



56th Season • 533rd Production
SEGERSTROM STAGE / JANUARY 25 - FEBRUARY 22, 2020

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

SHE LOVES ME

book by
Joe Masteroff

music by
Jerry Bock

lyrics by
Sheldon Harnick

based on the play by **Miklós László**
originally directed on Broadway by **Harold Prince**
originally produced on Broadway by **Harold Prince**
in association with **Lawrence N. Kasha** and **Philip C. McKenna**
original orchestrations by **Don Walker**
adapted by **Frank Matosich Jr.**

Jo Winiarski
SCENIC DESIGN

Alex Jaeger
COSTUME DESIGN

Jaymi Lee Smith
LIGHTING DESIGN

Jeff Polunas
SOUND DESIGN

Joanne DeNaut, CSA
CASTING

Music Director
Gregg Coffin

Jamie A. Tucker*
STAGE MANAGER

Choreography
Jaclyn Miller

Directed by
David Ivers

Steve & Laurie Duncan • Michael Ray
Honorary Producers

BNY Mellon Wealth Management • Haskell & White LLP
Corporate Honorary Associate Producers

SHE LOVES ME is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.MTIShows.com

CAST OF CHARACTERS

Arpad Laszlo	<i>Ricky Abilez*</i>
Ensemble	<i>Alicia Coca*</i>
Ladislov Sipos	<i>Matthew Henerson*</i>
Ensemble	<i>Branden Holzer</i>
Busboy	<i>Jonathan Kim*</i>
Ensemble	<i>Robert E. Knight*</i>
Steven Kodaly	<i>Sam Ludwig*</i>
Amalia Balash	<i>Erin Mackey*</i>
Ilona Ritter	<i>Marlene Martinez*</i>
Ensemble	<i>Marlene Montes*</i>
Mr. Maraczek	<i>Gregory North*</i>
Head Waiter	<i>Danny Scheie*</i>
Keller	<i>Danny Stiles*</i>
Ensemble	<i>Katy Tang*</i>
Ensemble	<i>Dekontee Tucrkile</i>
Georg Nowack	<i>Brian Vaughn*</i>

MUSICIANS

Tom Griep (*Conductor/Keyboard I*), Alby Potts (*Keyboard II/Programming*),
Robert Peterson (*Violin*), Elizabeth Brown (*Cello*), Jay Mason (*Reeds*),
Dustin McKinney (*Trumpet*), Louis Allee (*Percussion*), Tim Christensen (*Bass/Contractor*)

PRODUCTION STAFF

Dramaturg	<i>Andy Knight</i>
Assistant Stage Manager	<i>Moira Gleason*</i>
Music Preparation	<i>Gregg Coffin, Trent Dablin, Jordan Ortman</i>
Costume Design Assistant	<i>Ramzi Jneld</i>
Assistant Lighting Designer	<i>Natori Cummings-Haynes</i>
Stage Management Interns	<i>Emperatriz Teresa Mejia, Gloria Perez</i>
Light Board Operator	<i>Keannak Parvaz</i>
Follow Spot Operator	<i>Rachele Ekstrand, Aaron Stevens</i>
Sound Board Operator	<i>Jim Busker</i>
A2	<i>Lauren Zuiderveld</i>
Automation Operator	<i>Alex Johnson</i>
Deck Crew	<i>Steven McFann, Julian Olive</i>
Wardrobe Supervisor	<i>Jyll Christolini</i>
Dresser	<i>Rebecca Clayton, Rory James</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Sean Castro, Whitney Claytor, Rome Fiore, Dianne Graebner, Lalena Hutton, Justice Musick-Corson, Tessa Oberle, Maria Solesbee, Sarah Timm, Swantje Tuohino</i>

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

SETTING

A city in Europe in the 1930s.

LENGTH

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

MUSICAL NUMBERS

ACT ONE

Overture	Orchestra
“Good Morning, Good Day”	Arpad, Sipos, Ilona, Kodaly, Georg
“Sounds While Selling”	Georg, Sipos, Kodaly, Three Customers
“Days Gone By”	Maraczek
“No More Candy”	Amalia
“Three Letters”	Georg, Amalia
“Tonight at Eight”	Georg
“I Don’t Know His Name”	Amalia, Ilona
“Perspective”	Sipos
“Goodbye, Georg”	Customers, Clerks
“Will He Like Me?”	Amalia
“Ilona”	Kodaly, Arpad, Sipos
“I Resolve”	Ilona
“A Romantic Atmosphere”	Head Waiter, Busboy, Patrons
“Dear Friend”	Amalia

ACT TWO

Entr’acte.....	Orchestra
“Try Me”	Arpad
“Where’s My Shoe?”	Amalia, Georg
“Vanilla Ice Cream”	Amalia
“She Loves Me”	Georg
“A Trip to the Library”	Ilona
“Grand Knowing You”	Kodaly
“Twelve Days to Christmas”	Carolers, Shoppers, Clerks
“Finale”	Georg, Amalia

*Photos may be taken before and after the show, and during intermission, but not during the performance.
Show your appreciation for the play by using the hashtag #SheLovesMeSCR and tagging the designers listed on P1.*

*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.*



Media Partner



Media Partner

Discovering A Dear Friend

Director David Ivers on Musical Theatre and She Loves Me

by Andy Knight

Based on a 1937 play by Hungarian playwright Miklós László—the same play that inspired the films *The Shop Around the Corner* and *You've Got Mail*—*She Loves Me* follows the everyday lives and romantic entanglements of the employees at a perfumery in 1930s Europe. Today, this musical comedy is regarded as a modern classic, admired for its sophisticated score and beautifully integrated book. But its fixed place within the American musical theatre canon is, perhaps, more a testament to its undeniable quality than its initial popularity.

