



49th Season • 472nd Production  
SEGERSTROM STAGE / MAY 10 - JUNE 9, 2013

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

## THE FANTASTICKS

book and lyrics by  
Tom Jones

music by  
Harvey Schmidt

Eugene Lee  
SCENIC DESIGN

Jessica Ford  
COSTUME DESIGN

Lap Chi Chu  
LIGHTING DESIGN

Cricket S. Myers  
SOUND DESIGN

Jim Steinmeyer  
ILLUSION DESIGN

Matt Hawkins  
ASSOCIATE DIRECTOR

Joshua Marchesi  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

Musical Direction by Dennis Castellano

Choreography by Sharon Jenkins

Directed by  
Amanda Dehnert

Joan and Andy Fimiano  
Honorary Producers

Bill and Carolyn Klein  
Honorary Producers

 **UnionBank**  
Corporate Associate Producer

THE FANTASTICKS is presented through special arrangement with Music Theatre International (MTI).

## CAST OF CHARACTERS

(In order of appearance)

The Mute .....	<i>Nate Dendy*</i>
El Gallo .....	<i>Perry Ojeda*</i>
Luisa .....	<i>Addi McDaniel*</i>
Matt .....	<i>Anthony Carillo*</i>
Hucklebee .....	<i>Gregory North*</i>
Bellomy .....	<i>Scott Waara*</i>
Henry .....	<i>Richard Doyle*</i>
Mortimer .....	<i>Hal Landon, Jr.*</i>

## MUSICIANS

Dennis Castellano (*piano*), Ellie Choate (*harp*) and Louis Allee (*percussion*)

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Dramaturg .....	<i>Kimberly Colburn</i>
Assistant Stage Manager .....	<i>Jamie A. Tucker*</i>
Assistant Music Director .....	<i>Alby Potts</i>
Associate Scenic Designer .....	<i>Tristan Jeffers</i>
Assistant Scenic Designer .....	<i>Patrick Lynch</i>
Costume Design Assistant .....	<i>Kate Poppen</i>
Assistant Lighting Designer .....	<i>Amanda Zieve</i>
Assistant Sound Designer .....	<i>Matt Glenn</i>
Scene Shop Intern .....	<i>Andy Broomell</i>
Stage Management Interns .....	<i>Amber Caras, Ari Y. Wartell</i>
Light Board Operator .....	<i>Aaron Shetland</i>
Follow Spot Operator .....	<i>Larry Bauer, RJ Romero</i>
Sound Board Operator .....	<i>GW Rodriguez</i>
A2 .....	<i>Vincent Quan</i>
Automation Operator .....	<i>Victor Mouledoux</i>
Wardrobe Supervisor .....	<i>Bert Henert</i>
Additional Costume Staff .....	<i>Jessica Brown, Sarah Timm</i>

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

## SONG LIST

### ACT I

“Overture” .....	<i>El Gallo and Mute</i>
“Try to Remember” .....	<i>El Gallo, Luisa, Matt, Bellomy and Hucklebee</i>
“Much More” .....	<i>Luisa</i>
“Metaphor” .....	<i>Matt and Luisa</i>
“I’ll Never Say No” .....	<i>Hucklebee and Bellomy</i>
“It Depends on What You Pay” .....	<i>El Gallo, Bellomy and Hucklebee</i>
“It Depends on What You Pay” (reprise) .....	<i>Bellomy and Hucklebee</i>
“Soon it’s Gonna Rain” .....	<i>Matt and Luisa</i>
“Happy Ending” .....	<i>Matt, Luisa, Hucklebee and Bellomy</i>

### ACT II

“This Plum Is Too Ripe” .....	<i>Matt, Luisa, Hucklebee and Bellomy</i>
“I Can See It” .....	<i>El Gallo and Matt</i>
“Plant a Radish” .....	<i>Hucklebee and Bellomy</i>
“Much More” (reprise) .....	<i>El Gallo and Luisa</i>
“Round and Round” .....	<i>El Gallo, Luisa and Company</i>
“Beyond that Road” .....	<i>El Gallo and Matt</i>
“They Were You” .....	<i>Matt and Luisa</i>
“Metaphor” (reprise) .....	<i>Matt and Luisa</i>
“Try to Remember” (reprise) .....	<i>El Gallo</i>

Musical numbers subject to change

## LENGTH

*Approximately two hours and 10 minutes including one intermission.*

Since its opening in May 1960, at the Sullivan Street Playhouse in New York, and its subsequent revival at the Snapple Theatre Center, THE FANTASTICKS has become the longest running production of any kind in the history of American theatre—continuing its run in New York City: please visit [www.FantsticksOnBroadway.com](http://www.FantsticksOnBroadway.com)

*The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.  
Cellular phones, beepers and watch alarms 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.*



*Segerstrom Stage Season Media Partner*



*Media Partner*

# History of the American Amusement Park

*“As art and symbol, amusement parks are so incandescent as to be considered an especially American art form, a new American muse. This muse leads us out of the showcase museum of elite art and artifact to the consummate popular culture institution: the living museum of our most cherished popular icons and images—our highest concentrate of artifact, fantasy, and imagination.”*

~Margaret J. King.

