



50th Season • 473rd Production
SEGERSTROM STAGE / AUGUST 30 - SEPTEMBER 29, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

DEATH OF A SALESMAN

by
Arthur Miller

Michael B. Raiford
SCENIC DESIGN

Holly Poe Durbin
COSTUME DESIGN

Brian J. Lilienthal
LIGHTING DESIGN

Jim Ragland
COMPOSER/SOUNDSCAPE

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

Directed by
Marc Masterson

Sophie and Larry Cripe
Honorary Producers

Alan and Olivia Slutzky
Honorary Producers



Corporate Producer

DEATH OF A SALESMAN is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Willy Loman	<i>Charlie Robinson*</i>
Linda	<i>Kim Staunton*</i>
Happy	<i>Larry Bates*</i>
Biff	<i>Chris Butler*</i>
Bernard	<i>Tobie Windham*</i>
The Woman	<i>Tracey A. Leigh*</i>
Charley	<i>James A. Watson, Jr.*</i>
Uncle Ben	<i>Gregg Daniel*</i>
Howard Wagner	<i>Tyler Pierce*</i>
Jenny	<i>Georgina E. Okon</i>
Stanley	<i>Christopher Rivas*</i>
Miss Forsythe	<i>Celeste Den*</i>
Letta	<i>Becca Lustgarten</i>

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Dialect Coach	<i>Andrea Caban</i>
Assistant Stage Manager	<i>Sue Karutz*</i>
Assistant Dramaturg	<i>Andy Knight</i>
Production Assistant	<i>Amber Caras</i>
Assistant to the Director	<i>Sarah Figoten</i>
Costume Design Assistant	<i>Haleh Risdana</i>
Assistant to the Composer	<i>Will Daniel</i>
Stage Management Intern	<i>Sara Beaman</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Board Operator	<i>G.W. Rodriguez</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Additional Costume Staff	<i>Brandy de Aguero, Mary Bergot, Jessica Brown</i> <i>Gwenyth Conaway Bennison, Adriana Lambarri, Iris Marshall</i> <i>Deona Offield, Peggy Oquist, Virginia Thorne, Sarah Timm, Swantje Tuobino</i>
Costume Shop Interns	<i>Kaitlyn Kauffman, Helen Ton</i>

MUSICIANS

Eyvind Kang (*Violin, viola and euphonium*); Will Daniel (*Saxophone, clarinet, flute*);
Susan Pascal (*Vibraphone*); Jim Ragland (*Guitar, piano and synthesizers*);
Randy Burgeson (*Trumpet*); David Pascal (*Bass*); Chris Monroe (*Drums*)

Recorded at Avast Studio, Seattle



THE CAST: (top row, left to right) Christopher Rivas, Charlie Robinson, Gregg Daniel, Chris Butler, James A. Watson, Jr, Tobie Windham, Larry Bates and Tyler Pierce; (bottom row) Tracey A. Leigh, Becca Lustgarten, Kim Staunton, Georgina E. Okon and Celeste Den.

SETTING

The late 1940s. Various places in New York City and Boston.

LENGTH

Approximately two hours and 40 minutes, including one intermission.

*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.*

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



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Media Partner

Universal Reach

"You have to describe the country in terms of what you passionately hope it will become, as well as in terms of what you know it to be now."

Richard Rorty, Achieving Our Country, 1998

by Kimberly Colburn

The origin of the phrase "American dream" is often credited to U.S. Historian James Truslow Adams, who used it 33 times in his 1931 book *The Epic of America*. He posited that it was the "dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement," regardless of what circumstances one was born into. He also specified that achievement should not solely be defined in monetary prosperity but also by the strength of one's character. Writing just after the Great Depression had wreaked havoc on many people's material wealth, Adams cautioned that "possibly the greatest of these struggles lies just ahead of us at this present time—not a struggle of revolutionists against the established order, but of the ordinary man to hold fast

to 'life, liberty, and the pursuit of happiness' which were vouchsafed to us in the past in vision and on parchment."

Although the term wasn't in our vernacular yet, the concept of the American dream has roots in the very genesis of our modern country, from the seventeenth century Puritans fleeing persecution in hopes of religious freedom to the entrepreneurs who trekked to the new world and established colonies like Jamestown in 1607. Capitalism has intertwined with the idea of freedom throughout America's history, and in *Death of a Salesman* Willy Loman continues to espouse the virtues of a capitalist system even when he finds himself failing to live up to the triumphs of his own past. Willy can't help but reach for more to maintain his status as a "big shot."

This persistent pursuit of success defines the American dream and makes Willy's character instantly identifiable. Willy believes that one can attain success through sheer force of will and personality, and after 30



years of working the same way, can't quite grasp that both he and the times may have changed. Willy is emblematic of any person who has tried to make a great life and to pass that life on to their children.

Willy tries to instill his lessons for victory in his sons, so that they may find success as Willy defines it—through concrete evidence such as a home you own and a good job with a generous salary. The parent/child relationship in *Death of a Salesman* is relatable across many socio-economic and geographic lines, as generations of children have either embraced or rejected following in their parents footsteps. Biff and Happy have intangible needs in their search for happiness that Willy just can't or won't understand, and each son tries his best to please or placate Willy and his dreams for them.

Libraries are full of books about the "American dream", and the mass media has embraced the term. It continues to be seen as a pursuit, and subsequent generations have either pursued it differently than their parents or even called the entire concept into question. The cyclical nature of our family and society mirrors the cyclical nature of our economy.

