



51st Season • 483rd Production
SEGERSTROM STAGE / AUGUST 29 - SEPTEMBER 28, 2014

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE TEMPEST

by William Shakespeare

songs by Tom Waits and Kathleen Brennan

choreographer, Matt Kent, Pilobolus

Daniel Conway
SCENIC DESIGN

Paloma Young
COSTUME DESIGN

Christopher Akerlind
LIGHTING DESIGN

Charles Coes AND Darron L West
SOUND DESIGN

Johnny Thompson
MAGIC DESIGN

Thom Rubino
MAGIC ENGINEERING AND CONSTRUCTION

Kenny Wollesen
INSTRUMENT DESIGN AND WOLLESONICS

Miche Braden
MUSIC DIRECTION

Joshua Marchesi
PRODUCTION MANAGER

Katie Ailinger*
STAGE MANAGER

adapted and directed by

Aaron Posner and Teller

Jean and Tim Weiss
Honorary Producers

Joan and Andy Fimiano
Honorary Producers



Corporate Associate Producer

THE TEMPEST is presented in association with the American Repertory Theater at Harvard University and The Smith Center, Las Vegas.

CAST OF CHARACTERS

Prospero, a magician, a father and the true Duke of Milan	<i>Tom Nelis*</i>
Miranda, his daughter	<i>Charlotte Graham*</i>
Ariel, his spirit servant	<i>Nate Dendy*</i>
Caliban, his adopted slave	<i>Zachary Eisenstat*, Manelich Minniefee*</i>
Antonio, Prospero's brother, the usurping Duke of Milan	<i>Louis Butelli*</i>
Gonzala, a noblewoman of Naples	<i>Dawn Didawick*</i>
Alonso, the King of Naples, father of Ferdinand	<i>Mike McShane*</i>
Ferdinand, the Prince of Naples, son of Alonso	<i>Joby Earle*</i>
Sebastian, brother to Alonso	<i>Edmund Lewis*</i>
Stephano, a musician in Alonso's Court	<i>Eric Hissom*</i>
Trinculo, a musician in Alonso's Court	<i>Jonathan M. Kim*</i>
Rough Magic, a spirit band	<i>Miche Braden*, Joel Davel, Liz Filios*, Matt Spencer</i>
Minion/Ariel Understudy	<i>Christopher Rose</i>

PRODUCTION STAFF

Associate Director	<i>Magdalene Spanuello</i>
Dramaturg	<i>John Glore</i>
Casting	<i>Joanne DeNaut, CSA</i>
Original Casting	<i>Duncan Stewart and Co., Duncan Stewart, CSA, Benton Whitley, CSA</i>
Original Music Direction	<i>Shaina Taub</i>
Musical Arrangements	<i>Shaina Taub</i>
Assistant Stage Manager	<i>Kristen Cruz*</i>
Magic Technician	<i>Christopher Rose</i>
Assistant Choreographer	<i>Manelich Minniefee</i>
Associate Scenic Designer	<i>Andrew Coben</i>
Associate Lighting Designer	<i>Brian Jones</i>
Associate Costume Designer	<i>Kate Nowacki</i>
Costume Design Assistant	<i>Gwyneth Conaway Bennison</i>
Stage Management Intern	<i>Emily Burst</i>
Assistant to the Director	<i>A.J. Sclafani</i>
Assistant to the Lighting Designer	<i>Kristen Neu</i>
Light Board Operator	<i>Andrew Stephens</i>
Follow Spot Operators	<i>R.J. Reynolds, Joe Wilkinson</i>
Sound Engineer	<i>Brian Svoboda</i>
Sound A2	<i>Jacob Halliday</i>
Deck Crew	<i>Emily Kettler</i>
Wardrobe Supervisor	<i>Bert Hennert</i>
Dresser	<i>Jessica Larsen</i>
Wig and Makeup Technician	<i>Jenni Gilbert</i>
Levitation Illusion	<i>John Gaughan</i>

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



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

LENGTH

Approximately two hours and 15 minutes, including one intermission

ACKNOWLEDGEMENT

Special thanks to University of California, Irvine; University of Southern California; California State University, Fullerton; and Segerstrom Center for the Arts

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

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

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

Smoking is not permitted anywhere in the theatre.

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A Note from the Directors

The following notes from co-directors Aaron Posner and Teller were written as they prepared this production of *The Tempest* for its first performances in a large show tent in Las Vegas in April 2014.

AARON POSNER

To me, *The Tempest* is a story about a father and a daughter...

Of course it's a lot of other things, too (particularly in our chock-a-block production), but when you get right down to the bottom of it all, I believe it's about a passionate, powerful and problematic father...and what he finally will or will not do for his little girl.

It is, under all the magic and music and spirits and such, really a family story.

Everything is set in motion by Prospero's deep desire for vengeance on his younger brother, who not only usurped his throne and put him out to sea to die, but also put his three-year-old daughter, Miranda, out to sea to die. I have a two-and-half-year-old daughter, and when I think about the heartless cruel reality of this action, I understand a passion for revenge that could fuel a dozen plays, not just one.

The Tempest is not usually regarded as a family play, but I think the frame holds. Prospero, Miranda, the spirit/servant Ariel, and the monster Caliban create an odd—but oddly recognizable—dysfunctional family. Love, disobedience, deep attachments, unmet needs, passionate resentments—these qualities are certainly hallmarks of complex and turbulent families. And the Prospero clan is not the only problematic family in the play! Other family (and family-like) relationships abound, providing provocative contrasts and juxtapositions.

When the play begins, these families are, for the most part, in disastrous disarray; and if Shakespeare is going to arrive at the genuinely happy ending he seems to be striving for, there needs to be a significant series of transformations on the immediate horizon.

And right here is where Shakespeare gets really, really good, because...

Transformation is not easy. True transformation—like letting go of hatred and resentment, and offering compassion and genuine forgiveness—is among the hardest things in the universe for many of us. Shakespeare was therefore artful enough to set this mythical family tale in a world where true transformation just might be possible—a world where perceptions can be altered and not everything is necessarily what it seems to be. He plunges us into a unique and impossible world where spirits roam, magic is real, reality is illusive and illusion abounds.

As Shakespeare approached the end of his life and work, I believe he was deeply engaged by the possibility of transformation. How can we move forward, he seems to ask, even though real damage has been done? How do we forgive each other—and ourselves—and get on with our lives? Questions of this type abound in most of his later plays, and *The Tempest*—presumably his last play—is no exception. On this particular island, magic and amazement provide opportunities for the characters to see things in whole new ways, and therefore create the conditions



Aaron Posner

necessary for true transformation.

Prospero is not only a father, he is also a great magician, a maker of shows and a transformer of our perceptions. His magic makes transformation possible. We watch him transform the lives and families around him on the fateful day on which this play transpires. We witness his own life forever transformed by and for the family he loves. His use of, abuse of, and final decision to relinquish his magic are inextricably woven into the transformative nature of the story. To me, *The Tempest*, is a story about a great magician...

TELLER

One morning in the late 1970s I woke from a dream in which I was Prospero, the great magician of *The Tempest*. As Prospero I was fighting “mine enemies” not by stabbing them with a sword, but by driving them mad with illusions.

I had read *The Tempest* many times, but prior to this dream I had never realized how different Prospero is from typical fairy tale wizards. He doesn’t use spells and potions to affect the physical world. He creates shows, and those shows—“that insubstantial pageant”—are his weapons.

That makes him less like a warlock than like a stage magician who shocks an audience by apparently sawing an assistant in half, but never spilling a drop of real blood.

Stage magic seems to have been part of Shakespeare’s own production of *The Tempest*: The surviving stage directions of Act III, Scene I contain the phrase, “with a quaint device, the banquet vanishes.” That’s Shakespearean lingo for what magicians call a “gaf-fus” or “gimmick.” I have no doubt

that if modern stage conjuring had been around in 1611, the King’s Men would have used it liberally. For only when spectators gasp at a magic trick, can they understand viscerally the jitters which *The Tempest*’s characters feel on encountering the “subtleties of the isle.”

