



54th Season • 517th Production
SEGERSTROM STAGE / MARCH 24 - APRIL 21, 2018

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

SHREW!

by Amy Freed

Ralph Funicello
SCENIC DESIGN

David Kay Mickelsen
COSTUME DESIGN

Jaymi Lee Smith
LIGHTING DESIGN

Steven Cahill
COMPOSER & SOUNDSCAPE

John Glore
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Lora K. Powell
STAGE MANAGER

directed and choreographed by

Art Manke

Geoff and Valerie Fearn
Honorary Producer

Timothy and Marianne Kay/Argyros Family Foundation
Honorary Producers

SHREW! was workshopped and developed in South Coast Repertory's 2017 Pacific Playwrights Festival.

CAST OF CHARACTERS

Petruchio	<i>Elijah Alexander</i>
Merchant/Priest	<i>Stephen Caffrey</i>
Hortensio	<i>Peter Frechette</i>
Tranio	<i>Jeremy Peter Johnson</i>
Bianca Minola	<i>Sierra Jolene</i>
Baptista Minola	<i>Martin Kildare</i>
Mistress Slapbottom/Widow	<i>Colette Kilroy</i>
Gremio	<i>Mike McShane</i>
Vincentio/Wedding Singer	<i>Matt Orduña</i>
The Writer/Katherine Minola	<i>Susannah Rogers</i>
Biondello	<i>Bhama Roget</i>
Lucentio	<i>Brett Ryback</i>
Grumio	<i>Danny Scheie</i>

PRODUCTION STAFF

Assistant Stage Manager	<i>Kathryn Davies</i>
SDC Observer/Assistant Director	<i>Charlie Marie McGrath</i>
Accent and Text Consultant	<i>Ursula Meyer</i>
Fight Choreographer	<i>Ken Merckx</i>
Costume Design Assistant	<i>Ramzi Jneid</i>
Assistant Lighting Designer	<i>Jacob Brinkman</i>
Stage Management Interns	<i>Sarah Bond, Rachele Ekstrand</i>
Light Board Operator	<i>Jacqueline Malenke</i>
Sound Board Operator	<i>Jim Lupercio</i>
Automation Operator	<i>Emily Kettler</i>
Deck Crew	<i>Dani Rodriguez</i>
Wardrobe Supervisor/Dresser	<i>Stephanie Ebeling</i>
Dresser	<i>Lisa Leonhardt</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig Assistant	<i>Alex Guerra</i>
Additional Costume Staff	<i>Rebecca Clayton, Cassie DeFile, Lalena Hutton, Kaitlyn Kaufman, Megan Knowles, Jessica Larsen, Tessa Oberle, Lauren Smith, Sarah Timm, Swantje Tuobino</i>

The actors and stage managers employed in this production are members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.



THE CAST: Matt Orduña, Sierra Jolene, Martin Kildare, Susannah Rogers, Bhama Roget, Mike McShane, Danny Scheie, Elijah Alexander, Peter Frechette, Brett Ryback, Jeremy Peter Johnson, Colette Kilroy and Stephen Caffrey.

SETTING

London and Italy, 1590s.

LENGTH

Approximately two hours and 30 minutes, including one 15 minute intermission.

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

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

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

Smoking is not permitted anywhere in the theatre.

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

Show your appreciation for the production:

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Reconciling Shakespeare's *Shrew*

by John Glore

A 2003 survey done by the Royal Shakespeare Company revealed *The Taming of the Shrew* to be the second most popular play in the Shakespeare canon. Still, there's no question that this comedy written at the beginning of Shakespeare's career (around 1592) has become controversial in our time, due to its unabashed portrayal of the "taming" of Katherina—an intelligent, strong-willed woman brought to heel by Petruchio, who is initially more interested in her father's money than in Kate herself. Shakespeare's England may have been ruled by a woman, but it was otherwise an unmitigatedly patriarchal society in which "the weaker sex" was expected to submit to the will of men in all things.

And as recently as the 1950s and early '60s, America—along with Western culture as a whole—couldn't claim to be a great deal more enlightened in its gender politics. Men were lords of the manor and breadwinners; a woman's place was in the home; and if she dared to enter the workplace, she was subject to the brazen advances of the "madmen" who ran the professional world. Maybe that's why *Kiss Me, Kate*, Cole Porter's 1948 musical adaptation of Shakespeare's comedy and Franco Zeffereilli's 1967 film version of the play (starring Richard Burton and Elizabeth Taylor) were so untroublingly delightful for audiences.

But even as far back as Shakespeare's own time—when laws curtailing husbands' use of violence to discipline their wives were becoming more commonplace—there were those who questioned the fun *Shrew* had at the expense of its headstrong Kate. In 1611, near the end of Shakespeare's career, his contemporary, John Fletcher, wrote a sequel to *Shrew*, called *The Woman's Prize, or The Tamer Tamed*, in which Petruchio, after the death of Kate, marries another woman, who refuses him sexual favors until he submits to her will. The play ends with the advice, "To teach both sexes due equality/And as they stand bound, to love mutually." For some years, Fletcher's sequel was more popular than the original.

In 1897, George Bernard Shaw described Shakespeare's

Shrew as "one vile insult to womanhood and manhood from the first word to the last" and called its last scene "altogether disgusting to modern sentiments." He added, "no man with any decency of feeling can sit it out in the company of a woman without being extremely ashamed of the lord-of-creation moral implied in the wager and the speech put into the woman's own mouth."

The speech to which Shaw refers (sometimes called "the submission speech"), is the *coup de grâce* for those who find the play distasteful. Delivered by Kate at the end of the play to a woman who has just behaved disrespectfully to her husband, it begins with the lines—

Fie, fie! unknit that threatening unkind brow,
And dart not scornful glances from those eyes
To wound thy lord, thy king, thy governor.