When Arthur Miller was growing up, he keenly felt the impact of the Great Depression. All of his family's money was invested in the stock market, so despite his father's successful suit and coat business, on October 24,



Norman Rockwell's 1943 painting "Freedom from Want."

his first 13 years of life, to a clapboard hovel in Brooklyn. Miller has cited the Depression as a formative experience and in his writing he often returned to themes of both questioning a capitalist system and exploring the nature of the father/son relationship. Miller himself vacillated between boasting of his father's large business and critiquing his choices. Tellingly, he once wrote: "One rarely hears of any American writer whose father was to be regarded as in any way adequate or successful. The American writer is supplanting somebody, correcting him, making up for his errors or failures...He is the power that the father lost."

Today we find ourselves a few years out of what has been dubbed the Great Recession,

and Willy's struggle resonates more than ever. President Barack Obama, in a 2009 speech to Congress a month after he was sworn in, addressed the state of the country from the perspective of the average person:

"You don't need to hear another list of statistics to know that our economy is in crisis, because you live it every day. It's the worry you wake up with and the source of sleepless nights. It's the job you thought you'd retire from but now have lost; the business you built your dreams upon that's now hanging by a thread; the college acceptance letter your child had to put back in the envelope. The impact of this recession is real, and it is everywhere."

These lean years, when so many have lost what they once believed to be rightfully earned, force us to reexamine the very tenants of this precious and elusive dream: What is success and how do we define it?

How can you find the American dream in an ever-changing and faster moving world? And how do you keep what you find?

"While Death of a Salesman remains the definitive fathers-and-sons drama, its social themes are universal and painfully timely"

~Variety review of 2012 Broadway production

1929, their entire life savings were wiped out. His family was forced to move from the luxurious New York City apartment overlooking Central Park where he'd spent

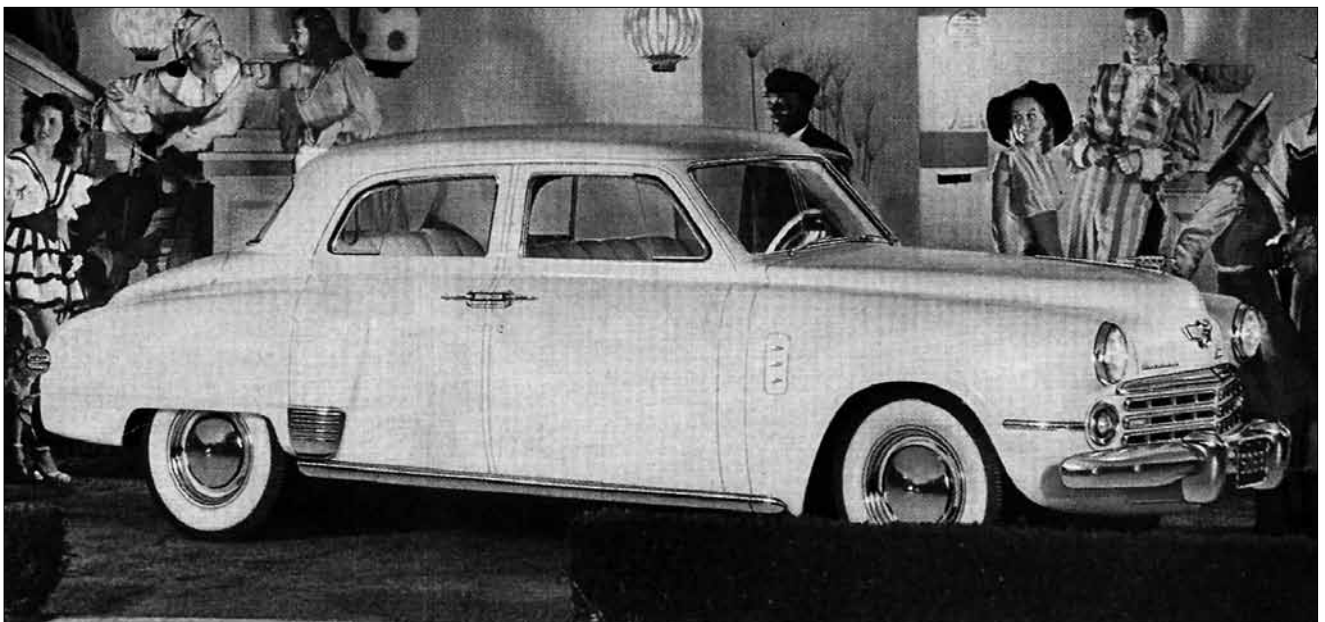
Post-War America

"Beginning during the war and with great fervor after it, business leaders, labor unions, government agencies, the mass media, advertisers, and many other purveyors of the new postwar order conveyed the message that mass consumption was not a personal indulgence. Rather, it was a civic responsibility designed to improve the living standards of all Americans, a critical part of a prosperity producing cycle of expanded consumer demand fueling greater production."

*~Lizabeth Cohen, in her book A Consumers' Republic:
The Politics of Mass Consumption in Postwar America*

D*eat*h of a Salesman premiered in 1949, at the end of a decade in which the United States underwent striking social, economic and political changes. The play's setting—a victorious, postwar America enjoying a strong economy and insatiable consumers—was quite different from the America just 10 years before: a country still wounded by the scars of the Great Depression.