*“The New American Muse: Notes on the Amusement/Theme Park”*

Journal of Popular Culture

**A**manda Dehnert’s approach to this modern classic re-imagines the setting and atmosphere as an abandoned amusement park, invoking the magical innocence of a long past time. Inspired by the Rocky Point Park in Rhode Island (the set includes actual pieces from that park, which closed in 1995), Dehnert explains that these common local amusement parks “represent a desire for a simpler, easier time in America.” She explains that it’s a place where people once went to escape their cares, but in its abandoned state is full of the ghosts of happiness and joy. It’s a place where “magic makes the impossible seem possible even for a moment” and a world where things do not always turn out the way we expect.

Amusement parks were built in large numbers in the late 19th and early 20th centuries. Judith A. Adams writes in *The American Amusement Park Industry* that “from 1900 to 1920, the amusement park was a perfect embodiment of the American spirit. It provided a delightful escape from drab, routine city existence.... People of all classes, including the vast

immigrant population, could mingle with little regard for the strict social distinctions or mores of the time. Thus the parks reflected the increased democratic character of society.”

For many Americans in the 1920s, work hours decreased as wages increased. Combined with improvements in transportation and a greater acceptance of the concept of “vacationing,” many people were newly granted the time and space for leisure pursuits. Amusement parks offered an easy way to take advantage of newfound leisure time—fantastical, exotic structures and thrill rides. Often these parks were close to home and accessible by public transit.

Amusement parks took a hit during the Great Depression, and many of them closed their doors for good. After World War II, the 1955 opening of Disneyland ushered in a new era in amusement parks—the theme park. Theme parks signaled a new trend in leisure activities that relied not on locals travelling short distances, but on families travelling farther in private cars or even on airplanes. These



**Rocky Point Park at the turn of the 20th century.**





Rocky Point Park today.

sprawling destination parks began to lure many away from their local amusement parks.

In the 1960s, the trend continued as growing racial tensions led to the closure of several of the remaining local amusement parks. This included Olympic Park, outside of Newark, New Jersey; Chicago's Riverview Park; and Washington, D.C.'s Glen Echo park. The few parks that managed to survive past the 1960s were pressured by the growing suburban populations. Many of these parks occupied large tracts of land that were sold for great profits to housing developers. As Americans (and the world) grew increasingly cynical, the sunny leisure of small, local amusement parks continued to fall by the wayside. They became quaint relics of a bygone era, and with a few exceptions, they were slowly torn down or abandoned.

## Sideshow: The Seedy Underbelly

A sideshow is an attraction that was commonly found at carnivals, traveling fairs, or local amusement parks from the turn of the century through the 1950s. Often they featured human oddities such as midgets, giants, tattooed people or a "bearded lady." They might also feature acts of magic or daredevil stunts, like fire eating or sword swallowing. Interest in sideshows declined with the advent of television, which made it easy and free to see exotic people and locales. Additionally, many municipalities began to enact ordinances against sideshows as society increasingly viewed them as distasteful. In this production of *The Fantasticks*, Dehnert uses sideshows, always the seedier side of the park, as the inspiration for the "Round and Round" number.



## Effects of Hurricane Sandy

For the amusement parks on the Eastern Seaboard, Hurricane Sandy in 2012 dealt crushing blows. Many parks sustained major damage, and footage of the hurricane included the Casino Pier in Seaside Heights, New Jersey (made famous by the reality show "Jersey Shore"). The boardwalk and other seaside attractions were swept out into the Atlantic, leaving its prize roller coaster sitting on the sea floor and surrounded by water. New Jersey Governor Chris Christie described his personal devastation at the park's destruction, saying "the log flume my two younger kids rode this summer is in the Atlantic Ocean. The roller coaster...almost looks like the pier came up from underneath it and it just fell onto the ocean floor and stayed almost fully constructed."

Another famous amusement park, Coney Island, suffered in the storm. Coney Island historian Charles Denson, after surveying the damage done to the park, said, "Coney Island has been destroyed many times. It's burned to the ground, it's been destroyed by urban renewal, it's had fire storms, and it will survive this."



Top left: Pier in Seaside Heights, New Jersey, in the aftermath of Hurricane Sandy. Bottom: Burned houses are seen next to those that survived in Breezy Point.

# Universal Appeal

**T**he primary basis Harvey Schmidt and Tom Jones used for *The Fantasticks* was *Les Romanesques* by French playwright Edmund Rostand. *Les Romanesques* was produced in 1894 and was itself a spoof of Shakespeare's *Romeo and Juliet*. Although the two plays had very different endings, both featured warring parents and their children falling in love.