—and ends with her advising the woman to "place your hands below your husband's foot. In token of which duty, if he please, My hand is ready, may it do him ease."

Every director faced with the challenge of staging Shakespeare's *Shrew* nowadays—and every actor playing the role of Kate—must decide how to handle the submission speech. Do you speak it sincerely and trust that audiences will make allowances for the societal norms that were in place when it was written? Do you deliver it straightforwardly, but contextualize it by suggesting she chooses to submit out of the true, abiding love that has bloomed between her and Petruchio? Or do you couch it in irony, making it clear that Kate doesn't mean what she's saying? All those approaches have been tried—and more often than not have been found less than satisfying.

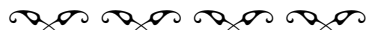
Directors have attempted other strategies to deal with the play's troubling gender politics: they've cast all the roles with male actors; they've cast all the roles with female actors; they've cross-gendered it (Kate played by a man, Petruchio by a woman). They've put "quotation marks" around the whole story (see accompanying article, "The Late, La-

mented Christopher Sly”). A well-regarded 1974 production directed by William Ball for San Francisco’s American Conservatory Theatre (ACT) largely avoided the problem by using a knockabout *commedia dell’arte* style to uproot the play from any sort of psychological ground and place its emphasis on slapstick fun. (Footnote: both playwright Amy Freed and director Art Manke were MFA acting students at ACT about 10 years after Ball’s heralded production.)

Arguably no contemporary production has completely solved the problem of *The Taming of the Shrew* for all audience members.

But the play refuses to go away because, in the parlance of Shakespeare’s own day—it’s just too much of a “get-penny.”

But perhaps there’s another way to “skin” this Kate.



Amy Freed’s interest in *The Taming of the Shrew* dates back at least 20 years, to her break-out play, *The Beard of Avon*, which was inspired by the Shakespearean authorship controversy—an argument promoted by scholars who refused to believe that a bumpkin from rural Stratford-upon-Avon could possibly have commanded the knowledge and wit to write the three dozen or so plays ascribed to Shakespeare. Freed spun comedic gold from the authorship controversy by carrying its argument to an extreme: by the end of *Beard of Avon*, seemingly half the nobility in England are collaborating with the bumpkin bard, using him as a front to hide their participation in such a vulgar pursuit as theatre.

Among its more amusing conceits was *Beard’s* revelation that the first draft of *The Taming of the Shrew* was penned by none other than Queen Elizabeth herself. Knowing well what it means to be a strong woman in a man’s world, Elizabeth writes a sort of fantasy in which a commanding woman is relieved of the self-imposed burdens of dominance, exchanging them for the comforts of love and domesticity.

Flash forward to 2014, when Freed was among the 36 playwrights commissioned by the Oregon Shakespeare Festival to write “translations” of all of Shakespeare’s plays. Freed asked for *The Taming of the Shrew*, perhaps relishing the irony of a contemporary woman playwright finishing what Elizabeth started in *Beard of Avon*.

But, having undertaken the task of translating *Shrew*, Freed grew frustrated at the strict rules for the project:



Facing page: the cast of SCR’s 2001 production of *The Beard of Avon*. This page clockwise from top left: Richard Burton and Elizabeth Taylor in the 1967 movie of *The Taming of the Shrew*; Marc Singer and Fredi Olster in ACT’s 1976 *comedia dell’arte* version; and Nike Doukas and Douglas Weston in *The Beard of Avon*.

only alter lines that have become incomprehensible to contemporary theatregoers; no cutting or adding text, no “fixing,” no personal politics; leave the play in its original time period; keep Shakespeare’s heightened language—use rhyme where Shakespeare rhymed, use iambic pentameter wherever he did; and remain true to his imagery, characters, action and themes.

No *fixing*. But if ever there were a Shakespeare play that seemed to call for some fixing, wouldn’t *Shrew* be that play?

So even before she’d finished the translation project, Freed made up her mind to write her own free adaptation of Shakespeare’s *Shrew*. She was convinced that if the mature Shakespeare had written the play, rather than that young playwright just learning his trade, he would have brought a different, more complex sensibility to the characters and their story. She thought about the fully formed artist who went on to write *Much Ado about Nothing’s* more sophisticated battle of the sexes between Beatrice and Benedick; if that Shakespeare had taken up the story of Kate and Petruchio, how might the play be different, she wondered? Would it still be a simple, rowdy comedy about a braggart soldier subjugating an uppity woman—or would its story of two misfits finding love with one another come to fuller fruition?

Which is not to say that Freed was uninterested in the fun and frolic in Shakespeare’s play. One of the tasks she set herself was to do something about those infernal Shakespearean clowns, whose antics and contorted wordplay may have been funny 400 years ago, but seldom crack a smile among today’s audiences. She also aimed to hold on to the humor embedded in the struggle between two strong-willed, self-absorbed protagonists.

Freed describes *SHREW!* as more a reconciliation with than a counterattack against Shakespeare’s play. It was not her intention to write a “feminist” take, to try to turn *The Taming of the Shrew* on its head. That would be too simplistic, especially since her play, like the original, takes place in the late 16th century. There were inevitable limitations to what a woman could be and do in that world. Freed’s Kate still delivers a chastising speech at the end of the play, admonishing all the newly-weds to show love and respect to their partners—a very different speech from the one that Shakespeare’s chastened shrew delivered.

It’s a speech written by a woman playwright for an impassioned and enlightened female character.

No irony needed.

