



55th Season • 524th Production
SEGERSTROM STAGE / JANUARY 19 - FEBRUARY 16, 2019

South Coast Repertory

Paula Tomei

MANAGING DIRECTOR

David Emmes & Martin Benson

FOUNDING ARTISTIC DIRECTORS

presents

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET
A MUSICAL THRILLER

music and lyrics by

Stephen Sondheim

book by

Hugh Wheeler

from the adaptation by Christopher Bond

originally directed on Broadway by Harold Prince

orchestrations by Jonathan Tunick

John Iacovelli
SCENIC DESIGN

Melanie Watnick
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Cricket Myers
SOUND DESIGN

Kelly Todd
CHOREOGRAPHER

Philip D. Thompson
ACCENT COACH

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Jamie A. Tucker*
STAGE MANAGER

Music Director

David O

Directed by

Kent Nicholson

Sophie & Larry Cripe
Honorary Producers

James, Kimberly, Haley
& Kolby Jacobs
Honorary Producers

Haskell & White LLP
Corporate Honorary Associate Producer

Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards in association with Dean and Judy Manos.

SWEENEY TODD is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

CAST OF CHARACTERS

Anthony	<i>Devin Archer*</i>
Beggar Woman	<i>Erica Hanrahan-Ball*</i>
Johanna	<i>Juliana Hansen*</i>
Mrs. Lovett	<i>Jamey Hood*</i>
Tobias Ragg	<i>Conlan Ledwith*</i>
Judge Turpin	<i>Robert Mammana*</i>
Beadle Bamford	<i>Nicholas Mongiardo-Cooper*</i>
Adolfo Pirelli	<i>Roland Rusinek*</i>
Jonas Fogg	<i>Brent Schindele*</i>
Sweeney Todd	<i>David St. Louis*</i>
Ensemble	<i>Katy Tang</i>

MUSICIANS

David O (*Conductor/Music Director/Keyboard*), Tim Christensen (*Contractor*),
 Larry Hughes (*Clarinet*), Robert Carr (*Bassoon/Piccolo*), Erin Breene (*Cello*),
 Tim Jensen (*Bass*), Mary Keating (*Violin*), Dustin McKinney (*Trumpet*),
 Danielle Ondarza (*French Horn*), Louis Allee (*Percussion*).

PRODUCTION STAFF

Dramaturg	<i>Literary Staff</i>
Assistant Stage Manager	<i>Kathryn Davies*</i>
Assistant Director	<i>Charlie Marie McGrath</i>
Assistant Accent Coaches	<i>Emily Coleman, Lauren Roth</i>
Assistant Scenic Designer	<i>Tyler Scrivner</i>
Costume Design Assistant	<i>Ramzi Jneid</i>
Assistant Lighting Designers	<i>Jesse Fryery, Caleb Wildman</i>
Assistant Sound Designer	<i>Christian Lee</i>
Stage Management Interns	<i>Madeleine Blossom, Joshua Hoover, Denise Kha</i>
Light Board Operator	<i>Keannak Parvaz</i>
Follow Spot Operator	<i>R.J. Romero</i>
Sound Mix Engineer	<i>Jim Lupercio</i>
Microphone Technician	<i>Rachele Ekstrand</i>
Automation Operator	<i>Alex Johnson</i>
Deck Crew	<i>Steven McFann, Julian Olive</i>
Wardrobe Supervisor	<i>Jyll Chrystolini</i>
Dressers	<i>Anna de la Cour, Lexi Noseworthy</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig Assistant	<i>Karina Moreno</i>
Additional Costume Staff	<i>Bronwen Burton, Rebecca Clayton, Timo Elliott,</i> <i>Lalena Hutton, Kaitlyn Kaufman, Megan Knowles, Erik Lawrence, Kaler Navazo,</i> <i>Tessa Oberle, Kathy Ranabargar, Lauren Smith, Sarah Timm, Swantje Tuohino</i>

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

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

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.
Electronic devices should be turned off or set to non-audible mode during the performance.
Smoking is not permitted anywhere in the theatre.