I may have dreamed I was Prospero, but I could never be.

For at the end of *The Tempest* Prospero swears off magic. It’s not easy for him. After all the reconciliation and forgiveness, Prospero tells us how he feels: “Every third thought will be my grave.”

I can understand that. I’ve been a magician for sixty-one years. I have in a glass case at home a first edition of the first book in English to describe magic tricks, Reginald Scot’s *Discoverie of Witchcraft*—and the Howdy Doody magic set I got at the age of five. The first Shakespeare I memorized as a child was the magical Witches’ incantation from *Macbeth*; the second was “Ye elves of hills,” from *The Tempest*. I have felt the giddy joy of rolling quarters in paper sleeves after collecting tips from a street performance of magic. I won the heart of the love of my life doing magic in a tiny Los Angeles theater. When I leave rehearsals of *The Tempest* each

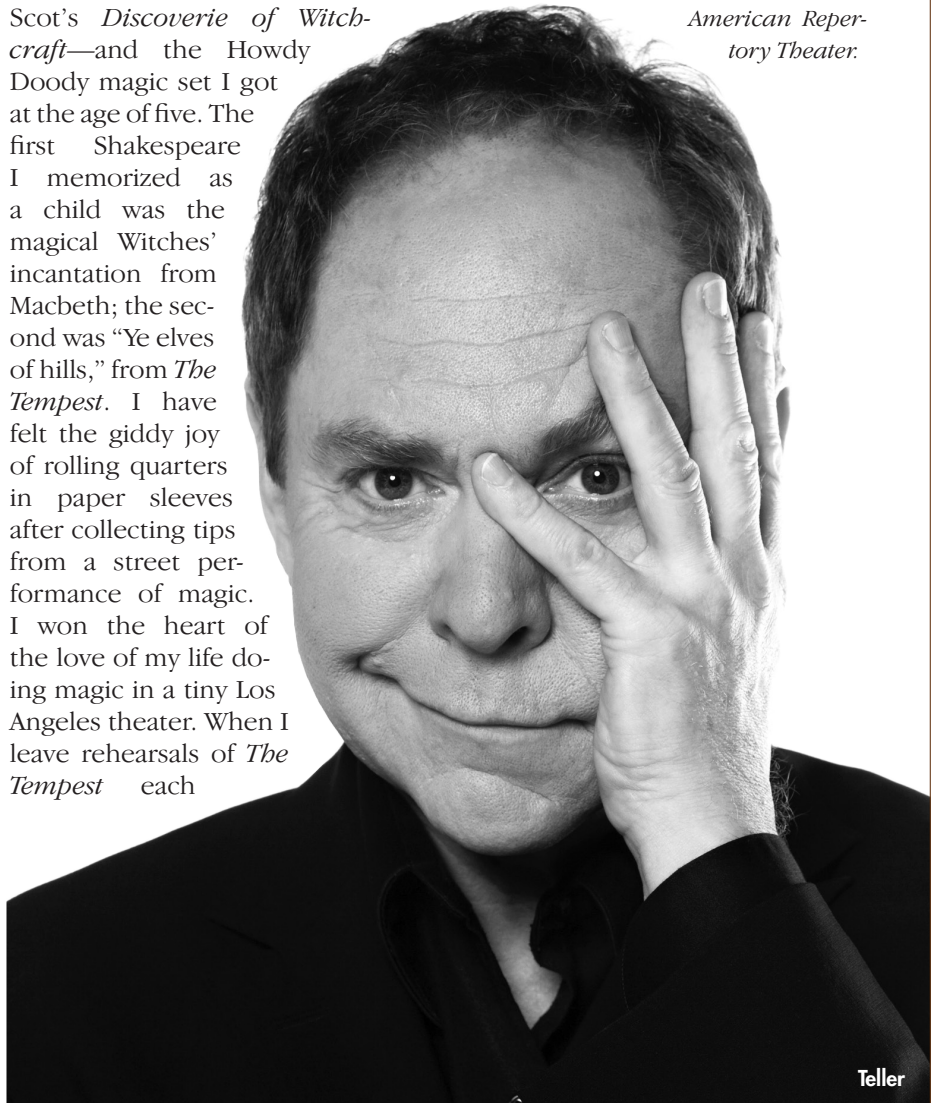
evening, I drive to the Penn & Teller Theater at the Rio All-Suites Hotel and do a magic show—and my heart races with joy. When I need to fall asleep after a tense day, I read a magic book. To give up magic would be to be not me.

So what titanic power enables Prospero to do it?

His love for Miranda, his child, Shakespeare tells us.

And this morning before rehearsal, when I saw Aaron Posner, my co-director, as he beamed at his tiny daughter toddling around the sculptures in Symphony Park outside our tent in Las Vegas, I knew Shakespeare was right.

These notes originally appeared in programs for The Smith Center for the Performing Arts and the American Repertory Theater.



Teller

Rough Magic

“Thunder and lightning. Enter ARIEL, like a harpy; claps his wings upon the table; and, with a quaint device, the banquet vanishes.”
~The Tempest, Act 3, Scene 3

Because its protagonist, Prospero, is a conjurer, any production of *The Tempest* must include at least a bit of magic, however rough-hewn. Even Shakespeare’s own production included the “quaint device” referred to in his stage direction, above. But for this production, co-directors Teller and Aaron Posner have gone all in to incorporate the art that was the subject of Prospero’s study for most of his life. Using magic design by Johnny Thompson, a legend among magicians, Teller has created a series of astonishing illusions that serve to propel the story while also taking an audience’s breath away.

Two magicians figure in the story of *The Tempest*: the other is Sycorax, the mother of Caliban who, while she doesn’t appear in the play’s present action, played an important role in its antecedent events. Sycorax, who ruled the island before Prospero’s arrival, was a practitioner of black magic—in contrast to Prospero, who has dedicated his own magic to higher purposes, notwithstanding his threats to use it for revenge against his enemies.

Sorcerers and practitioners of magic—both the black and white varieties—have figured prominently in Western literature through the ages, dating back to the earliest works of the ancient Greeks. Some examples follow. It’s likely that Shakespeare, an avid reader, would have been familiar with all of these stories or the legends that inspired them. Whether he had any of them in mind as he wrote *The Tempest* in 1611 is unknown, and scholars have been unable to definitively identify a direct source for Shakespeare’s story of the magician Prospero.