What's in a Word?

by John Gloré

Etymologists date the word “shrew” to 11th-century Middle English, when it referred to an evil or scolding person of either sex. Medieval superstition held that the sharp-toothed, mole-like animal called a shrew had a venomous bite and an evil disposition and that it could influence humans, male or female, to behave wickedly. But by the time the word lost its final “e” in the 14th century, it had become gender-specific: now when you spoke of a shrew it was understood you were talking about an abusive woman.

By Shakespeare’s day, the meaning of the word had evolved to suggest that a shrew wasn’t merely a disagreeable female; she was a woman who refused to accept her place, who disdained the boundaries that circumscribed the lives of women and girls of her time. It is this sense of shrewishness that Shakespeare’s Petruchio refers to when he tells Katherina he intends to “bring you from a *wild* Kate to a Kate *conformable* as other *household* Kates” (emphases mine).

Although Shakespeare’s England was ruled by a queen, women were expected to adhere to strict rules of duty and behavior that crossed all class strata in their underlying assumptions about the inferiority of the female sex. If you were female, you were subservient first to your father and then to your husband, for whom you were to be a vessel for his offspring, keeper of his household and helpmate to him in his daily life. You were entirely dependent on father and then husband for support; and you were not allowed to inherit their fortunes. It has been suggested that one reason Queen Elizabeth chose never to marry was that even she would have had to obey her husband.

Girls of Elizabethan England were excluded from grammar schools and institutions of higher learning, and most women were illiterate (Shakespeare’s wife, Anne Hathaway, most likely would not have been able to read his poems and plays). The only avenue to education for a girl was private



The top of a printed ballad from 1686 called *A Caution for Scolds: Or, a True Way of Taming a Shrew To the Tune Of, Why are My Eyes Still Flowing.*

tutoring, and that was only available to the upper classes; but even then, a girl’s education would have focused on such “feminine” subjects as manners and etiquette, music, dancing, riding and archery. Women could not be doctors or lawyers (hence Portia’s need to disguise herself as a man in order to practice law in *The Merchant of Venice*); they could not vote or become involved in politics.

A woman who chose to flout any of these strictures risked being called a shrew (or worse—a witch, strumpet or whore). Punishment for insubordination by a woman—even a noblewoman, *even* a female member of the royalty—was to be beaten into submission on the whipping stool (a humiliation suffered by Lady Jane Grey).

By the time Shakespeare wrote *The Taming of the Shrew*, the idea of the shrewish woman had hardened into a stock comedic character type that appeared frequently in European literature and folklore, often in stories that depicted a man correcting his woman’s shrewishness by physical or psychological behavior modification. (It should be noted that after writing *The Taming of the Shrew* early in his career, Shakespeare went on to create a series of strong, intelligent, dimensional female characters—such as Rosalind in *As You Like It*,

Beatrice in *Much Ado about Nothing*, Viola in *Twelfth Night* and Cordelia in *King Lear*—suggesting that, as he matured, he developed a more sophisticated understanding of the female psyche and the capabilities of women.)

In his 1755 *A Dictionary of the English Language*, Samuel Johnson defined “shrew” as a “peevish, malignant, clamorous, spiteful, vexatious, turbulent woman.” Use of the word peaked in the early 20th century and, since then, has experienced a slow, steady decline. By now, the word “shrew” has an old-fashioned ring, even if the underlying attitude about “domineering” women who “don’t know their place” persists among some men. (Which is probably why the word “troglodyte” continues to have some currency.) To the extent that “shrew” is still used—along with a host of synonyms including harpy, termagant, haridan, virago, battle-axe and, more recently, “bitch” and other, more vulgar coinages—it is now generally considered offensive, as are its synonyms. The word-usage website, *vocabulary.com*, tells us, “Use the noun shrew—at your own risk—to refer to a woman who is argumentative, nagging, and ill tempered . . . [However] unless you are a famous dead author, you may want to steer clear of this one in conversation.”

And Now, Petruchio, Speak

Amy Freed estimates that she has retained only a few dozen lines intact from Shakespeare's original text of The Taming of the Shrew. But Freed is so adept at mimicking Shakespearean verse, it's often difficult to tell which lines are hers and which were written by Shakespeare himself. In both Shakespeare's version of Shrew and in Freed's, Petruchio delivers a soliloquy just before meeting Kate for the first time. See if you can guess (before hearing it in performance) which soliloquy comes from Freed.

I.

I'll attend her here,
And try by ancient method to divert her.
So a master gauges his opponent's will
And with a finger's tap he redirects it
And takes the storm that's hurtling towards his head
And turns it so it breaks itself instead.
I myself once set against the world—
Without surcease I quarreled and railed and fought
And only found my peace in field of war
Where I found all the enemies I sought
Save—one—
And he within. With whom I constant strive.
And since I know this girl to be a shrew
It is my inward hope that she might. . . subdue me.
And with her outward clamor, my inward clamor still.
And between us, our contrary natures
Prove that basest elements grow bright
When brought together and in heat ignite
And from base metal make of darkness light.
But to make her devil prove itself I must first enrage her.
I'll woo her in this spirit when she come.
But here she comes and now, Petruchio, speak.
Good Morrow, Kate, for that's your name I hear.

II.

I'll attend her here—
And woo her with some spirit when she comes.
Say that she rail, why then I'll tell her plain
She sings as sweetly as a nightingale.
Say that she frown, I'll say she looks as clear
As morning roses newly washed with dew.
Say she be mute and will not speak a word,
Then I'll commend her volubility
And say she uttereth piercing eloquence.
If she do bid me pack, I'll give her thanks,
As though she bid me stay by her a week.
If she deny to wed, I'll crave the day
When I shall ask the bans, and when be married.
But here she comes, and now, Petruchio, speak.
Good morrow, Kate—for that's your name, I hear.



Image from the book An art edition of Shakespeare, classified as comedies, tragedies, histories and sonnets, each part arranged in chronological order, including also a list of familiar quotations (1889).