Despite 1939's weak economy and staggering 17.9 percent unemployment rate, the World's Fair in New York that year—with its theme of "Building the World of Tomorrow"—suggested that the American population refused to be anything but optimistic about the future. Industries demonstrated that technology and innovation would lead to progress and a robust economy; the fair was a celebration of capitalism's promise. However, the heyday of the consumer

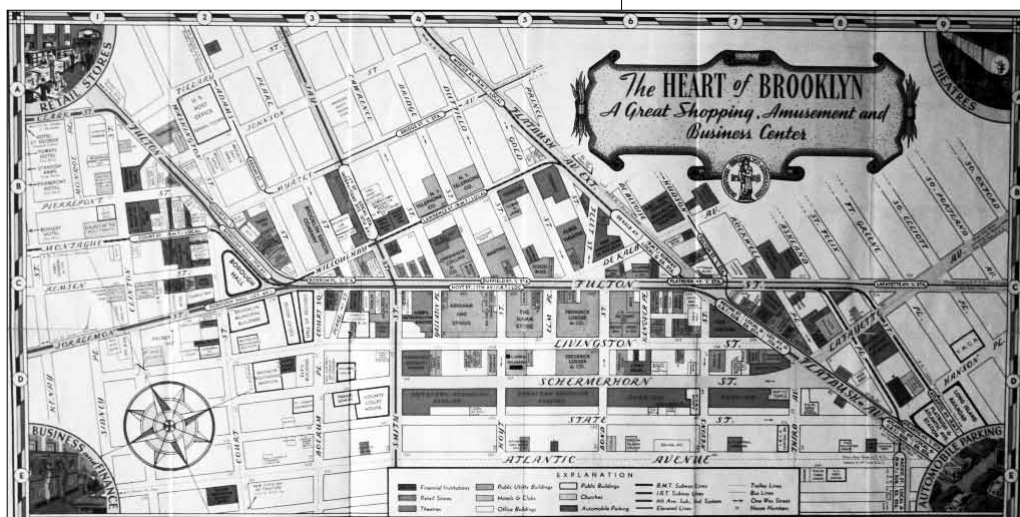


1948 Studebaker Regal De Luxe Land Cruiser for 6 passengers

was derailed by global politics and the subsequent outbreak of war.

The United States entered World War II on December 8, 1941, one day after the Japanese attack on Pearl Harbor. When American companies switched to manufacturing war supplies, domestic productivity skyrocketed, and the national unemployment rate plummeted—falling to a remarkably low 1.9 percent in 1943.

After the war's end in 1945, companies returned to manufacturing their normal products, and Americans were eager to buy. Technology, no longer a thing of the future, was available for purchase: the number of Americans who owned televisions, for example, rose from around eight thousand in 1946 to one million in 1949. But seemingly limitless resource-



es made bigger purchases possible, as well, and the middle class could now afford to be homeowners. As the suburbs expanded, the growing demand for homes gave birth to the mass-produced housing development.

Despite the rapid suburbanization, America's cities remained a driving economic force. By the late 1940s, New York City was not only the world's largest manufacturer and wholesaler but also an international hub for art and fashion. At that time, Brooklyn was the city's most populated borough and known for its diverse, working-class neighborhoods. It is in one of these neighborhoods during that postwar boom that Arthur Miller sets this play about the American dream.

Photos on facing page: Grand Central Terminal in New York City, 1947; A Studebaker ad from 1948; above, a map of Brooklyn Heights published for the Downtown Brooklyn Association circa 1940s; below, from left to right, a *Death of a Salesman* in Arabic and in Japanese, a Spanish poster for the 1951 movie.

Salesman Around the World

In 1983, Arthur Miller directed a production of *Death of a Salesman* in China, with Chinese actors. He worked with a translator, both for the text and to help facilitate communication with his actors. He kept a journal about his experiences, which was later published under the title *Salesman in Beijing*. In the beginning, he expresses trepidation at the task—how will these Chinese actors and audiences react to what Miller, theatre critics, scholars, and most of the rest of the English-speaking world defined as a quintessentially American play?

Miller's fears were set aside as he began to work and the cast made connections to the similarities in Chinese culture.

The actor playing Happy was quoted as saying “one thing about the play that is very Chinese is the way Willy tries to make his sons successful. The Chinese father always wants his sons to be ‘dragons.’”

Miller details his many discoveries and struggles during his process. By the time they reached opening night, Miller observes, “I know the audiences laugh in just about the

same places as we do in the West, and I had seen many of them weeping for Willy.”

Miller's experience in China is far from the only example of *Death of a Salesman*'s universal appeal. Since it was written in 1949, *Death of a Salesman* has been translated into countless languages and performed in countries around the world. A sampling of some of the languages in which it has been performed include Arabic, Spanish, Dutch, Portuguese, Turkish, Italian, South Korea, French, German, Japanese, Hebrew, Russian and Swedish.



Remembering Miller's Life and Work

Arthur Miller found commercial and critical success with the 1949 Broadway production of *Death of a Salesman*. The play won the Pulitzer Prize, the New York Drama Critics' Circle Award and a Tony for Best Play. His numerous plays and awards earned him a place in the theatrical canon. His personal life, including a brief marriage to Marilyn Monroe, cemented his celebrity status. He made a well-publicized refusal to comply with the House Un-American Activities Committee after being called to testify following the premiere of his play *The Crucible*. Miller also loudly decried the Vietnam War.

While his public stances of moral judgments were clear, Miller's personal life was more complicated. He was married three times—and was engaged to a fourth woman but passed away before they wed—and had four children, including a son born in 1966 with Down's syndrome. As was common at that time, the family institutionalized the son. Later in his life, Miller reconciled with him. Media speculate it was at the urging of his daughter Rebecca and son-in-law, actor Daniel Day-Lewis.

Miller died of heart failure at the age of 89 on February 10, 2005, the 56th anniversary of *Death of a Salesman*'s Broadway debut.

"The American Dream is the largely unacknowledged screen in front of which all American writing plays itself out. Whoever is writing in the United States is using the American Dream as an ironical pole of his story. People elsewhere tend to accept, to a far greater degree anyway, that the conditions of life are hostile to man's pretensions."

~ Arthur Miller

"[Miller] has looked with compassion into the hearts of some ordinary Americans and quietly transferred their hope and anguish to the theatre."

~ Brooks Atkinson,
New York Times critic

"His work teaches us a lot about how to fight evil."