She Loves Me first opened on Broadway in 1963, in a production starring Barbara Cook and Daniel Massey and directed by Hal Prince. It received glowing reviews and five Tony Award nominations (and would go on to win one—for Best Performance by a Featured Actor in a Musical, for costar Jack Cassidy) But despite its critical praise, the musical's debut was somewhat short-lived, running only 301 performances. Broadway's 1963-64 season was full of bigger, flashier shows—like the original productions of *Funny Girl* and *Hello, Dolly!* and the U.S. premiere of *Oliver!*—which overshadowed the sweet subtlety of *She Loves Me*. It closed in January 1964 and, after a brief run on London's West End and an unrealized film adaptation (starring Julie Andrews), the musical quietly slipped into relative obscurity. At least for the next 30 years.

But in 1993, a successful Broadway revival, produced by Roundabout Theatre Company, introduced the eccentric and lovable employees of Maraczek's Parfumerie to a whole new audience. Since then, *She Loves Me* has secured its place in the musical theatre repertoire and is routinely performed at theatres across the nation. In 2016, another Broadway revival was staged by Roundabout—and was, once again, beloved by audiences and critics alike. Now, in his directorial debut as artistic director, David Ivers is bringing a new production of *She Loves Me* to South Coast Repertory. In an interview prior to the start of rehearsals, Ivers sat down with Literary Manager Andy Knight to chat about his love of musical theatre, what makes *She Loves Me* so special and his hopes for the future.



David Ivers

Andy Knight: I know you're a fan of musical theatre, so I'm curious to know when you discovered the form and what excites you about it.

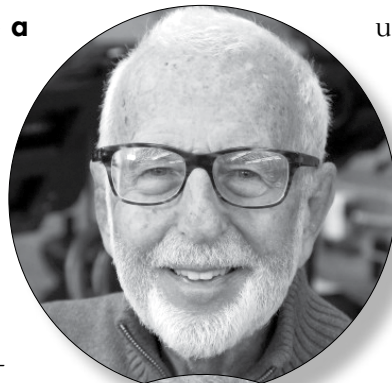
David Ivers: I am a fan of musical theatre and I discovered the form—oddly—in high school. Well, I'm sure I discovered it on film before that, but not in that light bulb sort of way. In high school, I made the unpopular decision to not be as involved in soccer and baseball and audition for [the musical] *Li'l Abner* instead. And *that* became my entrance into the theatre.

At the time, I was gangly and not really coordinated—well, I was when it came to sports, but not to dance—and so I didn't figure out how to marry all the elements. But I became obsessed with the immediacy of the form. For example, the marrying of music and the human voice together; it's like math, in a way. There is something so specifically live about musical theatre, and it excites me in ways that many plays can't.

I also think there's a voyeurism for me. I've been in musicals, but it hasn't been a major part of the fabric of my career as an actor. And so I get to stand outside of it and experience it. And I'm excited by the form's structure and looking at the composition on stage. I could go on and on...

AK: Why do you think it's so popular among audiences?

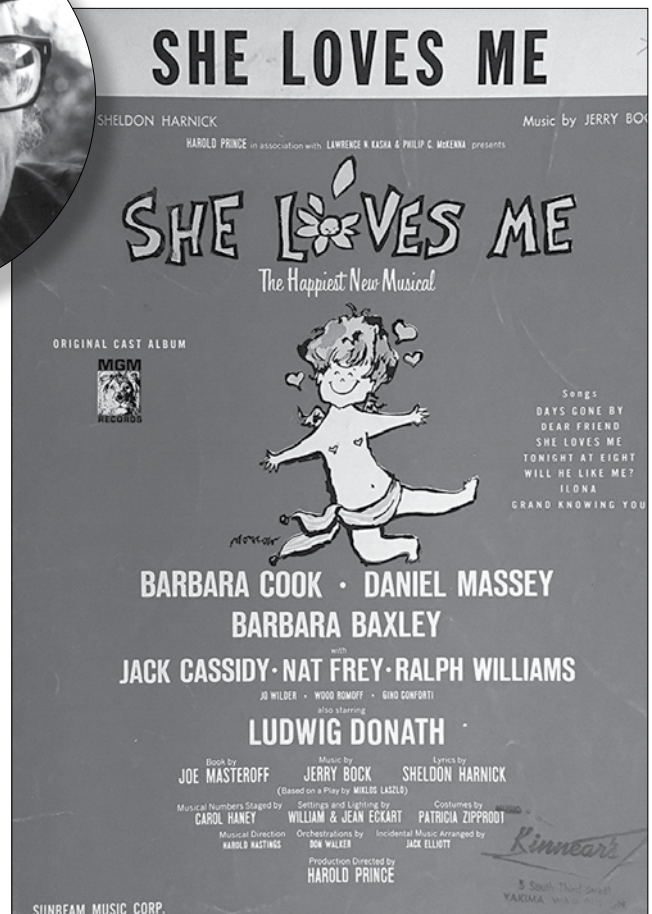
DI: I think the conversation between a performer and the orchestra and the audience is a really



unique experience. It creates a kind of spectacle, a wonderful size to human emotion—even in the more intimate musicals—and it transports us to a completely different world, where people have to sing through their feelings. Frankly, there's a wonderful manipulation that happens, too; the audience can't help but get swept up in music and song.

There is a fundamental connection, on a very base level, between music and the heart. Not everyone knows how to play an instrument, but everyone can—unless they have a malady that prevents them from making sound—hum a tune. My children comfort themselves by humming, you know? And when the feeling

Center, from top to bottom, *She Loves Me* creators Joe Masteroff, Jerry Bock and Sheldon Harnick. Below, sheet music cover from the original 1963 Broadway production.



of music is combined with the narrative of a song, it becomes something special.

I also think that audiences appreciate the uniquely American aspect of musicals. It's a form that's tied to the DNA of this country. There's a pioneering spirit in the stories of early musicals and an optimism that lines up with a young nation—that can-do spirit. Certainly in the big book musicals [of the mid-20th century]. Now, not all of them stand the test of time, but... [laughs].

AK: So, let's turn to *She Loves Me*. When did you discover that musical?

DI: Late, actually. I went through that period in high school when I was doing *Li'l Abner* and *The Music Man* and *Grease*...twice. And then I went off and studied Shakespeare and classical acting, so I turned away from musicals for a bit. I first heard *She Loves Me*, which I've never seen a production of, in grad school, which, without giving too much away, was when Pearl Jam, Nirvana and the Seattle grunge scene was in.

