 2011,
Jim Nicola, Artistic Director, William Russo, Managing Director

Once was originally developed at the American Repertory Theater, Cambridge, Massachusetts, in April 2011,
Diane Paulus, Artistic Director, Diane Berger, Producer

Original production concept—John Tiffany (director)

Once is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI, New York, NY • Phone: (212) 541-4684 • Fax: (212) 397-4684 • www.MTIShows.com

CAST OF CHARACTERS

Eamon	<i>Scott Anthony*</i>
Girl	<i>Amanda Leigh Jerry*</i>
Ivonka	<i>Aoife McEvoy† / Jacqueline Vellandi</i>
Billy	<i>Nicholas Mongiardo-Cooper*</i>
Andrej	<i>Alex Nee*</i>
Emcee	<i>Christian Pedersen*</i>
Guy	<i>Rustin Cole Sailors*</i>
Ex-Girlfriend	<i>Marnina Schon*</i>
Svec	<i>Zach Spound*</i>
Reza	<i>Cassidy Stirtz*</i>
Bank Manager	<i>Andy Taylor*</i>
Baruska	<i>Diane King Vann*</i>
Da	<i>Scott Waara*</i>

PRODUCTION STAFF

Dramaturg	<i>Kimberly Colburn</i>
Assistant Director	<i>Kari Hayter</i>
Assistant Stage Manager	<i>Kathryn Davies*</i>
Assistant Scenic Designer	<i>Emily Small</i>
Assistant Lighting Designer	<i>Alexander Freer</i>
Associate Sound Designer	<i>Andrea Allmond</i>
Costume Design Assistant	<i>Megan Knowles</i>
Music Direction Intern	<i>Lex Leigh</i>
Stage Management Interns	<i>Amber Goebel, Lydia Runge</i>
Acting Sound and Video Supervisor	<i>Jeff Polunas</i>
Dance Captain	<i>Cassidy Stirtz</i>
Light Board Operator	<i>Jacqueline Malenke</i>
Follow Spot Operators	<i>Sean Deuel, RJ Romero</i>
Mix Engineer	<i>Danielle Kisner</i>
A2	<i>Jaime Lupercio</i>
Guitar Technician	<i>Simon Chesney</i>
Deck Crew	<i>Emily Kettler</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dresser	<i>Jessica Larsen</i>
Additional Costume Staff	<i>Tessa Oberle, Alexis Riggs, Annette Platt Westerby</i>

†Please Note: Children are double cast. Actor with † appears Tuesday, Thursday, Saturday evening, and Sunday at 2:30 p.m.. Other actor appears in balance of performances

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

MUSICAL NUMBERS

ACT ONE

“Leave”	Guy
“Song Without Words”	Girl
“Falling Slowly”	Guy & Girl
“North Strand”	Ensemble
“The Moon”	Andrej, Ensemble
“The Moon” (Reprise)	Guy
“Ej Pada Pada”	Ensemble
“If You Want Me”	Girl, Reza, Ex-Girlfriend
“Broken Hearted Hoover Fixer Sucker Guy”	Guy
“Baruska’s Story”	Baruska
“Say It To Me Now”	Guy
“Abandoned In Bandon”	Bank Manager
“Satisfy Me”	Reza
“Gold”	Guy & Ensemble

ACT TWO

“Act 2 Opening”	Ensemble
“When Your Mind’s F***** Up” (Rehearsal)	Guy, Girl, Bank Manager, Billy, Svec, Andrej
“Sleeping”	Guy
“When Your Mind’s Made Up”	Guy, Girl, Ensemble
“The Hill”	Girl
“Gold” (a capella)	Company
“The Moon” (Reprise)	Company
“Falling Slowly” (Reprise)	Guy, Girl, Ensemble

SETTING

Dublin, present day.

LENGTH

Approximately two hours, including one 15-minute intermission.

ACKNOWLEDGEMENTS

Special Thanks to Andrea Fecko.

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

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

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

Smoking is not permitted anywhere in the theatre.

THE ORANGE COUNTY
REGISTER
Media Partner

Czech Out Dublin

by Kimberly Colburn

In *Once*, Girl is from the Czech Republic and she and her family are living in Dublin, Ireland. It may seem an unlikely setup, but actually the relationship between the Czech and Irish is strong. There's a long history of links and emigration between the two countries.

The Boii were a Celtic tribe that was located to the north of the Alps and east of the Rhine, in what became eastern Germany and the western Czech Republic in the first and second centuries B.C. Although the extent of their territory is unknown, it clearly formed part of a very powerful and very extensive Celtic kingdom, before the Boii migrated westward and Celtic language and culture became centered in Britain and Ireland. Along their journey, they passed on a rich heritage and even named both countries, Bohemia and Éire, as well as the Vltava River, which translates to “wild water” in the old Germanic language of those ancient tribes.