~ Edward Albee, playwright

"Arthur Miller continued to examine American values and moral decay with extraordinary structure and riveting dialogue—right to his last months."

~ Kevin Spacey, actor

"There was quite a pack to break out of. He was a contemporary of Tennessee Williams, who was also writing at this time. He quickly leapt into this pantheon of great American writers. There is no question that Arthur Miller's

effect on American drama and drama worldwide is something we're going to be recognising for centuries to come... He was simultaneously a playwright of enormous humanity and enormous politics."

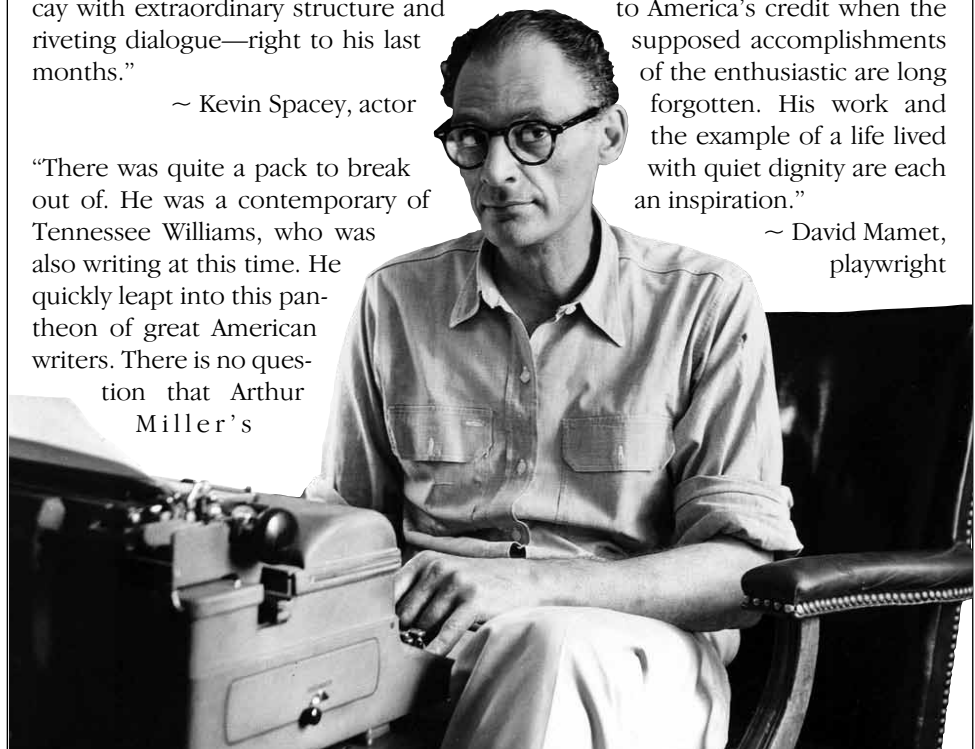
~ Howard Sherman, director of the
American Theatre Wing

"I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity. From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his 'rightful' position in his society."

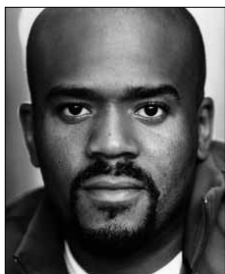
~ Arthur Miller

"To find beauty in the sad, hope in the midst of loss, and dignity in failure is great poetic art. Arthur Miller's wonder at his country and his time will redound to America's credit when the supposed accomplishments of the enthusiastic are long forgotten. His work and the example of a life lived with quiet dignity are each an inspiration."

~ David Mamet,
playwright



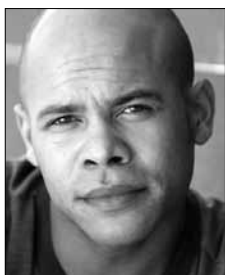
Artist Biographies



LARRY BATES*

Happy

appeared at SCR as Ralph D in *The Motherf**ker with the Hat*. Other notable SCR credits include Booth in *Topdog/Underdog*, Cory in *Fences*, Cactus in *Mr. Marmalade* and Youngblood/Darnell in SCR and Pasadena Playhouse's production of *Jitney*, for which he won the Los Angeles Drama Critics Circle Award for Best Featured Actor. Other theatre credits include *You Can't Take it with You* at The Antaeus Company and most recently Martin Luther King, Jr. in *The Mountaintop* directed by Roger Guenveur Smith at San Diego Repertory. Film and television credits include the upcoming *Veronica Mars Movie*, *Lions for Lambs*, "Dark Blue," "The Unit," "Bones," "CSI: Miami," "Numb3rs," "Huff," "The District," "NYPD Blue," "Boston Public" and "JAG," among others. Bates is a graduate of The Theatre School, DePaul University. larrybates.me



CHRIS BUTLER*

Biff

is making his SCR debut. He is a two-time Ovation, NAACP, Los Angeles Drama Critics Circle and Garland Award winner for his work in *Yellowman* (The Fountain Theatre) and *Stick Fly* (The Matrix Theatre Company). Other theater includes the Broadway revival of *110 In The Shade* (Roundabout Theatre Company); *Race* (A.C.T.); *Julius Caesar* (Shakespeare Santa Cruz); *Gem Of The Ocean*, *One Flew Over The Cuckoo's Nest* (Rubicon Theatre); *A Raisin In The Sun*, *The Piano Lesson* (Oregon Shakespeare Festival); *Much Ado About Nothing*, *Romeo and Juliet* (Shakespeare Center LA); *Blue* (Pasadena Playhouse); *A Midsummer Night's Dream* (The Globe Theatre); and *The School For Wives* (La Jolla Playhouse). On television, he can regularly be seen as FBI Agent Darius Carter in the new TNT series, "King & Maxwell." Other television credits include "The Good Wife," "Castle," "Major Crimes," "NCIS: Los Angeles," "True Blood," "Shameless," "Bones," "Criminal Minds," "Law & Order: SVU," "Rizzoli & Isles," "iCarly," "Private Practice," "Harry's Law" and "24." Film credits include *Rescue Dawn*,

Stephanie's Image, *Cradle 2 The Grave* and *The Little Death*. Butler holds an MFA in theatre (University of California at San Diego) and a BA in dramatic arts (University of North Carolina at Chapel Hill).