SETTING

London

LENGTH

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

MUSICAL NUMBERS

PROLOGUE

“The Ballad of Sweeney Todd” Company

ACT ONE

“No Place Like London” Anthony, Sweeney, Beggar Woman
“The Worst Pies in London” Mrs. Lovett
“Poor Thing” Mrs. Lovett
“My Friends” Sweeney, Mrs. Lovett
“Green Finch and Linnet Bird” Johanna
“Ah, Miss” Anthony, Beggar Woman
“Johanna” Anthony
“Pirelli’s Miracle Elixir” Tobias, Sweeney, Mrs. Lovett, Company
“The Contest” Pirelli
“Wait” Mrs. Lovett
“Johanna” Judge Turpin
“Kiss Me” Johanna, Anthony
“Ladies in Their Sensitivities” The Beadle
“Pretty Women” Sweeney, Judge Turpin
“Epiphany” Sweeney
“A Little Priest” Sweeney, Mrs. Lovett

ACT TWO

“God, That’s Good” Tobias, Mrs. Lovett, Sweeney, Beggar Woman, Company
“Johanna” Anthony, Sweeney, Johanna, Beggar Woman
“By the Sea” Mrs. Lovett
Wigmaker Sequence Sweeney, Company
“Not While I’m Around” Tobias, Mrs. Lovett
“Parlor Songs” The Beadle, Mrs. Lovett, Tobias
“City on Fire!” Lunatics, Johanna, Anthony
“Searching” Mrs. Lovett, Sweeney, Beggar Woman, Anthony, Johanna
“The Judge’s Return” Sweeney, Beggar Woman, Judge Turpin
“Final Scene” Mrs. Lovett, Sweeney, Tobias

EPILOGUE

“The Ballad of Sweeney Todd” Company

Quality is



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Obsession, Revenge and Sondheim

by John Gloré

Stephen Sondheim's exalted place in the firmament of the American musical theatre needs no advertisement, but it's worth remembering that fully 25 years ago, he had already been honored by the Kennedy Center for his lifetime achievements on the strength of such popular and influential musicals as *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *Sweeney Todd* (1979) and *Sunday in the Park with George* (1984). (That's not even to mention his early contributions as the lyricist for *West Side Story* and *Gypsy* in the late 1950s.) Since receiving the Kennedy Center tribute, he has continued to work with the same level of daring commitment, tirelessly revising old shows while also adding new ones to his canon. Even now, at age 88, he's working with playwright David Ives (*Venus in Fur*) on a musical based on two films by surrealist director Luis Buñuel.

Sweeney Todd appeared during the fertile middle period of Sondheim's career. It debuted on Broadway almost exactly 40 years ago, the work of an artist confident in his abilities but always searching for new challenges and moving in unexpected directions.

In 1973, while in England for a revival of *Gypsy*, Sondheim took in a production of a popular Victorian melodrama called *Sweeney Todd: The Demon Barber of Fleet Street*, in a new adaptation by Christopher Bond. "I had heard it was Grand Guignol, and it was something that just knocked me out," Sondheim recalled. "Bond's new version was a tiny play, still a melodrama, but ... it had a weight to it ... He also in-

fused into it plot elements from Jacobean tragedy and *The Count of Monte Cristo*. He was able to take all these disparate elements that had been in existence rather dully for a hundred and some-odd years and make them into a first-rate play. It struck me as a piece that sings."

Sondheim's first step in turning the play into a "piece that sings" was to arrive at a musical idiom that suited the material. "What I wanted to write was a horror movie ... It had to be unsettling, scary, and very romantic. In fact, there's a chord I kept using throughout, which is sort of a personal joke, because it's a chord that occurred in every Bernard Herrmann score." (One of the great film composers in the history of cinema, Herrmann was best known for his moody, dramatic, jazz-inflected scores for many of Alfred Hitchcock's suspense films.)