After the Renaissance, it was Catholicism that provided one of the strongest links between the two

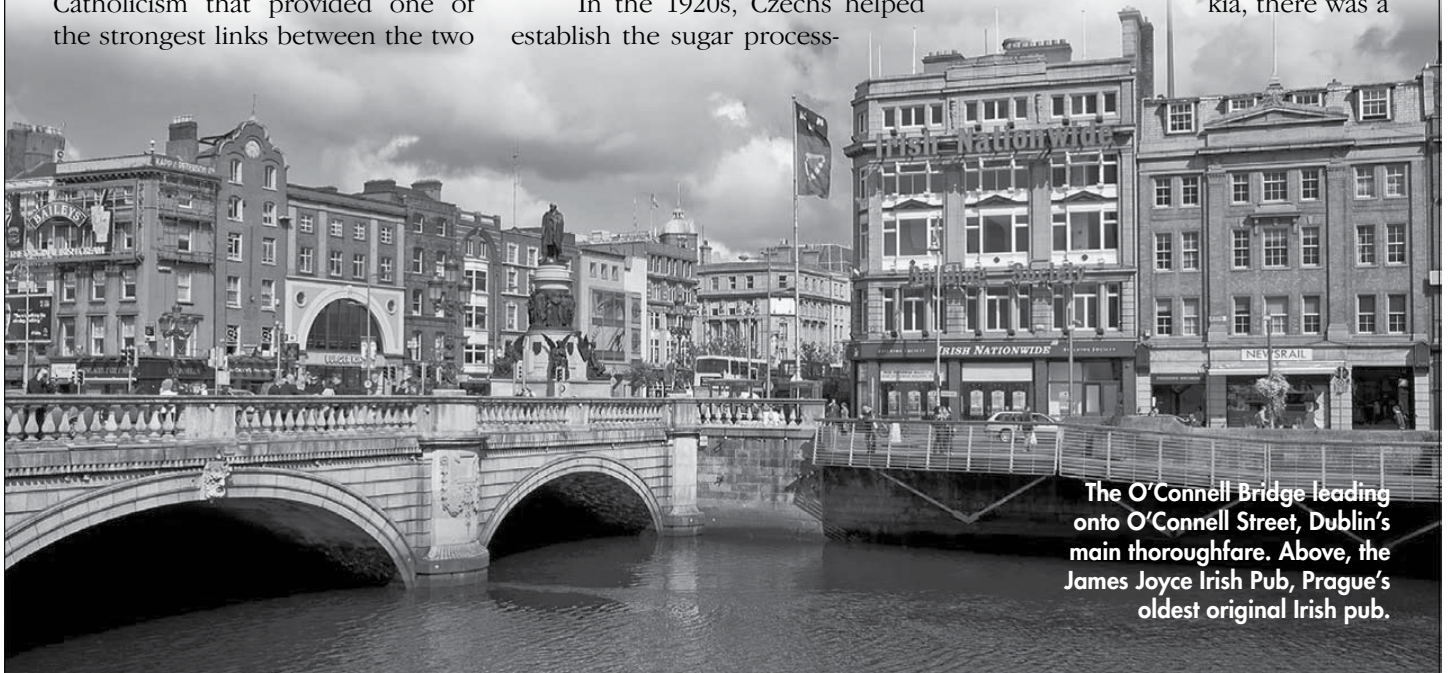
countries. While Ireland had historically been Catholic, at the end of the 1630s the landowning elite shifted to Protestant hands—although a large percentage of the population of Ireland remained Catholic. In 1637, an order of Franciscan monks was lured to Czech lands, due to their staunch Catholicism and they established a monastery in Prague—what is known to this day as “Hybernská ulice” or “the street of the Irish.” At one point in the 18th century, the monastery was the most important Irish center in Europe.

In the modern era, Ireland and then-named Czechoslovakia both declared their independence at roughly the same time. Czechoslovakia declared its independence from the Austro-Hungarian Empire in 1918. Some Irish press at the time used Czech independence to fuel their own nationalist movement. The Irish Republican Army fought British security forces from 1919 until a truce was declared in 1921 and an act of parliament established Northern Ireland and an Irish free state.

In the 1920s, Czechs helped establish the sugar process-



ing industry in Ireland. In the 1940s, Czech-born Karel Bacík immigrated to Ireland and founded the Waterford Crystal factory. In the 1990s, after the Velvet Revolution that ended communist rule of what was then Czechoslovakia, there was a



The O'Connell Bridge leading onto O'Connell Street, Dublin's main thoroughfare. Above, the James Joyce Irish Pub, Prague's oldest original Irish pub.

wave of Irish immigrants that headed to the Czech Republic to take advantage of their growing economy that was remarkably stable. In 2004, when the Czech Republic joined the European Union, there was another large wave of Czech immigration to Ireland due to the suddenly relaxed visas.

The two countries share many similarities. They are roughly the same geographic size, and it is reported that business cultures and negotiation styles are very similar (and business meetings are generally held in English). A number of Irish companies have established operations in the Czech Republic (where they see a gateway for sales in central and eastern Europe), and



The Czech Inn, Dublin.

according to the Czech Statistical Office, in 2015, Irish exports to the Czech Republic exceeded one billion Euros for the first time. The Czech Republic still lags behind Ireland in employment and social welfare, so the prevalence of Irish culture in major Czech cities might make the notion of immigration seem easy—or at least possible.



A busker on Grafton Street.

WHAT'S A BUSKER?

Very simply, a busker is another name for a street performer. Busking is famously popular in Dublin. Glen Hansard, one of the creators of *Once*, spent a great deal of time jostling for space on Grafton Street—he continues to occasionally busk in Dublin, for a Christmas charity busking event along with U2 front man Bono.