GREGG DANIEL*

Uncle Ben

returns to SCR after appearing in both August Wilson's *Jitney* and *Fences*. He recently appeared in the Mark Taper Forum's production of *Joe Turner's Come and Gone*. Other SCR appearances include *A Christmas Carol* (Jacob Marley) and Theatre for Young Audiences production of *James and the Giant Peach*. Other regional credits include *Jitney* (Pasadena Playhouse) *Much Ado About Nothing* (Shakespeare Santa Barbara), *Cyrano de Bergerac* (Milwaukee Repertory Theater) *A Midsummer Night's Dream*, *Taming of The Shrew*, *Merry Wives of Windsor* and *Two Gentlemen of Verona* (The Shakespeare Center of Los Angeles) *Master Harold and the Boys* (Cape May Stage and Actors Theatre of Louisville) *Peer Gynt* (Hartford Stage) and *Mother Courage and Her Children* (CenterStage). Film credits include *Hancock*, *Spiderman 3*, *Evan Almighty* and *Hollywood Homicide*. Television credits include a recurring role in the HBO series "True Blood" (Reverend Daniels) and guest starring roles in "Harry's Law," "Castle," "Parenthood," "Weeds," "The Sarah Silverman Show," "Saving Grace" and Disney's "Good Luck Charlie," "Austin & Ally" and "Kickin It." Daniel is a founding member and artistic director of Lower Depth Theatre Ensemble (LowerDepthTheatreEnsemble.org).



CELESTE DEN*

Miss Forsythe

returns after appearing in the Broadway International Tour of *Chinglish* at SCR, Berkeley Repertory Theatre and the 2013 Hong Kong Arts Festival. Her other theatre credits include the world premieres of *Wild Swans* at American Repertory Theater and Young Vic in London; *Between Two Friends* and *Island* at Actors Theatre of Louisville; *11 Septembre*

2001 and *Peach Blossom Fan* with Center for New Performance; *Spit, Shine, Glisten!* with Cotsen Center for Puppetry; and *Laws of Sympathy* with Playwrights' Arena. Regional credits include *Conjunto* at Borderlands Theatre, *Othello* at The Theatre @ Boston Court, *The Joy Luck Club* at East West Players, *The Waste Land* with Filament Theatre Ensemble, *The Merchant of Venice* with Los Angeles Women's Shakespeare Company, and *Attrapee* with Poor Dog Group. Film and television credits include "Castle" (ABC), "Criminal Minds" (CBS), "The Doctor" (WB) and *Larry Crowne* (NBC Universal). Den received her BFA in theatre from the University of Florida and MFA in acting from the California Institute of the Arts. She is a proud member of Actors' Equity Association and SAG-AFTRA. celesteden.com



TRACEY A. LEIGH*
The Woman

has appeared at SCR previously in *In the Next Room (or the vibrator play)*, *Safe in Hell*, the NewSCRipts reading of *The St. James Infirmary* and the Pacific Playwrights Festival readings of

Happy Face and *Tough Titty*. She recently appeared as Titania in Shakespeare Center Los Angeles' *A Midsummer Night's Dream*, in Lower Depth Theatre Ensemble's *Elmina's Kitchen*, and in *The Many Mistresses of Martin Luther King* at Ensemble Studio Theatre/LA. Other theatre credits include her Obie Award-winning performance in *Tale of 2Cities: An American Joyride in Multiple Tracks* at New York's Performance Space 122; the national tour of *The Vagina Monologues*; and off-Broadway productions at Soho Rep, Primary Stages, New York Theatre Workshop, Signature Theatre and La Mama ETC. Regionally, she has appeared at The Old Globe, La Jolla Playhouse, Arena Stage, A Contemporary Theatre and Intiman Theatre, among others. She has narrated numerous audiobooks and was honored with an Audie Award nomination for her narration of *Not Easily Broken*. Television credits include "Grey's Anatomy," "Criminal Minds," "Strong Medicine," "Law and Order" and "Charmed."



BECCA LUSTGARTEN
Letta

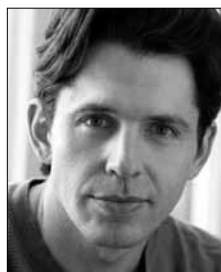
is thrilled to be making her South Coast Repertory debut. Past credits include work at the Williamstown Theatre Festival, Primary Stages, Hangar Theatre, and the Actor's Studio NYC. Lustgarten

received her BFA in theatre arts from Boston University and studied at the Accademia dell'Arte in Arezzo, Italy. She is a graduate of the South Coast Repertory Acting Intensive Program class of 2013. She would like to express her profound thanks to her family, friends, and classmates for their support, and to Joanne DeNaut for this amazing opportunity.



GEORGINA E. OKON
Jenny

grew up in Lagos, Nigeria, and Essex, England. She moved from the UK to attend the American Academy of Dramatic Arts and "live" out a dream. She recently performed in *To Be or Not* at Actors Art Theatre, and *The Changeling* at Long Beach Playhouse. One of her favorite roles was Matilde from *Clean House*, which she performed in the SCR showcase after completing its Acting Intensive Program. Other roles include The Snake in *The Little Prince* and Esther in *Amazing Grace*. She was also thrilled to play a Death Eater in *Harry Potter and the Deathly Hallows*.