Then, maybe 10 years ago, [music director] Gregg Coffin, one of my closest friends in the world, nudged me—after years of hammering away at big-scale projects as a director—to look at musical projects. And, after that happened, I was in—hook, line and sinker. I started studying it more and it became a new passion, which is wonderful to find midway through your career. Then he and I started talking about *She Loves Me* a lot, and he kept saying things like, “You know this is Benedick and Beatrice from *Much Ado About Nothing*], right?” Anything to find an in for me.

The more I dug into it, the more I found that there's so much book work that grounds the musical. And the score—which took me several takes to fully appreciate—is complex and stunning and it adds so much to the plot

in how it moves the narrative and characters forward. It's extraordinarily exciting, musically.

AK: Do you have a favorite song? Just curious.

DI: Yes, I do. But I'm not going to tell you...

AK: Please?

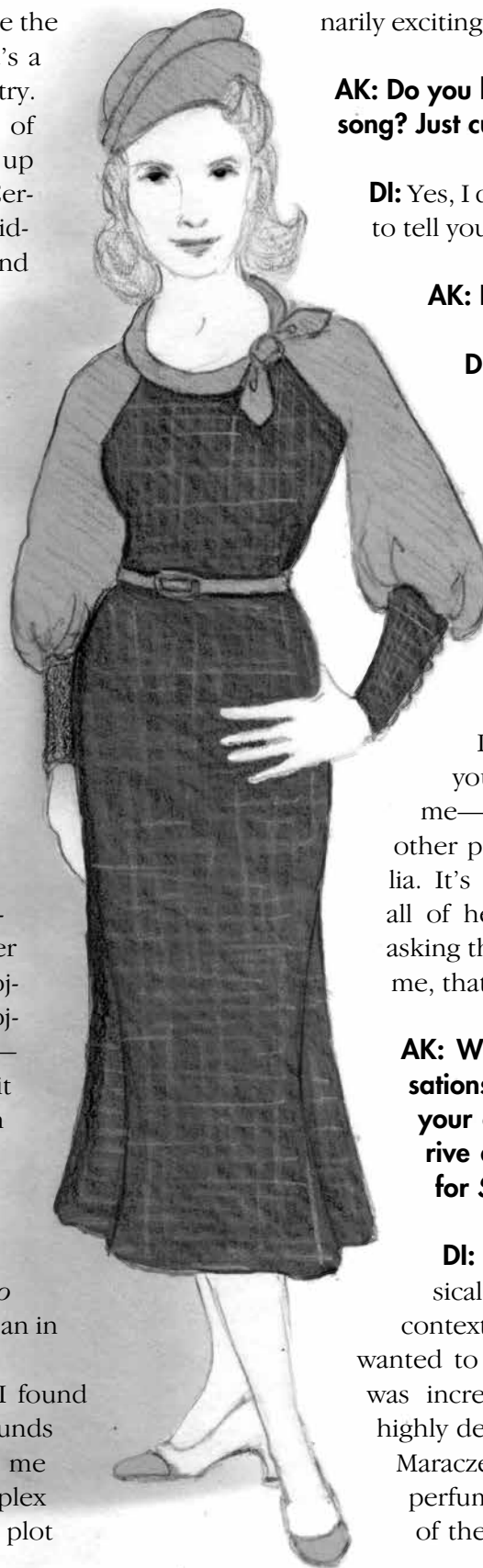
DI: Okay, it's “Will He Like Me?” I'm a romantic and I love a good love story.

This song really asks the questions, “Can I be vulnerable? Can I be all of me in front of somebody else?”

It's not just about, you know, will he like me—that is, what will the other person think of Amalia. It's about her exposing all of her vulnerabilities by asking that question. And, to me, that's beautiful.

AK: What kind of conversations did you have with your creative team to arrive at a cohesive vision for *She Loves Me*?

DI: Based on the musical's text and some contextual research, we wanted to create a world that was incredibly beautiful and highly detailed, as curated by Maraczek, the owner of the perfumery [where much of the musical is set]. But



there's also some math involved with tracking the number of locations we spend time in. And, in *She Loves Me*, there are a lot of locations we have to access. So it becomes a little bit of a dance—forgive the pun—about how to move fluidly between locations and not abandon the story for scene transitions, and also not to forget the importance of scene transitions. One of my favorite parts of directing is figuring out how transitions propel us into the story, or reveal something about the story. So, ultimately, what we arrived at is the need for a lot of moving parts. And a lot of, you know, bells and whistles.

There are also ongoing discussions about how theatrically we push the realism. In fact, I just had a conversation with [lighting designer] Jaymi Lee Smith about the song “Ilona” and how to find some of the magic that Kodaly [the character singing] is trying to conjure through lighting.

Altogether, we want the visual experience to be stunning. The costumes, from the renderings I've seen, are gorgeous, from the fabric choice to the tailoring, and very period specific. The palette is just stunning.



AK: Here's my final question. What are your hopes for the future of musical theatre—at SCR or beyond? As a producer and as an artist, what would you like to see more of? And what would you like to see less of?

DI: Um. I'd like to see less roller skating in musicals.

AK: Oh, but I like *Xanadu*.

DI: I was thinking *Starlight Express*.

AK: Sure. That's fair.

DI: But seriously, that's a wide-ranging and big big question. I would say my hope for musicals at South Coast Repertory is for us to provide a gateway for access, at an affordable price, for people to experience both classic book musicals and also the evolution of new musicals. It's an extremely competitive and expensive field, and it's a competitive and expensive market. But I know there's a community hungry to access professional musicals—both extant pieces and pieces in development—in an intimate setting. And I will be proud if, in 10 or 15 years, we've made that a part of the fabric of who we are.

I also want us to be known as an institution that provides opportunities for the artists who are thinking about musical theatre. There are writers, directors and actors whom I want to help and I want SCR to be there for them as they realize their vision. I want to ask them, “What makes you nervous? What scares the sh*t out of you?” And then say, “That's what I want you to write. That's what I want to help you develop.” It would be wonderful if we could provide an avenue for them to explore those projects here.