Busking became so popular, the Dublin city council enacted laws in August 2016 to help regulate the heavy traffic (and hopefully place the emphasis back on struggling musicians instead of glorified karaoke performances). Among changes brought on by the new laws:

- Backing tracks are no longer permitted—this used to be commonplace and the amplification was disturbing to local businesses.
- Performers can only stay on Grafton Street for one hour before moving.
- Performances must start and end on the hour mark.
- A two-week visitor permit has been introduced—to ensure people are not immigrating without getting the proper work visa to support themselves.
- New permits are subject to a six-week probation period.
- Acoustic performance is now possible in the Temple Bar prohibited place, but the area where amplified busking is banned has been extended. The Temple Bar area in Dublin refers to the city's cultural center and nightlife hotspot.
- A street performer who plays music and sings songs must have a sufficient repertoire to play without repetition for at least 30 minutes—hopefully ensuring that buskers are musicians of a minimum skill level (or at least with variety).

Even with the regulations, Dublin continues to enjoy a very active busking community and tradition. It's a must-see on any trip to Ireland!

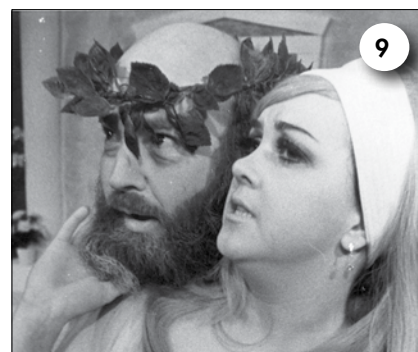
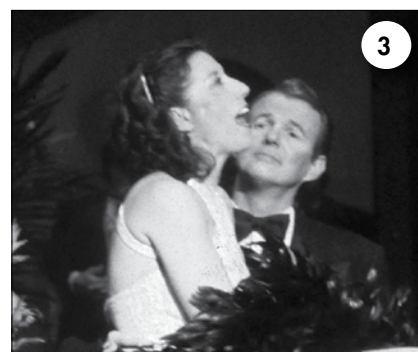
Musicals at SCR

In 1969, just five years after SCR was founded, the theatre ambitiously took on *The Threepenny Opera*, the musical collaboration between Bertolt Brecht and Kurt Weill. SCR has produced a smattering of musicals over the years, says Associate Artistic Director John Glore, but has done so very selectively. “We choose a musical the same way we choose a play—based on its artistic merit.”

Director Kent Nicholson explains the draw of *Once*: “It is subtitled ‘a musical romance.’ Which isn’t something you see very often. Mostly, we think of musicals as comedies or dramas, but while they have romance in them, it’s not the first thing one thinks of. But *Once* is extraordinary for many reasons, including the fact that the actors

are the orchestra, the use of movement and the fact that it’s a romance, but no one ever kisses. Many people are experimenting these days with musical form, and how to incorporate a sense of event into the form by blending the energy and excitement of a concert, and the narrative drive of a musical. *Once* does this better than any contemporary musical I can think of. It’s an extraordinary testament to the power of music and the power of story.” SCR audiences may remember Nicholson, also the director of musical theatre for Playwrights Horizons in New York, from another musical he directed here—*The Light in the Piazza*.

Here are some highlights of SCR’s musical history. Can you name the show based on the photo?





1. *Cloudlands* (2012)
2. *Ordinary Days* (2010)
3. *Anything Goes!* (1981)
4. *Putting It Together* (2009)
5. *A Chorus of Disapproval* (1989)
6. *The Light in the Piazza* (2014)
7. *An Italian Straw Hat: A Vaudeville* (2008)
8. *Marry Me a Little* (1988)

9. *A Funny Thing Happened on the Way to the Forum* (1969)
10. *A Little Night Music* (2007)
11. *The Threepenny Opera* (1969)
12. *Godspell* (1974)
13. *In Fashion* (1976)
14. *Happy End* (1991)
15. *The Education of Randy Newman* (2000)

16. *La Posada Mágica* (1995)
 17. *Sunday in the Park with George* (1989)
 18. *Tintypes* (1982)
 19. *Three Postcards* (1987)
 20. *Side by Side by Sondheim* (1980)
 21. *The Fantasticks* (2013)
- For information about the actors in each of these photos, please see page 16.

Once Upon a Time

January: The film premieres at the Sundance Film Festival, winning the audience award.

2007

February: The film is shown at the Dublin Film Festival, also wins the audience award.

May: The film premieres in the United States, to great critical and financial success (relative to its indie budget)



April: *Once (the musical)* was originally developed at American Repertory Theater in Cambridge, Mass.

2011

November: A developmental run of *Once (the musical)* at New York Theatre Workshop began performances on Nov. 15, 2011, and opened Dec. 6. The production broke box office records and concluded a sold-out engagement including a two-week extension through Jan. 15, 2012.



January: *Once* closes on Broadway after 1,168 performances.

2015

2006

January: The film *Once* is made for \$150,000, shot in 17 days and goes on to gross \$20 million worldwide. Director John Carney uses a long lens, making his non-actor leads more comfortable and masking the filming in Dublin done without permits.

July: A rough cut of the film *Once* is shown at the Galway Film Fleadh (Irish for “festival”)

2008

February: The song “Falling Slowly” wins the Oscar for Best Original Song.



2012

March: *Once* premieres on Broadway.

April: Nominated for 5 Drama Desk awards (wins 4) and 7 Lucille Lortel Awards.