In addition to *Romeo and Juliet*, *The Fantasticks* also draws upon Shakespeare's *A Midsummer Night's Dream*. In *Midsummer*, the Mechanicals (an amateur travelling company of actors) stage a play within the play which tells the story of Pyramus and Thisbe. They are two lovers separated by a wall, who can only communicate through a crack. And the story also echoes the second half of Shakespeare's *A Winter's Tale*, wherein two young lovers are kept apart because of their parents' wishes but are finally able to reunite.

*The Fantasticks* also shows the influence of commedia dell'arte, a popular theatrical form in the Italian Renaissance. The actors in commedia based their stories on the use of stock characters, such as the curmudgeonly father or the two young lovers. Jones and Schmidt cite Goldoni's *The Servant of Two Masters* as a specific influence. There are also threads of Voltaire's novella *Candide*. *Candide* is indoctrinated by the optimism of Pangloss, but soon begins to wake up and face the harsh realities of the world—much like Luisa and Matt must face the world in



Harvey Schmidt and Tom Jones

the second act of *The Fantasticks*.

Jones and Schmidt embrace the universal elements found in *The Fantasticks* and so many other works, but explore these themes in seemingly simple but complex tongue-in-cheek ways. "The intention in the writing," Jones said, "is to celebrate romanticism and mock it at the same time, and that's the reason it's so difficult to play. It's a fine line to walk, to be touching one moment, and then to make fun of the thing that was just touching. It's always turning on itself, and then back and forth again." The piece presents views on love, marriage and relationships that can feel sweet one moment but cynical the next—and therein lies the universal truth of this modern classic.

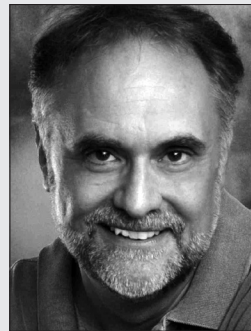
## Making Magic

**T**he *Fantasticks*' illusion designer Jim Steinmeyer might be unfamiliar to SCR audiences by name, but it is likely that they have experienced his acclaimed designs without even knowing it. Steinmeyer has been the creative mind behind illusions for the world's most famous magicians, including Siegfried and Roy, David Copperfield and Lance Burton. He's a concept designer for Walt Disney theme

parks, overseeing the inspiration for rides and other attractions. In addition to designing, Steinmeyer has written multiple books on the art and history of magic, produced a number of magic-themed television shows and continues to lecture around the country. Steinmeyer is no stranger to the dramatic stage either. His work has been seen on Broadway in addition to extensive

regional credits.

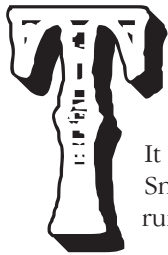
In Amanda Dehnert's reimagining of *The Fantasticks*, Steinmeyer weaves magic into Matt and Luisa's world. These magical touches and illusions are reminiscent of more innocent times—those childhood years when anything seemed possible—and breathe new life into this American classic.



Jim Steinmeyer



# The Fantasticks Endures



*The Fantasticks* opened off-Broadway at the Sullivan Street Theatre in New York on May 3, 1960. It played 17,162 performances before closing Jan. 13, 2002. It was revived just a few years later at the Snapple Theatre Center in 2006 and is still running.

*The Fantasticks* had a slow and humble beginning. Harvey Schmidt and Tom Jones began writing together as students at the University of Texas. After partnering successfully for a few revues, they became entranced with French playwright Edmond Rostand (probably best known for *Cyrano de Bergerac*). After reading his more well-known works, they hunted down a copy from a rare book dealer in France of the first play he'd written, *Les Romanesques*, published in 1894. The plot spoofs *Romeo and Juliet*, and the young writers envisioned a big Broadway musical.

"We worked on it, very haphazardly, over a period of several years," says Jones, "trying to take the story and force it into a Rodgers and Hammerstein mold, which is what everybody did in those days." The project didn't come together as they hoped. Jones reports that "eventually the whole project just collapsed, our treatment was too heavy, too inflated for the simple little Rostand piece. It seemed hopeless."

At that moment, opportunity knocked. Jones and Schmidt were offered a musical slot at Barnard College—

if they could finish a one-act musical version of the Rostand play in only three weeks. After years of tinkering, the pair threw out everything except the song "Try to Remember" and started fresh. The result was the basis of what became *The Fantasticks*. The title came from an obscure English translation of the Rostand play, written by a woman under the pseudonym George Fleming.