With that in mind, Sondheim composed a score full of "unresolved dissonances that leave an audience in a state of suspense." He also incorporated the "Dies Irae," a musical passage from the Catholic Mass for the Dead (previously quoted by such composers as Berlioz and Rachmaninoff), as a recurring motif to re-inforce Sweeney's connection to death. (It appears first in the "Ballad of Sweeney Todd," when the chorus sings "Swing your razor wide, Sweeney! Hold it to the skies!")

Although initially drawn to the source material by its spectacular use of the conventions of melodrama and revenge stories, Sondheim and his collaborators inevitably began to look for ways to deepen its thematic resonance. "For me," Sondheim explained, "what the show is really about is obsession. I was using the story as a metaphor for any kind of obsession. Todd is a tragic hero in the classic sense that Oedipus is. He dies in the end because of a certain kind of fatal knowledge: he realizes what he has been doing. I find it terribly satisfying—much more so than any kind of accidental death, which often occurs in flimsy forms of melodrama."

Director Hal Prince observed, "It

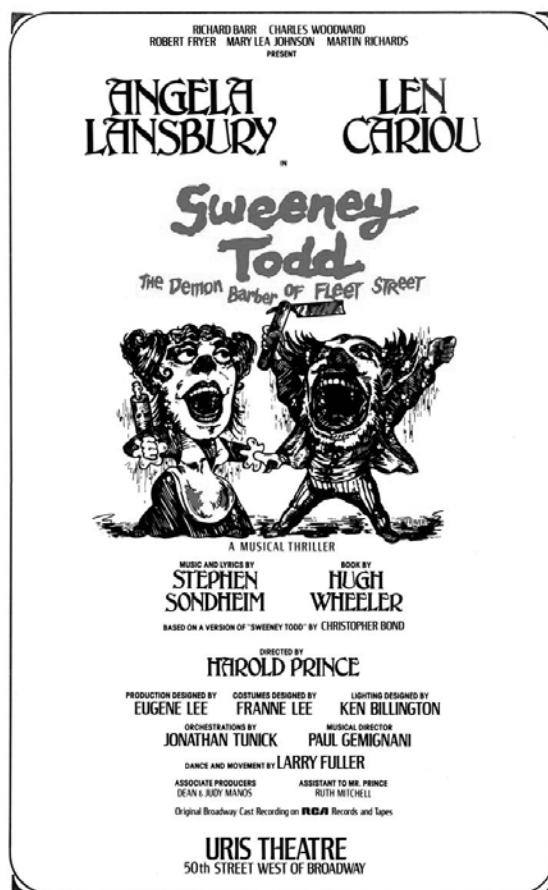


was only when I realized that the show was about revenge that I knew how to do it. And then came the factory, and the class struggle.” Prince further commented, “I think it’s also about impotence ... The reason that the ensemble is used the way it is, the unifying emotion for the entire company, is shared impotence. Obviously, Sweeney’s is the most dramatic, to justify all those murders. Impotence creates rage and rage is what is expressed most by Sweeney’s behavior.”

Librettist Hugh Wheeler added “We wanted to make it as nearly as we could into a sort of tragedy ... The hardest thing of all was to take these two really disgusting people and write them in such a way that the audience can rather love them. And I think people did love Mrs. Lovett—yet she doesn’t have a single redeeming feature.”

As he developed the score, Sondheim incorporated the structural device of melodic leitmotifs to support the storytelling. “The notion of using motifs is to pique the audience’s memory, to remind them that this theme represents that idea or emotion. They’re guideposts along the way ... When the motif comes on, no matter what the guise, the audience has a subconscious—and sometimes a conscious—emotional response. Most audiences are more comfortable with music that is more familiar. In *Sweeney Todd*, instead of using reprises of whole songs, I use reprises of motifs. By the time the second act rolls around, the audience is familiar with almost all the musical material.” (Sondheim, a lover of puzzles and mysteries, also uses a motif as a clue to a secret that lies at the heart of the story. It can be found in the minuet that briefly plays as Mrs. Lovett tells the sad story of what happened to Sweeney’s wife, in “Poor Thing.”)

