



51st Season • 491st Production  
SEGERSTROM STAGE / MAY 8 - JUNE 7, 2015

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# PETER AND THE STARCATCHER

a play by Rick Elice

based on the novel by Dave Barry and Ridley Pearson

music by Wayne Barker

Michael B. Raiford  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Jaymi Lee Smith  
LIGHTING DESIGN

Michael K. Hooker  
SOUND DESIGN

Philip D. Thompson  
ACCENT COACH

Jackie S. Hill  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

musical direction by David O

directed and choreographed by

Art Manke

Bette and Wylie Aitken  
Honorary Producers

Alan and Olivia Slutzky  
Honorary Producers

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Originally produced on Broadway by Nancy Nagle Gibbs, Greg Schaffert, Eva Price, Tom Smedes and Disney Theatrical Productions.

PETER AND THE STARCATCHER is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

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## CAST OF CHARACTERS

Mrs. Bumbrake/Teacher .....	<i>Tony Abatemarco*</i>
Gremplin/Mack/Sánchez/Fighting Prawn .....	<i>Christian Barillas*</i>
Captain Scott .....	<i>J. Paul Boehmer*</i>
Boy .....	<i>Wyatt Fenner*</i>
Ted .....	<i>Miles Fletcher*</i>
Lord Aster .....	<i>Allen Gilmore*</i>
Alf .....	<i>James MacEwan</i>
Smee .....	<i>Kasey Mahaffy*</i>
Molly .....	<i>Gabrielle McClinton*</i>
Black Stache .....	<i>Matt McGrath*</i>
Slank/Hawking Clam .....	<i>David Nevell*</i>
Prentiss .....	<i>Paco Tolson*</i>
Musicians .....	<i>Joel Davel, David O</i>

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager .....	<i>Kristen Cruz*</i>
SDC Foundation Observer/Assistant Director .....	<i>Justin Lucero</i>
Associate Accent Coach .....	<i>Andrea Caban</i>
Costume Design Assistants .....	<i>Kaitlyn Kaufman, Adriana Lambarri</i>
Assistant Lighting Designer .....	<i>Kristin Neu</i>
Assistant Sound Designer .....	<i>Brian Svoboda</i>
Costume Design Interns .....	<i>Julie Ann Carr, Elissa Forsyth</i>
Stage Management Interns .....	<i>Emily Burst, Ciara Heaps</i>
Light Board Operator .....	<i>Andrew Stephens</i>
Follow Spot Operator .....	<i>R.J. Romero</i>
Sound Board Operator .....	<i>Jacob Halliday</i>
Wardrobe Supervisor/Dresser .....	<i>Bert Henert</i>
Wig and Makeup Technician .....	<i>Jenni Gilbert</i>
Additional Costume Staff .....	<i>Mary Bergot, Bronwen Burton, Lesly Ceballos, Pauline Good, Lalena Hutton, Ashley Rigg, Sarah Timm, Helen Ton</i>

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

# BEFORE PETER PAN MET WENDY...



## LENGTH

*Approximately two hours, including one intermission*

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

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

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

*Smoking is not permitted anywhere in the theatre.*

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# Many Ways to Look at Peter Pan

**A** Wikipedia article entitled “List of Works Based on Peter Pan” itemizes scores of adaptations, reinterpretations, sequels, prequels and spin-offs tied to J.M. Barrie’s story—in books, plays and musicals, movies, television series, video games and other media. There’s even a pop-psychology concept called the “Peter Pan Syndrome,” referring to older men whose emotional lives have remained at an adolescent level. Having spawned so many cultural offspring, Barrie’s tale of the boy who wouldn’t grow up might reasonably be said to have entered the realm of myth in modern-day Western society: a figurative story that helps us explain to ourselves who we are and what we value.

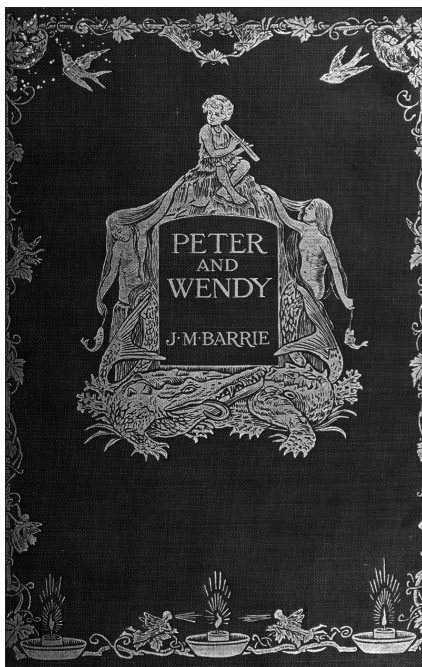
Here is a selective overview of some of the more notable iterations of Peter Pan, his story and the subsequent stories he has inspired.

## ORIGINS

**A**lthough he appeared as a secondary character in J.M. Barrie’s 1902 novel, *The Little White Bird*, Peter Pan came into his own in Barrie’s 1904 play, *Peter Pan, or The Boy Who Wouldn’t Grow Up*, which Barrie later turned into a novel called *Peter and Wendy* (1911). (After the success of the play, the Pan chapters from *The Little White Bird* were republished as *Peter Pan in Kensington Gardens*.) During the first 50 years after it was written, the play appeared on a London stage more than 10,000 times. At the end of the novel, in a final chapter called “An Afterthought,” Peter befriends Wendy’s daughter, Jane (and Jane’s subsequent daughter Margaret), and it is suggested that this pattern will go on forever.

“...after the first production I had to add something to the play at the request of parents ... about no one being able to fly until the fairy dust had been blown on him; so many children having gone home and tried it from their beds and needed surgical attention.”