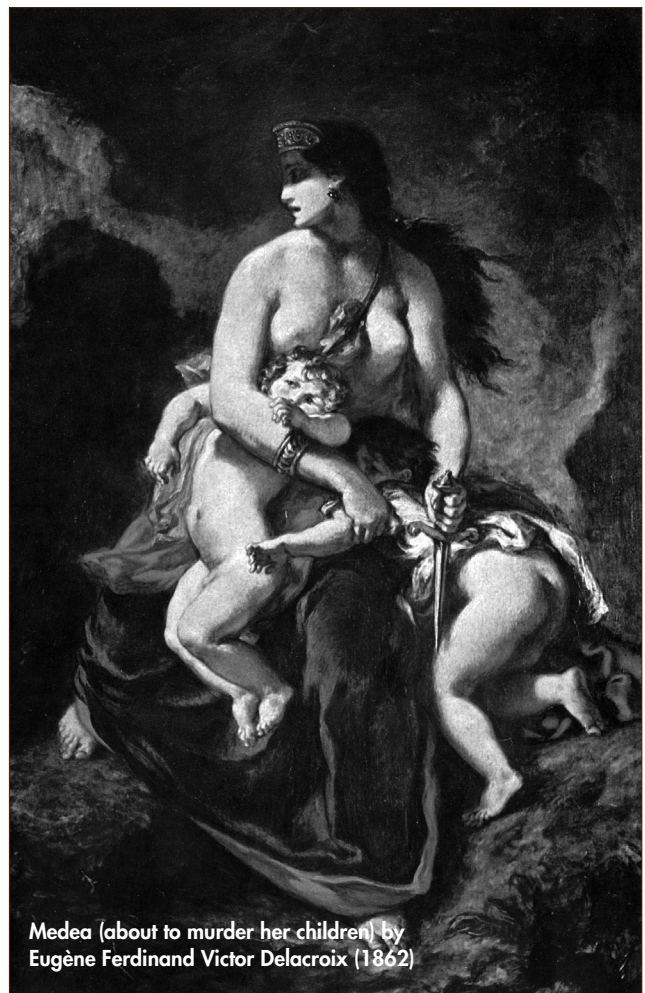
The Odyssey by Homer

Odyseus encounters the beautiful sorceress, Circe, during his long journey home from the Trojan War. She invites Odysseus’s crew to a feast, which includes a pottage of cheese, meal and honey—laced with magical potions. After they have gorged themselves, Circe uses her wand to transform the entire crew into swine. Only one man escapes to warn Odysseus, who has remained back at the ship. With the help of the god Hermes, Odysseus is able to rescue his men, after which he remains on the island for a year, feasting, drinking wine and bedding Circe.

Odysseus must also contend with the Sirens, supernatural creatures whose enchanting voices lure any sailors who hear their song to certain shipwreck on the rocky coast of their island.

Medea

Medea, who was said to be the niece of Circe, appeared in numerous works of antiquity, including Ovid’s *Metamorphoses* and tragedies by Euripides and Seneca. The sorceress Medea falls in love with Jason, captain of the Argo, while he is on his quest for the Golden Fleece. Jason wins both Medea and the Golden



Medea (about to murder her children) by Eugène Ferdinand Victor Delacroix (1862)

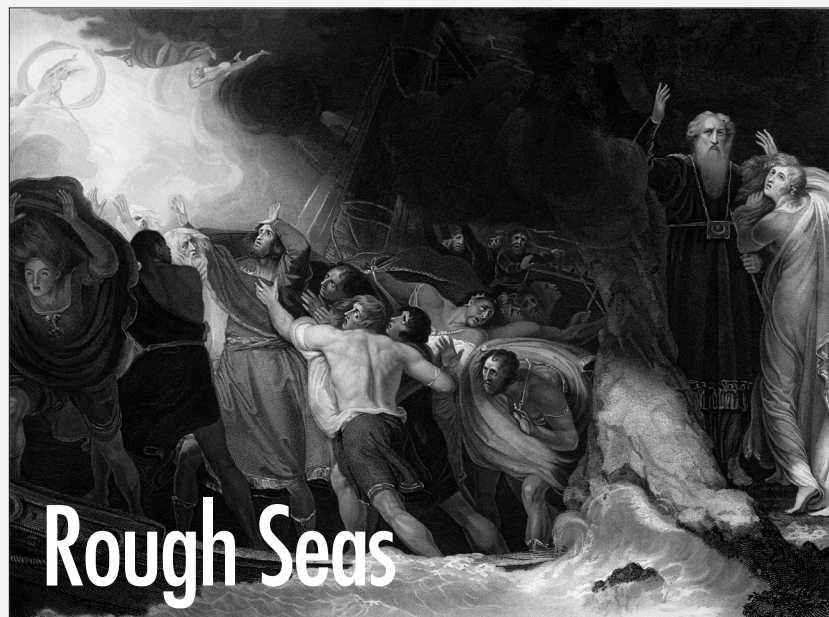
Fleece, thanks to the magic and potions she uses to help him meet three challenges posed by her father, the king of Colchis. Jason takes her back with him to Iolcus—aided again on the journey by Medea’s magic—and she bears him several children. Later, after Medea’s trickery results in the death of the king of Iolcus by his own daughters’ hands, Jason and Medea must flee to Corinth. There, Jason abandons Medea to take up with King Creon’s daughter, prompting Medea to avenge herself by murdering their two sons, along with Creon and his daughter. (Some scholars have pointed to Medea as an inspiration for the witch, Sycorax, in *The Tempest*.)

The Old Testament Book of Samuel

King Saul, who had earlier driven out all necromancers and magicians from Israel, decides to consult the Witch of Endor when confronted with the assembling hostile forces of the Philistines. Saul asks her to summon the spirit of Samuel so as to seek his advice about the best course of action against the Philistines. The witch conjures Samuel’s ghost—or a simulacrum of it—who berates Saul for disobeying God and tells him that he and his army will be destroyed by the Philistines the next day, a prediction that comes to pass. Biblical scholars have debated whether the Witch of Endor was to be considered a true medium or merely a skilled illusionist.

Merlin and Morgan le Fay

The wizard, Merlin, of Arthurian legend, first appeared in a 12th-century history of Britain, and soon thereafter in an epic poem called *Merlin*. He also figures prominently in more recent literary works, including Mark Twain’s *A Connecticut Yankee in King Arthur’s Court* and T.H. White’s *The Once and Future*



In 1609 a ship called the *Sea-Adventure*—part of a fleet carrying colonists to John Smith’s Virginia colony—got caught up in a fierce storm and was wrecked on the shore of a deserted island in the Bermudas, stranding its crew and passengers. All survived and ultimately resumed their voyage. The story of their adventures made its way back to England where it was recounted in William Strachey’s *A True Reportory of the Wracke and Redemption of Sir Thomas Gates, Knight*.

Scholars have made a strong case that Shakespeare was familiar with the account of the shipwreck and had it in mind as he wrote *The Tempest* in 1611. In any case, shipwrecks figure in a number of Shakespeare’s plays—sometimes prominently, sometimes incidentally, but always as reminders of the caprices of fate and the unpredictability of life.

The main stories in both *The Comedy of Errors* and *Twelfth Night* are set in motion when characters are shipwrecked and forced to take refuge in unfamiliar lands. The shipwrecks in these plays serve to separate characters from people they love and cast them into dangerous, confusing situations. They launch stories that culminate in happy reunions, new unions and restoration of order.

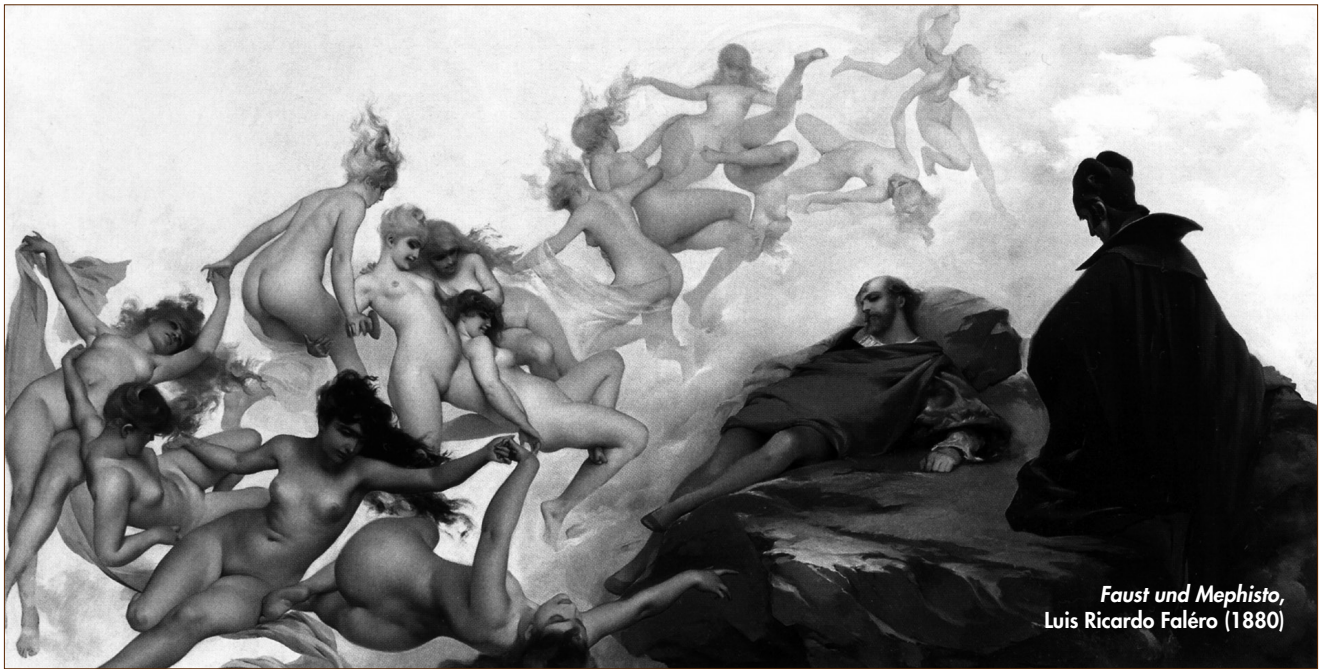
Shakespeare also uses shipwrecks in two late tragicomic romances, a category that also includes *The Tempest*. In *Pericles*, a play whose story relies heavily on sea voyages and storms, the title character meets his