Sweeney Todd has a kindred spirit in the Bertolt Brecht-Kurt Weill musical, *Three Penny Opera*: both take place at a junction of the moneyed class, the working poor and the underworld of London; both have pronounced sociopolitical underpinnings; and both open with ironic ballads about their anti-heroic protagonists. As for *Sweeney*’s musical brethren, in addition to Bernard Herrmann, Sondheim has acknowledged the influence of British music hall songs in the tunes he wrote for Mrs. Lovett,



while commentators have invoked everyone from Gustav Mahler, Maurice Ravel, Alban Berg, Benjamin Britten, Sergei Prokofiev and Franz Schubert to Jerome Kern and Oscar Hammerstein.

But, however apt such comparisons and connections may be, *Sweeney Todd* is undeniably unique—and uniquely Sondheimian. To point to just two of its surprising idiosyncracies:

The show features not one but three songs entitled “Johanna”—one a yearning love ballad sung by Anthony, the young sailor who courts the girl with the yellow hair; one a strangely jaunty lament sung by Sweeney, who is Johanna’s father; and one a dissonant song of self-flagellation sung by the immoral Judge who lusts after Johanna. The three songs are linked by musical motifs and an obsessive repetition of the girl’s name, but each is distinctive and peculiarly appropriate to the man who sings it.

Speaking of love ballads, one of Sondheim’s loveliest is “My Friends”—sung early in the show by Sweeney Todd, the demon barber ... to his blades. Those blades—which Mrs. Lovett has just returned to him—are the tools of his profession, but they will soon become the tools of his obsession. Mrs. Lovett joins the song, harmonizing with Sweeney but singing of another kind of loving friendship—and the song turns into an unsettling musical depiction of the odd love triangle that will propel much of the action of this extraordinary musical. And when the song ends with Sweeney’s stunning declaration—“At last, my arm is complete again!”—we have a chilling premonition of where we’re headed. This will not go well.

But things did go well for the show itself: its initial Broadway production ran for 557 performances, to be followed by countless revivals the world over. Critic Martin Gottfried sums up its legacy: “Like *Porgy and Bess*, *Sweeney Todd* would become a repertory item, a staple of opera companies around the world, and an acknowledged classic. Had he composed nothing else, this show would have established Sondheim as a giant of the American stage.”

Facing page, Stephen Sondheim in 2015; above, the original Broadway poster for *Sweeney Todd*.

Stagecraft in the Age of *Sweeney Todd*

by Kat Zukaitis

The story of *Sweeney Todd* is set against the backdrop of the Industrial Revolution, when rapid technological change catalyzed both an urban population boom and a host of sweeping social changes. The population of London exploded, growing by a factor of six over the course of a century, with nearly four-fifths of its denizens belonging to the working class and frequently living in poverty.

What was happening on British stages mirrored what was happen-

MELODRAMA REIGNS

Melodrama dominated popular theatre on both sides of the Atlantic in the early part of the 19th century. The basic plot of melodrama was always the same: a virtuous protagonist is pursued by an evil villain, but, after many trials and tribulations, good emerges triumphant. In the early decades of the 19th century, sweeping tales of pirates, castles and dungeons were in vogue; after the 1830s, the domestic melodrama prevailed. In order to keep the genre exciting, playwrights often incorporated the latest novels or

true crime stories, and experimented with elaborate effects, novel settings and convoluted plot twists. As the century progressed, realism replaced melodrama as the public's favorite theatrical genre, bringing with it new trends in stage design.

SCENERY & SPECIAL EFFECTS

For the early part of the century, stage scenery consisted of little more than flat, painted backdrops that stretched behind the actors to suggest a setting. The Romantic movement found onstage expression in lush, colorful paintings that celebrated the beauty of the natural world, while detailed depictions of urban streets and alleys aimed to give viewers a taste of the urban experience. It was during this period that theatres began moving away from all-purpose backdrops of forests and town squares to pieces of scenery created for one specific production.