TYLER PIERCE*
Howard Wagner

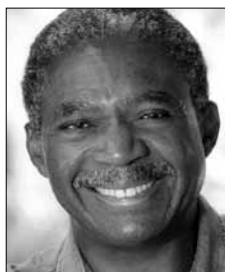
is happy to be back at SCR where his credits include *How to Write a New Book for the Bible* and *Death of the Author* (NewSCRipts). He has appeared in tours of *Legends* with Joan Collins and Linda Evans, *Barriers* and *A Midsummer Night's Dream*. His selected regional theatre credits include *I'll Be Back Before Midnight* (The Colony Theatre Company); *How to Write a New Book for the Bible* (Berkeley Repertory Theatre and Seattle Repertory Theatre); *Good People* (Geffen Playhouse); *Gronholm Method* (Falcon Theatre); *Death of a Salesman* (The Old Globe); *A Streetcar Named Desire* (Guthrie Theater); *The Night Is a Child* (Milwaukee Repertory Theater and Pasadena Playhouse); *Crime and Punishment* (Berkeley Repertory Theatre); *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville); *Macbeth*, *Pericles*, *A Midsummer Night's Dream*, *Lorenzaccio*, *The Tempest* (The Shakespeare Theatre Company); *Youth Inc.* (McCarter Theatre Center); and *Fat Pig*, *The Internationalist* (The Studio Theatre). Pierce's New York theatre includes work at Theatre at St. Clement's, Circle East, New York Classical Theatre, HERE Arts Center, Atlantic

Theater Company, Atlantic Theatre Studio, Theatre for a New Audience, Lark Play Development Center, New Dramatists and New Georges. He is a proud member of Actors' Equity.



CHRISTOPHER RIVAS*
Stanley

was born and raised in New York City and is very proud to be a part of this production. He recently finished a great run and romp in *The Assassination of Leon Trotsky, A Comedy* at the Odyssey Theatre Ensemble. Other stage credits include *Helen* at the Getty Villa, *Songs of Bilitis* with Rogue Artists Ensemble at the Bootleg, and *Camino Real* at The Theatre@Boston Court. His Indie film *Public Law* is making the festival circuit now, and he's just shot a pilot titled "Clandestine" by Thousand Pounds Action Company. Next to acting, Rivas lives creatively through his poetry. See more at Christopherrivas.com. He wants to thank his manager, Sandy, and his family for being more than amazing.



CHARLIE ROBINSON*
Willy Loman

is becoming a well-known face on SCR stages. His work at SCR includes *The Piano Lesson; My Wandering Boy; Fences*, which earned him a 2006 Ovation Award for his portrayal of Troy; and *Jitney*, which earned him a Los Angeles Drama Critics award nomination for his portrayal of Becker. He is additionally proud of his NAACP's Theatre Image Award for Best Actor in a Play for The Old Globe's *The Whipping Man*. Another theatre home has been the Oregon Shakespeare Festival. He is best

known for his television credits, as a series regular in "Night Court," "Buffalo Bill," "Love & War" and "Buddy Faro." He has had recurring television roles in "Home Improvement," "The Secret Life of an American Teenager," and presently in "Hart of Dixie." Among his guest roles include "House," "Big Love" and "Cold Case." He is the CAMIE Award winner for the made-for-television movies *Miss Lettie and Me* and *Secret Santa*. He is also heard on Los Angeles Theatre Centre radio productions, such as *Black Betty*. His feature film credits are *Apocalypse Now, The River, Gray Lady Down, Beowulf, Set It Off, Antwone Fisher, Even Money, Jackson, Steam, Natural Disasters, Sweet Kandy* and *House Bunny*. See him soon in the feature film, *Hoovey*, to be released this year.



KIM STAUNTON*
Linda

last appeared at SCR as Berniece in *The Piano Lesson*. She has been a guest company member at the Denver Center Theatre Company (DCTC) for the past 13 seasons. She represented DCTC as an inaugural Lunt-Fontanne Fellow at the Ten Chimneys Foundation. Staunton has also appeared regionally at Ebony Repertory Theatre, Center Theatre Group/Kirk Douglas Theatre, Syracuse Stage, Berkeley Repertory Theatre, Arizona Theatre Company, Virginia Stage Company, Pittsburgh Public Theatre, Colorado Shakespeare Festival, Folger Theatre, Arena Stage, Hartford Stage Company and the O'Neill Theatre Center. She has performed in numerous productions off-and-on Broadway. Film credits include *First Sunday, Changing Lanes, Heat, Dragonfly, Bark, Holy Man, Deceived* and *Amos and Andrew*. Television appearances have included guest starring roles on "Eleventh Hour," "Army Wives," "The Nine,"

"Bones," "Strong Medicine," "Judging Amy," "Law and Order," "City of Angels," "New York Undercover," and TNT's original movie, *Glory & Honor*. Staunton is a native of Washington, D.C., and a graduate of The Juilliard School.