Costume designs by Alex Jaeger.

Artist Biographies



RICKY ABILEZ
Arpad Laszlo

is thrilled to return to SCR after appearing earlier this season in the Theatre for Young Audiences production of *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. His other SCR credits include *The Velveteen Rabbit* and *Shakespeare in Love*. Regionally, he appeared in *Frederick!* (Mainstreet Theatre Company), *In the Heights* (Lewis Family Playhouse) *Sweeney Todd: The Demon Barber of Fleet Street* (Curtis Theatre), *The Secret in the Wings* (Coourage Theatre Company) and *Señor Plummer's Final Fiesta* (Rogue Artists Ensemble). He spent more than a year in the ensemble of *More Guns!*, a musical comedy at The Second City (Hollywood). When he isn't acting, Abilez is creating content. He worked closely with playwright Prince Gomolvilas and author Scott Heim to produce *Mysterious Skin*, the stage adaptation of Heim's acclaimed novel, and he starred as Neil McCormick. He received his BFA in acting from Cal State Fullerton. @rickyabilez rickyabilez.com



ALICIA COCA
Ensemble

returns to SCR after having appeared earlier this season in *American Mariachi*. She is a 2018 theatre arts graduate of the University of California, Davis, where she played several lead roles in shows such as *Pippin!* (directed by Mindy Cooper) and *Heathers: The Musical*; and she was a founding ensemble member and participant in the university's inaugural Ground and Field Theatre Festival (2017). She was a featured singer in the 2018 *Graham-a-Rama Cabaret* (hosted by Graham Sobelman) at Sacramento Capital Stage. In 2018, she performed in downtown Los Angeles as a lead Angel vocalist in the 16th annual performance of *La Virgen de Guadalupe: Dios Inantzin* (written by Evelina Fernandez and directed by José Luis Valenzuela). Coca made her Actors' Equity debut in March 2019 in *American Mariachi* at Arizona Theatre Company.



MATTHEW HENERSON
Ladislov Sipos

is delighted to return to SCR, where he was last seen in *Shakespeare in Love* and *Hamlet*. His local credits include the Ahmanson Theatre, A Noise Within, Deaf West Theatre, East West Players, International City Theatre, Main Street Theatre Company and Musical Theatre West. Regionally, he has appeared at ACT, Ensemble Theatre Company, La Jolla Playhouse, New Fortune Theatre Company, Northern Stage, North Coast Repertory Theatre, San Diego Repertory Theatre, San Jose Repertory Theatre, West Virginia Public Theatre and at Shakespeare festivals in Arizona, Colorado, Marin, San Francisco, Santa Cruz and Utah. He spent 2013 on the first national tour of *Flashdance the Musical*. His film and television credits include "The Bernie Mac Show," "Hung," "The Fosters," "One Day at a Time," *Torn Apart* (Lifetime), *Ticking Clock* (Sony) and *A Christmas Carol*, *Mars Needs Moms* and *The Jungle Book*—all for Disney. His recent theatre work includes *12 Angry Men* at the Laguna Playhouse, *Ma Rainey's Black Bottom* at the Mark Taper Forum and *Cabaret* for Celebration Theatre Company. Henerson has an MFA from UC-San Diego and a BA from Yale University.



BRANDEN HOLZER
Ensemble

is pumped to be making his SCR debut! He is a proud graduate of the University of Miami's BFA musical theatre program. His past credits include Fender in *Hairspray* (Palos Verdes Performing Arts) and *LA's Next Great Stage Star 2018* (El Portal Theatre). He wants to thank Diane Feldman, his family for their unwavering love and support, and his team at Connor Ankrum & Associates. For Brad and Elisheva. Go Canes! @brandenholzer; brandenholzer.com



JONATHAN KIM

Busboy

extends his gratitude to South Coast Repertory and the production team of *She Loves Me* for having him perform—something he enjoys almost as much as writing about himself in the third person. When he’s not busy dancing as a corpsman in The Corps Dance Crew, he can usually be found lollygagging in online games or making too much food for himself in the kitchen. Sometimes, he even leaves the house and he *has* left the house to perform in productions such as *Stiles and Drewe’s Goldilocks and the Three Bears* (Baby Bear) with MainStreet Theatre Company, *La Cage Aux Folles* (Bitelle) and *Beijing Spring* (Ensemble) with East West Players, and *The Red Car Trolley News Boys* (Shorty McGuire) at Disney California Adventure Park. He would love for everyone to check out his company, The Corps Dance Crew, on YouTube or at thecorpsdancecrew.com

rible, No Good, Very Bad Day earlier this season. He recently returned from Arizona, where he was nominated for a *Broadway World* Regional Best Actor Award for his role as Jim in *Big River* (Hale Centre Theatre). His other regional theatre credits include Jim Conley in the Ovation Award-nominated and *LA Times* Critics Choice production of *Parade* (The Chance Theatre) and Officer Lockstock/Barrel in *Urinetown* (Courage Theatre Company). He recently won the title of *LA’s Next Great Stage Star 2018*, a musical theatre showcase, as only the second male to win in 12 years. He is a SoCal native and graduated with a BA in theatre from California State University, Northridge.



SAM LUDWIG

Steven Kodaly

is making his SCR debut. His other theatre credits include *How to Succeed in Business Without Really Trying* (Helen Hayes Award for Outstanding Lead Actor in a Musical), *On the Town*, *Avenue Q*, *Big River* and *1776* (Olney Theatre Center); *A Little Night Music*, *Jesus Christ Superstar*, *Midwestern Gothic*, *Titanic* (Helen Hayes Award nomination Outstanding Supporting Actor in a Musical), *[title of show]*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Show Boat* and *Les Misérables* (Signature Theatre); *Sons of the Prophet* (Theater J); *1776* (Ford’s Theatre); *The Farnsworth Invention* (Helen Hayes Award nomi-



ROBERT E. KNIGHT

Ensemble

formerly known as Robert Eugene Collins, is excited to be returning to SCR after appearing in the Theatre for Young Audiences Production of *Alexander and the Terrible, Hor-*

Honorary Producers

With their sponsorship of *She Loves Me*, **LAURIE AND STEVE DUNCAN** are serving as Individual Honorary Producers for the seventh consecutive season, having previously underwritten *Kings*, *Once*, *The Siegel*, *The Madwoman in the Volvo*, *Tristan & Yseult* and *4,000 Miles*. The Duncans are also members of Platinum Circle, First Nights subscribers and major supporters of SCR’s annual Gala, which they chaired earlier this season. Steve currently serves as Vice President of Advancement on the theatre’s Board of Trustees. SCR is truly fortunate to have both their generous support and leadership involvement.