- J.M. Barrie



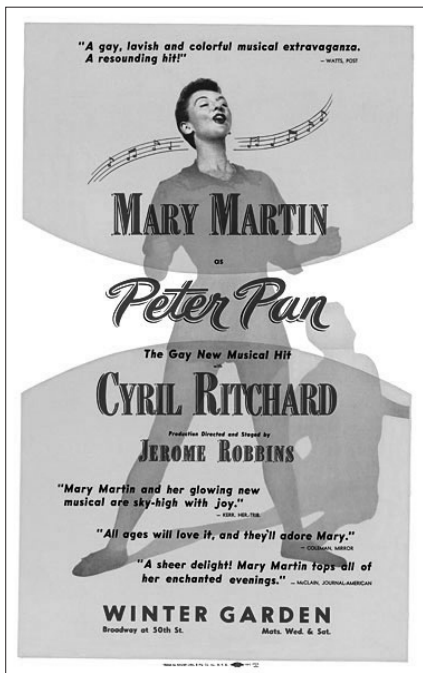
Barrie describes Peter as a beautiful boy with a beautiful smile, wearing an outfit made of autumn leaves and cobwebs. The character had two real-life inspirations: Barrie’s older brother, David, who died at the age of 14 and thus never grew up; and Michael Llewelyn Davies, the second-youngest of the five boys born to Barrie’s close friend, Sylvia Llewelyn Davies. Barrie became guardian to the boys after the deaths of their father in 1907 and their mother in 1910. A famous statue of Peter Pan in London’s Kensington Gardens was reputedly based on photos of Michael Llewelyn Davies taken when he was six years old.

## PETER PAN ON STAGE

**T**here have been dozens of stage versions of the story since Barrie’s original, most of them written and produced after the copyright expired. Among the most noteworthy:

★ The 1954 Jerome Robbins-directed musical may have become the best loved stage version, but it was preceded by an earlier musical adaptation that played on Broadway in 1950. Although originally intended as a full-scale musical, it was finally presented as a straight dramatic version with five songs, whose music and lyrics were written by Leonard Bernstein. *Frankenstein* actor Boris Karloff played both Mr. Darling and Captain Hook. Bernstein’s original score, including 45 minutes of music that was cut for the 1950 staging,





was restored in 2000 and has since been performed in its entirety several times.

★ The Bernstein musical lapsed into obscurity upon the debut of the better-known 1954 musical version, staged on Broadway by legendary director-choreographer Jerome Robbins. With music by Mark “Moose” Charlap and lyrics by Carolyn Leigh (as well as additional songs by Jule Styne, Betty Comden and Adolph Green), this is the version that baby boomers will remember from its several live TV performances during the 1950s, and today’s youth may have encountered in its December 2014 television broadcast (when it was presented as “Peter Pan Live!”). It was also staged by SCR’s Summer Players in 2014.

★ Rajiv Joseph, known at SCR as the author of the recent Argyros world premiere, *Mr. Wolf*, has written the book and lyrics for a new musical called *Fly*, which had its world pre-

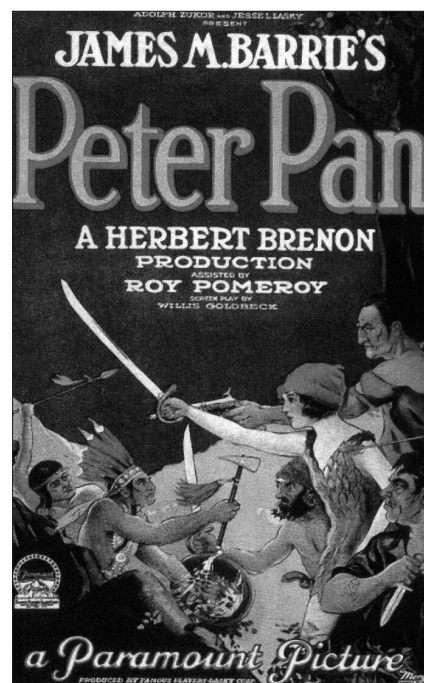
**Opposite page:** The front cover of J.M. Barrie’s *Peter and Wendy*, published in 1911, and Boris Karloff as Captain Hook in the 1950 production. This page clockwise from top left: The 1954 Broadway poster; the original release poster from the 1954 animated movie; the original poster from the 1924 film.

miere at the Dallas Theatre Center in 2013 and is now being groomed for a possible Broadway run. “I felt the darker elements of the original novel had always been leached out of the theatrical and cinematic versions of the story,” Joseph said in an interview. “*Fly* brings those back. It’s a story about how every child but one grows up. Which is fun, scary, sad and magical. That’s what we’re playing with here.” The adaptation, whose music was written by Bill Sherman, has an Afro-Caribbean flavor, with bamboo treehouses and hip-hop dance moves.

## PETER PAN ON FILM

From straight adaptations of his story to liberal re-inventions, Peter Pan has been a fixture on film for almost as long as movies have been around.

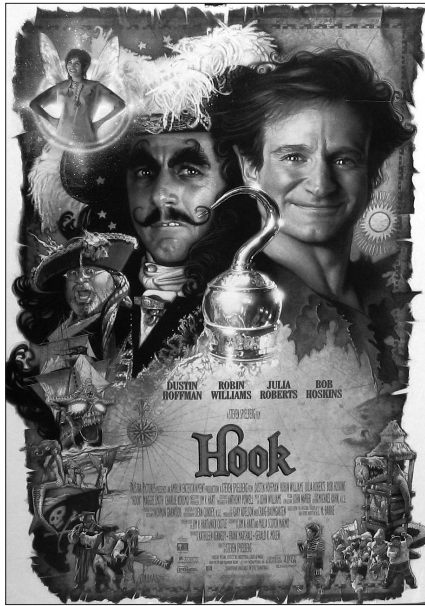
★ J.M. Barrie himself was involved in the first film adaptation, a 1924 silent movie made by Paramount. He wrote a screenplay, but Paramount decided to use the original stage script and took dialogue from it for the inter-titles.



★ Walt Disney made the character of Peter Pan his own—and even more so, Tinker Bell, who became a Disney emblem—when he created his authorized animated adaptation in 1953. Disney had planned to make *Peter Pan* right after his success with his first animated feature, *Snow White*, in 1937, but was delayed by rights negotiations. He originally intended to begin the movie with the origin of the character, Peter Pan, but in a 1940 story meeting he changed his mind, saying, “We ought to get right into the story itself, where Peter Pan comes to the house to get his shadow. That’s where the story picks up.” He finished by observing, “How Peter came to be is really another story,” thus anticipating the book, *Peter and the Starcatchers* by some 54 years. (Disney’s publishing arm, Hyperion Books, publishes the *Starcatchers* series.) In 2002, Disney released an animated sequel, *Return to Never Land*, in which Wendy’s daughter, Jane, becomes involved with Peter Pan against the backdrop of World War II, and has also created a series of seven direct-to-video films starring Tinker Bell.