June: Wins 8 Tony awards, including Best Musical (it was nominated for 11).



2014

February 2014: The U.S. national tour launches, followed by international tours in places including Japan, Canada, Sweden, Brazil and Thailand.

Artist Biographies



SCOTT ANTHONY
Eamon

is making his South Coast Repertory debut. His favorite productions include *The Christians* at Actors Theatre of Louisville, Mark Taper Forum and Alley Theatre; *Jouët, Love, Janis, Hedwig and the Angry*

Inch and music-directing numerous Humana Festival of New American Plays world premieres at Actors Theatre of Louisville; *The Aliens* (Jasper), *Broadsword* (Nicky) and *The Stranger and Ludlow Quinn* at Theatre [502]; *Southern Crossroads, Ring of Fire, Happy Days* (Fonz), *The Jungle Book, Awesome Allie: First Kid Astronaut* and *A Fairy Tale Christmas* at Derby Dinner Playhouse; *Lilly's Purple Plastic Purse, Diary of a Worm, A Spider and Fly* and *The House at Pooh Corner* at StageOne Family Theatre; *Hedwig and the Angry Inch* (Hedwig, 2010 LEO Reader's Choice Award, Best Theatrical Production) and *Evil Dead the Musical* (Ash) at Art Sanctuary at the Alley Theatre; and *The Normal Heart* (Felix, Actor Saturday). scottanthonysounds.com



AMANDA LEIGH JERRY
Girl

is thrilled to make her SCR debut! Her previous credits include Julie Jordan in *Carousel* and Winifred Banks in *Mary Poppins* at Musical Theatre West and Dara Gurman in MTV's new series, "Sweet/Vicious."

She graduated from Carnegie Mellon University in 2016 with a BFA in musical theatre. She feels blessed to be making art in 2017. Follow her at IG: [mandajerry](https://www.instagram.com/mandajerry) and Twitter: [mandaleighjerry](https://twitter.com/mandaleighjerry). Hear more of her music at [youtube.com/amandajerrymusic](https://www.youtube.com/amandajerrymusic).



NICHOLAS MONGIARDO-COOPER
Billy

is thrilled to make his Segerstrom Stage debut at South Coast Repertory. He has appeared off-Broadway in *Rothschild & Sons, Lonesome Traveler* and *Julius Caesar*. His other New York credits include

SubUrbia, Iolanthe, Slavs!, Three Days of Rain, and Not

About Nightingales. His regional appearances include *Our Lady of 121st St., A Midsummer Night's Dream* and La Jolla Playhouse's *Side Show*. His North Coast Repertory appearances include *Side By Side By Sondheim, Sherlock Holmes, Laughter on the 23rd Floor* and the world premiere of *Words By: Ira Gershwin and the Great American Songbook*, for which he received a Critics Circle nomination for Best Actor. His nine Theatre for Young Audiences appearances at SCR include *Lucky Duck, The Borrowers* and *The Miraculous Journey of Edward Tulane*. His television credits include "Fuller House" (Netflix, WB) "Superstore" (NBCUniversal) and "Casual" (Hulu). He attended LaGuardia High School of The Performing Arts and received a BFA from NYU. He has been a proud Equity member since 2003. nicholas-mongiardo.cooper.com



ALEX NEE
Andrej

is making his SCR debut and is thrilled to return to this incredible story and music after touring the world as Andrej and understudying Guy in the first national tour of *Once*. His other credits include the

U.K./U.S. tour of *Green Day's American Idiot* (Johnny), *Love is a Battlefield, Vol. 2* (Romeo, Prospect Theatre) and *Beauty and the Beast* (Lumière). Follow his adventures at alexnee.net

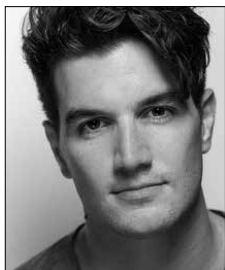


CHRISTIAN PEDERSEN
Emcee

is making his SCR debut. His recent credits include *Cloud Nine* (Studio Theatre) directed by Michael Kahn, *Clybourne Park* (Cleveland Play House, Geva Theatre), *The Mousetrap* (Repertory Theatre of

St. Louis), *Flare Path* (Theatre 40) and *The 39 Steps* (Maltz Jupiter Theatre). In New York, he has performed at the Pearl Theatre Company, Cherry Lane Theatre, Barrow Street Theatre, 59E59 Theatres, Abingdon Theatre Company, 3LD Art & Technology Center, Hudson Guild Theatre and many others. His television credits include "The Good Wife," "Fringe," "Damages," "Royal Pains" and recurring roles on soap operas that no longer exist. As a composer and guitarist, he has written two

full-length rock musicals, scored several short films and played in many bars. Pedersen graduated from the University of Richmond in Virginia and the Conservatory of Dramatic Arts in New York City. christianpedersen.com



RUSTIN COLE SAILORS
Guy

is thrilled to make his SCR debut. Sailors most recently starred as the Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat* at the Sierra Repertory Theatre. His other credits include Rebel in

the Norwegian Cruise Line installment of *For The Record: The Brat Pack*, Drew in Broadway's *Rock of Ages* at the Venetian Las Vegas, Deaf West Theatre's Los Angeles production of Broadway's revival of *Spring Awakening* as Voice of Moritz, *Hair* at the Hollywood Bowl, *Rent* (Roger) and *Les Misérables* (Marius). Sailors is represented theatrically by KMR Talent. Thanks to dear family, friends and his team, Evan, Ashley and Mark.