MICHAEL RAY is stepping-up as an Honorary Producer for the third time with his sponsorship of *She Love Me*. Last season, Michael underwrote both *M. Butterfly* and, as a member of Playwrights Circle, *Sheepdog*. He joined the theatre’s Board of Trustees in 2018 and extended a generous challenge/matching gift to SCR, which will be reprised later this season, as a catalyst to new and increased support from fellow theatre lovers. As a trustee, Michael serves currently as Vice President of Community Relations, playing an important role not only as an enthusiastic supporter but also as an energetic ambassador for SCR in the community.

nation for the Robert Prosky Award for Outstanding Lead Actor in a Play) and *Proof* (First Stage); *Speech and Debate* (Rep Stage); *Jacques Brel is Alive and Well and Living in Paris* (Metrostage); *Monsters of the Villa Diodati* (Helen Hayes Award nomination for Outstanding Lead Actor in a Musical, Creative Cauldron); and *The Secret Garden* (3D Theatricals).



ERIN MACKEY
Amalia Balash

was born and raised in Fullerton, Calif., and is delighted to return to South Coast Repertory where she previously appeared as Clara in *The Light in the Piazza*. Her Broadway credits include *In Transit* (Ali), *Amazing Grace* (Mary), *Chaplin* (Oona), *Anything Goes* (Hope), *Sondheim on Sondheim* and *Wicked* (Glinda). She played Johanna in the New York Philharmonic's production of *Sweeney Todd: The Demon Barber of Fleet Street* at Lincoln Center, which was also broadcast on PBS. Regionally, she has worked at the Guthrie Theater in *South Pacific* (Nellie) and *Sunday in the Park with George* (Dot/Marie), Encores! in *Lady Be Good* (Shirley), Papermill Playhouse in *South Pacific* (Nellie) and *Annie* (Grace), and Pittsburgh Civic Light Opera in *Phantom* (Christine), among others. She can be heard on the original cast albums of *In Transit*, *Amazing Grace*, *Chaplin*, *Sondheim on Sondheim* and *Lady Be Good*. Her film and television credits include *The Intern*, "Blue Bloods," "Gossip Girl" and *The Parent Trap*.



MARLENE MARTINEZ
Ilona Ritter

previously appeared at SCR in the Pacific Playwrights Festival concert reading of *Prelude to a Kiss* and as Mrs. Popper in the Theatre for Young Audiences' production of *Mr. Popper's Penguins*. She most recently appeared in the contemporary comedy *Native Gardens* (as Tania, TheatreWorks Silicon Valley). Her favorite credits include the Broadway national tour of *Mamma Mia!* and *West Side Story* (Anita, La Mirada Theatre). She has performed with Theatre for Youth Audiences at Walt Disney Concert Hall, at the Broad Stage and the Hollywood Bowl. She had the pleasure of appearing in concerts with Kristin Chenoweth,

Gladys Knight and the Pips, The Doobie Brothers and Chicago. Her film credits include *Grandma* and *A Single Man*. @marlenevmartinez



MARLENE MONTES
Ensemble

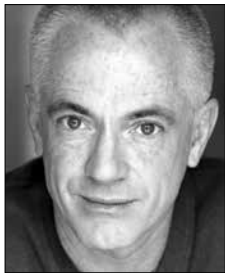
is thrilled to be back at SCR after debuting earlier this season in *American Mariachi*. Originally from Tucson, Ariz., Montes has more than 25 years of experience performing professionally in the arts, working on both coasts and many cities in between. Her most recent notable credits include Soyla in Arizona Theatre Company's production of *American Mariachi* (the best-selling play in ATC's history), *In the Heights* (as Daniela, Moonlight Stage Productions, 2017 Craig Noel Award for Outstanding Resident Musical) and *Legally Blonde* (as Paulette, New Village Arts Theatre, nominated for Best Actress in a Musical by *Broadway World*). Some of her other favorite regional credits include *In the Heights* (Performance Riverside); *Gypsy*, *Cabaret* (Cygnet Theatre); *The World Goes 'Round*, *South Pacific*, *Tommy*, *Miss Saigon* (Moonlight Stage Productions); *The 1940's Radio Hour*, *The Return to the Forbidden Planet* (New Village Arts Theatre); and *The Marvelous Wonderettes* (The Music and Theatre Company). Montes received her BFA in musical theatre from the University of Arizona and is a proud member of Actors' Equity Association. marlenemontes.com



GREGORY NORTH
Mr. Maraczek

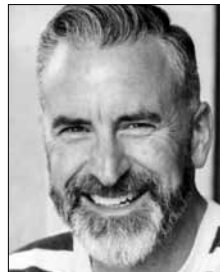
last appeared at SCR in *The Fantasticks* and recently starred in *Grumpy Old Men the Musical* for McCoy Rigby Entertainment. A Broadway veteran of *Into the Woods*, *The Secret Garden* (Archibald Craven), *A Christmas Carol* (with Tony Randall) and *Grand Hotel* (the Baron, opposite Cyd Charisse), he toured in *Les Misérables*, *The Phantom of the Opera* and *Show Boat* and was in the premieres of *Kiss of the Spider Woman*, *Rock of Ages* and Sting's *The Last Ship*. His regional appearances include The Kennedy Center for the Performing Arts, Hollywood Bowl (*Amadeus*, *Into the Woods*), Actors Theatre of Louisville (*Captain Hook*), Pasadena Playhouse (*12 Angry Men*, *Ragtime*), La Mirada (*Pride & Prejudice*), Mark Taper Forum, Sacramento Music