future wife when a tempest shipwrecks him on the coast of Pentapolis, in northern Africa. In *The Winter’s Tale*, a shipwreck kills all the witnesses to the true fate of Perdita, daughter of the protagonist, Leontes. That makes possible another unexpected—and emotionally complicated—reunion at the conclusion of the tale, along with other miraculous reconciliations.

Shipwrecks also figure in the narratives of *Othello* and *The Merchant of Venice*. It makes sense that a writer who often relied on the sea as a source of ample imagery and resonant metaphor—for the voyage of life, for the journey of the ship of state—would appreciate the value of shipwrecks as metaphorical reminders of unforeseen dangers, and of the unpredictable actions of providence that wrench us from our planned courses.

But the shipwreck in *The Tempest*—Shakespeare’s final play—is different from all these other examples in one respect. Its architect isn’t fate or providence, but Prospero himself; and if it still leads ultimately to joyous reunions, marriages and reconciliations, it also reminds us of the hand of the artist who has called forth a storm through an act of imagination and engineered the proper restoration of order to his world . . . only to set aside his magic books and his staff and walk away from his art and toward his own final curtain.

Above: Benjamin Smith’s 1797 engraving of a painting by George Romney, depicting the first scene of *The Tempest*.



Faust und Mephisto,
Luis Ricardo Falero (1880)

King. Legend has it that he was born of a union between a mortal woman and an incubus, from whom he derived his supernatural powers, including the gift of prophecy and the art of shape-shifting. Credited with engineering the birth of Arthur through magic and intrigue, Merlin later becomes Arthur's tutor and finally his advisor.

Morgan le Fay, half-sister to Arthur, plays an adversarial role in most Arthurian accounts and—like so many sorceresses—is associated with an island, in this case Avalon, or the Isle of Apples. She is said to have studied under Merlin, while plotting revenge against Guinevere, who had her expelled from court because of her dalliance with one of Arthur's knights. Like her mentor, Merlin, Morgan is portrayed as an expert shape-shifter. In a 13th-century French poem, Morgan is said to be the mother of the fairy king, Oberon, who works his own magic in Shakespeare's *A Midsummer Night's Dream*.

The Faerie Queene

Edmund Spenser's epic poem was published in the last decade of the 16th century—which was also the most prolific decade of Shakespeare's career. One of the longest poems in the English language, this allegorical tale places Arthur and his knights in the realm of the faeries, where Arthur falls in love with the Faerie Queene. Merlin appears in the story, as does a sorcerer named Archimago, who engages in magic as a means to deceive people into immoral acts. The poem also features a character named Proteus, a shape-shifter who imprisons one of the poem's heroines, Florimell, and attempts to seduce her by means of his magical powers.

Faust

The protagonist of a classic German legend—whose name gives us the term “Faustian bargain”—Dr. Faustus is a scholar, bored with his earthbound studies, who makes a deal with Mephistopheles to acquire knowledge of magic and the supernatural in exchange for his immortal soul. Shakespeare's contemporary, Christopher Marlowe, dramatized the story (again in the last decade of the 16th century) in *The Tragical History of Dr. Faustus*, as did the great German writer, Goethe, in a two-part epic (written over many years in the first half of the 19th century) that was a hybrid of closet drama and narrative poem. The story of Faust also served as source material for Thomas Mann's novel, *Dr. Faustus*, Mikhail Bulgakov's novel, *The Master and Margarita*, and Gertrude Stein's opera libretto, *Doctor Faustus Lights the Lights*, as well as many other more recent literary works.

The Sorcerer's Apprentice

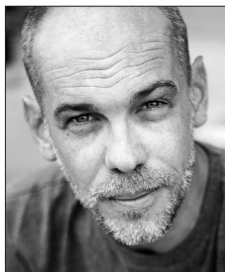
Goethe also told the tale of another aspirant to magic in a 14-stanza poem, “The Sorcerer's Apprentice.” Based on a story found in a second-century work by the Greek satirist Lucian, Goethe's poem became the inspiration for a symphonic poem by Paul Dukas, which was in turn popularized in the Disney film, *Fantasia*—in which Mickey Mouse plays the young apprentice who borrows his master's wand and wreaks havoc when he creates an army of uncontrollable animated brooms.

Artist Biographies



MICHE BRADEN
Rough Magic/Music Direction

is making her SCR debut. She is a product of the rich musical heritage of her hometown, Detroit, Mich., where she was the founder and former lead singer of the women's jazz band, Straight Ahead. She was a protégé of Motown musicians Thomas "Beans" Bowles and Earl Van Dyke—leader of The Funk Brothers—and jazz master composer Harold McKinney. Braden is a Drama Desk and Lucille Lortel nominee for her lead and musical direction role in *The Devil's Music: The Life & Blues of Bessie Smith* (New York City). She recently did vocal arrangements for Spike Lee's newest joint, *Da Sweet Blood of Jesus*, and a vocal over-dub for Queen Latifah's HBO movie *Bessie*. Her international appearances include *Gone With The Wind* (Royal Manitoba Theatre Center), Montreal Jazz Festival in Canada, Opera De Lyon in France, Damien Foundation in Belgium, and concert and jazz venues in Japan. She has performed with Regina Carter, Alexis P. Suter, Milt Hinton, Lionel Hampton and others. Her recordings include "James Carter," *Gardenia's for Lady Day*, *At the Crossroads*, "Miche Braden," *Diva Out of Bounds-Ms. Miche*, "Post-modern Jukebox" (YouTube), *Sweet Child O' Mine*, *Living On A Prayer*, *Story Of My Life* (all music available on iTunes). MicheBraden.com and www.TheDevilsMusic.biz.



LOUIS BUTELLI
Antonio

is making his SCR debut. His off-Broadway credits include *I Am The Wind* (59E59); *A Midsummer Night's Dream* (The New Victory Theater); *CYCLOPS: A Rock Opera* (Ars Nova, 47th Street Theater, The New York Musical Theatre Festival Award for Outstanding Individual Performer and a Pulitzer Prize jury nomination). His regional credits include *The Tempest* (A.R.T., The Smith Center), *Henry VIII* (Folger Theatre, Helen Hayes Award for Outstanding Supporting Actor), *Twelfth Night* (Folger Theatre, Helen Hayes nomination for Outstanding Supporting Actor) and performances at The Shakespeare Theatre Company in Washington, D.C., Alabama Shakespeare Festival, Yale Repertory and La Jolla

Playhouse. His television credits include "The Knick," "All My Children" and "Law & Order: Criminal Intent." He is the executive director of Psittacus Productions, psittacusco.org.