The Late, Lamented Christopher Sly

As if the gender politics of Shakespeare's *The Taming of the Shrew* weren't problematic enough, the original version of the play poses another challenge to contemporary directors: in a bemusing bit of dramaturgy, Shakespeare chose to begin his play with an "Induction," a prefatory scene in which a drunken tinker named Christopher Sly is ejected from a tavern, to be discovered by a wealthy lord and his entourage, who decide, for no apparent reason, to prank the passed-out peddler by dressing him in noble finery and convincing him that he is a lord of the realm himself. To further embellish the ruse, one of the lord's pages dons women's clothing and pretends to be Sly's wife—and then the lord and his fellow pranksters present the story of Kate and Petruchio for Sly's entertainment. In the standard version of Shakespeare's play, Sly disappears after the induction and is never seen or heard from again.

It's a bit of a head-scratcher.

Shakespeare's induction seems to be entirely disconnected from the main story of the play, even thematically, but some contemporary directors have chosen to use it as a way to put theatrical quotation marks around the play's problematic gender politics. In such revisionist productions, Petruchio's "taming" of Katherina is not meant to be taken at face value, because it's actually a theatrical invention, a prank contrived to deceive a drunkard. In a 1978 modern-dress production directed by Michael Bogdanov at the Royal Shakespeare Company, the drunken Sly entered from the audience and proceeded to accost a female usher, climbed on stage and smashed parts of the set, before being stripped and thrown into a bath. In Bogdanov's overtly feminist interpretation, the remainder of the play was presented as Sly's male-chauvinist dream of domination over the female usher (now

having taken on the role of Kate). The production ended bleakly, delivering a clear indictment of the oppression of women depicted in Shakespeare's play.

That's one way to do it. But more often than not, directors today simply cut the induction completely.

In her adaptation, also set in the late 16th century, Amy Freed found no use for Christopher Sly—but she availed herself of the structural device of the induction. Although Freed's induction has virtually no relation to Shakespeare's, it does take place in a tavern in which a very Freedian character, an unnamed female would-be-playwright, is discovered in conversation with the tavern-keeper, one Mistress Slapbottom. (Fun fact: the tavern sign used in SCR's set is a facsimile of one that hangs in front of an actual 400-year-old pub in England.)

The connection of Shakespeare's induction to the rest of his play may be flimsy at best, but in Freed's adaptation, her lady playwright is faced with a dilemma that has everything to do with the play that will follow. When that lady playwright of Elizabethan vintage then reappears as the character Kate in the play she is rewriting—about a "shrewish" woman who is too smart, creative and yes, will-

ful, to accept the constraints of her own society—we understand that we're seeing reflections in a hall of mirrors that stretches all the way from Shakespeare's time to our own time ... and to the 21st-century female playwright who is delivering her own new version of a shopworn tale about the taming of shrews and the true nature of love.



An illustration of Christopher Sly and the servants by Kenny Meadows and engraved by John Orrin Smith from the 1846 text, *The Works of Shakespeare*.

Artist Biographies



ELIJAH ALEXANDER

Petruchio

returns to SCR after appearing in *A Midsummer Night's Dream* (Theseus/Oberon). He appeared on Broadway in *Metamorphoses* and off-Broadway in *Shopping and F**king* (New York Theatre Work-

shop). His other theatre credits include *Throne of Blood* (Brooklyn Academy of Music); *Tantalus* (Royal Shakespeare Company); *Watch on the Rhine* (Guthrie Theatre and Berkeley Repertory Theatre); *Disgraced* (Arizona Theatre Company); *The Invisible Hand* (ACT Seattle, Gregory Award); five seasons at Oregon Shakespeare Festival, where he appeared in *Fingersmith*, *Hamlet*, *Pride & Prejudice* and *Henry VIII*; four seasons at Utah Shakespeare Festival in *Richard III*, *Julius Caesar*, *Gaslight* and *Art*; and three seasons at California Shakespeare Theatre in *Man and Superman*, *Restoration Comedy* and *An Ideal Husband*. His film and television credits include *Mr & Mrs Smith*, *Amazing Love*, "Touch," "Awake," "JAG" and "Summerland." He earned his MFA at the Yale School of Drama. elijahalexander.net



STEPHEN CAFFREY

Merchant/Priest

appeared at SCR previously in *Shakespeare in Love* and *Bach at Leipzig*. His other credits include *Stage Kiss* and *Yes, Prime Minister* at Geffen Playhouse; *Henry IV* (Falstaff), *King Lear* and *Autumn*

Garden at Antaeus Theatre Company; *Red* at Geva Theatre Center and PlayMakers Repertory Company; *Galileo* at Cleveland Playhouse; *One Flew Over the Cuckoo's Nest* at Portland Center Stage; *Victoria Musica* at Cincinnati Playhouse; *The Constant Wife* at Pasadena Playhouse; *Heartbreak House* at Berkeley Repertory Theatre; *The Voyage Inheritance*, *The Real Thing* and *A Doll's House* at American Conservatory Theater (San Francisco); *Thirty Six Views* at Laguna Playhouse; *The Body of Bourne* at Mark Taper Forum; *All's Well That Ends Well* at Santa Cruz Shakespeare; *Bargains* at The Old Globe; *The Miser* at Hartford Stage; *I Hate Hamlet* at The Royal George Theatre; *What You Get and Expect* at New York Theatre Workshop; *The Scarlet Letter* at

Classic Stage Company; and Freed's *Restoration Comedy* at Seattle Repertory Theatre. His film and television credits include "American Odyssey" (recurring), *Cinema Verité*, "CSI Miami," "Columbo," "Tour of Duty" (series regular), *Longtime Companion*, "Chicago Hope," "L.A. Law," *Buried Alive*, "The Profiler," *The Adventures of Young Indiana Jones: Hollywood Follies*, *Nothing Lasts Forever*, *Blowback*, "Seinfeld" (yada yada) and *Murder of Innocence*.