The draw of this show is illustrated not just in its record long run in New York (where it remains the only off-Broadway production to have received a Tony award), but in the countless productions across the world. It has been produced in every state in America, including a

performance at the White House. Internationally, it has been produced in 67 countries, including far-flung locales like Afghanistan, New Zealand, Japan, Saudi Arabia, and Bangkok.



Left, Addi McDaniel in the Broadway production in 2012. Below, Jerry Orbach, Rita Gardner and Kenneth Nelson in the original production of *The Fantasticks*.



# Musicals at SCR

**A**rtistic Director Marc Masterson says “SCR has always valued fresh approaches to classic works. Amanda Dehnert’s production of *The Fantasticks* takes a classic work of musical theatre and infuses it with creativity.” *The Fantasticks* is not SCR’s first foray into musicals. As early as 1969, SCR ambitiously took on the Bertolt Brecht/Kurt Weill collaboration, *The Threepenny Opera*. SCR has produced a smattering of musicals over the years. Associate

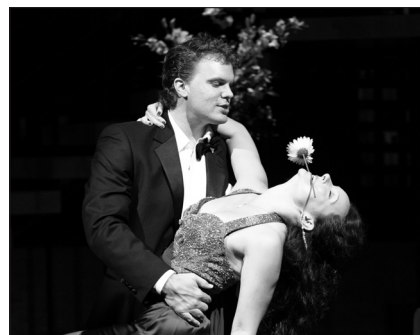
Artistic Director John Glore explains, “SCR has produced musicals throughout its history, but has done so very selectively. We choose a musical the same way we choose a play—based on its artistic merit. *The Fantasticks* features some of the most beautiful music ever written for musical theatre, its lyrics are witty and elegant and its book tells a timeless story about love and its illusions. Put that together with a fresh, magical new production concept by director Amanda Dehnert and the combination is irresistible.” Below are some highlights of SCR’s musical history.



*Cloudlands* - 2012



*Ordinary Days* - 2010



*Putting it Together* - 2009



*An Italian Straw Hat* - 2008



*A Little Night Music* - 2007



*The Education of Randy Newman* - 2000



*Happy End* - 1991



*Sunday in the Park with George* - 1989

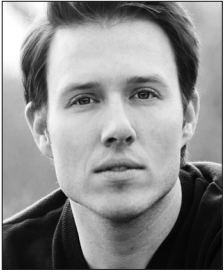


*Three Postcards* - 1986

How many of these musical actors can you name? Answers on page 15.



# Artist Biographies



## **ANTHONY CARILLO\***

*Matt*

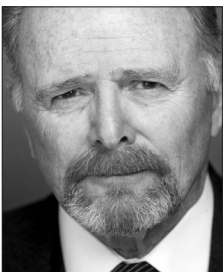
is making his SCR debut. Recent work includes *Sweeney Todd* (San Diego Critics Circle Award nomination for his portrayal of Anthony Hope), *Next to Normal* (Gabe, regional premiere), *The Light in the Piazza* (Fabrizio), *Legally Blonde* (Warner), and other leading roles in venues including Fullerton Civic Light Opera, Moonlight Stage Productions, The Hollywood Magic Castle, Uptown Players (Dallas, Texas) and Civic Light Opera South Bay. He received his BA in music and communications from Baylor University and has studied under master vocal coach Edward Sayegh. [ACarillo.com](http://ACarillo.com)



## **NATE DENDY\***

*The Mute*

is thrilled to be making his SCR debut. His New York and other regional credits include *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. Film credits include the newly released *Turtle Hill: Brooklyn* which garnered the choice award during the New York "New Fest" Film Festival. He earned his MFA from Brown University/Trinity Repertory.

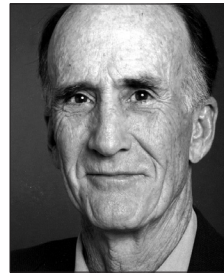


## **RICHARD DOYLE\***

*Henry*

is an SCR Founding Artist. From 1964 to the present, he has logged nearly 50 years as an SCR actor. He has appeared in some 200 productions, recently as Roy in *The Trip to Bountiful*, Jack in *The Weir*, Lord Summerhays in *Misalliance* and Robin Starling in *A Midsummer Night's Dream*. He appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an LADCC Award for his role in Sally Nemeth's

*Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He has made many film and television appearances, including the western *Heathens and Thieves*. He is a voice actor in animation, advertising, documentaries and interactive games. Doyle can be heard on the new interactive motion capture project "Fate." He is a recipient of The Helena Modjeska Cultural Legacy Award. This summer, he will continue his role as the live show narrator of the 80th Pageant of the Masters, an Orange County performing arts tradition.



## **HAL LANDON JR.\***

*Mortimer*

is an SCR Founding Artist who has appeared in *The Trip to Bountiful*, *A Midsummer Night's Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *Faith Healer*, *Green Icebergs*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 33 past productions. He appeared in *Leander Stillwell* (Mark Taper Forum) and in *Henry V* (The Old Globe in San Diego). Among his television and film credits are "The Closer," "My Name is Earl," "CSI: NY," "Mad Men," *The Artist*, *Trepass*, *Pacific Heights*, *Bill & Ted's Excellent Adventure* and *Playing by Heart*.