As writers sought to sate the public's taste for adventurous fare, their melodramatic plots called for ever more complicated special effects, leading to the development of highly specialized devices. The "Vampire trap" was a new kind of trapdoor invented for an 1820 adaptation of John William Polidori's *The Vampyre*. It had two sprung doors that swung closed



1858 William Waud drawing of Americans entering a theatre.

ing in the streets: mainstream theatre took a popular, rather than elitist, bent and dramatists embraced the expanded storytelling possibilities brought by new technologies. New theatres sprang up in the poorer neighborhoods of London, moving away from a rotating repertory of shows and towards a commercial model that ran the same show every night for as long as it remained profitable, playing to working-class audiences. Classical dramas in verse were out; melodrama and, later, realism were in.

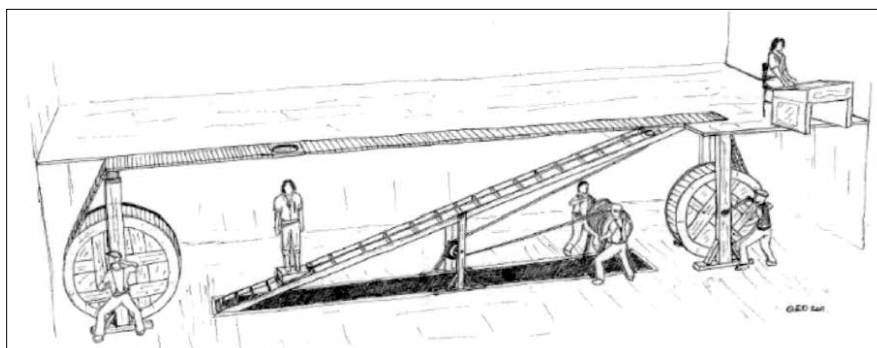


Diagram of the Corsican trap.

as soon as pressure was released, allowing actors to “walk” through walls or floors. A more elaborate version, called the “Corsican trap,” was developed for Dion Boucicault’s 1852 adaptation of Alexandre Dumas’ novel *The Corsican Brothers*. This trap-door involved a wheeled cart that ran up an ascending track, through a camouflaged opening in a moving conveyor belt, giving the impression of a ghost gliding upwards through the floor. The play’s runaway success—Queen Victoria herself attended several times—was largely due to the sensational effect of the Corsican trap, rather than any virtues of the script; many other theatres that hurried to produce it all installed a Corsican trap of their own.

LIGHTS

Prior to the 19th century, lighting effects were limited to what could be accomplished with candles, oil lamps, and sunlight, all of which were dim and difficult to focus. In 1916, Philadelphia’s Chester Street Theater became the world’s first theatre to use gas lighting, revolutionizing the field. The invention of the limelight in 1837 provided the means to spotlight certain performers. (Although theatrical lighting technology has since progressed, the phrase “in the limelight” is still used for someone in the public eye.)



“The approach Kent and I have taken to this set is to place it in the 19th century as if a troupe of actors is performing it on tour. So the conventions of the scenery embrace the stage techniques popular in the British music hall and operetta with some techniques such as sliding screens and roll drops borrowed from the Italian theatre of the 18th century. Left and right, framing the stage, we see the gilded boxes surrounding the proscenium. The ‘act curtain’ and proscenium are inspired by Benjamin Pollock’s Toy Theatres. The way the wings slide and the drops reveal the next scene echoes the theatre magic from the period. The drops are in black and white in keeping with the *trompe l’oeil* nature of the scenery to ‘fool the eye.’ We wanted our SCR production to not look or feel like any other past production.”

~John Iacovelli,
Scenic Designer

By the end of the 19th century, electricity began to replace limelights, allowing for still greater safety and precision.

SOUND

Before the advent of recorded sound, theatres relied upon a variety of specialized mechanical devices to create common sound effects. A thunder run, which consisted of cannonballs being rolled through chutes, was a must for any storm scenes. Thunder sheets and rain- and wind-makers were also kept in the wings. It wasn’t until 1890 that recorded sound was introduced into the theatre—the first documented instance being a phonograph recording of a baby’s cry.

