



55th Season • 528th Production  
SEGERSTROM STAGE / MAY 11 - JUNE 8, 2019

# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

## M. BUTTERFLY

by David Henry Hwang

Ralph Funicello  
SCENIC DESIGN

Sara Ryung Clement  
COSTUME DESIGN

Josh Epstein  
LIGHTING DESIGN

Andre J. Pluess  
SOUND DESIGN &  
ORIGINAL MUSIC

Annie Yee  
CHOREOGRAPHY

Matthew E. Chandler  
Holly Ahlborn  
PRODUCTION MANAGERS

Joanne DeNaut, CSA  
CASTING

Moira Gleason\*  
STAGE MANAGER

Directed by  
**Desdemona Chiang**

Geoff & Valerie Fearn  
Honorary Producer

Michael Ray  
Honorary Producer

M. BUTTERFLY is presented by special arrangement with Dramatists Play Service, Inc., New York.

## CAST OF CHARACTERS

Marc/Pinkerton/Ensemble .....	<i>Aaron Blakely*</i>
Comrade Chin/Ensemble .....	<i>Melody Butiu*</i>
Tuolon/Judge/Sharpless/Ensemble .....	<i>Stephen Caffrey*</i>
Agnes/Ensemble .....	<i>Nike Doukas*</i>
Renee/Pinup Girl/Ensemble .....	<i>Juliana Hansen*</i>
Song Liling .....	<i>Jake Manabat*</i>
Rene Gallimard .....	<i>Lucas Verbrugghe*</i>
Ensemble .....	<i>Annika Alejo, Yoko Hasebe, Andres Lagang, Sophy Zhao</i>

## SETTING

*A Paris prison in 1986, and between Paris and Beijing, 1950s-1980s.*

## LENGTH

*Approximately two hours, including one 15-minute intermission.*

## PRODUCTION STAFF

Dramaturg .....	<i>Andy Knight</i>
Assistant Stage Manager .....	<i>Alyssa Escalante*</i>
Assistant Director .....	<i>Christine “Yari” Cervas</i>
Associate Sound Designer .....	<i>Jeff Polunas</i>
Assistant Lighting Designers .....	<i>R.S. Buck, Savannah Van Leuvan</i>
Costume Design Assistant .....	<i>Ramzi Jneid</i>
Costume Design Interns .....	<i>Sean Castro, Lauren Terceira</i>
Stage Management Interns .....	<i>Lauren Buangan, Georgi Hughes</i>
Light Board Operator .....	<i>Keannak Parvaz</i>
Sound Board Operator .....	<i>Jim Lupercio</i>
Automation Operator .....	<i>Alex Johnson</i>
Wardrobe Supervisor .....	<i>Jyll Christolini</i>
Dressers .....	<i>Carson Julian, Kaler Navazo</i>
Wig and Makeup Technician .....	<i>Gillian Woodson</i>
Wig and Makeup Assistant .....	<i>Karina Moreno</i>
Wig Maintenance .....	<i>Lily Von Isenberg</i>
Additional Costume Staff .....	<i>Rebecca Clayton, Lalena Hutton, Kaitlyn Kaufman, Erik Lawrence, Raven Loch, Tessa Oberle, Sarah Timm</i>

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

*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 #MButterflySCR 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.*

# China's Revolutionary Culture Under Mao

by Andy Knight

In the fall of 1949, the two-decade civil war between the Chinese Communist Party (CCP) and the country's Nationalist regime finally came to an end. On October 1, Mao Zedong, a communist revolutionary, stood in front of Beijing's Tiananmen Gate and announced the founding of the People's Republic. China was now a communist country and Chairman Mao was its leader.

In the aftermath of the civil war, the new Chinese government looked to the Soviet Union—and Joseph Stalin's planned economy—as a model for their socialist state. Much of the country's farmland was redistributed in a move towards collectivism and many of its urban centers were reimagined as places of industrial produc-

tion instead of consumption. To protect the country from the insidiousness of capitalism, the CCP "reeducated" landlords, scientists and the urban elite through forced labor. They discredited Western scholarship and culture, as well, and soon teachers, artists and intellectuals found themselves accused of counterrevolutionary activities. As hardline party ideology became increasingly important to CCP leaders, the punishment for dissident behavior—even unproven—became more severe.

Over the next two-and-a-half decades, Mao reshaped China politically, economically and socially through a variety of drastic campaigns. It was a tumultuous period in the country's history—and one that changed its culture forever.



Mao Zedong, October 1, 1949.



A photograph from the Yan'an Forum on Literature and Art, 1942.

## Art for the Masses May 1942

In May 1942—seven years prior to the establishment of the People's Republic of China—Mao Zedong delivered his famous “Talks at the Yan’an Forum on Literature and Art.” (At that time, Yan’an, a city in north-central China, was an important base for the CCP.) While speaking to a large group of artists, writers and musicians, Mao proclaimed that culture played a key role in a revolution and that art must not serve the elite, but instead serve the masses. And to reach the masses, the proletariat must be at the center of the stories, not the bourgeoisie. To Mao, the purpose of art was also political and artists were instructed to promote communist principles in all of their work.

In the years to come—particularly during the Cultural Revolution of the 1960s and '70s—this doctrine would be used to persecute artists and intellectuals who were deemed problematic by the government.

## “Let a Hundred Flowers Bloom” May-June 1957

In February 1956, Soviet leader Nikita Khrushchev delivered a controversial speech, titled “On the Cult of Personality and Its Consequences,” in which he denounced the tyrannical leadership of the recently deceased Joseph Stalin and condemned, among many other things, Stalin’s purges of Soviet communist party officials in the late 1930s. Khrushchev’s speech reverberated throughout the USSR and it wasn’t long before it reached a worldwide audience—including Chairman Mao, whose own party was engaging in counterrevolutionary purges.