## **ADDI MCDANIEL\***

*Luisa*

made her SCR debut last season as Monica in *Cloudlands*. She has played Luisa in *The Fantasticks* on Broadway and at Arena Stage. Favorite regional credits include *Little House on the Prairie* (Guthrie Theater), *It's a Bird...It's a Plane...It's Superman!* (Dallas Theatre Center) and *High School Musical* (North Shore Music Theatre). Her latest project is a collabora-

tion with South African harpist Jacqueline Kerrod. Their first album will be released fall 2013. McDaniel is from St. Augustine, Florida, and is a graduate of Pennsylvania State University. [addimcdaniel.com](http://addimcdaniel.com)



**GREGORY NORTH\***  
*Hucklebee*

is making his SCR debut. His Broadway credits (as Greg Zerkle) include *Into the Woods* with Bernadette Peters, *The Secret Garden*, *A Christmas Carol* with Tony Randall, *Grand Hotel* opposite Cyd Charisse and *Kiss of the Spider Woman* (pre-Broadway). Tours include *The Phantom of the Opera*, *Show Boat*, *Footloose* and *Les Miserables*. Regionally he has performed at The Kennedy Center, Actors Theatre of Louisville, Studio Arena Theatre, A Contemporary Theatre, Arizona Theatre Co., Kansas City Starlight, North Shore Music Theatre, Fulton Opera House, Sacramento Music Circus (Von Trapp in *The Sound of Music*) and Sacramento Theatre Co. (*Barrymore*). Los Angeles credits include Hollywood Bowl (*Amadeus* with Michael York and Neil Patrick Harris), Mark Taper Forum (*Vigil* with Olympia Dukakis and Red covering Alfred Molina), International City Theatre (*How the Other Half Loves*, *Caught in the Net*: Ovation Award), South Bay and Downey Civic Light Operas, Rubicon Theatre, Falcon Theatre, A Noise Within, The Colony Theatre, 3-D Theatricals (Hook in *Peter Pan*), Ensemble Theatre Co. (*Ghosts*), MainStreet Theatre Co. (*Phantom Tollbooth*), Laguna Playhouse (*Verdi Girls*, *Leaving Iowa*) and Reprise. Film and television include *In Good Company*, *Zombie Prom*, *Elizabethtown*, *Virtually Heroes*, “ER,” “Frasier,” “The District,” “Malcolm in The Middle,” “Bernie Mac,” “Judging Amy,” “Ally McBeal,” “Law & Order” and the animated “Astroboy.” He earned an MFA from the University of Washington; he is married to Cynthia Marty; and he is a proud member of Actors Equity since 1985 and serves on its National Council.



**PERRY OJEDA\***  
*El Gallo*

is making his SCR debut. He has appeared on Broadway in *On The Town*, *Blood Brothers* and *Imaginary Friends*; in London’s West End in *Dolly West’s Kitchen*; and off-Broadway in *Die, Mommie, Die!* and *Babes In Arms* (New York City Center ENCORES!). He has performed at hundreds of regional

theaters across the country including The Old Globe, Goodspeed Opera House, San Jose Repertory, Cleveland Play House, Center Theater Group, Arena Stage, Pittsburgh CLO, St. Louis’ The Muny, GeVa Theatre Center, The Blank Theatre as well as in several national tours. On television and in film Ojeda was featured on “Imagination Movers,” “Desperate Housewives,” “Eli Stone,” “Days of our Lives,” “One Life to Live,” “All My Children,” “Guiding Light,” *The Day Lincoln Was Shot*, and the award winning short, *Pride*. He received his training at Interlochen Arts Academy and the University of Michigan (School of Music in the Musical Theater Program) under Brent Wagner. He has also studied voice with Ira Siff and Virginia Stewart and acting and comedy with Lesly Kahn. More at [PerryOjeda.com](http://PerryOjeda.com).