PETER FRECHETTE

Hortensio

returns to SCR where he previously appeared in *Amadeus*, *Hurrah at Last*, *Night and Her Stars* and *The Extra Man*. He recently spent five years as a company member at Oregon Shakespeare Festival.

His other regional credits include productions at Seattle Repertory Theatre, Berkeley Repertory Theatre, George Street Playhouse, Cape Playhouse, The Old Globe, La Jolla Playhouse, Mark Taper Forum and the Pasadena Playhouse, as well as productions in New York both on and off-Broadway.



JEREMY PETER JOHNSON

Tranio

last appeared at SCR in *Nothing Sacred*. He subsequently spent nine seasons at the Tony Award-winning Oregon Shakespeare Festival, where his favorite productions included *Guys and Dolls*, *Richard*

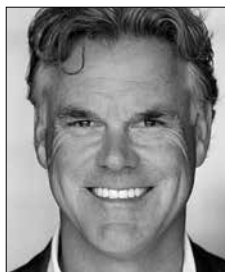
II, *The Yeomen of the Guard*, *Into the Woods*, *Macbeth*, *The Taming of the Shrew* and *Tracy's Tiger*. Regionally, he appeared at Westport Country Playhouse as Georg in *She Loves Me* (Connecticut Critics Circle Award nomination) and Bruce in *Beyond Therapy*. His New York credits include Kate Hamill's recent adaptation of *Pride and Prejudice*, off-Broadway at the Cherry Lane Theatre, the original off-Broadway production of *Shakespeare's R&J* at the John Houseman Theatre and *Before the Dawn* at American Place Theatre, as well as the New York International Fringe Festival. His film work includes *My Best Friend's Wedding*, *Prison Song* and *Into the Fire*. On television, he has appeared in recurring roles on "Las

Vegas,” “All My Children” and “As the World Turns,” as well as numerous commercials. He has taught and/or directed hundreds of high school drama students across the country. jeremypeterjohnson.com.



SIERRA JOLENE
Bianca Minola

is thrilled to be back performing on the Segerstrom Stage in *SHREW!* after being seen in the reading at last year’s Pacific Playwright’s Festival. Jolene has been lucky enough to perform Amy Freed’s brilliant work before in the Bay Area premiere of *The Monster Builder*, in which she played Tamsin at the Aurora Theatre Company, also directed by Art Manke. Her other regional credits include *All My Sons* (Ann Deever) and *The Book Club Play* (Jen) at the Jewel Theatre Company; *Of Mice and Men* (Curley’s Wife) and *At This Evening’s Performance* (Saskia) at North Coast Repertory Theatre; and *Macbeth* (Malcolm) and *The Liar* (Lucrece) at The Santa Cruz Shakespeare Festival. Jolene is a graduate of the California Institute of the Arts with a BFA in acting and is a proud member of Actor’s Equity.



MARTIN KILDARE
Baptista Minola

previously appeared at SCR in *The Light in the Piazza* and *The Real Thing*. His Broadway credits include *The Lion King*, *A Raisin in the Sun*, *Timon of Athens*, *The Government Inspector* and *The Herbal Bed*. Off-Broadway, he appeared in *Pride’s Crossing*, *Honor and the River*, *Candida* and *Labor Day*. He spent two years with the national tour of *Mamma Mia!*. His local credits include *Spamalot* (3-D Theatricals), *Mrs. Warren’s Profession* (A Noise Within), *Mary Poppins* and *My Fair Lady* (Musical Theatre West) and *Mary Poppins* and *Good People* (La Mirada Theatre). Regionally, he has acted with more than 20 companies including Mark Taper Forum, Dallas Theater Center, Folger Theatre and a combined ten seasons with the California, Alabama and Utah Shakespeare Festivals. His television credits include “Superstore,” “Strange Angel,” “Desperate Housewives,” “Enlightened,” “Big Love,” “Law & Order” and many others. He received his BA from Stanford University, MFA from the American Conservatory Theatre and studied internationally with Mark Rylance at Shakespeare’s Globe in London. Love and thanks to his family: Mary, Riley and Griffin.



COLETTE KILROY
Mistress Slapbottom/Widow

previously was seen at SCR in *The Monster Builder*, *Absurd Person Singular*, *Silent Sky*, *The Homecoming*, *Safe In Hell*, *Tom Walker*, *Dimly Perceived Threats To The System*, *The Triumph of Love* and *Night and Her Stars*. Her other theatre credits include *Lend Me a Tenor* (La Mirada Theatre), *Fallen Angels* (Laguna Playhouse), *Nighthawks* (Kirk Douglas Theatre), *Christmas on Mars* (The Old Globe), *Julius Caesar* (The Public Theater), *Quills* (Geffen Playhouse), *The Real Thing* (Pasadena Playhouse), *Life During Wartime* (La Jolla Playhouse), *The Scene* and *The Clean House* (Ensemble Theater), *Two Headed* (John Anson Ford Theatre), *Neddy* (The American Place Theatre), *The Cherry Orchard* (Center Stage), *Life Is a Dream* (The Los Angeles Theatre Center), *Winters Tale* and *Measure for Measure* (The Shakespeare Theatre of New Jersey) and *The Miser* and *Sarcophagus* (Yale Repertory Theater). Her film and television credits include *Finding Amanda*, *Me and You and Everyone We Know*, *David and Fatima*, *The Ice Storm*, “Married,” “CSI: Miami,” “Numbers,” “Without A Trace,” “Medium,” “Judging Amy,” “The Profiler,” “Ally McBeal” and “Shannons Deal.” She received her MFA from the Yale School Of Drama.