In response to Khrushchev’s speech and the upheaval in Eastern Europe that followed, Mao and the CCP initiated the Hundred Flowers Campaign, which took its name from the line of a famous poem: “Let a hundred flowers bloom, let a hundred schools of thought contend.” The campaign—which, in an effort to distance Mao’s leadership from Stalinism, encouraged the Chinese public to critique the government—began on May 1, 1957. It lasted a mere five weeks, however, because Mao and his party officials had underestimated the public’s grievances. In June, the campaign was abruptly reversed and replaced with an Anti-rightist Campaign that punished many of the dissidents who spoke out during the month of Hundred Flowers. The government’s most vocal critics were fired from their jobs or sent to collective farms or labor camps. The few who were deemed the most dangerous were executed.



An example of one of the propaganda posters used in Mao's China.



**A poster from the Great Sparrow Campaign. During the Great Leap, the CCP encouraged citizens to eradicate the Eurasian tree sparrow, which ate grain and fruit grown on the collective farms. But after the sparrow population was depleted, China's crop yield actually decreased—for the sparrows also preyed upon insects.**

## A Great Leap and a Fall From Power 1958-1961

**A**fter the failure of the Hundred Flowers Campaign, Mao turned his attention back to China's economic development. In January 1958, the Great Leap Forward began. This radical campaign—intended to put China's industrial output ahead of Great Britain's in just 15 years—authorized the relocation of millions of Chinese citizens to live and work on "people's communes," cooperatives set up for farming or manufacturing. The collectives, however, proved ineffective due to poor irrigation techniques, the useless steel produced in the "backyard furnaces" and a series of natural disasters. By 1959, the country had plunged into what would become a devastating famine. Although the total number of deaths remains in contention, scholars estimate that somewhere between 30 and 45 million people died as a result of the Great Leap.

While the disastrous Great Leap Forward didn't end the CCP's control of China by any means, it did diminish Mao's influence within his party. When the campaign was abandoned in 1962, many CCP officials held Mao responsible for its failure. Liu Shaoqi, who was technically the president at the time, tried to reverse the economic downturn by implementing more moderate policies: foreign grain was imported; private farming, to an extent, was allowed again; and restrictions on China's cultural life were relaxed.

In the early 1960s, Mao—by then relegated to a figurehead position—watched as pragmatism replaced ideological purity. Worst of all, he feared that the party was beginning to promote capitalist principles. In his mind, the CCP needed to be overhauled.

## The Play's the Thing 1961

**I**n 1961, historian and government official Wu Han published the final version of *Hai Rui Dismissed from Office*, his play about a Ming dynasty minister who was sent to prison for criticizing the emperor. The play had been enormously popular when it was performed during the prior year. Even Chairman Mao praised the piece.

But Mao's closest allies—including his wife, Jiang Qing, and propaganda official Yao Wenyuan—saw the play as a thinly veiled allegory for the downfall of Peng Dehuai. (Peng, China's former defense minister, was stripped of his position after he criti-

cized Mao and the Great Leap Forward in 1959.) In a scathing essay, Yao called *Hai Rui* a "poisonous weed which should be criticized." Other officials within the party believed that the attack on Wu Han—who would die in prison in 1969—was excessive and overly harsh. The party infighting that had begun during the Great Leap had come to a head.

For Mao, the disagreement among the ranks provided the perfect opportunity to set his next plan into motion. With *Hai Rui*, Wu Han had unwittingly opened the door for Mao's Cultural Revolution.



**Mao's wife, Jiang Qing, pictured here in 1976, was a harsh critic of Wu Han and would later play an important role in the Cultural Revolution.**

# The Great Proletarian Cultural Revolution

## 1966-1976



**T**o reassert his power—and to purge the CCP of its bourgeois leaders—Chairman Mao, in August 1966, called for a Great Proletarian Cultural Revolution. He enlisted the people to help him stamp out corrupt party officials and “class enemies,” such as artists, musicians and intellectuals. Students formed ad-hoc militias, calling themselves Red Guards, in an effort to rid the country of the Four Olds: old customs, old culture, old habits and old ideas.

As the Cultural Revolution gained momentum, the number of Red Guards increased rapidly—especially as young workers and peasants joined the ranks—and their actions became more extreme. They used violent tactics to publicly shame monks, intellectuals, landowners and anyone deemed a counterrevolutionary. They razed temples to the ground and destroyed ancient relics. In one instance, they disinterred the remains of an emperor from the Ming dynasty and burned them. During the 10 years of the Cultural Revolution, at least one million people died at the hands of the Red Guards or in the country’s reeducation camps.

The power struggles within the CCP were also particularly brutal during this era. In 1967, President Liu was

purged from the party and arrested. (He would die in prison two years later.) By 1971, Mao and his new apparent successor, Lin Biao, were at odds. Later that year, Lin died in a mysterious plane crash while fleeing the country. The so-called Gang of Four—which included Jiang Qing, Mao’s wife, and Yao Wenyuan, who wrote the essay denouncing Wu Han—became an increasingly powerful presence in the party, especially as Mao’s health declined in the 1970s. Jiang, a former actor, played a particularly important role in the CCP’s attempt to purify the country’s art from both ancient and Western influences. Traditional Chinese operas, for example, were replaced by revolutionary operas that propagandized socialist ideals.

In September 1976, at the age of 82, Mao Zedong died. Although the Gang of Four hoped to retain their power and to continue to enforce their austere policies, Mao’s successor, Hua Guofeng, had them arrested in October and later tried for treason. With their arrest, Mao’s great Cultural Revolution—both symbolically and in practice—was finally at an end.