JOEL DAVEL
Rough Magic

is making his SCR debut. With a focus on original music and creative collaboration, Davel has collaborated with composer Paul Dresher for 16 years as part of his Electro-Acoustic Band, Davel/Dresher Duo, and with the international touring Double Duo quartet. This includes performances at Disney Hall, Carnegie Hall's Zankel Hall and tours of Australia and Russia. Davel's percussion career also includes performance and recording credits with groups led by electronic-diva Amy X Neuburg, percussionist William Winant, violinist Kaila Flexer, guitarist Jack West and David Tanenbaum. As a composer, music director, soloist and improviser, Davel has appeared solo on-stage for numerous productions for choreographer Claudine Naganuma, the Cream City Semi-Circus, and the California Shakespeare Theater. Davel's intimate knowledge of electronic music instruments comes out of 20 years of technical design work with synthesizer pioneer Don Buchla, an inventor of controllers designed to expand performance into new electronic realms. joeldavel.com



NATE DENDY
Ariel

returns to SCR after appearing as The Mute in *The Fantasticks* (LA Drama Critics Circle and Helen Hayes Award nominations). His New York and regional credits include *The Tempest* (A.R.T. Cambridge, The Smith Center Las Vegas), *Angels in America* (Risk Theatre Initiative), *Doctor Faustus*, *The Hitchhiker's Guide to the Galaxy* (Faultline Theatre), *Ivanov* (Hunger & Thirst Theatre) and *Twelfth Night* (Dallas Shakespeare Festival). He also has appeared onstage at Trinity Repertory Company, The Public Theater, MCC Theater and Arena Stage, among others. His film credits include *Turtle Hill: Brooklyn*. Dendy earned his MFA from Brown University/Trinity Repertory.



DAWN DIDAWICK
Gonzala

is making her SCR debut and has been with *The Tempest* from Las Vegas to Cambridge. Her varied credits include the Broadway production of *All My Sons* (Tony Award Best Revival); the films *Erin Brockovich*, *Christmas with the Kranks*, *The Amateurs*, *Breakfast of Champions*, *I am I* and the upcoming *Bread and Butter*; and on television in *Almost a Woman* (Peabody Award), “Pretty Little Liars” and her current recurring role as Eugenia Dobbs on “Hart of Dixie.” Other regional credits include Actors Theatre of Louisville, Alabama Shakespeare Festival, The Globe Theatre, Long Wharf Theatre, Hartford Stage, Seattle Repertory Theatre and The Repertory Theatre of St. Louis. Her multiple productions with The Antaeus Company include *The Crucible*, *Autumn Garden*, *The Seagull*, *The Bear*, *Pera Palas*, *The Man Who Had All the Luck* as well as playing Amanda in *The Glass Menagerie* and Big Mama in *Cat on a Hot Tin Roof* in the Classic Fest series. She is an honorary board member of The Alpine Theatre project in Whitefish, Montana. Didawick and her husband Harry Groener serve on the Board of The Antaeus Company.



JOBY EARLE
Ferdinand

is making his SCR debut. His previous credits include on Broadway in *War Horse*; off-Broadway in *Julius Caesar* and *Romeo and Juliet* (Smith Street Stage); and regionally in *The Tempest* (A.R.T.), *Owners* (Yale Repertory Theatre), *The Puppetmaster of Lodz* (Berkshire Theatre Group) and *The Pitmen Painters* (Palm Beach Dramaworks). He has an MFA from the Yale School of Drama. He is a company member of Smith Street Stage (smithstreetstage.org).



ZACHARY EISENSTAT
Caliban

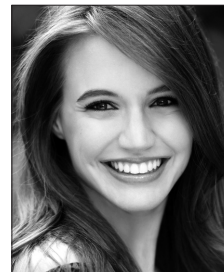
is making his SCR debut. His regional credits include *The Tempest*, *The Heart of Robin Hood*, and *The Donkey Show* (A.R.T.); *On the Town* and *The Chosen* (Lyric Stage); *Coriolanus* (Commonwealth Shakespeare Company); and *The Play About the Baby* (Exquisite Corps Theatre). His other theatre credits include *Matchmaker*, *Matchmaker I'm Willing to Settle* (New York Musical Theatre Festival) and *A Midsummer Night's Dream* (Commonwealth Shakespeare Company,

Boston Landmarks Orchestra). Eisenstat holds a bachelor of science degree in engineering from the Massachusetts Institute of Technology. @thefarceur



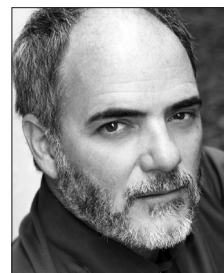
LIZ FILIOS
Rough Magic

is making her SCR debut. She is a Philadelphia-based actress, musician and teaching artist. She has had the opportunity to perform with the Arden Theatre, The Wilma Theater, The Philadelphia Orchestra, Walnut Street Theatre, Bang On A Can, Inis Nua and the national children's television network, PBS Kids Sprout. Her international credits include Cape Town Opera, Teatro Avvaloranti, San Juan de Dios Hospital and Celebrity Cruises. Filios also writes and performs with the experimental cabaret troupe The Bearded Ladies Cabaret, the funk band Johnny Showcase and the Mystic Ticket, and the roots/punk collective Old Town Wake. She studied Suzuki piano with Sharon Rae and voice with David Smukler at Canada's National Voice Intensive. She holds a BFA in musical theatre from the University of Michigan.



CHARLOTTE GRAHAM
Miranda

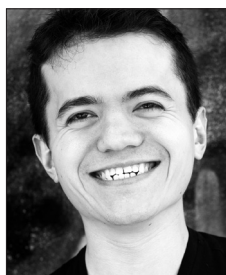
is making her SCR debut. Her New York credits include *Amandine* (workshop) at Cherry Lane Theatre and *The Importance of Being Ernest Hemingway* at Access Theater. Her regional theatre credits include *The Tempest* at A.R.T.; *Three Sisters*, *Build* and *Love's Labour's Lost* at Chautauqua Theater Company; *Camelot* at Trinity Repertory Company; *Beast* at New York Stage & Film; and *Life Science* at Brown/Trinity Playwrights Rep. She appeared in the films *The Hot Flashes*, *Beijing, New York* and on television in “Gossip Girl,” “Law & Order: SVU,” “Hart of Dixie” and “Joe, Joe & Jane” (NBC pilot). She earned her BA from Brown University and her MFA from the Brown/Trinity Rep MFA Program in Acting.



ERIC HISSOM
Stephano

is thrilled be part of this tempestuous tour and to be making his SCR debut. His theatrical credits include the national tour of *The Thirty-Nine Steps*, and appearances in sundry productions at La Jolla Playhouse, Seattle Repertory Theatre, Milwaukee Repertory, Actors

Theatre of Louisville, Asolo Repertory, Syracuse Stage, Cape Playhouse, Cleveland Playhouse, Folger Theatre, Round House Theatre, Woolly Mammoth Theatre Company, Arden Theatre Company, Two River Theater, Pennsylvania Shakespeare Festival, Orlando Shakespeare Theater, Signature Theatre and many others. He is a director, playwright and a long-time artistic associate of the Orlando Shakespeare Theater, where he was founding director of the Harriett Lake Festival of New Plays. His television credits include "One Tree Hill," "Mortal Combat," and "Sheena, Queen of the Jungle." His feature film credits include *Out of Time*. Hissom has an MFA from the Florida State University/Asolo Conservatory.



JONATHAN M. KIM
Trinculo

is making his SCR debut. His off-Broadway credits include *In Masks Outrageous and Austere* (he originated the role of the Interpreter) and *The Radio City Christmas Spectacular* (principal/soloist). His

film credits include *The New Guy*, *Second Hand Lions* and *Pastor Sheperd*. He has appeared on television in "Boardwalk Empire" and "Barney and Friends." He received his BA in theatre and dance from the University of Texas.