MARNINA SCHON
Ex-Girlfriend

is honored to make her South Coast Repertory debut in this magical show. Her credits include Tony Kushner and Maurice Sendak's *Brundibar* at Berkeley Repertory Theatre; *Desire Under the*

Elms with the UCLA Department of Theatre; and *How to Succeed in Business Without Really Trying* (Rosemary), *Fiddler on the Roof* (Tzeitel), *The Drowsy Chaperone* (Chaperone) and *Spring Awakening* (Anna) with Hooligan Theatre Company. Schon performs at Upright Citizens Brigade and in the recurring site-specific satire, "Drinks with Horrible People." She also records voice and violin on original songs, children's musicals and film scores. Schon started playing violin at age four to keep up with her brother and thanks him, along with the rest of her teachers, from the bottom of her heart. marninaschon.com



ZACH SPOUND
Svec

is making his South Coast Repertory debut. He is a Los Angeles-native actor, writer and composer. His theatre credits include *Floyd Collins* (La Mirada Theatre for the Performing Arts), *Murder*

For Two (Geffen Playhouse), *A Class Act* (Porchlight Music Theatre), and *Othello, Love's Labour's Lost* and *La Ronde* (Shakespeare Santa Cruz). As a composer, he participated in the Johnny Mercer Songwriters Project in Chicago, was a winner of the 2016 NMI/Disney New Voices contest and is currently developing his first musical, *Leap*. He is the music director, arranger and orchestrator of *Cruel Intentions: The Musical*, which has enjoyed successful runs at Rockwell Table & Stage and the Prospect Theatre. He is a proud graduate of Northwestern University.



CASSIDY STIRTZ
Reza

is an actor, musician and nomad making her South Coast Repertory debut. She appeared in the first national tour of *Once*. Her other select theatre credits include *Cyrano de Bergerac* (Chicago

Shakespeare), *Much Ado About Nothing* (Notre Dame Shakespeare) and *Pride & Prejudice* (Lifeline Theatre). Stirtz was honored to work with Shakespeare's Globe Theatre and Punchdrunk Theatre Company in London. She performs with The Topsy Spyles and Youth in a Roman Field, as well as solo on IG/YouTube @cassidyjams. cassidystirtz.com



ANDY TAYLOR
Bank Manager

originated three roles on Broadway: the cello-playing Bank Manager in *Once*, J.H. Rodgers in *Titanic* and Howard the nerdy weatherman in *Moon Over Buffalo*, starring Carol Burnett. Also on Broadway, he played Congressman Lockwood in Roundabout Theatre Company's revival of *On the 20th Century* and Sheldrake in the 2017 revival of *Sunset Boulevard* starring Glenn Close. His first national tours include playing Leo Bloom in Mel Brooks' *The Producers* and Ernst in the Sam Mendes revival of *Cabaret*. He originated roles in many major American regional theatres, appearing at Goodman Theatre, Guthrie Theater, ACT, SCR, Old Globe Theatre, Geffen Playhouse and Mark Taper Forum. He has guest-starred on "Elementary," "CSI" and "Law and Order," appeared last holiday season in *Collateral Beauty* starring Will Smith. He recently wrapped shooting the upcoming Netflix original film *The Week Of...* starring Adam Sandler and Chris Rock.



DIANE KING VANN
Baruska

is delighted to return to South Coast Repertory in *Once* and make her debut on the accordion. Vann was SCR's resident composer for many years, along with musical directing, performing and teaching.

Some of her favorite shows at SCR are *Good, Side by Side by Sondheim* and *Marry Me a Little*; and her favorite role was the whip-wielding pianist in *Tomfoolery*. She has musical-directed for 3-D Theatricals, Laguna Playhouse (first female pianist in *Forever Plaid*), Music Theatre West, The Broadway Touring Company and others. She is a published composer and lyricist, and won the Lee Korf Award for her original work, *Spellbound*. She now adds author to her creative skills, with her children's book, *Mr. Prickle Bear*. Her acting credits include Adah LeClerq (*Naughty Marietta*), Susan (*Company*) HerSelf (*White as Snow*) Louise (*Gypsy*) and her first-grade appearance as the Little Red Hen. Find out more about her stories and music at dianekingvann.com.



SCOTT WAARA
Da

is thrilled to revisit both SCR (last appearing here in *The Fantastiks* and *The Education Of Randy Newman*) and one of his all-time favorites, *Once*, having been a part of the first national Broadway tour.

He was awarded the Tony and Drama Desk awards for *The Most Happy Fella* on Broadway, as well as appeared in the original casts of *City of Angels*, *Welcome to the Club* and *Wind in the Willows*. His off-Broadway credits include *DuBarry Was A Lady*, *Falsettoland*, *The Dining Room* and *The Rise and Rise of Daniel Rocket*. His regional credits include title roles in *Mack and Mabel*, *Candide* and *Lucky Guy*. Waara toured in South Pacific, worked at the Berkshire Theatre Festival, Eugene O'Neill Theater Center and appeared in *Songs From The Tall Grass* and *Is There Life After High School?* (Ford's Theatre). His Los Angeles theatre credits include *They're Playing Our Song*, *The People vs Mona*, *Sweeney Todd*, *The Boys From Syracuse*, *She Loves Me*, *Company* and as Mark Twain and Huck in the Mark Taper Forum revival of *Big River*. His television and film credits include "NCIS," *The Least Among You*, "Numb3rs," "Without A Trace," "Family Law," "Crossing Jordan," "Providence," *61**, "Gideon's Crossing," "Muddling Through," "Townies," *Indictment: The McMartin Trial* and *Beethoven's 2nd*.