**Above: A provincial party secretary facing public criticism from Red Guards, 1966.**

# Making a Modern Classic Contemporary:

*Playwright David Henry Hwang on M. Butterfly*

**B**y now, David Henry Hwang is a grizzled veteran of the American theatre and one of the foremost playwrights of his generation; but his first contact with South Coast Repertory, in the early 1980s, came when he was still an undergraduate at Stanford University. That's when Jerry Patch, SCR's then-literary manager, got in touch with Hwang to let him know of SCR's interest in his early

writing. Not long after, Hwang drove down the 405 from his family home in Los Angeles to meet the SCR artistic team, including Patch and artistic directors David Emmes and Martin Benson. Patch remembers Hwang wore a T-shirt and shorts to the meeting. Hwang drove away with one of SCR's first new-play commissions.

But before Hwang could write a play for SCR, he had to finish another project—a play called *M. Butterfly*—that would cause his career to skyrocket. It went straight to Broadway after a brief stop in Washington, D.C., with John Lithgow and BD Wong in the leads. It ran for more than two years, earned Hwang a Tony Award for Best Play and, eventually, became a major motion picture starring Jeremy Irons and John Lone. The play's long international trajectory—along with a couple of other career twists—meant that Hwang wasn't able to fulfill his SCR commission until the mid-1990s.

The play he finally delivered to SCR, *Golden Child*, was loosely based on the story of his Chinese great-grandfather's conversion to Christianity in the early 20th century. It had its world premiere

in a co-production by S C R and New

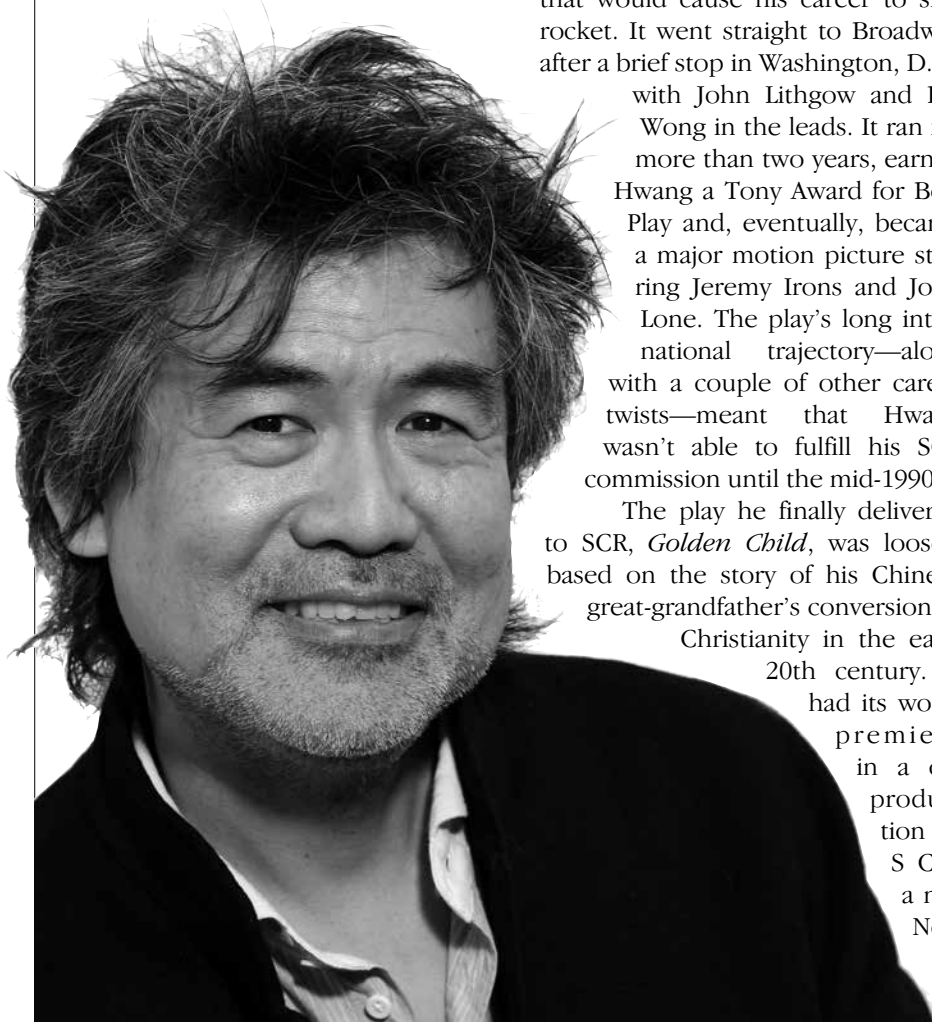
York's Public Theater in 1996-7. After that, another 15 years would go by before Hwang would return to SCR with his play, *Cbenglish*—a comedy about the confusions of language and culture in America and China—in a co-production by SCR and Berkeley Repertory Theatre that went on to a run in Hong Kong.

And now, the relationship that began when Hwang was a shorts-and-T-shirt-wearing kid comes full circle with SCR's production of *M. Butterfly*, hot on the heels of a Broadway revival that starred Clive Owen and Jin Ha. We recently interviewed Hwang to find out more about the second life of *M. Butterfly*, in New York and at SCR.

***Why did you decide to revisit the text of M. Butterfly for the 2017 Broadway revival?***

Since the world premiere of this play in 1988, the way we think about gender has evolved dramatically. Similarly, the East-West power balance has continued to transform; 30 years ago, China, while rising, was not yet the superpower we know today. So I wanted to revisit the text to reflect both of these realities, telling the story through a less binary, more gender-fluid lens, while also trying to give the Chinese and Western perspectives more equal weight.

***Although M. Butterfly isn't a docudrama, the plot of the revised text seems to more closely reflect the real-life relationship of Shi Pei Pu and Bernard Boursicot, on which the story is based. What pulled you in that direction?***



Elements of the true story happened to fit nicely into my larger agenda. For instance, Shi Pei Pu was known for his performance in a Chinese opera called *The Butterfly Lovers*, which—while obviously also having “Butterfly” in its title—features a plot centered on gender confusion. So by interpolating elements of *Butterfly Lovers* alongside the references to *Madame Butterfly*, the revision boosts the Chinese perspective through both story and theatricality.