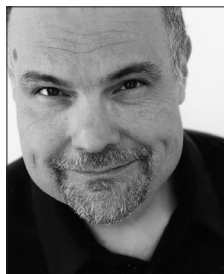


EDMUND LEWIS
Sebastian

is making his first SCR appearance. He played the role of Sebastian in both of the original productions of *The Tempest* at The Smith Center in Las Vegas and A.R.T. in Cambridge. Previously, he appeared off-Broadway

in Bedlam Theatre's acclaimed productions of *Saint Joan* and *Hamlet* (Lynn Redgrave Theater). His other New York credits include Sackville and Mr. Harris in *The Libertine* (Fools Theatre); Mark in *The Philadelphia*,

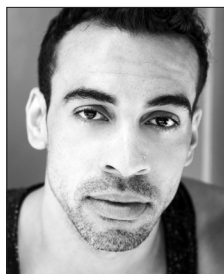
Kafka in *Words, Words, Words*, Sir Richard Attenborough in *Time Flies* (Bang Theatre Collective); Oronte in *The Misanthrope*, Pozzo in *Waiting For Godot*, Creon in *Antigone* (Pilot House); The Father in *One Way to Babylon*, Banquo in *Macbeth* (Chimera Theatre); and Horny Delivery Guy in *95% Chance They'll Wind Up Like Larvae* (New York Fringe Festival). His television credits include "All My Children" (ABC Television) and voices on "Pokemon" and "Yugioh!" Lewis can also be seen in his friend Gregory Abbey's web series, "Marriage & Other Tragedies."



MIKE MCSHANE
Alonso

returns to SCR after appearing in *Cyrano De Bergerac* and *Dumb Show*. He was an original cast member of "Whose Line Is It Anyway?" (UK) and appeared in *Little Shop of Horrors*, *Tailor Made Man* and

Pocket Dream (West End UK); 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," the soon to be released "Wayward Pines" as well as the British shows "Doctor Who," "A Summer Days' Dream," "The Big One" and "S&M." McShane is a proud member of Impro Theater and The Antaeus Company in Los Angeles.



MANELICH MINNIEFEE
Caliban

is an actor and physical performer living in Brooklyn, NY. In 2003, Manelich received his BFA in dance from NYU's Tisch School of the Arts. Later that same year he joined Pilobolus Dance Theater, where he

toured full-time for six years, two years as the dance

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captain. Minniefee currently works as a freelance performer in New York City and has worked with artists and companies such as Tino Sehgal, Sidi Larbi Cherkaoui, Inbal Pinto, Alison Chase Performance Group, Yara Travieso and The Greenwich Opera Company, as well as continuing to perform and teach with Pilobolus. Minniefee's television appearances include the 2007 Academy Awards telecast, "Ellen," "Live with Regis and Kelly," "Sesame Street" and commercials for the NFL Network and BBVA Bank (Spain).



TOM NELIS
Prospero

is making his SCR debut. His previous credits include the Broadway productions of *Enron*, *The Caine Mutiny*, *Court Martial* and *Aida*. Off-Broadway, he appeared in *Road Show*, *Richard III*, *Henry VI*, *Henry IV*, *'Tis Pity She's A Whore*, *American Document* and *The Merchant of Venice* (The Public Theater); *Doris to Darlene* (Playwrights Horizons); *Iphigenia 2.0*, *Hot 'N' Throbbing* (Signature Theater); *Passion*, *Orlando* (Classic Stage Company); *The Merchant of Venice*, *The Broken Heart*, *The Jew of Malta* (Theatre for a New Audience); *The Medium*, *Score* (New York Theatre Workshop); *Songs and Stories From Moby Dick*, *War of the Worlds* (Brooklyn Academy of Music); *Lilith* (New York City Opera); *Gross Indecencies* (Minetta Lane Theatre); and *Hot Mouth* (Manhattan Theater Club). He has worked internationally with Richard Foreman, Laurie Anderson, SITI Company, The Royal Shakespeare Company and The Suzuki Company of Toga. Nelis is a founding member of SITI Company, now in its 21st year. He is the recipient of Obie (*The Medium*) and San Diego Critics Ensemble (*Wintertime*) Awards, and Drama League (*Score*) and Barrymore Award (*Candide*) nominations. Nelis received his MFA from UC San Diego.



CHRISTOPHER ROSE
Minion/Ariel Understudy

is making his SCR debut. He is a magician and mystery entertainer in Las Vegas. He has performed his private show at numerous hotels on the Las Vegas Strip, including The Royal Resort, The Orleans Hotel and The Harmon Theater, which is part of Planet Hollywood. Tony Hassini, president of the International Magician Society, calls him, "The greatest living mind reader." In addition, Rose has worked as a part of the production team (magic design) on several shows including *WonderGround* and Jeff McBride's *Magic at the Edge*.



MATT SPENCER
Rough Magic

is making his SCR debut. Born in Long Beach, Calif., he has played music professionally for more than 25 years. Spencer is a multi-instrumentalist musician, who plays bass, guitar and percussion and specializes in a variety of world music. He studied jazz performance at the University of North Texas and presently teaches, records, writes and tours internationally, playing many different styles. He is a dance accompanist for modern dance classes at Chapman University and at UC Irvine. He was musical director for the Cleo Parker Robinson Dance Company, Md., for his own 10-piece salsa orchestra and has toured with the renowned tap dance company, Rhapsody in Taps. Spencer plays salsa, jazz, Latin jazz and contemporary music locally in Los Angeles and Orange County, with premier world class musicians. MattSpencerArts.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

WILLIAM SHAKESPEARE (*Playwright*) is considered to be the greatest English-language writer of all time. Born into a middle-class family in Stratford-upon-Avon in 1564, his nearly 40 plays have been performed hundreds of thousands of times in countries all over the world and have inspired countless works in every art form. His words have become such a part of our language that every day, people use lines from his plays without even realizing they're quoting Shakespeare. Because so little is known about the Bard, he has been the subject of endless conjecture, as well as conspiracy theories that claim the man we call Shakespeare didn't write the plays attributed to him. Even Hollywood is looking into one of those theories with a big-budget treatment this year: Roland Emmerich's *Anonymous*. What most everyone does agree on is that whoever wrote the works was a genius. Among his greatest works are *Hamlet*, *Macbeth*, *The Taming of the Shrew*, *As You Like It*, *The Tempest*, *Twelfth Night*, *Romeo and Juliet*, *King Lear* and *The Merchant of Venice*.

AARON POSNER (*Co-Director/Adapter*) is a Helen Hayes and Barrymore Award-winning playwright and director. His adaptations include *Macbeth* (with Teller), *Stupid Fucking Bird* (a finalist for the Steinberg Award and the winner of the 2014 Helen Hayes Award for Outstanding New Play, adapted from Chekhov's *The Seagull*), *Who Am I This Time? (& Other Conundrums of Love)* (adapted from Kurt Vonnegut short stories), *The Chosen* and *My Name Is Asher Lev* (adapted from the Chaim Potok novels), *Sometimes a Great Notion* (adapted from Ken Kesey), a nine-actor *Cyrano*, and a musical adaptation of Mark Twain's *A Murder, A Mystery and A*

Marriage. He is a founder and former artistic director of Philadelphia's Arden Theatre and has directed at major regional theaters from coast to coast. He is an artistic associate at Milwaukee Repertory and the Folger Theatre in Washington, D.C.