JAMES A. WATSON JR.*
Charley

appeared in last season's SCR and Pasadena Playhouse production of August Wilson's *Jitney*. He trained at the Royal Academy of Dramatic Arts (U.S. Extension), and from his television and film work, he was nominated for an Emmy, and NAACP Image Award. Other theatre work has included *National Pastime* (The Fremont Centre Theater, Pasadena) *Dream on Monkey Mountain* (Mark Taper Forum) *Lemon Meringue Façade* (Best Supporting Actor nomination, San Fernando Valley Awards), *In White America*, *Room Service* (A.C.T., San Francisco), and *Rashomon/Outrage*, *Golden Boy*, *Calculated Risk* (Marla Gibbs Theater). In his 44 years as a professional actor, he has been fortunate to co-star or work in a variety of feature films, more than 90 commercials and television shows with Edward G. Robinson, Leslie Caron, Michael Crichton, Renee Valente, Jamie Foxx, Tom Selleck and Redd Foxx. His films include *Halls of Anger* with Jeff Bridges, *The Organization* with Sidney Poitier, *Golden Girl* with James Coburn and *Airplane II*. His television work has included "Love American Style," "Kojack," "Quincy," "The Jeffersons," *Back Stairs at The White House* (mini-series), "Columbo," "The Love Boat," "The Rockford Files," "Hill Street Blues," "Gimme A Break," "The District," "Strong Medicine" and "Medium." Watson has directed his own theatre company, been a choreographer and is currently developing film, stage and TV projects. jamesawatson.com



TOBIE WINDHAM*
Bernard

has appeared at SCR in *A Midsummer Night's Dream* and is excited to be here again with this amazing cast. He was last seen in *The Whipping Man* at Marin Theater Company. His other credits include *Seven Guitars* (San Francisco Bay Area Critics Circle nominee for best actor), *Blues for an Alabama Sky*, *American Buffalo*, *Balm in Gilead*, *Slither*, *The Brothers Size* (SFBATCC nominee for best actor),

Marcus; Or the Secret of Sweet and Two Coons. He has performed on the stages of The American Conservatory Theater, Magic Theater, California Shakespeare Theater, Chalk Repertory Theatre, South City Theater Company, City Equity Theater and Birmingham Park Players. A native of Birmingham, AL, Windham earned his BA in theater from the University of Alabama at Birmingham and is a graduate of the American Conservatory Theater.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ARTHUR MILLER (*Playwright*) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All the Luck*, *All My Sons*, *Death of a Salesman*, *The Crucible*, *A View from the Bridge*, *A Memory of Two Mondays*, *After the Fall*, *Incident at Vichy*, *The Price*, *The Creation of the World and Other Business*, *The Archbishop's Ceiling*, *The American Clock* and *Playing for Time*. Later plays include *The Ride Down Mt. Morgan*, *The Last Yankee*, *Broken Glass*, *Mr. Peters' Connections*, *Resurrection Blues* and *Finishing the Picture*. Other works include *Focus*, a novel, *The Misfits*, a screenplay, and the texts for *In Russia*, *In the Country* and *Chinese Encounters*, three books in collaboration with his wife, photographer Inge Morath. His memoirs include *Salesman in Beijing* and *Timebends*, an autobiography. Miller was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He twice won the New York Drama Critics Circle Award, received two Emmy awards and three Tony awards for his plays, as well as a Tony Award for Lifetime Achievement. He also won an Obie award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, and the Aljur Meadows Award. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Molière of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award and the Pulitzer Prize.

MARC MASTERSON (*Director/Artistic Director*) is in his third 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 numerous community-based projects. Recent directing credits include *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* in Louisville and the Cleveland Play House, and *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* in Louisville. 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. Previously 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 and served six years on the Board of the Theatre Communications Group. 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.

MICHAEL B. RAIFORD (*Scenic Design*) is a scenic and costume designer based in Austin, Texas. This is his debut at South Coast Repertory. National and regional theatre and opera credits include work at GEVA Theatre, The Cleveland Play House, Opera Boston, Kansas City Repertory Theatre, Central City Opera, Aurora Theatre Company, PlayMakers Repertory Company, Maltz Jupiter Theatre, Ford's Theatre in Washington D.C., The New Victory Theater in NYC and Actors Theatre of Louisville. At Actors Theatre, Raiford designed over 20 shows including

a dozen world premiere productions at The Humana Festival of New American Plays. In Austin, he has designed at Ballet Austin, Austin Lyric Opera, Rude Mechanicals, ZACH Theatre and Hyde Park/Chick and an Dude Productions. In addition Raiford works as a creative consultant in many fields including architecture, interiors, advertising and yes, even marching band/DCI and WGI. Raiford received his MFA from University of Texas at Austin where he also taught design for 10 years. He is a member of United Scenic Artists Local 829. To see more of his work visit flickr.com/photos/michael-raiford/sets.

HOLLY POE DURBIN (*Costume Design*) is pleased to return to SCR; she most recently designed *Three Days of Rain*. She designed Chekhov's *The Wood Demon* on London's West End, the UK tour of *Miss Evers' Boys* and the world tour of a new opera, *Don Juan Flamenco*, premiering at the Flamenco Biennale in Seville. Recent work includes *Shipwrecked* for the Cincinnati Playhouse, *Opus* for Portland Center Stage, *Much Ado About Nothing* starring Helen Hunt, Tom Irwin and Lyle Lovett; and *Top Secret* for New York Theater Workshop, featured on NPR's "All Things Considered." Durbin has designed costumes for regional theaters, such as the Mark Taper Forum, Huntington Theatre in Boston, Pasadena Playhouse, St. Louis Repertory Theater, Missouri Repertory Theatre, The Old Globe and Geffen Playhouse. Her themed entertainment designs include Universal Studios Japan and *Legend of the Ice Princess* in San Diego. Her independent film work includes the Emmy Award winning historical docu-drama *Coronado: Building the Dream*. Follow her work on her blog pomo2k.wordpress.com.

BRIAN J. LILIENTHAL (*Lighting Design*) returns to SCR after previously designing *Jitney*. He has de-



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SOPHIE AND LARRY CRIPE (*Honorary Producers*) made their first donation to SCR in 1995 and have never looked back. They have been Platinum Circle members since 1999 and First Nights subscribers on both stages for the past five seasons. The Cripes joined The Playwrights Circle in 2007-08, helping to underwrite the world premiere of Kate Robin's *What They Have*, and have increased their support of new work by serving as Honorary Producers of the Pacific Playwrights Festival every spring since 2009. *Death of a Salesman* marks their first time as Individual Honorary Producers. They are also Gala underwriters and major donors to SCR's Legacy Campaign, including the Emmes/Benson Founders Endowment. Sophie was appointed to the Board of Trustees in 2008 and currently serves as Vice President for the Development Committee. In 2010, she chaired SCR's Gala Ball, The Play's the Thing, and today is one of a trio of Vice Chairs for our 50th Season Gala.