*The play has some very astute observations about gendering—not just gendering individuals but entire cultures, as well. It must have been interesting to revisit the concept of gender fluidity and the toxic paternalism that permeates M. Butterfly, given how things have or haven’t changed in the country and the world since you wrote the play.*

Some people feel that today, the East is no longer gendered as feminine to the West’s masculinity. However, I believe that Western stereotypes about Asia and Asians remain powerful and problematic. From Louis C.K.’s recent rant disparaging Asian masculinity, to the alt-right’s obsession with Asian women, to the notion that China’s economic rise can only be the result of “cheating,” old ways of looking at the world die hard.

*How do you think the theatrical landscape in America has changed since M. Butterfly first opened?*

Certainly American theatre has dealt more extensively with gender and sexual identity since *M. Butterfly* opened. Similarly, there has been an explosion of wonderful younger Asian-American playwrights and theatre-makers, our director Desdemona Chiang being a prime example. The former is one of the reasons Julie Taymor and I felt *M. Butterfly* could no longer turn so completely on the “surprise” of Song Liling’s “true” gender. I therefore sought in this version to make Song’s gender more ambiguous throughout.



**Photos top to bottom: Tsai Chin and Juliana Soelistyo in SCR’s 1997 production of *Golden Child* and Alex Moggridge and Michelle Krusiec in the 2012 production of *Chinglish*.**

*You received one of the first commissions SCR ever gave to a playwright at an early point in your career (just before M. Butterfly became an international success). You’ve had a couple of productions here since then (*Golden Child* and *Chinglish*), and now we’ve come full circle by bringing M. Butterfly to SCR. Southern California is your original home, so is this a homecoming in some ways?*

SCR has been a faithful and fruitful theatrical home for me, here in my hometown. Former Literary Manager Jerry Patch was the first person in a major not-for-profit theatre who wrote me a supportive letter about my plays, back when I was still an undergraduate in college.

*Is there anything noteworthy about this production of M. Butterfly, after you’ve seen so many productions over the years? (I’m thinking of your comment that this is the first time a major production of your work will be directed by an Asian-American director—or maybe it was an Asian-American woman director?)*

There have been countless productions of *M. Butterfly*, both in the U.S. and abroad, the vast majority of which I haven’t seen. As far as I’m aware, this is the first time my play will be directed by an Asian-American woman. I feel confident that Desdemona will bring new insights and perspectives to the work, helping to illuminate it further, even after all these decades.

*Looking ahead, are there specific topics or ideas that you’re interested in writing about that you haven’t explored yet? If so, is there anything you’d be willing to talk about right now—just in a general sense?*

Right now, I am primarily focused on bringing *Soft Power*, my collaboration with composer Jeanine Tesori that premiered at Center Theatre Group last spring, to New York City this fall. But I have at least two more major theatre projects I hope to make happen in the next few years.



# Artist Biographies



**AARON BLAKELY**  
*Marc/Pinkerton/Ensemble*

was last seen at South Coast Repertory in *How to Write a New Book for the Bible*. His other regional productions include *Who's Afraid of Virginia Woolf?*, *Photograph 51*, *Clybourne Park* and

*How to Write a New Book for the Bible* at Seattle Repertory Theatre; *Oslo, Other Desert Cities* and *Middletown* at A Contemporary Theatre; *How to Write a New Book for the Bible* at Berkeley Repertory Theatre; *Sense and Sensibility* at Book-It Repertory Theatre; *The Lion in Winter* at Shakespeare Santa Cruz; as well as productions with A Noise Within, Idaho Repertory Theatre and Southern Rep Theatre (New Orleans). His film credits include *Outside In*, *We Need to Talk About Kevin* and *We Go Way Back*. On television, he appeared in "Z Nation" (Syfy), "Grimm" (NBC), "The Librarians" (TNT), "Leverage" (TNT) and recurred for three seasons in Amazon Studios' Emmy Award-winning, "The Man in the High Castle." Blakely holds an MFA in acting from the University of Washington.



**MELODY BUTIU**  
*Comrade Chin/Ensemble*

returns to SCR where her credits include *Sheepdog* (featured voice), *Naked Mole Rat Gets Dressed: The Rock Experience* (Theatre for Young Audiences), *A Christmas Carol* (2018), *Ship-*

*wrecked! An Entertainment*, *The Intelligent Design of Jenny Chow*, *Ivy + Bean: The Musical* and *Junie B. Jones in Jingle Bells Batman Smells*. Her New York credits include *Doctor Zhivago* (on Broadway) and David Byrne's *Here Lies Love* (off-Broadway, The Public Theater). Her regional theatre credits include *Vietgone* (Denver Center for the Performing Arts), *Ripe Frenzy* (Greenway Court), *Enchanted Nightingale* (Garry Marshall Theatre), *Here Lies Love* (Seattle Repertory Theatre), *Merrily We Roll Along* (Wallis Annenberg Center for the Performing Arts), *Sunday in the Park with George* (Huntington Theatre), *Monstress* (American Conservatory Theatre), *Stage Kiss* and *Shipwrecked!* (Geffen Playhouse), *Helen* (Getty Villa),

*A Perfect Wedding* (Kirk Douglas Theatre), *Long Story Short* (San Diego Repertory Theatre), *A Little Night Music* and *Golden Child* (East West Players), *36 Views* (Portland Center Stage), *Hair* (Reprise Theatre Company) and *Dogeaters* and *Boy* (La Jolla Playhouse). Her film and television credits include *The Patients*, *A Mother's Greatest Fear*, *Untold*, *Blood Ransom*, "The Kominsky Method," "NCIS: LA," "Kingdom," "Rizzoli & Isles," "Gotham," "NCIS" and "Modern Family." She earned an MFA from UC-San Diego. melodybutiu.com, Instagram: @mellowdeebie