TELLER (*Co-Director/Adapter/Magic*) has been the smaller, quieter half of Penn & Teller since 1975. With Penn Jillette, he has played off- and on-Broadway, toured in North America and Britain and currently is the longest-running headline act in Las Vegas. Penn & Teller have written and starred in television series and specials, including eight seasons of the Emmy-nominated Showtime series "Penn & Teller: Bullshit!"; "Penn & Teller Tell a Lie" on Discovery; "Penn & Teller's Sincity Spectacular" on FX; "Behind the Scenes," a PBS children's series on the arts; "The Unpleasant World of Penn & Teller," a magic and comedy series on England's Channel 4; and two current series, "Penn & Teller: Fool Us," for The CW and "Wizard Wars" for SyFy. Teller has written for *The Atlantic Monthly*, *Smithsonian*, *The New York Times*, *The Washington Post*, *Esquire*, *GQ*, *The New Yorker*; as well as three books with Jillette and two on his own. He is a frequent contributor to "All Things Considered" on NPR. Teller and Aaron Posner co-directed a version of Shakespeare's *Macbeth* and he co-wrote and directed the acclaimed stage production *Play Dead*, (off-Broadway and Los Angeles). Earlier this year, Teller made his feature-length film directorial debut with the Oscar-shortlisted and BAFTA-nominated *Tim's Vermeer*, a Sony Pictures Classics release.

PILOBOLUS (*Movement and Choreography*) was founded in 1971. Pilobolus has built its fervent and expanding international following by showing the human body to be the most expressive, universal and magical of media. Featured on the likes of "Oprah," "Late Night with Conan O'Brien" and the "Academy Awards." Pilobolus has been awarded the Berlin Critic's Prize, the Scotsman Award, the Brandeis Award, a Primetime Emmy Award for Outstanding Achievement in Cultural Programming, the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement in Choreography, a TED Fellowship for presenting at the TED conference in 2005, and a 2012 Grammy Award nomination for its interactive music video collaboration with OK Go and Google Chrome Japan, "All Is Not Lost" (allisnotlo.st).

MATT KENT (*Choreographer, Pilobolus*) is the associate artistic director of Pilobolus and has worked with the company since 1996 as a dancer, collaborator, creative director, choreographer and associate artistic director. His past Pilobolus projects include head choreographer for *Magnifico*; choreographer for a sports Emmy-nominated teaser created with the NFL network; and choreographer for an appearance on "Late Night with Conan O'Brien." Kent is one of the creators of Pilobolus's *Shadowland*. He has performed in more than 24 countries and in Pilobolus's appearance on the "79th Academy Awards." He also has been a zombie choreographer for AMC's "The Walking Dead" and movement consultant on the Duncan Sheik musical, *Whisper House*.

Honorary Producers

JEAN AND TIM WEISS (*Honorary Producers*) are ardent theatre champions who have helped bring an unparalleled 16 plays to SCR's stages through their vision and generosity. They have underwritten an SCR production every year since 2000, from timeless classics—such as Williams Shakespeare's *Much Ado About Nothing*, Jane Austen's *Pride and Prejudice*, Molière's *Tartuffe*—to modern masterworks—including Lynn Nottage's *Intimate Apparel*, Beth Henley's *Crimes of the Heart*, and Horton Foote's *Getting Frankie Married—and Afterwards*. "Jean and I have been very proud to be associated with SCR for so many years," Tim says. "We love the work, the people and the integrity, both artistic and personal, that SCR has demonstrated for 50 years." Tim was elected to the Honorary Board in 2009, after having served a nine-year trusteeship (2000-09) with two terms as board president, as well as chairing SCR's Legacy Campaign. They are leading donors to the Next Stage

and Legacy campaigns, as well as major Gala underwriters. Jean also chaired the 2008 Gala, "A Midsummer Night's Dream... Celebrating 45 Years of South Coast Repertory."

JOAN AND ANDY FIMIANO (*Honorary Producers*) are dedicated community leaders and philanthropists with a passion for the great theatre that SCR produces for the Orange County community. Their soft spot for musicals led them to underwrite *The Fantasticks* in 2013, followed by *The Light in the Piazza*. They are excited to serve as Honorary Producers once again, helping SCR realize this theatrical interpretation of Shakespeare's *The Tempest*. The Fimianos are also season subscribers and Gala underwriters, as well as major contributors to SCR's Legacy Campaign. SCR is honored by their enthusiastic support and desire to continue the tradition of award-winning theatre for local families.

TOM WAITS AND KATHLEEN BRENNAN (*Songs*). Tom Waits is an Oscar-nominated songwriter, Golden Globe recipient, Grammy Award winner and Rock and Roll Hall of Fame inductee. Waits and Kathleen Brennan, his long-time collaborator and wife, were recently named number four in a list of the “100 Best Living Songwriters” published by America’s *Paste* magazine. Waits’s music is recognized for its distinctive orchestrations and arrangements. He has recorded more than 20 albums including *Bad As Me* and appeared in well over 20 films, working with such maverick directors as Jim Jarmusch, Terry Gilliam, Francis Ford Coppola and Robert Altman.

DANIEL CONWAY (*Scenic Design*) is making his SCR design debut. His recent projects include the premiere of *Love in Afghanistan* for Arena Stage; *The Diary of Anne Frank* for Milwaukee Repertory; *End of The Rainbow* for Milwaukee Repertory; the premiere of Ken Ludwig’s new play, *The Game’s Afoot*, for the Cleveland Play House; the American premiere of *Sucker Punch* for Studio Theatre; *Company*, *Hairspray*, *Chess* and *Sunset Boulevard* for Signature Theatre Company; *Sabrina Fair* for Ford’s Theatre; *The Merry Wives of Windsor* for The Shakespeare Theater Company; *The Aliens* for Studio Theatre; and *August Osage County* for Arden Theatre Company. His current and upcoming productions include *Sunday in the Park with George* for Signature Theatre Company and *By the Way Meet Vera Stark* for The Juilliard School. He has been nominated 12 times for Washington, D.C.’s Helen Hayes Award for Outstanding Set Designs and he received the award twice: in 2000 and most recently in 2009 for *Stunning*, at Woolly Mammoth Theatre, directed by Anne Kaufmann.

PALOMA YOUNG (*Costume Design*) returns to SCR where she designed costumes for *Pride and Prejudice*, *You, Nero*, *A Wrinkle in Time*, *The Brand New Kid* and *Charlotte’s Web*. Her other credits include *Peter and the Starcatcher* (Broadway, Tony Award), *Natasha*, *Pierre*, and *the Great Comet of 1812* (Kazino, Lucille Lortel Award), *Titus Andronicus* (California Shakespeare Theatre, Bay Area Theatre Critics Circle Award), *Troublemaker; or The Freakin Kick-A Adventures of Bradley Boatright* (Berkeley Repertory Theatre), *A Midsummer Night’s Dream* (The Old Globe), *Fly By Night* (Dallas Theatre Center and Playwrights Horizons), *The Patron Saint of Sea Monsters* (Playwrights Horizons), *Wildflower* (Second Stage Theatre), *Current Nobody* and *Hoover Comes Alive* (La Jolla Playhouse) and *Dos Pueblos* (Miracle Theatre Group). Young holds an MFA from UC San Diego. palomayoung.com

CHRISTOPHER AKERLIND (*Lighting Design*) returns to SCR where he previously designed *Measure for Measure*, *Anna in the Tropics*, *A Little Night Music* and *The Caucasian Chalk Circle*. Recent work includes the American

premiere of Huang Ro’s *Dr. Sun Yat Sen* for the Santa Fe Opera, the world premiere of Sting’s new musical *The Last Ship*, the world premiere of Tobias Picker’s *Dolores Claiborne* for the San Francisco Opera, Martha Clarke’s new work *Cheri* for Signature Theatre and the Broadway production of *Rocky*, for which he received his sixth Tony Award nomination. He is the recipient of Chicago’s Michal Merritt Award in Design and Collaboration, as well as an Obie, two Drama Desk Awards and the 2005 Tony Award for his work on *The Light in the Piazza*.