★ In 1991, another master architect of film fantasy, Steven Spielberg, released his Peter Pan movie, *Hook*. The story focuses on a grown-up Peter



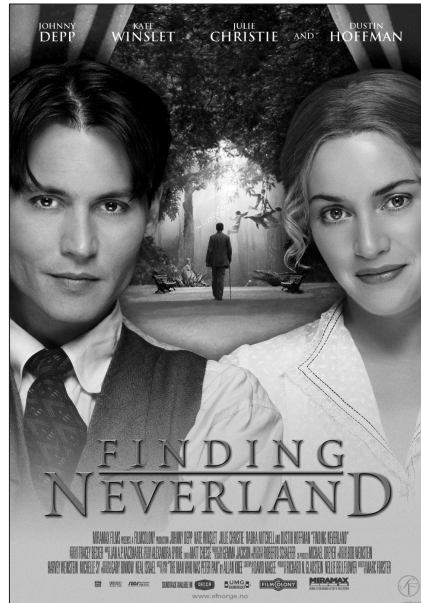


Pan (renamed Peter Banning), a successful corporate lawyer who has lost touch with his childhood self, until his ancient enemy, Captain Hook, kidnaps his two children and spirits them away to Neverland. Peter returns to the island of his childhood and ends up reclaiming his youthful spirit. The movie's all-star cast included Julia Roberts as Tinker Bell, Dustin Hoffman as Hook, Bob Hoskins as Smee and Maggie Smith as Granny Wendy. (If you don't know who played Peter, see accompanying feature.)

★ *Finding Neverland* was a 2004 film that starred Johnny Depp as J.M. Barrie and Kate Winslet as Sylvia Llewelyn Davies, the mother of the five boys who would become Barrie's wards. Based on the play, *The Man Who Was Peter Pan*, by Allan Knee, the film offers a fictionalized account of the relationship between Barrie and the Llewelyn Davies family. Following the death of their father, the boys find a playmate and surrogate father in Barrie, who enjoys indulging in make-believe adventures with them, which he later incorporates into his play about boys who don't want to grow up. The movie includes scenes from a produc-

The 1991 movie poster for *Hook*; the *Finding Neverland* poster from 2004; the book cover for *Peter and the Starcatchers* in 2006.

tion of the play. A stage musical adaptation of *Finding Neverland* is due to open on Broadway later this year.



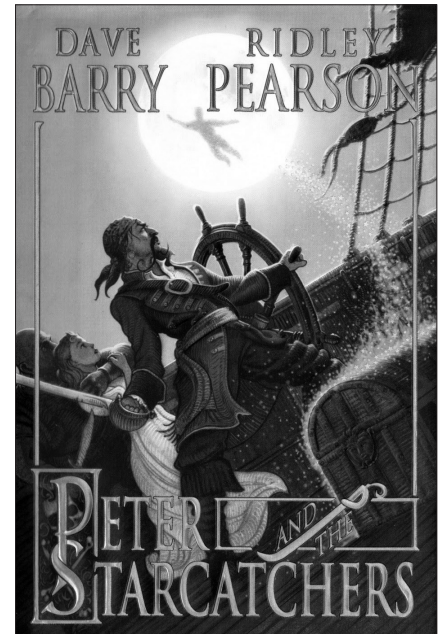
★ *Pan* is an upcoming film (due out this summer), starring an Australian boy named Levi Miller in the title role, with Hugh Jackman as Blackbeard, Rooney Mara as Tiger Lily, and Amanda Seyfried as Mary Darling. Like *Peter and the Starcatcher*, it presents an origin story of Peter Pan and Captain Hook.

## PETER PAN IN BOOKS

A great many authors have written fictional accounts that retell or spin off from the *Peter Pan* story, some for young readers, others for an adult readership. But none has been more successful than the series of *Starcatcher* novels written by humorist Dave Barry and suspense author Ridley Pearson. The two longtime friends had never collaborated on a book, although they had been making music together for years in a band called The Rock Bottom Reminders (other members have included Stephen King, Scott Turow and Amy Tan).

"I was reading *Peter Pan* to [my daughter]," Pearson recalled in an in-

terview, "and she looked up into my eyes and said, 'Yeah, Dad, but how did Peter Pan meet Captain Hook in the first place?'"



"About a week later Dave and I were playing a gig down in Miami where he lives," Pearson continued. "We were talking about projects, and I said, 'I'm seriously considering writing a prequel to *Peter Pan*.' He kind of looked interested, so I gathered my courage and asked, 'Would you ever think about co-writing it with me?' And here we are."

Because we're telling a story, that's the thing. We're not trying to write for children. We're just telling a story."

— Ridley Pearson

In discussing how their version differs from the original, Pearson observed that the female characters in Barrie's story were all "kind of weak." Barry added, "We both have daughters, and we wanted there to be a girl character who was strong and brave. So we ended up creating what turned out to be my favorite character, this little girl named Molly who really is the hero of the book."

# Make a Peter Pan Match

Match the performer to his or her contribution to the legacy of Peter Pan. If you need a hint, turn your program upside-down.