**STEPHEN CAFFERY**  
*Tuolon/Judge/Sharpless/ Ensemble*

appeared previously at SCR in *SHREW!*, *Shakespeare in Love* and *Bach at Leipzig*. His other credits include *Stage Kiss* and *Yes, Prime Minister* (Geffen Play-

house), *The Seafarer* and *36 Views* (Laguna Playhouse), *Fuddy Meers* (Rubicon Theatre Company), *Red* (Geva Theatre Center and PlayMakers Repertory Company), *One Flew Over the Cuckoo's Nest* (Portland Center Stage), *Galileo* (Cleveland Playhouse), *Heartbreak House* (Berkeley Repertory Theatre), *A Doll's House*, *Singers Boy*, *The Real Thing* and *The Voyage Inheritance* (ACT, San Francisco), *Victoria Musica* (Cincinnati Playhouse), *Restoration Comedy* (Seattle Repertory Theatre), *The Miser* (Hartford Stage), *The Body of Bourne* (Mark Taper Forum), *The Constant Wife* (Pasadena Play House), *Bargains* (The Old Globe), *The Cripple of Inishmaan* and *Falstaff* in *Henry IV* (Antaeus Theatre Company), *I Hate Hamlet* (The Royal George), *All's Well that Ends Well* and *Bach at Leipzig* (Santa Cruz Shakespeare), *The Scarlet Letter* (Classic Stage Company) and *What You Get and Expect* (New York Theatre Workshop). His film and television credits include *Longtime Companion*, *Cinema Verite* (HBO), "Tour of Duty" (series regular for three seasons and director, CBS) "Columbo," "Seinfeld" (yada yada), "Nothing Lasts Forever" (mini-series), "All My Children" (Emmy Award nominee), "The Profiler," "NCIS," *The Adventures of Young Indiana Jones: Hollywood Follies*, *Murder of Innocence*, *Buried Alive*, "CSI Miami," "American Odyssey." He has been a member of Actors Equity since 1982.



**NIKE DOUKAS**  
*Agnes/Ensemble*

returns to SCR after appearing in *Sense and Sensibility*, *Yoga Play*, *All the Way*, *The Prince of Atlantis*, *The Happy Ones*, *Dead Man's Cell Phone*, *Ridiculous Fraud*, *Cyrano de Bergerac*, *Major Barbara*, *Much Ado About Nothing*, *Everett Beekin*, *The Beard of Avon*, *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. She most recently appeared in *Three Days in the Country* at The Antaeus Company, where she is a member, and where, earlier last year, she directed Harold Pinter's *The Hothouse*. This summer she will direct *King Lear* at the Harold Clurman Theatre in Hollywood. Her other regional acting credits include the Pasadena Playhouse, Kinetic Theatre and PICT (both in Pittsburgh), Jewel Theatre Company (Santa Cruz), The Old Globe, A Contemporary Theatre (Seattle), Mark Taper Forum, Shakespeare Center of Los Angeles, Berkeley Repertory Theatre, Shakespeare Santa Cruz, Berkeley Shakespeare Festival and American Conservatory Theatre. Her numerous television guest spots include a recurring role on "Desperate Housewives." She is a recipient of the 2011 Lunt Fontanne Fellowship, and holds an MFA from the American Conservatory Theater.



**JULIANA HANSEN**  
*Renee/Pinup Girl/Ensemble*

is thrilled to be back at SCR, after portraying Johanna in *Sweeney Todd* earlier this season. Her favorite credits include the first national tour of *Thoroughly Modern Millie* (as Millie), *Saved* (Lana, Playwrights Horizons), *Mary Poppins* (Mary, Cabrillo Playhouse), *Les Misérables* (Eponine, Sacramento Music Circus), *The Fantasticks* (Louisa, Gateway Playhouse), and *West Side Story* with Michael Tilson Thomas and the San Francisco Symphony (Rosalia, Grammy Award nomination). She created, produced and starred in the comedy webseries, "Finding Fillion," directed by Joel Zwick (*My Big Fat Greek Wedding*). She was awarded a best actress award for her work in the film *Here* (168 Film Project). Her television credits include "Every Other Holiday" (Rebecca, MarVista Entertainment) "Richard Sherman: Songs of a Lifetime" (PBS), and "Grease: You're The One That I Want" (finalist, NBC), working with Tony Award-winning director Kathleen Marshall and Sir Andrew Lloyd Webber. As a voice actor, she can be heard on "Star vs. The

Forces of Evil" (Disney XD), "Unikitty" (Warner Brothers) and the upcoming *Toy Story 4* (Pixar). She's the new voice of Mary Poppins (*Mary Poppins: Legacy Collection*) and Cinderella (*Cinderella: The Lost Chords*) and frequently works alongside Disney legend Richard M. Sherman. Hansen holds an MA in acting from Guildford School of Acting in England. [JulianaHansen.com](http://JulianaHansen.com)



**JAKE MANABAT**  
*Song Liling*

is making his SCR debut. His theatre credits include *M. Butterfly* (Song Liling understudy, directed by Julie Taymor and starring Clive Owen and Jin Ha, Broadway), *RENT* (national tour, directed by Michael Greif, Benny Company), *The White Snake* (written and directed by Mary Zimmerman, Guthrie Theatre and Wuzhen Theatre Festival), *The Provok'd Wife* (directed by Mark Wing-Davey, American Repertory Theater), *M. Butterfly* (directed by Derek Charles Livingston, The Production Company, *LA Weekly* Theatre Award nomination, Best Actor), *M. Butterfly* (directed by Nick Mangano, Capital Repertory Theatre), *Thoroughly Modern Millie* (directed by Bob Durkin, West Virginia Public Theatre), Jen Silverman's *Crane Story* (directed by Katherine Kovner, Playwrights Realm), Charles Mee's *Gone* (directed by Ken Watt, 59E59 Theatres), *Milk-N-Honey* (directed by Ellen Beckerman, 3-Legged Dog), workshops of Philip Humberg's *Paper Dolls* (directed by Mark Brokaw, The Public Theater), Chay Yew and Fabian Obispo's *The Long Season* (directed by Peter DuBois, Huntington Theatre Company), and readings with The Lark and Ensemble Studio Theatre's Youngblood playwrights collective. His television credits include "Bored to Death" (HBO, GLAAD Media Award nomination, Outstanding Individual Episode), "Madam Secretary" (CBS), "Dietland" (AMC), "Lilyhammer" (Netflix), "Hunting Season" (Vimeo, Independent Series Award, Best Ensemble), "The Lair" (HereTV) and "The Neighborhood" (Pilot). Manabat received his MFA from the A.R.T. Institute/Moscow Art Theatre School Institute at Harvard University.