Circus (Captain von Trapp in *The Sound of Music*), Starlight Theatre (*The Phantom*), Arizona Theatre Company (*King Charles III*), Pioneer Theatre Company (*Comedy of Tenors*), North Coast Repertory Theatre, Laguna Playhouse (*Harvey*), *The Hunchback of Notre Dame* (as Frollo) and the title role in *Barrymore*. Among his screen credits are Stephen King's *11.22.63*, *Elizabethtown*, "Law & Order," "ER," "How to Get Away With Murder," "In Good Company," "Criminal Minds: Beyond Borders" and "Kidding" with Jim Carrey. gregorynorthactor.com



DANNY SCHEIE
Head Waiter

previously appeared at SCR in *SHREW!* and *The Monster Builder* (both 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). He most recently played in *Rhinoceros* at ACT in San Francisco, *The Music Man* at Arizona Theatre Company (directed by David Ivers) and *Richard III* at California Shakespeare Theater. His other credits include Pasadena Playhouse, A Noise Within, Trinity Repertory Company, Actors Theatre of Louisville, Folger Theatre (Washington, D.C.), Asolo Repertory Theatre, Merrimack Repertory, Two River Theater, Yale Repertory Theatre, Z Space, Aurora Theatre Company, TheatreWorks, Magic Theatre, Marin Theatre Company, and Theatre Rhinoceros. Scheie holds a PhD from UC-Berkeley and is on the faculty at UC-Santa Cruz. He received his Equity card playing Damis in *Taruffe* at the Los Angeles Theatre Center.



DANNY STILES
Keller

is making his SCR debut. On Broadway, he appeared in *Wonderland*, *Sister Act* and *Leap of Faith*. His regional theatre credits include *Sister Act* (Pasadena Playhouse), *The Full Monty* (San Diego Musical Theatre), *The Rocky Horror Show* (Performance Riverside), *Spamalot* (Music Theatre West) and *Hairspray* (3-D Theatricals). He has appeared on television as part of the Emmy Awards, and in "Crazy Ex-Girlfriend" and "Jimmy Kimmel Live!" He had a 20-year run in entertainment at The Disneyland Resort, including 12 years as Genie in *Aladdin: A Musical Spectacular*, at the Hyperion Theater and was featured at the 2002 Winter Olympics in Salt Lake City. Currently, he is an acting and audition coach for young actors in Orange County, an improvisation teacher and acting advisor for South County Performing Arts and an adventure guide with Adventures By Disney. He is a longtime member of Arts-Teach and performs in the a cappella sextet, Vybration.



KATY TANG
Ensemble

returns to SCR after having made her debut last season in *Sweeney Todd: The Demon Barber of Fleet Street*. Her regional credits include Cune-gonde in *Candide* (San Bernardino Symphony), Anne Eggerman in a *A Little Night Music* (East West Players), Maria in *West Side Story* (understudy, Broadway by the Bay), Ilse in *Spring Awakening* (Cygnet Theatre), Independent Shakespeare Company, Pacific Opera Project, Ful-

OUTSIDE MULLINGAR

"A charmer of a play"

—The Hollywood Reporter

MAR 8–29

Destiny means everything in this Irish comedy told with rich language and a few surprises.

High school & above. Contains smoking.

by John Patrick Shanley
directed by Martin Benson

SCR.org • (714) 708-5555

 South Coast Repertory

lerton Civic Light Opera, MainStreet Theatre Company, Sacred Fools, Los Angeles Theatre Center, Palm Springs Opera Guild, Orange County Opera and extensively with the prestigious LA Opera Outreach Department. Internationally, she has performed operatic roles including Susanna in *Le Nozze di Figaro* (Mediterranean Opera Festival, Italy), Sophie in *Werther* and Amour in *Orphée et Eurydice* (La Péniche Opera, France). She trained at UCLA and École Normale de Musique de Paris. Tang began her performance career on the ice, as a junior Olympic figure skater.



DEKONTEE TUCKKILE

Ensemble

is so excited to be a part of this fun show! Her most recent credits include *Mamma Mia!* at East West Players, *Invisible: A New Musical* at Feinstein's/54 Below directed by Marc Kudisch and

The Music Man starring Adam Pascal at 5-Star Theatricals. The short film *Friends with Awkwardness* that Tuckkile wrote, produced and starred in, was screened at the Fort Worth Film festival. She studied at The Second City (Hollywood) and is an alumna of Open Jar Institute and Vanguard University.



BRIAN VAUGHN

Georg Nowack

is thrilled to make his SCR debut with *She Loves Me* and this exciting team. He is currently the artistic director of the Utah Shakespeare Festival, where he has appeared in

countless productions over 20 years including the title roles in *Hamlet*, *Henry V*, *Cyrano de Bergerac*, and this upcoming summer as *Richard III*. His other theatre credits include more than a decade as a resident company member at The Milwaukee Repertory Theatre, Arizona Theatre Company, Chicago Shakespeare Theater, Denver Center for the Performing Arts Theatre Company, Northlight Theatre, Orlando Shakespeare Theatre, PCPA Theatrefest, Red Bull Theatre and Skylight Music Theatre. His musical credits include Harold Hill in *The Music Man*, Sky Masterson in *Guys and Dolls*, Javert in *Les Misérables*, The Baker in *Into the Woods*, King Arthur in *Camelot*, The Pirate King in *The Pirates of Penzance*, Leo Bloom in *The Producers* and Smudge in *Forever Plaid*. His recent and upcoming directing credits include two produc-

tions of *Hamlet*, *Henry V*, *One Man, Two Guvnors*, *Shakespeare's Worst!* and the regional premieres of *Shakespeare in Love* and *Peter and the Starcatcher*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JOE MASTEROFF (*Book*) was best known as the book writer for the Tony Award-winning *Cabaret*. Coming to New York from Philadelphia after attending Temple University and serving in the U.S. Air Force, he was represented in New York City by the play *The Warm Peninsula*, the libretto for an operatic version of Eugene O'Neill's *Desire Under the Elms* and the book and lyrics for a production of *Six Wives* at the York Theatre Company.