**SCOTT WAARA\***  
*Bellomy*

is delighted to return to SCR (last appearing here in *The Education of Randy Newman*) having played Matt in *The Fantasticks* at summer stock long ago and far away. Waara was awarded the Tony and Drama Desk awards for *The Most Happy Fella* on Broadway, and appeared in the original casts of *City of Angels*, *Welcome to the Club* and *Wind in the Willows*. Off-Broadway credits include *DuBarry Was a Lady*, *Falsettoland*, *The Dining Room* and *The Rise and Rise of Daniel Rocket*. His regional credits include title roles in *Mack and Mabel*, *Candide* and *Lucky Guy*. He toured in *South Pacific*, has worked at the Berkshire Theatre Festival, The O’Neill, and appeared in *Songs from the Tall Grass* and *Is There Life After High School* (Ford’s Theatre). Television and film credits include *The Least Among You*, “Numb3rs,” “Without A Trace,” “Family Law,” “Crossing Jordan,” “Providence,” *61\**, “Gideon’s Crossing,” “Muddling Through,” “Townies,” *Indictment: The McMartin Trial* and *Beethoven’s 2nd*. Los Angeles theater credits include *They’re Playing Our Song*, *The People vs. Mona*, *Sweeney Todd*, *The Boys From Syracuse*, *She Loves Me*, *Company* and as Mark Twain/Huck in the Mark Taper Forum revival of *Big River*.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**TOM JONES** and **HARVEY SCHMIDT** (*Book, Lyrics and Music*) wrote *The Fantasticks* for a summer theatre at Barnard College. After its off-Broadway opening in May 1960, it went on to become the longest-running production in the history of the American stage and one of the most frequently produced musicals in the world.

It is currently running in a successful revival in New York. Their first Broadway show, *110 in the Shade*, was successfully revived a few years ago by the New York City Opera and is scheduled for a new Broadway production this spring, produced by the Roundabout Theatre, starring Audra MacDonald. *I Do! I Do!*, their two character musical starring Mary Martin and Robert Preston, was a success on Broadway and is frequently done around the country and the world. One production, in Minneapolis, played for 22 continuous years with the same two actors in the leading roles. For several years, Jones and Schmidt worked privately at their theatre workshop, concentrating on small-scale musicals in new and often untried forms. The most notable of these efforts were *Celebration*, which moved to Broadway, and *Philemon*, which won an Outer Critics Circle Award. They contributed incidental music and lyrics to the off-Broadway play *Colette*, starring Zoe Caldwell, then later did a full-scale musical version under the title *Colette Collage*. In 1998, *The Show Goes On*, a musical revue featuring their theatre songs and starring Jones and Schmidt, was presented at the York Theatre, and *Mirette*, their musical based on the award-winning children's book, was premiered at the Goodspeed Opera House in Connecticut. In addition to an Obie Award and the 1992 Special Tony Award for *The Fantasticks*, in 1999, their "stars" were added to the Off-Broadway Walk of Fame outside the Lucille Lortel Theatre.

**AMANDA DEHNERT** (*Director*) directed the world premiere of *Cloudlands* for SCR last season. Her recent productions include *Eastland* (world premiere, Lookingglass Theatre Company, also orchestration); *Richard III* (The Public Theater, also composer); *My Fair Lady*, *Julius Caesar* and *All's Well That Ends Well* (Oregon Shakespeare Festival); *The Verona Project* (words and music by Amanda Dehnert, world premiere, California Shakespeare Theatre); *Peter Pan (A Play)* (by Amanda Dehnert, Lookingglass Theatre Company, Joseph Jefferson Award nomination, best

## Honorary Producers

**JOAN AND ANDY FIMIANO** (*Honorary Producers*) are dedicated community leaders and philanthropists who have lived in Orange County for over 30 years. Childhood sweethearts themselves, they are excited to co-underwrite SCR's imaginative production of *The Fantasticks* as first-time Honorary Producers. This beloved musical about the illusions of young love brings back memories of their own 1960s teen romance. As expressed by Joan, "...the young and young-at-heart can all relate to this universal theme; we certainly can!" With a passion for great theatre in Orange County, the Fimianos are season subscribers and gala underwriters, as well as major contributors to SCR's Legacy Campaign. We are honored by their enthusiastic support and desire to continue the tradition of great theatre for Orange County families.

**BILL AND CAROLYN KLEIN** (*Honorary Producers*) are longtime supporters of SCR with a soft spot for musicals and imaginative new work. The Kleins have been generous SCR donors and subscribers since the early 1990s, as well as First Nights subscribers, gala patrons, and Platinum Circle members since 2000. While this is the first time they have served as individual Honorary Producers, they have helped to underwrite a selection of plays as members of The Playwrights Circle, including *Cloudlands* (2012), *Silent Sky* (2011), and *The Language Archive* (2010). Bill has served on the SCR Board of Trustees since 2010 and is a member of the Board's Finance and Major Gifts Committees.



new adaptation); *Death of a Salesman* (Dallas Theatre Center); *The Fantasticks* (Trinity Repertory Company, Long Wharf Theatre and Arena Stage, Helen Hayes Award nomination, outstanding direction); and *Cabaret* (Stratford Shakespeare Festival, Canada). She is a resident director with Trinity Repertory Company in Providence, Rhode Island, where she has directed many productions, including *West Side Story*, *Saint Joan*, *Annie* and *Who's Afraid of Virginia Woolf?* (Elliot Norton Award, outstanding direction). She is an associate professor of theatre at Northwestern University in Chicago; prior to that, she held an appointment with the Brown University/Trinity Repertory MFA program. Upcoming projects include *Romeo and Juliet* (California Shakespeare Theatre) and *Into The Woods* (Oregon Shakespeare Festival).