AOIFE MCEVOY and **JACQUELINE VELLANDI** (*Ivonka*) are students in South Coast Repertory's Theatre Conservatory. Aoife lives with her family in Newport Beach and attends Orange County High School of the Arts; she has taken acting classes at SCR since 2013. Jacqueline lives with her family in Ladera Ranch and attends Orange County High School of the Arts; she has taken acting classes since 2013. SCR's Theatre Conservatory offers a progressive program that enables students to build upon their leaning and activities. Student ensembles present three shows each year in the Junior Players, Teen Players and Summer Players ensembles. Both Aoife and Jacqueline have been in several of these productions. Find out more about acting classes for kids, teens and adults at SCR: scr.org/classes.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ENDA WALSH (*Book*) has written numerous works, most recently including *Arlington* (Landmark, Galway International Arts Festival); *Lazarus* (New York Theatre Workshop, King's Cross Theatre); *The Last Hotel* (Landmark Productions, Wide Open Opera, Edinburgh International Festival, Dublin Theatre Festival, Royal Opera House, St. Ann's Warehouse New York); three installation pieces: *Kitchen*, *A Girl's Bedroom* and *Room 303* (Galway International Arts Festival); *Ballyturk* (Landmark, Galway International Arts Festival, Irish Tour, Royal National Theatre); and *Misterman* (Landmark, Galway International Arts Festival, Galway, Royal National Theatre, St. Ann's Warehouse). His other work includes *Once* (New York Theatre Workshop, West End, Broadway, world tours); *Penelope* (Druid, Irish Tour, Edinburgh, London, New York St. Ann's Warehouse); *The New Electric Ballroom* (Kammerspiele, Munich, Druid Ireland, London, New York St. Ann's Warehouse, L.A., Australia); *The Walworth Farce* (Druid Theatre, Ireland, Edinburgh, Royal National Theatre, St. Ann's Warehouse, Australian and American Tour); *Chatroom* (Royal National Theatre, British and Asian Tours); *The Small Things* (Paines Plough, Menier Chocolate Factory); *Bedbound* (Dublin Theatre Festival Traverse, Royal Court Theatre, New York's Irish Repertory Theatre); and *Disco Pigs* (Corcadorca Theatre Company, world tour). His work has been translated into many languages and has been performed internationally since 1996. In 2014, he received an honorary doctorate from Galway University.

GLEN HANSARD (*Music & Lyrics*) is an Irish songwriter, actor, vocalist and guitarist. His films include *The Commitments* and *Once*. His albums include *Strict Joy*, the soundtrack of *Once* (Academy Award, Best Original Song, "Falling Slowly"), *The Swell Season*, *The Cost*,

Burn the Maps, Set List: Live in Dublin, For the Birds, Dance the Devil, Fitzcarraldo and Another Love Song.

MARKÉTA IRGLOVÁ (*Music & Lyrics*) is a Czech singer-songwriter, musician and actress. Her films include *Once*. Her albums include *The Swell Season*, the soundtrack of *Once* (Academy Award, Best Original Song "Falling Slowly"), *Strict Joy* and *Anar*.

JOHN CARNEY (*Music & Lyrics*) is a Dublin-based writer-director who came to the world's attention following the box office hit and critically acclaimed musical feature film, *Once*, which garnered multiple Independent Spirit, Sundance and Raindance awards. Previously, Carney was a bassist in the Irish rock band, The Frames, where he met Glen Hansard. These musical roots continue to be evident in his work with his latest production, *Can a Song Save Your Life?*. His other projects include *Dogs of Babel*, for David Heyman and Nathan Kahane, starring Steve Carrell and a feature adaptation of M.R. James's *Casting the Runes* for Barbara Broccoli and Michael G. Wilson.

KENT NICHOLSON (*Director*) returns to South Coast Repertory after directing *Amadeus*, *How to Write a New Book for the Bible* and *The Light in the Piazza*. His directing credits include shows for Berkeley Repertory Theatre, Seattle Repertory Theatre, Contemporary American Theatre Festival, New York Musical Theatre Festival, Weston Playhouse, Theatre Under the Stars, TheatreWorks, Prospect Theatre Company, Rattlestick Playwrights Theatre and Actors Theatre of Louisville Humana Festival of New American Plays. He has directed critically acclaimed productions of *Death of a Salesman*, *All My Sons*, *Vincent In Brixton*, *Lizzie*, *Saint Ex*, *Grey Gardens*, *Jacques Brel Is Alive and Well and Living in Paris*, *Long Story Short*, *9 Circles*, *Small Tragedy*, *Satellites*, *Five Flights* and *Swimming in the Shallows*. A developer of both new plays and musicals, Nicholson has worked as a director and producer on world premieres including works by Liz Duffy Adams,

Adam Bock, Sheila Callaghan, Dave Eggers, Richard Greenberg, Chris Miller and Nathan Tysen and Stephen Schwartz. From 2001-08, he created and ran the New Works Initiative at TheatreWorks in Palo Alto. He currently serves as the director of musical theatre at Playwrights Horizons in New York and co-creator of The Uncharted Writers Group at Ars Nova.