ALAN AND OLIVIA SLUTZKY (*Honorary Producers*) are second-generation SCR supporters who served as Honorary Producers of Suzan-Lori Parks' *Topdog/Underdog* in 2012. Alan was introduced to SCR at a young age by his parents, Joel and Judy Slutzky, who became involved during the Second Step days in the late 1960s. After returning to Orange County from Chicago in 2009, Alan and Olivia joined Platinum Circle and became First Night subscribers on

the Argyros Stage, seeking the best cultural experience our region has to offer. Alan has served on the Board of Trustees since 2010, and he and Olivia generously support SCR's Gala every year. Last season, as members of The Playwrights Circle, they helped underwrite the world premiere of *The Parisian Woman*. "SCR is an asset to our community and, on a personal level, an additive to our lives," Alan says. "For us one of the great things about SCR is experiencing the variety of works; whether a classic or a new play—it's an opportunity to stretch your brain."

U.S. BANK (*Corporate Producer*) adds *Death of a Salesman* to its history of underwriting for SCR, which includes the 30th anniversary production of *A Christmas Carol*, along with last season's opener, *Absurd Person Singular*. It also has underwritten Jane Austen's *Pride and Prejudice*, George Bernard Shaw's *Misalliance*, the Stephen Sondheim classic *A Little Night Music*, Beth Henley's *Ridiculous Fraud* and the Theatre for Young Audiences production of *The Stinky Cheese Man and Other Fairly Stupid Tales*. U.S. Bank is the fifth-largest commercial bank in the United States, with 3,087 banking offices located in 25 states, 668 of which are in California. U.S. Bank and its employees are dedicated to improving the communities they serve, for which the company earned the 2011 Spirit of America Award, the highest honor bestowed on a company by United Way.



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signed over 200 productions across the country, including 60 productions (20 for the Humana Festival of New American Plays) at Actors Theatre of Louisville as the resident lighting designer. His work there includes *The Tempest*, *Glengarry Glen Ross*, *Shipwrecked! An Entertainment*, *Mary's Wedding*, *The Kite Runner* (all directed by Marc Masterson), *The Elaborate Entrance of Chad Deity* and *BOB*. At other theatres, he has designed 20 productions at Trinity Repertory Company, seven seasons with the Eugene O'Neill Theatre Center's National Playwrights' Conference (where he is currently a resident designer), The Evidence Room, Merrimack Repertory Theatre, Cleveland Playhouse, Pasadena Playhouse, Milwaukee Repertory, Arizona Theatre Company, Capital Repertory, The Kennedy Center, Arden Theatre Company, Pig Iron Theatre, New Paradise Labs, La MaMa E.T.C., Cherry Lane Theatre, GEVA, Capital Repertory Theatre, Pig Iron Theatre, New Paradise Labs, Bard SummerScape, Long Beach Opera, amongst many. He holds an MFA from the California Institute of the Arts, and received a 2005 Los Angeles Ovation Award for the lighting design of *Echo's Hammer* by Ken Roht at the Theatre @ Boston Court. Lilienthal currently teaches lighting design at Tufts University.

JIM RAGLAND (*Composer/Soundscape*) returns to SCR for his fifth show, having worked on *The Weir*, *In the Next Room (or the vibrator play)*, *Crimes of the Heart* and *Fences*. Ragland was based in Seattle for many years, where his 100-plus credits included *Angels in America*, *The Kentucky Cycle*, *Hamlet*, *Ghosts*, *Molly Sweeney* and *The Royal Family* at Intiman Theatre; *Seven Guitars*, *Julius Caesar* and *The Beauty Queen of Leenane* at Seattle Repertory Theatre; *Alice in Wonderland* at Seattle Children's Theatre; *Fuddy Mears* and *Our Country's Good* at A.C.T.; *Marisol* at The Group; *The Rocky Horror*

Show and *Etta Jenks* at The Empty Space Theatre; *Djinn* and *Sub Rosa* with House of Dames; and *The Tooth of Crime* at New City Theater. His other credits around the country include *The Kentucky Cycle* at Mark Taper Forum and on Broadway, *Electra* at Hartford Stage, *Reckless* at Berkeley Repertory Theatre, *Jitney* at Alley Theatre and the Hartford/Dallas/Portland production of *Fences*. In 2005, he received Theater Puget Sound's annual Gregory Falls Award. He is currently a busy Austin singer/songwriter and guitarist.

JAMIE A. TUCKER* (*Stage Manager*) is excited to be in his 12th 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 60 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle'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 Magica* 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.

SUE KARUTZ* (*Assistant Stage Manager*) has previously stage managed or assisted at SCR on *The Parisian Woman*, *Chinglish*, *A Christmas Carol*, *The Night Fairy*, *Junie B. in Jingle Bells*, *Batman Smells!*, *The Hoboken Chicken Emergency* and *Oleanna*. She toured with *The Black Rider* (London, San Francisco, Sydney, L.A.), *Wicked* (Chicago, L.A.,

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San Francisco), *Les Misérables* (U.S., Canada, Shanghai, Seoul) and Cirque du Soleil's *Corteo* (Moscow, Brussels.) Off-Broadway, she earned her Equity card on Howard Crabtree's *When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West Theatre, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival and The National Theatre of the Deaf, and she also spends some of her time running the show "Fantasmic!" at Disneyland Resort.

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 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 South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include *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. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.