A. Allison Williams



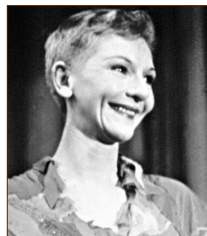
B. Robin Williams



C. Jeremy Sumpter



D. Cathy Rigby



E. Mary Martin



F. Robbie Kay



G. Michael Jackson



H. Mia Farrow



I. Sandy Duncan



J. Bobby Driscoll



K. Nina Boucicault



L. Maude Adams

- \_\_\_\_\_ The very first actor ever to play the role of Peter on stage, when it premiered at the Duke of York's Theatre in London on Dec. 27, 1904. Her father, Dion, was one of the most successful actor-playwrights of the 19th century.  
*Hint: Her first name, which means "little girl" in Spanish, was also the name of one of Columbus's ships.*
- \_\_\_\_\_ First to play the role on Broadway, beginning on Oct. 16, 1905, she co-designed her costume's distinctive collar, which became a fashion sensation called the "Peter Pan collar."  
*Hint: She is related to the second and sixth U.S. presidents and shares their last name.*
- \_\_\_\_\_ The first male performer to play Peter on film (when he was 15 years old). He was never actually seen in the role, because he only supplied the voice for the 1953 Disney animated movie.  
*Hint: His first name is also a word for a British policeman.*
- \_\_\_\_\_ She won a Tony Award as the first to play Peter in the Jerome Robbins Broadway musical in 1954, later reprising the role in live television broadcasts in 1955, 1956 and 1960.  
*Hint: Her last name is the first name of one of S.C.R.'s founding artistic directors.*
- \_\_\_\_\_ She played Peter in a new musical version televised in 1976 on the "Hallmark Hall of Fame" program, and also appeared in a London staging of J.M. Barrie's *Mary Rose*.  
*Hint: She first gained fame playing a horror-movie character named Rosemary, who had an unusual baby.*
- \_\_\_\_\_ The girl who put the pixie in pixie haircuts, she played Peter in a 1976 Broadway revival of the musical.  
*Hint: She also played Pmccobio in a 1976 TV movie with Danny Kaye.*
- \_\_\_\_\_ One of the first real boys to play the role on screen—in a 2003 live-action movie—he grew several inches during production, requiring the filmmakers to twice enlarge the window he flew through.  
*Hint: The letters of his name, rearranged, spell "my tree jumpers."*
- \_\_\_\_\_ He played a grown-up version of Peter (renamed Peter Banning) in a 1991 Steven Spielberg movie—the first Peter Pan to have a cellphone.  
*Hint: He was the voice of the genie in Disney's Aladdin.*
- \_\_\_\_\_ He played the character in television's "Once Upon a Time," in which Peter was revealed to be the father of Rumpelstiltskin.  
*Hint: Like Sandy Duncan, he played both Peter Pan and Pmccobio (in a TV adaptation).*
- \_\_\_\_\_ An Olympic gymnast, she played Peter in four successive Broadway revivals of the musical during the 1990s and continued to reprise the role periodically until 2013.  
*Hint: She was born in Orange County, and her production company, McCoy Rigby, is based at the La Mirada Theatre.*
- \_\_\_\_\_ She's the most recent actress to play Peter, in a live TV broadcast of the musical that aired in December 2014.  
*Hint: Her father is TV news anchorman, Brian Williams.*
- \_\_\_\_\_ He never actually played Peter on film or stage, but was originally cast to play him in Spielberg's *Hook*; he once said "I am Peter Pan in my heart," and his ranch was called Neverland.  
*Hint: Although he died in 2009, so many he is still the "King of Pop."*

Answer Key: 1-K; 2-L; 3-J; 4-E; 5-H; 6-I; 7-C; 8-B; 9-F; 10-D; 11-A; 12-G



# From the Playwright



This new play about our hero of old, this boy Peter, resonates with us all, and with the glorious actors and clever designers who gave it life, first of all, in La Jolla, California, then at New York Theatre Workshop, and now on Broadway. I see the characters emerging out of our island, our Neverland. Wendy has not yet appeared. Instead, we have Molly, our hero, in a time before girls were encouraged to be heroes; a generation before Wendy, name or girl, is born.

We have no Captain Hook either, or rather, we have no Hook yet. Instead, we have the pirate who shall become

Hook, but not until we're through with him. He, whom the pitiful pirate kingdom calls Black Stache. We have our orphans, perpetually lost, though not quite yet Lost Boys. We have natives and mermaids and a perilously hungry crocodile. Even Tinker Bell reaches our island before we leave it, because she could not stay away.

And we have a feral creature, bent low from incessant beating, afraid of his own shadow—the nameless boy at the center of our story. How ironic that he learns what it is to be a man over the course of our play, when he's destined to stay a boy forever ... When I was a boy, I wished I could fly, and the notion of being a boy forever was pure delight.

No homework, no chores, no responsibility, no sorrow. Now that I'm in the middle of my life, I understand what I'd have missed had I never grown up, or fallen in love, or stood my ground, or lost a battle—or written a play ... James Barrie found his character by embracing the notion of never growing up. I found mine by realizing I had.

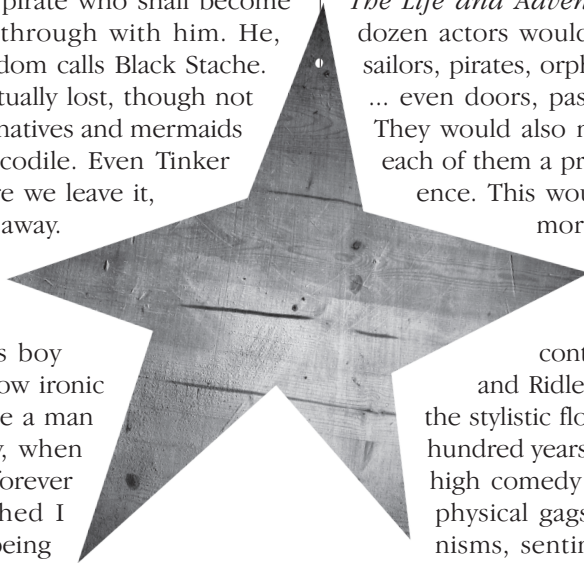
— Rick Elice, 2012

"To have faith is to have wings ... "

When I came on board as playwright, [directors] Roger Rees and Alex Timbers, and Disney's brilliant dramaturg, Ken Cerniglia, had already hit on a great organizing principle. Act One would take place on board two ships at sea—all cramped quarters, tiny cabins, claustrophobic, dark, wet, sinister. Act Two would take place on a tropical island, with bright sky and big, open spaces. In order to create a simple, stark environment in which to tell a young person's story in an adult, muscular and surprising way, the directors embraced the style of Story Theater, or Poor Theater—a favorite technique of Alex's and the trademark of Roger's great Royal Shakespeare Company triumph, *The Life and Adventures of Nicholas Nickleby*. The dozen actors would play everyone and everything—sailors, pirates, orphans, natives, fish, mermaids, birds ... even doors, passageways, masts, storms, jungles. They would also narrate action and memory, giving each of them a privileged relationship with the audience. This would encourage the audience to be

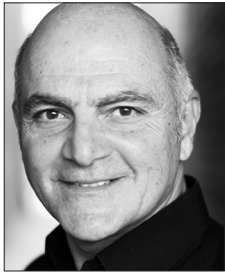
more than spectators; it would invite them to play along, to participate, to imagine ... I aimed to write a play seasoned with the contemporary, irreverent tone of Dave and Ridley's *Peter and the Starcatchers* and the stylistic flourishes employed by J. M. Barrie a hundred years earlier for the original *Peter Pan*—high comedy and low, alliteration, puns, broad physical gags, songs, meta-theatrical anachronisms, sentiment delivered so deftly that the end of the play breaks your heart. My challenge would be to write this new play in such a way that it merged the two disparate styles ... The marriage of classic and modern in the writing brings the Story Theater aspect of the play into sharper focus. And the Story Theater style gave me the freedom to create a vast landscape of far-flung places, physical and emotional. And the wings to take you there.