**SHARON JENKINS** (*Choreography*) is working on her first production at SCR. She has been a choreographer and director for over 40 years at Trinity Repertory Company, where she has worked with artistic directors Adrian Hall, Richard Jenkins, Amanda Dehnert, Oskar Eustis and Curt Columbus. She has collaborated with Amanda Dehnert on eight productions including, *The Music Man*, *Annie*, *West Side Story* and *The Mystery of Edwin Drood*. Jenkins spent 20 years as the dance director at Hope Arts Magnet School in Providence, Rhode Island; 15 years as a dance specialist with the Rhode Island State Council on the Arts; ten years as a dancer with Rhode Island Dance Rep; and ten years as choreographer for The Arabella Project. In addition to her work at Trinity Repertory, Jenkins has choreographed at Long Wharf Theatre, Arena Stage, Hartford Stage and Center Stage. She was choreographer for Paramount Pictures feature *School Ties*, and is married to Academy Award-nominated actor Richard Jenkins.

**DENNIS CASTELLANO** (*Music Director*) has musically directed the SCR productions of *Cloudlands*, *Ordinary Days*, *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *The Producers*, *Monty Python's Spamalot* (both with Gary Beach), *Funny Girl* (with Vicki Lewis), *Sweeney Todd*, *Evita*, *The Music Man* and *Crazy for You* (Sacramento Music Circus); *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West); *Me and My Girl* and *A Chorus Line* (The Music Theatre of Wichita); and *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Seven Brides for Seven Brothers* (McCoy Rigby Entertainment). Castellano serves as the head of the music theatre program at the University of California, Irvine and is very proud

of his many students performing on musical theatre stages around the country.

**EUGENE LEE** (*Scenic Design*) is making his SCR design debut. He holds BFA degrees from the Art Institute of Chicago and Carnegie Mellon, an MFA from Yale School of Drama, and three honorary doctorates. He has been the production designer for NBC's "Saturday Night Live" since 1974. He has received three Tony Awards, for Leonard Bernstein's *Candide*, Stephen Sondheim's *Sweeney Todd* and Stephen Schwartz's *Wicked*. Other honors include the American Theatre Wing's Design Award, the Outer Critics' Circle Award, the Drama Desk Award, the Lucille Lortel Award, the Pell Award and the Elliot Norton Award for Sustained Excellence. He is an inductee into the Theatre Hall of Fame in New York. He is currently represented on Broadway by the musical *Wicked*. Recent New York work includes *A Streetcar Named Desire*, *The Other Place*, *Glengarry Glen Ross*, and *My Name is Asher Lev*. Films include Coppola's *Hammett*, Huston's *Mr. North*, and Malle's *Vanya on 42nd Street*. He lives with his wife, Brooke, in Providence, where they raised their two sons. He originally made Providence his home because of the opportunity to collaborate with Adrian Hall at Trinity Repertory Company. He has been the resident designer there for more than 40 years, and American regional theater remains his passion.

**JESSICA FORD** (*Costume Design*) worked with Amanda Dehnert on two previous productions of *The Fantasticks* at Long Wharf Theatre in New Haven, Connecticut and Arena Stage in Washington, D.C. Her Syracuse Stage credits include *A Midsummer Night's Dream*, *The Brothers Size* (set and costumes), *The Boys Next Door*, *Rent* and *Fiddler on the Roof*. At the Long Wharf Theatre she has designed *A Doll's House*, the world premiere of Athol Fugard's *Coming Home*, *The Price*, *The Santaland Diaries* (set design), and *It's a Wonderful Life: A Live Radio Play*. Regional credits include The Alley Theatre in Houston, Texas, Baltimore CenterStage, Berkeley Repertory Theatre, Portland Center Stage, Folger Theatre, Yale Repertory Theatre, Shakespeare & Company, Two River Theatre Company, People's Light and Theatre Company and Actors Theatre of Louisville. Select New York credits include Atlantic Theater Company, P73, The Play Company, Second Stage, Rattlestick Playwrights Theatre and Pearl Theatre. Ford received her MFA from Yale School of Drama and was a 2007-09 recipient of the National Endowment for the Arts/Theatre Communications Group Fellowship for Directors and Designers. [jessforddesign.com](http://jessforddesign.com)

**LAP CHI CHU** (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theater, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Signature Theater, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards have included the LA Drama Critic's Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