JERRY BOCK (*Music*) was born in New Haven, Conn., on Nov. 23, 1928. That was his first out-of-town tryout. Thirty years later, he and Sheldon Harnick gave birth to *The Body Beautiful* in Philadelphia. That was his fourth out-of-town tryout. In between was *Catch a Star*, a fleeting revue that, according to critic Walter Kerr, posed the question: "What do you call something between a flop and a smash?" Kerr's answer? "A flash." Next, Jule Styne and Tommy Valano midwived Bock, Larry Holofcener and George Weiss into birthing *Mr. Wonderful* starring Sammy Davis Jr. The title song and "Too Close For Comfort" are still active offsprings. Bock and Harnick's celebrated collaboration yielded five scores in seven years. *The Body Beautiful*, *Fiorello!* (winner of Broadway's triple crown: Tony Award, New York Critics' Circle Award and The Pulitzer Prize in Drama, the fourth musical to do so). *Tenderloin*, *She Loves Me* (winner of *Variety*'s poll of critics as best musical, citing Bock and Harnick as best composer and lyricist), *Fiddler on the Roof* (nine Tony Awards, notably the citation for best musical of the year), *The Apple Tree* and *The Rothschilds*. In addition to the 1989 silver anniversary production of *Fiddler* (from which a major excerpt was featured in Jerome Robbins' *Broadway*), a highly esteemed revival of *The Rothschilds* enjoyed a successful run off-Broadway the following year. Bock and Harnick were triply honored by being inducted into the Theater Hall of Fame, receiving the Johnny Mercer Award from the Songwriters Hall of Fame and the Spirit of American Creativity Award from the Foundation for a Creative America. But the "award" that Bock holds near and dear is the honorary Doctor of Humane Letters degree from the University of Wisconsin. It was there that he met his wife, Patti, and it was there that he decided to be a composer. Bock is a member of a number of professional guilds and

associations, among which the BMI Foundation, Inc., is a membership he relishes. As for Patti, his wife, George, their son, and Portia, their daughter, Bock confesses they are his longest running hit.

SHELDON HARNICK (*Lyrics*) began his career in the 1950s with songs in revues both on and off-Broadway (including *The Boston Beguine*, *The Merry Little Minuet*). With composer Jerry Bock, he created a number of memorable musicals including *Fiorello!* (Tony Award, Pulitzer Prize), *Tenderloin*, *The Apple Tree*, *She Loves Me* (Grammy Awards) and *Fiddler on the Roof* (Tony Award). His other collaborations include *Rex* (with Richard Rodgers), *A Christmas Carol* (Michael Legrand), *A Wonderful Life* (Joe Raposo), *The Phantom Tollbooth* (Arnold Black) and *The Audition* (Marvin Hamlisch). He has written two musicals himself: *Dragons* and *A Doctor in Spite of Himself*. Currently, Harnick is working on *Rothschild and Sons* (a re-conceived version of *The Rothschilds*). Harnick is a member of the Dramatists Guild of America and the Songwriters Guild of America.

DAVID IVERS (*Director and Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR this past March and the 2019-20 season is the first that he has programmed here. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director

of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

JACLYN MILLER (*Choreography*) is a native Southern Californian and thrilled to be working at SCR for the first time. She has worked around the country as a choreographer and/or movement director for the past decade. Her regional credits include Oregon Shakespeare Festival: *Hairspray*, *Twelfth Night*, *Roe* (world premiere), *Book of Will*, *Yeoman of the Guard*, *My Fair Lady*, *Fingersmith* (world premiere), *Shakespeare in Love* (U.S. premiere), *Oklahoma!* (associate choreographer); Arizona Theatre Company: *Cabaret*, *Music Man*; Idaho Shakespeare and Great Lakes Theater: *Emma* (upcoming), *Julius Caesar*, *Mamma Mia!*, *Hunchback of Notre Dame*, *Taming of the Shrew*; Guthrie Theatre: *The Cocoanuts*; and Baltimore Center Stage: *Fun Home*. Other theatres include Asolo Repertory Theatre, Portland Opera, Ogunquit Playhouse, Gateway Playhouse, Berkshire Theatre Festival, Kirk Douglas Theatre, Lyric Theatre of Oklahoma, The Colony Theatre Company and Parker Playhouse.

GREGG COFFIN (*Music Director*) returns to SCR after music directing *One Man, Two Guvnors*. Off-Broadway, he was the composer/lyricist of *Five Course Love* (Minetta Lane Theatre). Regionally, his work has been seen at the Alley Theatre, American Players Theatre, Arizona Theatre Company, Arena Stage, Asolo Repertory Theatre, Berkeley Repertory Theatre, Dallas Theatre Center, Denver Center

NEWSCRIPTS PLAY-READING SERIES

The NewSCRIPTs play-reading series has provided a forum for talented writers for 30 years. NewSCRIPTs gives you the opportunity to be a part of SCR's play-development process during three Monday evening readings.

TICKETS \$16 • SCR.org • (714) 708-5555

**Final Date for
2019/20 Season**

Mar 16, 2020, 7:30 p.m.

Title to be announced

Attractions, Denver Center Theatre Company, Geva Theatre Center, Guthrie Theater, Human Race Theatre, Indiana Repertory Theatre, Oregon Cabaret Theatre, PCPA TheatreFest, Pioneer Theatre Company, Unicorn Theatre and the Oregon, Utah, Alabama, Georgia, Great River, Santa Cruz, Santa Fe, and St. Louis Shakespeare festivals. He has worked internationally in Canada at the Stratford Festival, Tarragon Theatre, National Arts Centre, Manitoba Theatre Center, CanStage, Theatre New Brunswick, and in Seoul, South Korea, at the ChungMu Art Hall. He is a member of the Dramatists Guild of America, the Society of Composers and Lyricists and the American Federation of Musicians.