— Rick Elice, 2014





# Artist Biographies



**TONY ABATEMARCO**  
*Mrs. Bumbrake/Teacher*

is co-artistic director at Skylight Theatre Company. His awards include an Ovation Award for lead actor in a play, *The Mystery of Irma Vep* at Tiffany Theatre. He is a three-time Los Angeles Drama Critics Circle (LADCC) nominee for lead performance, including SCR's *Bach at Leipzig*, and most recently for *Red* at International City Theatre, Long Beach. Last spring, he appeared in Long Beach Opera's *The Soldier's Tale* by Igor Stravinsky. He received two National Endowment for the Arts Directing Fellowships and has founded two seminal L.A. theatres: The Accident Theatre and The Night House. He is a member of several theatre groups, including The Antaeus Company and Rogue Machine. He has directed on Broadway (Julie Harris in *Lucifer's Child*), The Arts Theatre in London's West End (Robyn Peterson's *Catwalk Confidential*), regionally and in Paris. His on-camera work totals 63 appearances including *Beverly Hills Ninja 2*, *Town & Country*, *Sleeping with the Enemy*, HBO's "Sacrifice," "The L Word," "E.R." and "Frasier." He has had five national commercials running in the last two years. He teaches at USC and Santa Monica College's Emeritus College. As a playwright, he has won *LA Weekly* and *Drama-Logue* awards. His play, *Beautiful*, had its world premiere at Skylight Theatre, 2012; and his latest, *Forever House*, will premiere there this fall. [tonyabatemarco.com](http://tonyabatemarco.com)



**CHRISTIAN BARILLAS**  
*Gremplin/Mac/Sánchez/  
Fighting Prawn*

appeared at SCR previously in *A Christmas Carol* and *The Motherf\*\*ker with the Hat*, for which he received an LADCC nomination. On "Modern Family," he recurs as Ronaldo opposite Nathan Lane. His recent theatre credits include Romeo in *Romeo & Juliet* and *Richard III* (Utah Shakespeare Festival), *Pride and Prejudice* and *Twelfth Night* (Oregon Shakespeare Festival) and *Lydia* (Yale Repertory Theatre and Denver Center Theatre). His other theatre credits include *Macbeth* with The Antaeus Company, *Sonia Flew* at

Laguna Playhouse, Center Theatre Group's *A Very Old Man with Enormous Wings* and Cornerstone Theater Company's *As You Like It* presented at Pasadena Playhouse. His other television credits include a recurring role as a transgender informant on "The Bridge," Marvel's "Agents of S.H.I.E.L.D." and "Without a Trace." He was a series regular on the CBS pilot for "The Jim Gaffigan Show" and also appeared in the pilot for ABC Family's "Bunheads," opposite Sutton Foster. His film credits include Martin McDonagh's *Seven Psychopaths*, *Best Night Ever*, *Bosco's Guitar* and the upcoming *Two Man Job*. Barillas attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy. [christianbarillas.com](http://christianbarillas.com)



**J. PAUL BOEHMER**  
*Captain Scott*

is making his first appearance at South Coast Repertory. He has appeared on Broadway in Sir Peter Hall's *An Ideal Husband* and in the New York and off-Broadway premiere of *Miss Evers' Boys*. Regionally, he appeared in *I Hate Hamlet*, directed by Art Manke at the Pioneer Playhouse; played Hamlet at the Dallas Shakespeare Festival; and appeared in two summer Shakespeare seasons and *The Constant Wife* at The Old Globe. He has worked at theatres including Arena Stage, A.C.T., Walnut Street Theatre, Missouri Repertory, Laguna Playhouse and Cleveland Playhouse. His film and television credits include *Skyline*, *The Thomas Crowne Affair*, *The Good German*, "Star Trek: Voyager," "Star Trek: Deep Space Nine" and "Star Trek: Enterprise," "Frasier" and AMC's "The Lot." Boehmer is also a well-known Audiobook narrator with more than 400 titles available.



**JOEL DAVEL**  
*Musician*

made his SCR debut earlier this season in *The Tempest*. With a focus on creative original music, Davel's percussion career includes performance and recording credits of jazz, rock and con-

temporary classical with groups led by Amy X Neuburg, William Winant, Kaila Flexer, Jack West, David Tanenbaum and John Duykers. Davel collaborates most often with composer Paul Drescher and, for 16 years, has been part of his electro-acoustic band, the Davel/Drescher Duo, and the international touring Double Duo Jazz Quartet. This includes performances at Disney Hall, Carnegie Hall's Zankel Hall and tours of Australia and Russia. As a composer, music director, soloist and improviser, Davel has appeared solo on-stage for numerous productions for choreographer Claudine Naganuma, the Cream City Semi-Circus and the California Shakespeare Theater. Known for his use of electronics, Davel has 20 years of design experience with music synthesizer pioneer Don Buchla. The Buchla "Marimba Lumina" employed for *Peter and the Starcatcher* is now built exclusively by Davel for himself and others to play. joeldavel.com



**WYATT FENNER**

*Boy*

appeared at SCR previously in *Rest, The Whale, Misalliance*, the Pacific Playwrights Festival readings of *The Few* and *Happy Face*, the NewSCRipts reading of *Going to a Place where you Already Are* and *Spirit Control* and the Theatre for Young Audiences productions of *James and the Giant Peach* and *The Borrowers*. His recent credits include Stevie in *Good People* at La Mirada, Puck in *A Midsummer Night's Dream* with the Shakespeare Center of Los Angeles, *Slipping* with Rattlestick West and performances at the Geffen Playhouse, Ahmanson Theatre, Ford's Theatre, Folger Theatre, The Shakespeare Theatre Company, Arena Stage, The Theatre @ Boston Court, A Noise Within and The Antaeus Company, among many others. His television credits include "Veronica Mars" and "Bones." He is a graduate of USC.



**MILES FLETCHER**

*Ted*

is thrilled to be making his SCR debut. His credits include *Into the Woods* (Wallis Annenberg Center for the Performing Arts); *The Tempest* (Steppenwolf Theatre Company); and four seasons with the Oregon Shakespeare Festival with roles in numerous productions including *The Cocoanuts*, *Into the Woods*, *My Fair Lady* and *Romeo & Juliet*.