**LUCAS VERBRUGGE**  
*Rene Gallimard*

is making his SCR debut. He most recently appeared in San Francisco Playhouse's production of *An Entomologist's Love Story* by Melissa Ross. His Los Angeles theatre credits include Alena Smith's *Icebergs* at Geffen Playhouse (Ovation Award nomination), *Semi-*

*nar* at the Ahmanson Theatre and Jon Caren's *Need to Know* at Rogue Machine Theatre. His New York credits include *Bloody Bloody Andrew Jackson* and *The Ritz* on Broadway; *Love Labour's Lost* and *Macbeth* at The Public Theater; Robert Askins' *Permission* at MCC Theater; *The Common Pursuit* at Roundabout Theatre Company; Leslye Hedland's *Assistance* at Playwrights Horizons; and the world premieres of *boom* by Peter Sinn-Nachtreib and *Oobrah!* by Bekah Brunstetter. His film credits include *Our Idiot Brother*; *Lazy Eye*; *A Woman, a Part*; *A Birder's Guide to Everything*; and *Point and Shoot* (short). His television credits include the upcoming "Dickinson," "Splitting Up Together," "Ten Days in the Valley," "Grimm," "Law & Order" and "Law & Order: SVU." He has an MFA from New York University.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**DAVID HENRY HWANG'S** (*Playwright*) stage works include the plays *M. Butterfly*, *Chinglish*, *Yellow Face*, *Kung Fu*, *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida* (co-author), *Flower Drum Song* (2002 revival) and Disney's *Tarzan*. Hwang is a Tony Award winner and three-time nominee, a three-time Obie Award winner and a two-time finalist for the Pulitzer Prize. He is America's most-produced living opera librettist, whose works have been honored with two Grammy Awards. He is a writer/consulting producer for the Golden Globe Award-winning television series *The Affair* and is currently penning the live-action feature musical adaptation of *The Hunchback of Notre Dame* for Disney Studios. Hwang serves as head of playwriting at Columbia University and as chair of the American Theatre Wing. His newest work, *Soft Power*, with composer Jeanine Tesori, premiered in 2018 at Center Theatre Group and will open in New York this fall.

**DESEMONA CHIANG** (*Director*) is a stage director based in Seattle and Ashland, Ore., and is co-founder of Azeotrope (Seattle). Her directing credits include Guthrie Theater, Oregon Shakespeare Festival, Pittsburgh Public Theatre, Baltimore Center Stage, California Shakespeare Theater, Seattle Repertory Theatre, Playmakers Repertory Company, Long Wharf Theatre, Seattle Children's Theatre, ACT Theatre Seattle, American Shakespeare Center, Seattle Shakespeare Company, Heritage Theatre Festival, Book-It Repertory, Aurora Theatre Company, Seattle Public Theatre, Shotgun Players, Crowded Fire Theatre Company, Azeotrope, Impact Theatre, Playwrights Foundation, Golden Thread Productions, Washington Ensemble Theatre, One Minute Play Festival, Ohio Northern University, University of Washington and Cornish College of the Arts. Her assis-

tant directing and dramaturgy credits include work at Oregon Shakespeare Festival, Playmakers Repertory Company, A Contemporary Theatre, California Shakespeare Theater, Arizona Theatre Company, Intiman Theatre, Mark Taper Forum, Magic Theatre, Theatreworks and Rattlestick Playwrights Theatre. She is an Intersection for the Arts Triangle Lab Artist-Investigator and an adjunct faculty member at Cornish College of the Arts. Her awards and honors include the Vilcek Prize for Creative Promise in Theatre, the Gregory Award for Outstanding Direction, a Stage Directors and Choreographers Society Sir John Gielgud Directing Fellowship, a Drama League Directing Fellowship and she is a Young Leader of Color (Theatre Communications Group). She is affiliated with Lincoln Center Theater Directors Lab and Directors Lab West. She earned a BA at the University of California, Berkeley, and an MFA in directing from University of Washington School of Drama.

**RALPH FUNICELLO** (*Scenic Design*) returns for his 31st season. Among his many SCR credits are designs for *SHREW!*, *Shakespeare in Love*, *Once*, *All the Way*, *Red*, *Zealot*, *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Buried Child*, *Good and Da*. His work has been seen on and off-Broadway and at many resident theatres including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He has designed for New York City Opera, LA Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He received the Michael Merritt Award for Excellence in Design and Collaboration (Chicago) and his designs have been recognized by the Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. Funicello is the Powell Chair in Set Design at San Diego State University.