MIKE MCSHANE
Gremio

returns to SCR after appearing in *The Tempest*, *Cyrano de Bergerac* and *Dumb Show*. An original cast member of “Whose Line Is It Anyway?” (U.K.), he also appeared in *Little Shop of Horrors*, *Tailor Made Man*, *The Pocket Dream* and *Assassins* (West End, U.K.); and *La Cage aux Folles* and *Taller Than a Dwarf* on Broadway. His film credits include *Robin Hood: Prince of Thieves*, *Richie Rich*, *Tom and Huck*, *Office Space* and *Big Trouble*. His television appearances include “Seinfeld,” “ER,” “Brotherly Love,” “Frasier,” “Malcolm in the Middle,” “Wayward Pines” and “Red Bird” on Amazon, as well as the British shows “Doctor Who,” “A Summer Days’ Dream,” “The Big One,” “S&M” and “Blue- stone 42.” He received an Ovation Award nomination for his performance as Big Daddy in *Cat on a Hot Tin Roof* at Antaeus Theatre Company, as well as an Emmy Award nomination for Best Actor in a Daytime Drama, for “Red Bird.” McShane is a proud member of Impro Theatre and Antaeus Theatre Company in Los Angeles.



MATT ORDUÑA
Vincenzio/Wedding Singer

is very excited to return to SCR where he appeared earlier this season as Eli in *Gem of the Ocean*. His theatrical roles include Abioseh in *Les Blancs* at Rogue Machine Theatre; Bilal in *Bars & Measures* (Stage Raw Award nominee, Los Angeles Drama Critics Circle Award nominee for lead performance in a play) at The Theatre @ Boston Court; Gabriel in *Fences* at International City Theatre (Ovation Award nominee for Featured Performance); Tiresias in *Oedipus El Rey* and Albert/Kevin in *Clybourne Park* at San Diego Repertory Theatre; Duncan in *Macbeth* at A Noise Within; and Flip in *Stick Fly* at Mo'oeo Performing Arts Company. His film and television credits include *I Don't Feel at Home in This World Anymore* (Sundance Grand Jury Award), *Grace of Jake, Baby Steps, Better Half: The Story of Tony & Leo*, "NCIS: Los Angeles," "NCIS," "Ironside," "Pretty Little Liars," "The Fosters," "Switched at Birth," "Days of Our Lives," "Sons of Anarchy," "Mob City," "Family Tools" and "Legit." He earned his MFA in 2001 from the University of Washington Professional Actor Training Program. He is very excited to be working with this wonderful cast and crew. Thank you to Tinia and Autumn for their love and support.



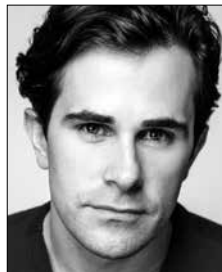
SUSANNAH ROGERS
The Writer/Katherine Minola

appeared previously at SCR in *The Monster Builder, Three Days of Rain, A Midsummer Night's Dream, Man from Nebraska, The Further Adventures of Hedda Gabler, On the Mountain, Cyrano de Bergerac, The Dazzle, Nostalgia, The Taming of the Shrew, Six Degrees of Separation* and *A Christmas Carol*, as well as Pacific Playwrights Festival and NewSCRipts readings. Her other theatre credits include *All the Way* on Broadway and at A.R.T., and productions at Yale Repertory Theatre, Roundabout Theatre, Arena Stage, Hudson Stage Company, Huntington Theatre Company, Geva Theatre Center, Syracuse Stage, Berkeley Repertory Theatre, California Shakespeare Theater, Oregon Shakespeare Festival, Magic Theatre, Aurora Theatre Company, Barbican Theatre and the national tour of Steve Martin's *Picasso at the Lapin Agile*. Her film and television credits include "The Path," "Younger," "Mr. Robot," *The Diary of a Teenage Girl* and the upcoming film, *Trouble*.



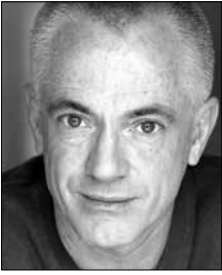
BHAMMA ROGET
Biondello

has been lucky enough to be in two Amy Freed premieres: *Restoration Comedy* (Seattle Repertory Theatre and California Shakespeare Theatre), and *The Monster Builder* (Artists Repertory Theatre). Her other productions have included *Stick Fly* at Intiman Theatre, *Mr. Burns* at A.C.T. Theatre, *Tartuffe* at Seattle Shakespeare Company and Seattle Repertory Theatre; and *Boeing-Boeing, God of Carnage, The Constant Wife* and *Noises Off*. As a standup comedian and improviser, she has performed at the Hollywood Improv, Mbar, Largo at the Coronet and El Cid Cabaret Concert Theatre in Los Angeles and is a 15-year member of celebrated Bainbridge Island Improv group, The Edge. She has been seen on television in ABC's "Grey's Anatomy" and TNT's "Leverage" and on the hit web shows "Cookus Interruptus" and "Wrecked," for which she won the 2013 Indie Series Award for Best Lead Actress in a Comedy. She produces her own online comedy series, "The Bhamma Show."