ANDY TAYLOR (*Music Director*) is a double-degree graduate in cello performance and acting from the Oberlin Conservatory of Music and Oberlin College. He has performed at Carnegie Hall in two disciplines, singing the lead role of Stephen Burton in Gershwin's *Tip-Toes* and playing cello in a chamber music recital with guitarist James Keating. As an accomplished multi-instrumentalist, he won all-state band honors on the flute and played double bass with the Los Angeles Valley Symphony. For two years, he was the musical captain on Broadway for *Once*, where he co-wrote the Bank Manager's goofy song, "Abandoned in Bandon." He is a union member of American Federation of Music, Local 802; SAG-AFTRA; and Actors Equity Association.

RALPH FUNICELLO (*Scenic Design*) returns for his 31st season. Among his many SCR credits are designs for *All the Way*, *Red*, *Zealot*, *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Buried Child*, *Good and Da*. His work has been seen on- and off-Broadway and at many resident theatres including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He also has designed for New York City Opera, L.A. Opera and San

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Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence in Design and Collaboration and his designs have been recognized by the Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. Funicello is the Powell Chair in Set Design at San Diego State University.

LEAH PIEHL (*Costume Design*) returns to SCR where she designed *The Light in the Piazza*, *Mr. Wolf*, *The Motherf**ker with the Hat* and the Theatre for Young Audiences productions of *Pinocchio*, *Robin Hood* and *The Borrowers*. Her other select credits include *Romeo and Juliette* (Oregon Shakespeare Festival), *Underneath the Lintel* (Geffen Playhouse), *The Strayborn Project* (Brooklyn Academy of Music), *Race* (Kirk Douglas Theatre, Center Theatre Group), *Pygmalion* (Pasadena Playhouse), *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* (Pasadena Playhouse, Los Angeles Drama Critics Circle winner, Best Costume Design); *The Heiress* (Pasadena Playhouse, Ovation Award-nominated); *Arcadia*, *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Bars and Measures*, *Futura*, *The Pain and the Itch*, *Tartuffe* (The Theatre @ Boston Court); *Hedda Gabbler*, (Antaeus Theatre Company), *bobrauschenbergamerica*, *Tree* (Inside the Ford); *Boom*, *Men of Tortuga* (Furious Theatre Company); *Saudade* (UCLA Live); and *Full Still Hungry* (Ford Amphitheater). She recently designed the feature film, *All Stars*. Her work has been featured at MOMA, Art Basel Miami and 2010 Whitney Biennial. Piehl has a BA from UC Berkeley and an MFA in costume design from CalArts. leahpiehl.com

LAP CHI CHU (*Lighting Design*) recently worked on the world premieres of Sarah DeLappe's *The Wolves* (Playwright's Realm), Rajiv Joseph's *Archduke* (Mark Taper Forum) and Suzan-Lori Park's *Father Comes Home From the Wars* (The Public Theater). He has designed regionally for Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, American Contemporary Theater, Goodman Theatre, American Repertory Theater, Arena Stage, Dallas Theater Center, and Portland Center Stage. 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.

Laurie and Steve Duncan (*Honorary Producers*) are pleased to serve as Individual Honorary Producers for the fifth consecutive season by underwriting SCR's production of *Once*. Along with being Platinum Circle members, First Nights subscribers and major supporters of the Gala, the Duncans have previously underwritten *The Siegel*, *The Madwoman in the Volvo*, *Tristan & Yseult* and *4,000 Miles*. Steve, who currently serves as Vice President of Advancement on SCR's board, states: "Laurie and I loved the original film version of *Once* and are delighted to assist SCR in presenting this Tony and Grammy award-winning musical adaptation."

Joan and Andy Fimiano (*Honorary Producers*) are dedicated philanthropists and community leaders who share a passion for great theatre. Their support of *Once* represents the sixth production they've underwritten at SCR, having previously served as Honorary Producers of *Orange*; *One Man, Two Guvnors*; *The Tempest*; *The Light in the Piazza*; and *The Fantasticks*. Reflecting on their choice this season, Joan says: "SCR's productions are uniformly first-rate and we are always excited when there are musicals in the mix." Season subscribers to both the Segerstrom and Julianne Argyros stages, the Fimianos also are major contributors to SCR's Legacy Campaign and have provided leadership underwriting to the theatre's Gala over the past five years.

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

His awards include the Los Angeles Drama Critics 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 well as a Lucille Lortel Award nomination. Chu is on the lighting design faculty at California Institute of the Arts.

LINDSAY JONES (*Sound Design*) returns to SCR where he previously designed *The Madwoman in the Volvo*; *One Man, Two Guvnors*; *Smokefall*; and *Vesuvius*. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His off-Broadway credits include *Bella*; *Bootycandy* (Playwrights Horizons); *Mr. Joy* (LCT3); *Privacy*; *Dry Powder*; *Barbecue* (The Public Theater); *Top Secret* (New York Theatre Workshop); and *Discord* (Primary Stages). His regional credits include the Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theatre, Steppenwolf Theatre Company, La Jolla Playhouse and Arena Stage. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in the U.K. He has received seven Joseph Jefferson Awards and 24 nominations; two Ovation Awards and three nominations; a Los Angeles Drama Critics Circle Award; three Drama Desk Award nominations; and two Helen Hayes Award nominations. His film scoring credits include Magnolia Pictures’ *The Brass Teapot* and HBO Films’ *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award for Best Documentary, Short Subject). lindsayjones.com.