**SARA RYUNG CLEMENT** (*Costume Design*) returns to SCR where her past projects include costumes for *Cambodian Rock Band*, *A Doll's House, Part 2*, *4000 Miles*, *Completeness* and *Becky Shaw*; sets and costumes for *How the World Began*; and the set design for *Absurd Person Singular*. Her upcoming projects include costumes for *Good Boys (and True)* at the Pasadena Play-

house and sets for *Henry IV Part I* at the Folger Shakespeare Theatre. Her work has been seen off-Broadway at Second Stage Uptown and Ma-Yi, and regionally at the Guthrie Theatre, Oregon Shakespeare Festival, Denver Center Theatre Company, Geffen Playhouse, Seattle Repertory, La Jolla Playhouse POP Tour, Mixed Blood, TheatreWorks, Center Stage Baltimore, Boston Court Pasadena, Perseverance Theatre, East West Players, Cornerstone Theater Company, A Noise Within, Yale Repertory Theatre, Native Voices at the Autry and others. She is on the set design faculty at UCLA School of Theater, Film and Television and is a recipient of the Donald and Zorca Oenslager Fellowship in Design. She earned a MFA at Yale School of Drama and an AB from Princeton University. sararyungclement.com

**JOSH EPSTEIN** (*Lighting Design*) has designed lighting at many of the top regional theatres in the country. His recent productions include *The Legend of Georgia McBride* (Geffen Playhouse), *Indecent* (Arena Stage), *Romeo and Juliet* (Guthrie Theater) and *The Humans* (Geva Theatre Center). His work has also been seen at the Mark Taper Forum, Goodman Theatre, Kirk Douglas Theatre, Pasadena Playhouse, Trinity Repertory Theatre, Baltimore Center Stage, Kansas City Repertory, Long Wharf Theater, Alliance Theatre, Actors Theatre of Louisville, PlayMakers Repertory Company, Cincinnati Playhouse in the Park and Paper Mill Playhouse. In addition, Epstein is an ensemble member at IAMA Theatre Company (Los Angeles) and on faculty at the UCLA School of Theater, Film and Television. He is an LA Ovation Award winner, a Knight of Illumination nominee and a Helen Hayes Award nominee. He was a recipient of the NEA/TCG Career Development Program for Designers and currently serves on the Eugene O'Neill Playwrights Conference Artistic Council. Epstein received his MFA from NYU's Tisch School of the Arts and lives in Los Angeles with his wife and three daughters. joshepsteindesign.com

**ANDRE J. PLUESS** (*Sound Design/Original Music*) is making his SCR design debut. His Broadway credits include *33 Variations*, *I Am My Own Wife*, *Metamorphoses* and *The Clean House*. In regional theatre, his credits include *After the Quake*, *Angels in America*, *Arabian Nights*, *Argonautika*, *Ghost Light*, *The Secret in the Wings*, *Treasure Island*, *The White Snake* (Berkeley Repertory Theatre); *Cymbeline* and *Pericles* (Shakespeare Theatre Company); *Equivocation*, *Smart People*, *Indecent* (Arena Stage); *The Winter's Tale*, *The Merchant of Venice*, *Othello*, *Love's Labour's Lost* (Oregon Shakespeare Festival); *Macbeth*, *Titus Andronicus* (California Shakespeare Theater); *Palomino* (Center Theatre Group); *The Minutes*, *The Children*, *Kafka on*

*the Shore* (Steppenwolf Theatre); *Stage Kiss*, *Lottery Day*, *Jungle Book* (Goodman Theatre); *Vietgone* (Denver Center for the Performing Arts Theatre); and *The Steadfast Tin Soldier*, (Lookingglass Theatre Company, artistic associate). His film scores include *The Business of Being Born*. Among his many honors are Barrymore Awards; a New York Drama Critics' Circle Award; Jeff Awards; Ovation Awards; and nominations for a Drama Desk Award and a Lucille Lortel Award for composition and sound design.

**JEFF POLUNAS** (*Associate Sound Design*) is thrilled to be returning to SCR for the third time this season, having previously designed *Nate the Great* and *Naked Mole Rat Gets Dressed: The Rock Experience*. Last season, he designed for *The Sisters Rosensweig*, *Shakespeare in Love* and *Ella Enchanted*. Polunas received his MFA in sound design at UC-Irvine and is currently the production sound supervisor at the university's Claire Trevor School of the Arts. He has designed more than 130 productions during his career including *Venus in Fur*, *Flora & Ulysses*, *Tales of a Fourth Grade Nothing*, *Ivy & Bean* 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 Scenic 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.

**ANNIE YEE** (*Choreography*) is thrilled to be returning to SCR, having acted in *The Ballad of Yachiyo*. Most recently, she choreographed *King of the Yees* at Baltimore Center Stage and at ACT Theatre (Seattle directed by Desdemona Chiang). Her other choreography includes *The Golden Dragon* at Boston Court Pasadena, directed by Michael Michetti, where she won a Scenic Award and was nominated for an Ovation Award, *Broadway World-Los Angeles* for Best Choreography and a *Stage Raw* Group Award nomination for production design; *The World of Extreme Happiness* at Seattle Public Theater, directed by Desdemona Chiang; *Made in Bangkok* at the Mark Taper Forum, directed by Robert Egan; and *I Don't Have to Show You No Stinking Badges* at Los Angeles Theatre Center, directed by Luis Valdez. She was the Chinese dance consultant for *Pearl* at Lincoln Center Theater, directed and choreographed by Daniel Ezralow. For television, Yee choreographed the season finale of "The Drew Carey Show." She is a

former Los Angeles Lakers Girl and Los Angeles Rams cheerleader. She was awarded a Stage Directors and Choreographers Society Foundation Observership for *Soft Power* at the Ahmanson Theatre, directed by Leigh Silverman. Yee is a proud member of the Stage Directors and Choreographers Society.