COSTUMES

Greater ease of travel and communication brought previously unknown locales into focus—and made far-off, seemingly exotic countries popular settings for Victorian plays. Along with a desire for adventure came the pressure to deliver a seemingly authentic experience. As the 19th century progressed, both sets and costumes became more detailed and more realistic. Braun & Schneider’s *The History of Costume*, printed between 1861 and 1880 in Munich, attempted to provide a comprehensive guide to world clothing from antiquity to the present.



Braun and Schneider’s depictions of contemporary women’s fashion in Burma, Syria and the Netherlands.

Penny Dreadfuls

by Kimberly Colburn

Sweeney Todd's first known appearance in print was in an 1846 "penny dreadful," a type of horror tale of the era published in serial form. Penny dreadfuls were shocking and sensationalist writing, published on flimsy paper and costing only a penny. In the 1830s, increasing literacy and improving technology saw a boom in cheap fiction for the working classes. These captured the Victorian imagination with their lurid tales of ghoulish murder and violent mayhem, from true crime to the fantastical. They were escapist fiction and the genre played fast and loose with conventions of plausibility, character development and even continuity. They were considerably cheaper than the serialized novels of the day, like those of Charles Dickens, which cost a shilling (roughly 12 pennies) per part.

The public had an enormous appe-

tite for all things gruesome and devoured local news accounts of wicked deeds and nefarious crimes. And because news commonly traveled by word of mouth, stories of shocking criminal exploits passed from person to person (with probable embellishment along the way) and were asserted to be "true fact." Many penny dreadfuls were fictionalized accounts of real crimes. A barber who turned his clients into meat pies was a secondary character in the short story *The String of Pearls: A Romance*, written by Thomas Prest. He was known to hunt regularly through newspapers for his story ideas. With its bloody killing spree, ghoulish villain and macabre recipe for disposing of the evidence, *The String of Pearls* was emblematic of the popular genre.

George Dibdin Pitt, a hack playwright of the time commonly known to purloin other people's ideas, dramatized Prest's story for the stage. He retitled it *The String of Pearls: The Fiend of Fleet Street* and Pitt advertised his production as "Founded on Fact." He set his play in the reign of George II, in the late 18th century. It debuted on March 1, 1847, at London's Hoxton Theatre, a theatre specializing in sensational melodramas (sometimes called "bloodbaths") and it was a Victorian hit.

Penny dreadfuls were never intended to have much of a shelf life and, with the enduring exception of Sweeney Todd's legacy, they fell from popularity by the turn of the century. However, they left their cultural mark, informing the pace of true-crime narratives and pulp fiction's cartoon-like zeal. In their blatant derivativeness, they foreshadowed fan fiction and, it could be argued, were a precursor to young adult fiction and teen horror movies. From a modern vantage point, their "scandalous" subjects and bloody melodrama seem quaint... and yet, Sweeney Todd continues to thrill.

The String of pearls; or, The Barber of Fleet Street. A domestic romance. Published circa 1850, Salisbury Square, Fleet Street, London.

An Excerpt from *A String of Pearls*

'You will remember,' said Sweeney Todd, and he gave his countenance a most horrible twist as he spoke, 'you will remember, Tobias Ragg, that you are now my apprentice, that you have of me had board, washing, and lodging, with the exception that you don't sleep here, that you take your meals at home, and that your mother, Mrs Ragg, does your washing, which she may very well do, being a laundress in the Temple, and making no end of money: as for lodging, you lodge here, you know, very comfortably in the shop all day. Now, are you not a happy dog?'

'Yes, sir,' said the boy timidly.

'You will acquire a first-rate profession, and quite as good as the law, which your mother tells me she would have put you to, only that a little weakness of the headpiece unqualified you. And now, Tobias, listen to me, and treasure up every word I say.'

'Yes, sir.'