**ALLEN GILMORE**

*Lord Aster*

is happy to make his SCR debut in *Peter and the Starcatcher* with his friend, director Art Manke. He has previously been seen on the West Coast at Santa Cruz Shakespeare in *Bach at Leipzig* and *The Three Musketeers* (both directed by Manke); *All's Well That Ends Well*; *Henry IV, Pt. 1*; *As You Like It*; and *The Merry Wives of Windsor*. He has performed at Berkeley Repertory Theatre in *Accidental Death of an Anarchist*, *Arabian Nights*, *A Doctor in Spite of Himself* and *Argonautika*. This season in Chicago he has been seen at Court Theatre in *Waiting for Godot* and the world premiere of *The Good Book* by Lisa Peterson and Denis O'Hare. In 2014, he became the first black actor to play Scrooge in Goodman Theatre's nearly 40 years producing *A Christmas Carol*. Gilmore is an army infantry veteran and a 2015 Lunt-Fontanne Fellow, originally from Houston, Texas.



**JAMES MACEWAN**

*Alf*

was born and raised in Johannesburg, South Africa. He is a graduate of South Coast Repertory's Acting Intensive Program and is thrilled to return to SCR after appearing in *A Christmas Carol* and in *Tartuffe* in 2014. Some highlights from his South African credits include *Mamma Mia*, *The Rocky Horror Show*, *Grease*, *Don't Drink the Water* and *The Beauty Queen of Leenane*. He has appeared on international television in "Wild at Heart" and the HBO series "Generation Kill." jamesmacewan.com



**KASEY MAHAFFY**

*Smee*

appeared previously at SCR in *Crimes of the Heart*, *You, Nero*, *An Italian Straw Hat* and *Taking Steps*. His theatre credits include *The Best Brothers* and *The Violet Hour* at Ensemble Theatre Company; *The Tempest* at A Noise Within; the world premiere of *Partners* at the 2014 Humana Festival; *Clybourne Park* and *Metamorphoses* at Pioneer Theatre Company; *You, Nero* at Arena Stage and Berkeley Repertory; *The Miracle Worker* and *Assassins* at Berkshire Theatre Festival; *The Merchant of Venice* at

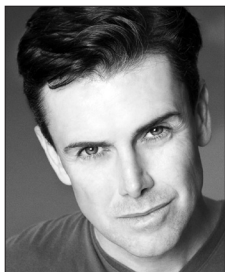
Portland Center Stage; *The Last Night of Ballyhoo* and *The Winter's Tale* at PCPA; and *Tartuffe* and *Much Ado About Nothing* at Sonnet Repertory Theatre in New York City. His television credits include playing Rick Joy on HBO's "Getting On," "American Horror Story: Asylum," "Castle," "Franklin & Bash," "Bad Teacher," "CSI," "Bones," "Law & Order: LA" and "ER." Many thanks to Actors' Equity Association, Patty Woo and everyone at BRS/Gage for their tireless support.



**GABRIELLE MCCLINTON**

*Molly*

is making her SCR debut. Her Broadway credits include *Pippin* (understudy: leading player), the first national tour of Green Day's *American Idiot* (Whatsername), numerous regional productions at the Alliance Theatre, The Muny in St. Louis, Pittsburgh Civic Light Opera and Merry-Go-Round Playhouse. Her television and film credits include "The Mentalist," *Won't Back Down*, and *Fun Size*. She earned her BFA at Carnegie Mellon School of Drama. GabrielleM.com



**MATT MCGRATH**

*Black Stache*

has appeared at SCR in *Putting it Together*, *Ridiculous Fraud* and *Raised in Captivity*. He most recently appeared in *Verite* by Nick Jones at LCT3 (Lincoln Center Theater), *The Legend of Georgia McBride* (Denver Center for the Performing Arts), *His Girl Friday* by John Guare (La Jolla Playhouse) and *The Rocky Horror Show* (The Old Globe). He starred in *The Black Rider* at Ahmanson Theatre in Los Angeles, San Francisco, London and Sydney. His Broadway credits include *Cabaret* (Emcee) and *A Streetcar Named Desire*. His off-Broadway credits include *Hedwig and the Angry Inch*, *A Fair Country* (Lincoln Center Theater); *Collection/A Kind of Alaska* by Harold Pinter, *Minutes from the Blue Route* and *The Dadshuttle* (Atlantic Theater Company), *Fat Men in Skirts*, *The Old Boy*, *Life During Wartime*, *Amulets Against the Dragon Forces* and *Dalton's Back* (Drama Desk nomination). His regional appearances include *Romance, Japes and Bell, Book and Candle* (Bay Street Theatre); *Caroline in Jersey* and *Loot* (Williamstown Theatre Festival); *Loot*, *His Girl Friday* (La Jolla Playhouse); *Distant Fires* (LA Weekly Award); and *Snakebit*. He appeared in the films *Full Grown*

*Men, Boy's Don't Cry*, *The Notorious Bettie Page*, *The Anniversary Party*, *The Broken Hearts Club*, *The Impostors*; and on television in "Law & Order: Criminal Intent," "Little Britain U.S.A.," "Cruel Doubt" and "Modern Family."



**DAVID NEVELL**

*Slank/Hawking Clam*

previously appeared at SCR in *Arms and the Man*. He just finished playing Vinnie in *The Odd Couple* at Laguna Playhouse. Other recent appearances include Orsino in *Twelfth Night* at New Swan Shakespeare, Brian in *The Morini Strad* at The Colony, Alan in *God of Carnage* at International City Theatre and Charlie in *The Scene* at Ensemble Theatre Company of Santa Barbara. He has also appeared at Shakespeare Center of Los Angeles (*Comedy of Errors*, *Twelfth Night*, *Romeo & Juliet*), Huntington Theatre Company (*Amphitryon*), Pittsburgh Public Theatre (*The Crucible*), Utah Shakespeare Festival (*Henry VIII*, *The Tempest*), Geva Theatre (*A Christmas Carol*), La Mirada Theatre (*Crazy for You*, *On Borrowed Time*, *My Fair Lady*), San Jose Repertory (*The Game of Love and Chance*) and at Pacific Conservatory Theatre/PCPA (*Light Up the Sky*, *The Winter's Tale*, *Arcadia*, *Macbeth*, *Amadeus*, *Anything Goes*, *A Midsummer Night's Dream*, *Cinderella* and *Twelfth Night*). Nevell earned his MFA in drama at UC Irvine, and his BA in political science at Cal Poly San Luis Obispo. He is head of voice/movement in the Department of Theatre and Dance at Cal State Fullerton, an associate teacher of Fitzmaurice Voicework, and has served as consultant to Walt Disney Entertainment Productions since 2008.