**MOIRA GLEASON** (*Stage Manager*) is excited to return to SCR for her second production after working earlier this season on *Vanya and Sonia and Masha and Spike*. She previously stage-managed *Julius Caesar*, *The River Bride*, *Long Day's Journey into Night*, *The Count of Monte Cristo*, *Water by the Spoonful*, *The Two Gentlemen of Verona*, *King Lear*, *Romeo and Juliet* and assistant stage-managed *UniSon*, *Twelfth Night*, *Cymbeline* and *As You Like It* at Oregon Shakespeare Festival; stage-managed *Alive and Well*, *Since Africa*, *Back, Back, Back* and assistant stage-managed *King Lear*, *The Madness of King George III*, *The Taming of the Shrew*, *Whisper House*, *Cyrano De Bergerac*, *Coriolanus*, *Twelfth Night*, *All's Well That Ends Well*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *Sea of Tranquility*, *Hamlet*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Sisters Rosensweig*, *The Constant Wife*, *How the Grinch Stole Christmas*, *Chita Rivera: The Dancer's Life*, *The Comedy of Errors*, *The Winter's Tale* and *Macbeth* at The Old Globe Theatre; and she stage-managed *Adoption Project: Triad* at Mo'olelo Performing Arts Company and *Miss Witherspoon* at San Diego Repertory Theatre.

**ALYSSA ESCALANTE** (*Assistant Stage Manager*) continues her work at SCR following last season's *Gem of the Ocean* and this season's *Photograph 51* and *Culture Clash (Still) in America*. Her other recent credits include *The Bacchae* (SITI Company/Getty Villa); *theatre is a blank page* (SITI Company); *A Streetcar Named Desire* (Boston Court Pasadena); *Hold These Truths* (Pasadena Playhouse); *The Haunted House Party* (Troubadour Theatre Company/Getty Villa); *Criers for Hire* (East West Players); *Mojada: a Medea in Los Angeles* (Boston Court Pasadena/Getty Villa); *Cash on Delivery* (El Portal Theatre); *Happy Days* (Boston Court Pasadena, Commonwealth Shakespeare Company); and *Placas: The Most Dangerous Tattoo* (U.S. tour). Much love and gratitude to Mom, Dad and Hannah Minerva.

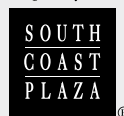
**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019 after serving as artistic director for Arizona Theatre Company. Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He

# Honorary Producers

**GEOFF & VALERIE FEARNs** are serving as Honorary Producers for the sixth time, adding David Henry Hwang's *M. Butterfly* to an already impressive list of past productions they've supported that includes Amy Freed's *SHREW!* (2018), David Ives' *Venus in Fur* (2014), Molly Smith Metzler's *Elemeno Pea* (2012), Donald Margulies' *Collected Stories* (2009) and Terry Johnson's *Hitchcock Blonde* (2006). The Fearn's have been active at SCR for more than 25 years and are currently First Night subscribers to both the Segerstrom and Argyros stages, as well as longtime members of Platinum Circle. In addition, Valerie served for nine years on the theatre's Board of Trustees and was engaged in various committees including the annual Gala. SCR is deeply grateful to Valerie and Geoff for their outstanding support and ongoing commitment to our theatre.

**MICHAEL RAY** was introduced to SCR more than a decade ago and has stepped-up this season with gusto as an Honorary Producer of David Henry Hwang's *M. Butterfly* and, as a member of Playwrights Circle, of Kevin Artigue's *Sheepdog*. Michael's other areas of support include the annual Gala and, most recently, he extended a generous challenge/matching gift to SCR that is helping to inspire new and increased support from fellow theatre lovers. With a strong belief that live theatre has the power to make a unique impact on our lives, Michael, as one of the latest additions to SCR's Board of Trustees, is dedicated to introducing a new generation to "one of this nation's great cultural institutions that sits in our backyard."

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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.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on OneOC's Non-profit Advisory Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In October 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the Orange County Business Journal's 2018 "OC 500."

**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.

# Ensemble



**ANNIKA ALEJO**  
*Dancer*

is making her SCR debut. She is a recent graduate from the University California, Irvine, where she double-majored and earned a BFA in dance performance and a BA in anthropology. She was a soloist and a member of the final Etude Ensemble to work with the late Donald McKayle; she performed McKayle's historic works at his final memorial concert. Additionally, she has worked with Lar Lubovitch, performing his iconic repertory *Marimba* at the Irvine Barclay Theater. Last summer, Alejo trained globally with Vertigo Dance Company in Israel. In addition to concert dance, she has performed in musical theatre productions at The GEM Theater. She is represented by Go2Talent, one of Los Angeles' leading commercial dance talent agencies. Outside of the arts, she is a certified yoga and pilates trainer.



**YOKO HASEBE**  
*Dancer*

is making her SCR debut. She started her dance training at the age of 7 at Koshizuka Natsuko Ballet Atelier (Saitama City, Japan), which gave her a strong foundation and formed her work ethic. She trained in ballet, contemporary dance and jazz. After graduating from high school, she attended the Japan University College of Arts as a dance major, where her passion for dance kept growing, as did her hunger to excel and learn different dance styles. When she learned about the large dance community in Los Angeles, and in order to broaden her experiences and

accelerate her dance ability, she moved to the United States five years ago. She says it was the best decision she ever made because it gave her the opportunity to be featured in many performances here. After graduating Palomar College (San Marcos), she moved to Los Angeles and participated in the EDGE Performing Arts Center's scholarship program. After finishing this program and signing with The Movement Talent Agency, she is excited to see where her career takes her.



**ANDRES LAGANG**  
*Dancer*

is making both his South Coast Repertory and his professional debut. He recently earned his BA in theatre from UC-San Diego.



**SOPHY ZHAO**  
*Dancer*

is making her SCR debut. In New York, she was a dancer for Arim Dance Company and the Second Avenue Dance Company. She was also a dancer in Grammy Award-winning violinist Miri Ben Ari's latest music video, *Quiet Storm*. She recently graduated from NYU's Tisch School of the Arts with a BFA in dance and a minor in anthropology. While at Tisch, she had the opportunity to perform works by Sean Curran, Pamela Pietro and Paul Taylor. During that time, she spent a summer studying in Berlin, Germany, and worked with renowned dancers and choreographers including Johannes Weiland, Ayman Harper, Meg Stuart, Judith Sánchez Ruíz and Dominique Duszynski.

The cast of *Sweeney Todd: The Demon Barber of Fleet Street*; photo: Jordan Kubat.

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