BRETT RYBACK
Lucentio

is an LA-based actor, composer/lyricist and playwright. Previously at SCR, he was seen in the Pacific Playwrights Festival world premieres of *The Prince of Atlantis* and *Doctor Cerberus*. He originated the role of Marcus in *Murder for Two* off-Broadway. His additional theatre credits include *The History Boys* (Ahmanson Theatre), *The Lieutenant of Inishmore* (Mark Taper Forum) and *Broadway Bound* (La Mirada Theatre). His recent television and film appearances include "Mom," "Modern Family," *Hail, Caesar!* and the Lifetime movie, *The Assistant*. Ryback received the ASCAP Foundation's Cole Porter Award for Music and Lyrics, and is an SCR-commissioned writer. His young audiences musical, *Nate the Great*, will premiere next season at South Coast Repertory and First Stage Milwaukee. His other works include *Liberty Inn: The Musical* (Ovation Award nominations for Best Book, Best Music/Lyrics); *Joe Schmoe Saves the World* (National Alliance for Musical Theatre, 2016); and *Passing Through*, which was developed at the Rhinebeck Writer's Retreat, and was recently featured at Goodspeed's Festival of New Musicals. He created the website PlayThisForMe.com and he teaches musical theatre at the University of Southern California. brettryback.com



DANNY SCHEIE
Grumio

previously appeared at SCR in *The Monster Builder* (by Amy Freed), *One Man, Two Guvnors*; *The Wind in the Willows*; and as Nero in the world premiere of Amy Freed's *You, Nero* (also at Arena

Stage in Washington, D.C., and at Berkeley Repertory Theatre, for which he won the San Francisco Bay Area Critics Circle Award for leading actor). He played Lord Foppington in Freed's *Restoration Comedy* at both The Old Globe in San Diego and California Shakespeare Theater, where he has acted for the last 13 seasons. He has acted at Pasadena Playhouse, A Noise Within, Trinity Repertory Company, Actors Theatre of Louisville, Folger Theatre in Washington, D.C., Asolo Repertory Theatre, Merrimack Repertory, Two River Theater, Yale Repertory Theatre, Zephyr Theatre, Z Space, Aurora Theatre Company, TheatreWorks, Magic Theatre, The Marsh, Marin Theatre Company, San Jose Repertory Theatre and Theatre Rhinoceros. He is the former artistic director of Santa Cruz Shakespeare and a professor at UC Santa Cruz. Scheie holds a PhD from UC Berkeley. He received his Equity card playing Damis in *Tartuffe* at the Los Angeles Theatre Center.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

AMY FREED (*Playwright*) is the author of *The Monster Builder*, *Safe in Hell*, *The Beard of Avon*, *Freedomland* and *You, Nero*, all commissioned by or performed at SCR. Her other plays include *Them That Are Perfect*, *Restoration Comedy*, *The Psychic Life of Savages*, *Still Warm* and *Claustrophobia*. She was a finalist for the Pulitzer Prize (*Freedomland*) and the recipient of both the Joseph Kesselring Award and the Helen Hayes/Charles MacArthur Award for Outstanding New Play (*The Psychic Life of Savages*). Freed's work has been widely produced in a variety of houses including Arena Stage, Playwrights Horizons, New York Theatre Workshop, The Flea, Goodman Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Aurora Theatre Company, American Conservatory Theater, California Shakespeare Theater, The Canadian Stage Company and Woolly Mammoth Theatre Company. She lives in San Francisco, where she is an artist-in-residence at Stanford University.

ART MANKE (*Director and Choreographer*). In 17 seasons at SCR, Manke has directed Amy Freed's *The Monster Builder*, *Peter and the Starcatcher*, *Bach at Leipzig*, *Noises Off*, *Taking Steps*, three musicals for

young audiences, numerous new-play readings and has created choreography for half-a-dozen other productions. Elsewhere, his work has been seen at the Denver Center Theatre Company, Pasadena Playhouse, Mark Taper Forum, Oregon Shakespeare Festival, Milwaukee Repertory Theater, Seattle Repertory Theatre, Chicago Shakespeare Theater, Pioneer Theatre Company, Laguna Playhouse, American Players Theatre, Santa Cruz Shakespeare and at A Noise Within, where he was a co-founder and former artistic director (1991-2001). A frequent guest-lecturer at theatre schools across the country, he also directs for television and is a five-time winner of the Los Angeles Drama Critics Circle Award. He is a proud member of the Stage Directors and Choreographers Society and is the co-chair of its Los Angeles Steering Committee. This summer, he will direct the world premiere of *Pearl's in the House*, a new musical he has written about Pearl Bailey, at the Utah Shakespeare Festival. Manke earned an MFA from the American Conservatory Theater.

RALPH FUNICELLO (*Scenic Design*) returns for his 31st season. Among his many SCR credits are designs for *Shakespeare in Love*, *Once*, *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 has designed for New York City Opera, LA Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He received the Michael Merritt Award for Excellence in Design and Collaboration (Chicago) 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.

DAVID KAY MICKELSEN (*Costume Design*) has designed more than 450 productions at the nation's leading theatres including SCR; Guthrie Theater; Denver Center Theatre Company (60 productions); Arizona Theatre Company (47 productions); The Cleveland Play

House (22 productions); Cincinnati Playhouse in the Park (17 productions); Ford's Theatre (Washington, D.C.); Williamstown Theatre Festival; Berkeley Repertory Theatre; Geffen Playhouse; Pasadena Playhouse; Laguna Playhouse; The Old Globe; San Diego Repertory Theatre; A Contemporary Theatre; the Oregon, Utah, Colorado and Illinois Shakespeare festivals; Studio Arena Theatre; Portland Center Stage; Northlight Theatre; Pioneer Theatre Company; Geva Theatre; The Repertory Theatre of St. Louis; Children's Theatre Company of Minneapolis; Tennessee Repertory Theatre; Missouri Repertory Theatre; Sundance Theatre Festival; New Mexico Repertory Theatre; Pennsylvania Center Stage; Florida Stage; The Maltz-Jupiter Theatre; Ensemble Studio Theatre; Irish Repertory Theatre; Theatre of the Open Eye; Jean Cocteau Repertory Theatre; The Hampton Playhouse; and Timberlake Playhouse. Mickelsen is the creative director of the theatre costume design program at The Fashion Institute of Design and Merchandising. Originally from Canby, Ore., he graduated with an MFA from California Institute of the Arts and is the Western Region Board Vice Chair, Local USA 829, IATSE, and a member of the United Scenic Artists. davidkaymickelsen.com.