CHARLES COES (*Co-Sound Design*) is a sound designer for theatre and live entertainment. His past projects include *Queen of the Night* at the Paramount Hotel in New York City; *Third, On Borrowed Time* and *Electric Baby* at Two River Theater; *Accidental Death of An Anarchist* at Yale Repertory Theatre and Berkeley Repertory Theatre; *Servant of Two Masters* at The Shakespeare Theatre Company; *Passion Play* at Yale Repertory Theatre; *My Wonderful Day* at The Wilma Theater; *Parade* at Ford’s Theatre; *Kiss Me Kate* and *My Fair Lady* with Yale Music Theatre of the Air; Guthrie Theater; *Wanda’s Monster*; *Louis Armstrong: Jazz Ambassador* and *The Butterfly* with Making Books Sing; aerial and aquatic spectaculars on Royal Caribbean Cruise ships; art installations with Anne Hamilton, Luis Roldan and Abelardo Morel; and work as a Broadway associate for Darron L West, Mark Bennet and Bray Poor.

DARRON L WEST (*Co-Sound Design*) returns to SCR, having previously designed *How The World Began* and *Chinglish*. He is a Tony and Obie Award-winning sound designer whose work for theatre and dance has been heard in more than 500 productions nationally and internationally, on Broadway and off. His accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel and AUDELCO Awards and the Henry Hewes Design Award. He is a proud recipient of the 2012 Princess Grace Statue.

JOHNNY THOMPSON (*Magic Design*) is making his SCR debut. Thompson (The Great Tomsoni) has written, developed and provided material for magicians including Siegfried and Roy, Penn and Teller, Doug Henning, Lance Burton, David Blaine and The Amazing Jonathan. He was the magic consultant off-Broadway for *Play Dead*, for which he won a Los Angeles Drama Critics Circle award in the category of Illusion/Magic Design. In conjunction with Teller, he designed the magic effects for *The Exorcist* at the Geffen Theatre. His television and film credits as a magic advisor/consulting include: “Fool Us,” “Hart to Hart,” “Fantasy Island,” “One Day at a Time,” “Beyond Westworld,” *The Fantasticks*, *Bogus*, *Houdini–Believe* and *The Magic Box*.

THOM RUBINO (*Magic Engineering and Construction*) is making his SCR design debut. Rubino started design-

ing illusions, theatrical effects and displays more than 20 years ago. In 1999, he moved to Las Vegas to continue his journey. His company, Thom Rubino Illusions, has a client list that includes Armani Exchange, Goldman Sachs, Gucci, Sephora, Myth Busters, Siegfried and Roy Productions, Cirque Du Soleil and Teller. He says, "It's a privilege to be part of Teller's and Johnny Thompson's *Tempest* magic team."

KENNY WOLLESEN (*Instrument Design and Wolleson-ics*) is making his SCR design debut. He is the founder of the Wollesonic Laboratories and mastermind behind Sonic Massages and the Himalayas Marching Band. Among his sound designs are Great Small Works, Puppeteers Cooperative and Imagination Explosion. As a musician, he has performed in numerous theatre productions including *Alice*, directed by Robert Wilson and Tom Waits, and at venues such as Thalia Theatre and the Brooklyn Academy of Music. As a composer, he has written previously for Aaron Posner and Teller for their production of *Macbeth*. He also has composed music for productions at Two River Theater and Folger Theatre. Wollesen has worked with Bill Frisell, Norah Jones, Tom Waits, Sean Lennon, Ben Goldberg, Laurie Anderson, Steve Bernstein, Jonas Mekas, Butch Morris, Ilhan Ersahin, Hal Wilner, John Medeski, Jim Hall and John Zorn.

KATIE AILINGER (*Stage Manager*) is making her SCR debut. Her off-Broadway credits include *Nixon's Nixon*, *FreshPlay Festival* (MCC Theatre), *Trial by Water*, *I-Land* (Ma-Yi Theatre), and *Fan Tan King* (PanAsian Repertory). A Boston-based stage manager, she works at the American Repertory Theater, having stage-managed *The Tempest*, *The Lily's Revenge*, *Woody Sez*, *Futurity: The Musical* and *Ajax*. Her additional Boston credits include *Cry of the Reed*, *Streamers*, *HTC Summer Play Festival* and the upcoming world premiere of *Second Girl* by Ronan Noone (Huntington Theatre Company); *A Delicate Balance*, *The Secret Rapture* (Trinity Repertory Company); *RED*, *The Divine Sister*, *The Great American Trailer Park Musical* (SpeakEasy Stage Company); *Henry VIII*, *Pericles* (Actors Shakespeare Project); and three seasons of *A Christmas Celtic Sojourn* (Cutler Majestic Theatre and northeast tour). Her regional theatre credits include Center Theatre Group, Ojai Playwrights Conference, The Actors' Gang, Theatre @ Boston Court and Coronet Theatre. She holds a BFA in stage management from the University of Southern California and is a proud member of Actors' Equity.

KRISTEN CRUZ (*Assistant Stage Manager*) has been a part of the stage management team at SCR for five seasons and 15 productions. She holds an MFA in stage management from UC Irvine and a BA in theatre arts and minor in music from Vanguard University. Her other theatre credits include work at Laguna Playhouse, Irvine Bar-

clay Theatre, The Wooden Floor, Little Fish Theatre, The Actor's Fund, American Coast Theatre Company, Chance Theater and numerous dance companies in Southern California. Cruz is a proud member of Actor's Equity.

MAGDALENE SPANUELLO (*Associate Director*) is a Chicago-based theatre director and adjunct music theatre faculty member at Carthage College. She has been on the directing staff of *The Tempest* since its inception at The Smith Center in Las Vegas. Her international credits include *Next to Normal* and *Seussical, the Musical!* (Shanghai Conservatory of Music). Among her regional credits are *A Christmas Carol*, *Gutenberg! The Musical!*, *Forever Plaid* (Milwaukee Repertory Theatre); *Mary Dyer* (Prologue Theatre Company, Chicago); and *Arms and The Man* (Ten Chimneys). Coming up, she will be working on *Evita* (Carthage College). She received her MFA from Western Illinois University. She is overjoyed to be back assisting Aaron on such a phenomenal project. Love and thanks to Aaron and Teller.

MARC MASTERSON (*Artistic Director*) is in his fourth season with SCR. His recent directing credits include *Death of a Salesman*, *Eurymdice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including subscriptions manager, business manager and general manager. She was the president of the board of Theatre Communications Group (TCG), the national ser-

vice organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and 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*. Most recently, he directed a revival of Horton Foote's *The Trip to Bountiful* and the world premieres of Samuel D. Hunter's *The Whale* and *Rest*. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*,

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

AMERICAN REPERTORY THEATER The A.R.T. at Harvard University is a leading force in American theatre, producing groundbreaking work in Cambridge and beyond. The A.R.T. seeks to expand the boundaries of theatre by programming events that immerse audiences in transformative theatrical experiences. Throughout its history, the A.R.T. has been honored with many distinguished awards, including consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and *The Gershwins' Porgy and Bess* (2012), both of which Artistic Director Diane Paulus directed; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Tony Award for Best Regional Theater; and numerous Elliot Norton and I.R.N.E. (Independent Reviewers of New England) Awards.

THE SMITH CENTER FOR THE PERFORMING ARTS The hallmark of downtown Las Vegas' 61-acre urban development known as Symphony Park, The Smith Center for the Performing Arts is a public-private partnership that opened in March 2012. Heralded as the city's Heart of the Arts, The Smith Center is an architectural triumph and long-awaited cultural achievement that educates and entertains the citizens of Southern Nevada. The \$470 million world-class performing arts center offers a blend of performances by resident companies, first-run touring attractions, lectures and internationally acclaimed performers in music, theater and dance. The five-acre campus features four performance spaces including the 2,050-seat Reynolds Hall, a 258-seat Cabaret Jazz club, the 250-seat Troesh Studio Theater and the 1.7-acre Donald W. Reynolds Symphony Park for outdoor concerts. Additionally, the campus is home to the Discovery Children's Museum that opened in March 2013. TheSmithCenter.com @SmithCenterLV



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.