**DAVID O**

*Musical Director/Musician*

is a music-theatre artist who specializes in contemporary music for the stage and concert hall. His compositions include the Ovation Award-winning score for *Ubu Roi* (A Noise Within, 2006) and the choral piece "A Map of Los Angeles" (Los Angeles Master Chorale, Walt Disney Concert Hall). His musical direction credits include the world premieres of *13* (Mark Taper Forum), *Toy Story: The Musical* (Disney Creative Entertainment) and *Songs & Dances of Imaginary Lands* (Overtone Industries), as well as the West Coast premieres of (LaChiusa's) *The Wild Party*, *Little*



*Fish*, and *See What I Wanna See* (The Blank Theatre). His film compositions include the score for the documentary *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. He was the recipient of the 2013 Los Angeles Drama Critics Circle Joel Hirschhorn Award for Excellence in Musical Theatre and has received numerous accolades for his work in L.A. theatre, including most recently an LADCC Award for musically directing *Floyd Collins* (La Mirada Theatre). He is the ongoing Music Supervisor and Arranger for *Home Street Home*, the new punk musical by Fat Mike, Goddess Soma and Jeff Marx.



**PACO TOLSON**  
*Prentiss*

recently appeared in SCR's 2015 Pacific Playwrights Festival reading of *Vietgone*, the latest in a decade-long collaborative relationship with playwright Qui Nguyen. He is a graduate of Brown University and a member of Ensemble Studio Theatre. Tolson has developed new work with Ma-Yi Theater Company, Vampire Cowboys, Studio 42, The Public Theater, EST, The Play Company, Center Theatre Group and SCR, among others. He trained at the Williamstown Theatre Festival and the Chautauqua Conservatory. Find out more at [www.pacotolson.weebly.com](http://www.pacotolson.weebly.com). "Love forever to Kate and my amazing family."

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**RICK EUCE** (*Playwright*) wrote the Broadway productions of *Peter and the Starcatcher* and *Jersey Boys* (with Marshall Brickman, Bob Gaudio and Bob Crewe, directed by Des McAnuff, Tony Award, Best Musical) and *The Addams Family* (with Marshall Brickman and Andrew Lippa, directed by Jerry Zaks). His regional theatre credits include *Turn of the Century* (with Marshall Brickman, directed by Tommy Tune); *Double Double* (directed by Roger Rees), *Dog and Pony* (with Michael Patrick Walker) and *Studio 54* (with Stephen Trask and Peter Yanowitz, directed by Christopher Ashley).

**WAYNE BARKER** (*Music*) was awarded the 2011 Drama Desk Award for *Peter and the Starcatcher*. His Broadway credits include *Dame Edna: Back With a Vengeance* (composer, co-lyricist with Barry Humphries). His regional theatre credits include *The Great Gatsby* (Guthrie Theater) and *Twelfth Night* and *The Three Musketeers* (Seattle Repertory Theatre). His other credits include "A Little Curious" for

television and Mark Bennett's *A Midsummer Night's Dream* (orchestrations), Chicago City Limits, the Raymond Scott Orchestrette and orchestras worldwide. His upcoming projects include *I Heart Bob*. He is a member of the Dramatists Guild and artistic associate for new musicals at New York Theatre Workshop.

**ART MANKE** (*Director/Choreographer*) has directed a wide variety of plays during more than a decade of work with SCR, including the West Coast premiere of Itamar Moses' *Bach at Leipzig* (for which he received his fifth LADCC Award), hit revivals of *Noises Off*, *Taking Steps*, the musicals *Lucky Duck* and *The Wind in the Willows*, as well as numerous new play readings and workshops. His work has been seen at the Pasadena Playhouse, Denver Center Theatre Company, Mark Taper Forum, Oregon Shakespeare Festival, Milwaukee Repertory Theater, Seattle Repertory Theatre, Chicago Shakespeare Theater, Laguna Playhouse and American Players Theatre, among others. Manke is a co-founder and former artistic director (1991-2001) of A Noise Within, L.A.'s acclaimed classical theatre company. A frequent guest lecturer at theatre schools across the country, he also directs for television, and holds a BFA from the University of Illinois and an MFA from the American Conservatory Theater. His upcoming projects include *The Liar* for Santa Cruz Shakespeare and Amy Freed's *The Monster-Builder* at Berkeley's Aurora Theatre Company. He is currently writing a new musical about Pearl Bailey, entitled *Pearl's in the House*.

**MICHAEL B. RAIFORD** (*Scenic Design*) is a scenic and costume designer based in Austin, Texas. He previously designed *Death of a Salesman* at SCR. His national/regional theatre and opera credits include Geva Theatre (Rochester, NY), The Cleveland Play House, Opera Boston, Kansas City Repertory Theatre, Central City Opera, Aurora Theatre Company, PlayMakers Repertory Company, Maltz Jupiter Theatre, Ford's Theatre (Washington D.C.), The New Victory Theater (New York) and Actors Theatre of Louisville. At Actors Theatre, Raiford designed over 20 shows including a dozen world premiere productions at The Humana Festival of New American Plays. In Austin, he has designed at Ballet Austin, Austin Lyric Opera, Rude Mechanicals, ZACH Theatre and Hyde Park Theatre. In addition, Raiford works as a creative consultant in many fields including architecture, interiors, advertising and yes, even marching band/DCI and WGI. Raiford received his MFA from University of Texas at Austin where he also taught design for ten years. He is a member of United Scenic Artists Local 829. To see more of his work visit: [flickr.com/photos/michaelraiford/sets](http://flickr.com/photos/michaelraiford/sets).

**ANGELA BALOGH CALIN** (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Whipping Man*, *Rest*, *The Whale*, *The Trip to Bountiful*, *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed more than 60 productions for Chautauqua Theater Company, Milwaukee Repertory Theater, Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Calin is a resident artist at A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

**JAYMI LEE SMITH** (*Lighting Design*) is thrilled to be working at SCR again after working on *The Stinky*

*Cheese Man*, *Top Dog/Underdog*, *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 16 years at theatres such as Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, La Jolla Playhouse, Goodman Theatre, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory and Lookingglass Theatre Company. Her work has also been seen in China, Italy, Spain, Scotland and Ireland. Her previous awards have included the 2003 Michael Merritt/Michael Maggio Emerging Designer Award and a 2010 Joseph Jefferson Award. She is currently an associate professor of lighting design and associate head of design at UC Irvine. Her website is available at [jaymi-smith.com](http://jaymi-smith.com)