JAYMI LEE SMITH (*Lighting Design*) is thrilled to be at SCR again after working on *Shakespeare in Love*, *Orange*, *All the Way*, *Vietgone*, *Peter and the Starcatcher*, *The Stinky Cheese Man*, *Topdog/Underdog*, *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 20 years at theatres such as Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, Alley Theatre, La Jolla Playhouse, Goodman Theatre, Denver Center for the Performing Arts, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory Theatre and Lookingglass Theatre Company. Her work also has been seen in China, Italy, Spain, Scotland and Ireland. Her awards include the 2003 Michael Merritt/Michael Maggio Emerging Designer Award, a 2014 Column Award, a 2016 Sage Award and a 2010 Joseph Jefferson Award. She currently is a professor of lighting design at UC Irvine. Her website is jaymismith.com.

STEVEN CAHILL (*Composer & Soundscape*) returns to SCR for his seventh production and fifth world premiere. Previously at SCR, he composed and/or designed *Shipwrecked! An Entertainment* (subsequently at Geffen Playhouse), *Doctor Cerberus*, *The Language Archive*, *Taking Steps*, *Cyrano De Bergerac* and *A Naked Girl on the Appian Way*. His other regional theatre credits include *Much Ado About Nothing* (Helen Hayes nomina-

GEOFF AND VALERIE FEARNs (*Honorary Producers*) have been SCR subscribers and donors for more than 25 years and enjoy seeing plays evolve from the script to the stage. They have been Platinum Circle members since 2000 and are First Night subscribers to both the Segerstrom and Argyros stages. In 2014, Valerie completed nine years of service on the theatre's Board of Trustees, having been active on various committees including the annual Gala. The Fearn's are delighted to add Amy Freed's *SHREW!* to the growing list of memorable productions they have supported as Honorary Producers including David Ives' *Venus in Fur* (2014), Molly Smith Metzler's *Elemeno Pea* (2012), Donald Margulies' *Collected Stories* (2009) and Terry Johnson's *Hitchcock Blonde* (2006).

TIMOTHY AND MARIANNE KAY in partnership with the **ARGYROS FAMILY FOUNDATION**, are pleased to serve as Individual Honorary Producers of Amy Freed's *SHREW!* This is Tim and Marianne's third time underwriting an SCR production and their second play by Amy Freed, having previously underwritten *The Monster Builder* in 2017. Two years ago the Kays supported the world premiere of Julia Cho's *Office Hour* on the Julianne Argyros Stage. Tim has been an SCR trustee since 2010. He currently serves on the Executive Committee and the Audit Committee and chairs the Deferred Gifts Committee. Together, Tim and Marianne also are members of Platinum Circle and Gala underwriters.

tion) and *The Merchant of Venice* (Shakespeare Theatre Company); *The Trinity River Plays* (Goodman Theatre, Dallas Theater Center); *The 39 Steps*, *The Miracle Worker* (Denver Center Theatre); *Cornelia* (The Old Globe); *The Taming of the Shrew*, *The May Queen*, *Comedy of Errors*, *The Philadelphia Story*, *Love's Labor's Lost*, *Macbeth*, *Much Ado About Nothing*, *Reckless* and *Twelfth Night* (Chautauqua Theatre Company); *Amadeus* (Maltz Jupiter Theatre); *Sense and Sensibility* (Milwaukee Repertory Theatre,); *Two Gentlemen of Verona* (Santa Cruz Shakespeare); and *A Woman of Will* (off-Broadway, Daryl Roth Theatre). His work at Pasadena Playhouse includes *A Song at Twilight*, *Fallen Angels* (LA Ovation Award nomination), *Intimate Apparel* (NAACP Image Award nomination), *Private Lives*, *The Constant Wife*, *Doubt* (regional premiere), *As Bees in Honey Drown* and *Bi-Coastal Woman*. Cahill also works in TV, commercials, digital and film media. stevencahill.com

JOHN GLORE (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings including the Pacific Playwrights Festival world premieres of *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre, 1998) and *Peace* (Getty Villa, 2009) and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

LORA K. POWELL (*Stage Manager*) is pleased to be collaborating with Amy Freed and Art Manke once again, having stage-managed *The Monster Builder* for them here last season. On the road, she has stage-managed *Blithe Spirit* (starring Angela Lansbury), *An Act of God* (starring Sean Hayes) and *Wicked*. Her Los Angeles-area credits include *Amélie*, *For the Record: Scorsese*, *Carrie*, *The Killer Musical Experience*, *Wicked*, *The Producers*, *The Lion King*, *Harmony*, *The Scottsboro Boys*, *Backbeat*, *Seminar*, *Follies*, *Parfumerie*, *Maurice Hines is Tappin' Thru Life*, *Satchmo at the Waldorf*, *Disney's Aladdin—A Musical Spectacular* and *Scary Musical the Musical*. Powell's New York and Broadway credits include *Annie Get Your Gun*, *Chicago*, *The Life*, *Annie* and *The Wizard of Oz*. She also spent five seasons as production stage manager at the Paper Mill Playhouse in Millburn, NJ.

KATHRYN DAVIES (*Assistant Stage Manager*) previously stage-managed *Sugar Plum Fairy*, *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.

MARC MASTERSON (*Artistic Director*) has expanded SCR's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *Shakespeare in Love*, *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *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,



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deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked!*, *An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received

the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

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



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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