Jo WINIARSKI (*Scenic Design*) is a set designer and art director. Her off-Broadway credits include *Accidentally Brave*, *The Absolute Brightness of Leonard Pelkey*; *Love, Loss, and What I Wore*; multiple shows with The Pearl Theatre Company; *The Jewish American Princess of Comedy*; and *I Love You Because*. The other New York theatre companies she has designed for are New Georges, The New Group, Keen Company, Clubbed Thumb, Relentless Theatre Company, and Roundtable Ensemble. Her regional design credits include The Old Globe, 12 seasons and more than 30 shows at Utah Shakespeare Festival, Pioneer Theatre Company, Guthrie Theater, Arizona Theatre Company, Oregon Shakespeare Festival, Dallas Theater Center, Geva Theatre Center and Cincinnati Playhouse in the Park. Winiarski was the original art director on "Late Night with Seth Meyers," for its first five seasons. She received an Emmy Award nomination for art direction for "A Colbert Christmas: The Greatest Gift of All."

ALEX JAEGER (*Costume Design*) previously designed at SCR for *Amadeus*, *Office Hour*, *Zealot*, *Goldfish*, *What They Have*, *Skylight*, *But Not for Me*,

All My Sons, *True West*, *Nostalgia*, *Play Strindberg* and *Two Sisters and a Piano*. His additional credits include *Mr. Burns* for Guthrie Theater; *A Parallelogram* and *Other Desert Cities* for Mark Taper Forum; *The Nether*, *Eclipsed* and *The Paris Letter* for Kirk Douglas Theatre; *Major Barbara* for Theatre Calgary; *Arcadia*, *Rock 'n' Roll*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming* and more for American Conservatory Theater; *Two Sisters and a Piano* for The Public Theater; *All's Well That Ends Well*, *A Wrinkle in Time*, *A Streetcar Named Desire*, *Romeo and Juliet*, *Dead Man's Cell Phone*, *Cat on a Hot Tin Roof* and *August: Osage County* for Oregon Shakespeare Festival; *Extraordinary Chambers*, *Love, Loss and What I Wore* and *Third* for Geffen Playhouse; *The Man Who Shot Liberty Valance* for Rubicon Theatre; *The Legend of Georgia McBride* for Ensemble Theatre Company of Santa Barbara, 15 productions at Magic Theatre, San Francisco; *Romeo and Juliet*, *Gulls*, *Light and Gilgamesh* for Boston Court Pasadena.

JAYMI LEE SMITH (*Lighting Design*) is thrilled to be at SCR again after working on *Photograph 51*; *SHREW!*; *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 including 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

I GET RESTLESS

by Caroline V. McGraw
directed by Tony Taccone

APR 12–MAY 3

An eerily captivating drama about
the mysteries of second chances.

High school & above. Contains adult language.

WORLD
PREMIERE

SCR.org • (714) 708-5555

South Coast Repertory

Designer Award, a 2014 Column Award, 2016 Sage Award and 2010 Joseph Jefferson Award. She currently is a professor of lighting design at UC-Irvine. Her website is jnymsmith.com.

JEFF POLUNAS (*Sound Design*) is thrilled to be designing on the Segerstrom Stage for the third time, having previously designed *Shakespeare in Love* and *The Sisters Rosensweig*. Polunas received his MFA in sound design from UC-Irvine and is currently the production sound supervisor at the university's Claire Trevor School of the Arts. He has designed more than 140 productions during his career including *Venus in Fur*, *Nate the Great*, *Naked Mole Rat Gets Dressed*, *Ella Enchanted*, *Flora & Ulysses*, *Ivy+Bean: The Musical* and *Between Us Chickens* (SCR); *Les Liaisons Dangereuses* (Antaeus Theatre Company); *Silent Sky*, *Fences*, *Abigail/1702*, *A Walk in the Woods* and *Uncanny Valley* (International City Theatre); *Passion Play*, *Seminar* and *A Bright New Boise* (Chance Theater); *The Full Monty*, *Peter Pan*, *The Wedding Singer* and *The Producers* (Summer Repertory Theatre); and *Company*, *Much Ado About Nothing* and *The Importance of Being Earnest* (PCPA Theaterfest). He received Scenie Awards (*StageSceneLA*) for Sound Design in 2015 and 2017 and has been nominated for NAACP, *Stage Raw* and Kennedy Center American College Theater Festival awards.

JAMIE A. TUCKER (*Stage Manager*) is excited to return to SCR. He completed his MFA in dance, specializing in stage management, at UC-Irvine (1994), and his MBA in marketing from the University of Redlands (2014). He is currently a professor of stage management and production management at CSU-Fullerton. At SCR, he has stage-managed or assisted on more than 60 productions. Some of his favorites have been the world premieres of

Three Days of Rain, *The Violet Hour*, *The Dazzle*, *The Intelligent Design of Jenny Chow* and *Mr. Marmalade*. His other favorites include *Elemeno Pea*, *Itney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish*, *Death of a Salesman*, *Hamlet* and *The Light in the Piazza*. He had the pleasure of working seven seasons on *La Posada Mágica* and six seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike through the canyons of south Orange County. He is a proud member of Actors' Equity Association.

MOIRA GLEASON (*Assistant Stage Manager*) is pleased to assist on this, her fourth production at SCR. She was recently production stage manager for *American Maricachi*, *M. Butterfly* and *Vanya, Sonia, Masha and Spike*. Gleason has worked in professional theatre for more than 20 years. She first worked at the Old Globe Theatre as education coordinator, in the shop building sets, as master sound operator and then settled into stage management. She has credits as production stage manager from San Diego Repertory Theatre, Molelo, as well as seven seasons at Oregon Shakespeare Festival.

MTI MUSIC Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the U.S. and in over 60 countries world-



ARCADIA

by Tom Stoppard
directed by Shelley Butler

"A perfect marriage of
ideas & high comedy"

—The Times (London)

MAY 9–JUN 6

Intellect meets emotion in this dazzling comedic
masterpiece of lust, longing and literary rivalry.

High school & above.

SCR.org • (714) 708-5555

 **South Coast Repertory**

wide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

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 and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. 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. In 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. Most recently, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration in May, 2019.

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.



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.