**MICHAEL K. HOOKER** (*Sound Design*) is thrilled to return to SCR, having previously designed *A Light in*

## Honorary Producers

**BETTE AND WYLIE AITKEN** (*Honorary Producers*) are among SCR's most enthusiastic supporters and have been actively involved in the life of the theatre since 1998. Honorary Producers of last year's 50th season production of *Tartuffe*, the Aitkens have also been Honorary Producers of six SCR world premieres, including Lucinda Coxon's *Nostalgia*, Julie Marie Myatt's *My Wandering Boy* (as members of The Playwrights Circle), Lauren Gunderson's *Emilie: La Marquise du Châtelet Defends Her Life Tonight*, Itamar Moses's *Completeness*, Catherine Treischmann's *How the World Began* and *Smokefall* by Noah Haidle. They also supported the West Coast premiere of Haidle's *Saturn Returns*, in addition to the 2008 Pacific Playwrights Festival. The Aitkens are First Nights subscribers, Gala underwriters, and Platinum Circle members, as well as major contributors to SCR's Next Stage Campaign and Legacy Campaign. Wylie served 10 years on the Board of Trustees (2000-10), with two years as president (2009 and 2010) and served as chair of the California Arts Council. Now in her fourth year as an SCR Trustee, Bette serves as vice president, community relations. Last season, Bette served as vice chair of SCR's 50th Season Gala Ball, having previously chaired the 2006

and 2009 Galas. According to Wylie, "It is an honor for Bette and me to produce new and exciting plays. It is a greater honor to receive the thanks of the playwrights, directors, actors and staff of this great institution who sacrifice give so much to enrich all of us."

**ALAN AND OLIVIA SLUTZKY** (*Honorary Producers*) are second-generation SCR supporters who served as Honorary Producers of Arthur Miller's *Death of a Salesman* last season and Suzan-Lori Parks' *Topdog/Underdog* in 2012. Alan was introduced to SCR at a young age by his parents, Joel and Judy Slutzky, who became involved during the Second Step days in the late 1960s. After returning to Orange County from Chicago in 2009, Alan and Olivia joined Platinum Circle and became First Night subscribers on the Argyros Stage. Alan has served on SCR's Board of Trustees since 2010 and is currently the Board's vice president of development. He and Olivia generously support SCR's Gala every year and, as members of The Playwrights Circle in 2013, they helped underwrite the world premiere of *The Parisian Woman*. "SCR is an asset to our community and, on a personal level, an additive to our lives," Alan says. "For us, one of the great things about SCR is experiencing the variety of works; whether a classic or a new play—it's an opportunity to stretch your brain."

*the Piazza, Becky Shaw, Goldfish* and *Our Mother's Brief Affair*. On Broadway, he designed *Looped*, starring Valerie Harper, as well as the *Looped* national tour, starring Stephanie Powers. His regional credits include *Sunday in the Park with George* at The Repertory Theatre of St. Louis, *Sweeney Todd* at Opera Theatre of St. Louis, as well as shows at Pasadena Playhouse, Arena Stage, Cincinnati Playhouse in the Park and Kirk Douglas Theatre. Recent local shows include the world premieres of *Backyard* and *Better* at The Echo Theater Company in Los Angeles. He spent six years as senior media designer for Walt Disney Imagineering, where he produced sound for Disney theme parks worldwide, including Hong Kong Disneyland, Tokyo Disney Sea and Walt Disney Studios Park in Paris. Recent Disney projects include music production for the Disney Dream cruise ship and an upcoming show at Shanghai Disneyland. Currently, he serves as head of the sound design program at UC Irvine.

**PHILIP D. THOMPSON** (*Accent Coach*) is the head of the MFA program in acting at the 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 and is the co-founder of Knight-Thompson Speechwork. He 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 24th production at SCR.

**JENNIFER ELLEN BUTLER** (*Stage Manager*) has been a part of the stage management team at SCR for 12 seasons and more than 45 productions. Her other theatre credits include productions at Laguna Play-

house, Utah Shakespeare Festival, California Shakespeare Theater, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She also has stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**KRISTEN CRUZ** (*Assistant Stage Manager*) has been part of the stage management team at SCR for five seasons. She holds an MFA in stage management from UC Irvine and a BA in theatre arts and minor in music from Vanguard University. She is also an adjunct professor at Azusa Pacific University. Her other theatre credits include work at Pasadena Playhouse (Lythgoe Family Productions), Laguna Playhouse, Irvine Barclay Theatre, The Wooden Floor, Little Fish Theatre, The Actor's Fund, American Coast Theater Company, Chance Theater and numerous dance companies in Southern California. Cruz is a proud member of Actors' Equity.

**MARC MASTERSON** (*Artistic Director*) is in his fourth season with SCR. His recent directing credits include *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A 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*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry,

"A POWERHOUSE" —ORANGE COUNTY REGISTER ON THE WHIPPING MAN


"A STUNNER" —LOS ANGELES TIMES ON THE TEMPEST

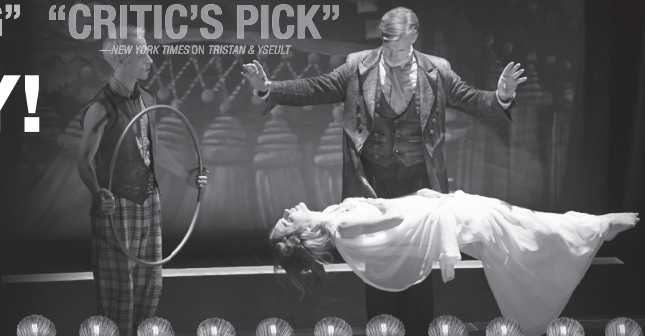
"RIVETING" —DC WEEKLY ON ZEALOT

"CRITIC'S PICK" —NEW YORK TIMES ON TRISTAN & ISEULT

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 South Coast Repertory



Nate Dendy (Ariel), Tom Nellis (Prospero), Charlotte Graham (Miranda) in *The Tempest*. Photo: The Smith Center/Geri Kodey.



Craig Wright, Eric Coble, Adam Bock, Gina Gionfrido, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

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

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Ar-

thur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere) and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

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

**MUSIC THEATRE INTERNATIONAL (MTI)** is one of the world's leading theatrical licensing agencies, granting schools as well as amateur and professional theatres from around the world the rights to perform the largest selection of great musicals from Broadway and beyond. MTI works directly with the composers, lyricists and book writers of these shows to provide official scripts, musical materials and dynamic theatrical resources to over 60,000 theatrical organizations in the U.S. and in over 60 countries worldwide.



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.

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