**CRICKET S. MYERS** (*Sound Design*) is thrilled to return to SCR after designing *The Parisian Woman, Sight Unseen, Elemeno Pea, The Trip to Bountiful, Three Days of Rain* and *Lucky Duck*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Her designs off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at the Mark Taper Forum (*Joe Turner, Vigil, Bengal Tiger at the Baghdad Zoo, Lieutenant of Inishmore, Burn This, The Subject Was Roses*), La Jolla Playhouse (*Sideways, Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*The Little Dog Laughed, Come Back Little Sheba*), Pasadena Playhouse (*Crowns*) and Geffen Playhouse (*Wrecks, Some Girls, Emergency*). Other selected Los Angeles designs include The Colony Theatre Company (*Mary's*

*Wedding, Trying, Master Harold...and the boys*), The Antaeus Company (*Cousin Bette*), The Celebration Theater (*Color Purple, Wolves, Bacchae, Stupid Kids, What's Wrong with Angry*), Ford Amphitheater (*Norman's Ark*) and Circle X Theatre (*Bad Apples, Battle Hymn*). Myers has earned 13 Ovation nominations, and won IADCC and Garland awards in Los Angeles. cricketsmyers.com

**JIM STEINMEYER** (*Illusion Design*). According to *The New York Times*, Steinmeyer is the "celebrated invisible man, designer and creative brain behind many of the great stage magicians of the last quarter century." His illusions have been featured by magicians Doug Henning, Siegfried and Roy, David Copperfield, Ricky Jay and many others. He has created special illusions for Broadway, off-Broadway, West End, and Las Vegas shows, including *Beauty and the Beast, Into the Woods, The Phantom of the Opera* and *Mary Poppins* and the upcoming *Aladdin*. His illusions were featured in the 139th edition of Ringling Brothers and Barnum and Bailey Circus, performed by Alex Ramon. He's also the author of several books on the history of magic, including the bestseller, *Hiding the Elephant*, and *The Glorious Deception* and *The Last Greatest Magician in the World*. Steinmeyer lives in Los Angeles with his wife, television producer Frankie Glass.

**MATT HAWKINS** (*Associate Director*) has been a director/actor/fight choreographer in Chicago for the past 12 years. He has worked with Royal Shakespeare Company, The Kennedy Center, Stratford Shakespeare Festival, Clarice Smith Performing Arts Center, Steppenwolf Theatre Company, Lookingglass Theatre Company, Court Theatre, Chicago Shakespeare Theater, Writers' Theatre, Redmoon Theater, American Theatre Company, Profiles Theatre, Chicago Children's Theatre and Old Town School of Folk Music. He has been on faculty at the Conservatory at Act One Studios and is currently an adjunct professor of theater at Loyola. He has also taught at the University of Chicago, Roo-

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sevelt University, the University of Iowa and Northwestern University. Hawkins is a founding member of The House Theatre, an artistic associate and resident director with Strawdog, an artistic associate with 500 Clown and the recipient of five Jeff Awards. Hawkins holds a BFA in acting from Southern Methodist University and an MFA in directing from the University of Iowa.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for 10 seasons and 40 productions. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**JAMIE A. TUCKER\*** (*Assistant Stage Manager*) is excited to be in his 11th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage managed or assisted on 59 productions, which makes *The Fantsticks*, his 60th production at SCR. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rollin Jones' *The Intelligent Design of Jenny Chow*; and Noah Halide's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Magical* and five seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Tucker is a proud member of Actors' Equity.

**MARC MASTERSON** (*Artistic Director*) is in his second season with SCR. 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 tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded community-based projects. Recent directing credits include *Eurydice* and *Elemeno Pea* at SCR, *The Kite Runner* in Louisville and the Cleveland Play House, *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*. World premieres 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. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

**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 service organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the

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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 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 the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, Horton Foote's, *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in Theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of SCR, and directed this season's opening play *Absurd Person Singular*, and last season's successful revival of *Sight Unseen* by Donald Margulies. He has received numerous awards for productions

he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. 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*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. 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.

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Page 8 photos: Adam Kaokept and Addi McDaniel in *Cloudlands*, photo by Henry DiRocco; Nancy Anderson and David Burnham in *Ordinary Days*, photo by Henry DiRocco; Dan Callaway and Niki Scalera in *Putting it Together*, photo by Henry DiRocco; Alan Blumenfeld and Melissa van der Schyff in *An Italian Straw Hat*, photo by Henry DiRocco; Stephanie Zimbalist and Mark Jacoby in *A Little Night Music*; photo by Henry DiRocco; Jennifer Leigh Warren, Scott Waara and Allison Smith in *The Education of Randy Newman*, photo by Cristofer Gross; Jane Johnston and Patricia Ben Peterson in *Happy End*, photo by Cristofer Gross; Sally Spencer and Harry Groener in *Sunday in the Park with George*, photo by Paul Kennedy; Karen Trott, Jane Galloy and Maureen Silliman in *Three Postcards*, photo by Cristofer Gross.



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



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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