PHILIP D. THOMPSON (*Dialect Coach*) teaches at UC Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework, is the co-founder of Knight-Thompson Speechwork and is the past president of the Voice and Speech Trainers Association. He is the head of voice and text at the Utah Shakespearean Festival and has served as resident coach there for 15 seasons and more than 100 productions. He has

coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others including numerous productions at Cincinnati Playhouse in the Park. This is his 31st production at SCR.

KELLY TODD (*Choreography*), a UCLA theatre graduate, has directed, choreographed and performed in musicals in Los Angeles and New York. She is a proud resident artist at the Chance Theater, where some of her favorite projects have been *Lysistrata Jones*, for which she received the 2014 Ovation Award for Best Choreography; *West Side Story*, for which she received the Los Angeles Drama Critics Circle 2012 Special Award for Fight Choreography; and *Triassic Park* (2013) and *Jerry Springer: The Opera* (2011), both of which won the Ovation Award for Best Musical in an Intimate Theatre and garnered Ovation Award nominations for Best Choreography. She was named Southern California’s Choreographer of the Year in 2011 and 2012 by *StageSceneLA*. Her other credits include *Ivy + 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. She is currently a professor in the Theatre Department at Pepperdine University.

SUE KARUTZ (*Stage Manager*) has been part of the stage management team at SCR for more than 20 productions, her favorites being Lookingglass Theatre Company’s *Moby Dick* in 2016 and *One Man, Two Guvnors* in 2015. Elsewhere, she has toured with Robert Wilson’s *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (more than 100 cities across the U.S., Canada, China and Korea) and Cirque du Soleil’s *Corteo* (Russia and Belgium). She earned her Equity card off-Broadway on *Howard Crabtree’s When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf



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West Theatre, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Utah Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf, and is a staff stage manager at Disneyland.

KATHRYN DAVIES (*Assistant Stage Manager*) previously stage-managed *Tales of a Fourth Grade Nothing*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Her favorite credits include *Dividing the Estate* at Dallas Theater Center; *La Bobème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary, CanStage, Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre, Manitoba Theatre Centre, Theatre Calgary; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest, TCM Film Festival, Los Angeles Film Festival and as team leader at Sundance.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the U.S. and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

MARC MASTERSON (*Artistic Director*) has expanded the theatre's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Bybalia*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She

was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre 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 the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's

Safe in Hell, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.

Photos on pages 6 and 7: 1. Adam Kaokept and Addi McDaniel in the 2012 world premiere musical *Cloudlands*, photo by Henry DiRocco. 2. Nancy Anderson and David Burnham in SCR's 2010 musical *Ordinary Days*, photo by Henry DiRocco. 3. Ellen Travolta and Don Took in the 1981 production of *Anything Goes!*, photo by Jay Thompson. 4. Dan Callaway and Niki Scamera in the 2009 production of *Putting It Together*, photo by Henry DiRocco. 5. David Schramm, center, in the 1989 production of *A Chorus of Disapproval*, photo by Ron Stone. 6. David Burnham, Erin Mackey and John-David Keller in the 2014 production of *The Light in the Piazza*, photo by Debora Robinson. 7. Alan Blumenfeld and Melissa van der Schyff in the 2008 world premiere of *An Italian Straw Hat: A Vaudeville*, photo by Henry DiRocco. 8. Sarah Tattersal in the 1988 production of *Marry Me a Little*, photo by Ron Stone. 9. Elaine Bankston and Les Ingledue in the 1969 production of *A Funny Thing Happened on the Way to the Forum*. 10. Stephanie Zimbalist and Mark Jacoby in the 2007 production of *A Little Night Music*, photo by Henry DiRocco. 11. The 1969 production of *The Threepenny Opera*. 12. The 1974 production of *Godspell*, photo by Cheryl Grant. 13. Gary Bell, Richard Doyle, John-David Keller and Morgan McKay in the 1976 production of *In Fashion*. 14. Christopher Allport and Patricia Ben Peterson in the 1991 production of *Happy End*, photo by Cristofer Gross. 15. Jennifer Leigh Warren, Scott Waara and Allison Smith in the 2000 production of *The Education of Randy Newman*, photo by Cristofer Gross. 16. Crissy Guerrero, Jesus Mendoza and Teresa Velarde in the 1997 production of *La Posada Magica*, photo by Henry DiRocco. 17. Sally Spencer and Harry Groener in *Sunday in the Park with George*, photo by Paul Kennedy. 18. Angelina Reaux, Andrea Frierson, Stanley Glover, Susan Watson and Ken Jennings in the 1982 production of *Tintypes*, photo by Jay Thompson. 19. Karen Trott, Jane Galloway and Maureen Silliman in the 1987 production of *Three Postcards*, photo by Cristofer Gross. 21. Martha McFarland, Gary Dontzig and Teri Ralston in the 1980 production of *Side by Side by Sondheim*, photo by Richard Kephart. 21. Anthony Carillo and Addi McDaniel in the 2013 production of *The Fantasticks*, photo by Henry DiRocco.



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.