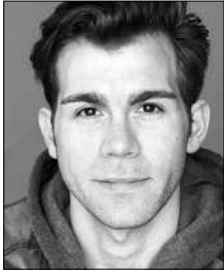
'I'll cut your throat from ear to ear, if you repeat one word of what passes in this shop, or dare to make any supposition, or draw any conclusion from anything you may see, or hear, or fancy you see or hear. Now you understand me - I'll cut your throat from ear to ear - do you understand me?'

'Yes, sir, I won't say nothing. I wish, sir, as I maybe made into veal pies at Lovett's in Bell Yard if I as much as says a word.'

Sweeney Todd rose from his seat; and opening his huge mouth, he looked at the boy for a minute or two in silence, as if he fully intended swallowing him, but had not quite made up his mind where to begin.



Artist Biographies



DEVIN ARCHER
Anthony

is honored to be making his South Coast Repertory debut with this production. He was recently seen at the Ahmanson Theatre with Center Theatre Group's first national tour of *Bright Star*. Archer also toured with the North American company of *Mamma Mia!* before sitting with the production in Las Vegas. His favorite Southern California credits include McCoy/Rigby's *The Last Five Years* (Jaime) and *Rent* (Roger); Musical Theatre West's *Bright Star* (Jimmy Ray) and *Les Misérables* (Marius); 3D Theatrical's *Tarzan* (Tarzan); and Marina Summer Theatre's *South Pacific* (Joe Cable). His other regional credits include *Ace* (John Robert, Nevada Conservatory Theatre), *Follies* (Chicago Shakespeare Theater), *Fiddler on the Roof* (The Marriott Theatre, Lincolnshire), *Departure Lounge* (Bailiwick Repertory Theatre, Chicago) and *Twelfth Night* (Shakespeare at Notre Dame). Archer is a proud graduate of Northwestern University (Go 'Cats!) and is represented by KMR. @devinjarcher.



ERICA HANRAHAN-BALL
Beggar Woman

is thrilled to be making her SCR debut. She was most recently seen as Aldonza opposite Richard White (the voice of Gaston in *Beauty and the Beast*) in *Man of La Mancha* at Beef & Boards Dinner Theatre.

Her other recent theatre credits include Tanya in *Mamma Mia!* (Totem Pole Playhouse), Fraulein Kost in *Cabaret* (La Mirada Theatre, Ovation Award nomination), Desiree in *A Little Night Music* (The Colony Theatre Company), Mrs. Mullin in *Carousel* (Musical Theatre West), Pam in *Baby* (Coachella Valley Repertory Theatre, Desert Theatre League Award), Karen in *The Boy From Oz* (Celebration Theatre, Ovation Award), Bonnie in *Babes in Arms* at (Rubicon Theatre Company), Heather in *I'm Still Getting My Act Together and Taking It on The Road...* (Laguna Playhouse; directed by and starring Gretchen Cryer), Mrs. Liddell in *The Missing Pages of Lewis Carroll* (Boston Court Pasadena) and Vera in *Pal Joey* (Arkansas Repertory

Theatre). Her film and television credits include *Lotte, Dream Job*, "Alexa & Katie," "The Office" (*Sweeney Todd* episode), "Rules of Engagement," "How I Met Your Mother," "Body of Proof" and "Til Death." Thanks to everyone involved in this production. Hanrahan-Ball is represented by DDO Artists Agency. iamericaball.com



JULIANA HANSEN
Johanna

is ecstatic to play Johanna at SCR. Her favorite credits include the first national tour of *Thoroughly Modern Millie* (Millie), *Saved* (Lana, Playwrights Horizons), *Mary Poppins* (Mary, Cabrillo Play-

house), *Les Misérables* (Eponine, Sacramento Music Circus), *The Fantasticks* (Louisa, Gateway Playhouse), *The Wizard of Oz* (Dorothy, Civic Light Opera, South Bay), *West Side Story* with Michael Tilson Thomas and San Francisco Symphony (Rosalia, Grammy Award nomination) and *Aladdin* (Jasmine, Disney). She created, produced and starred in the comedy webseries, "Finding Fillion," directed by Joel Zwick (*My Big Fat Greek Wedding*). She was awarded a best actress award for her work in the film *Here* (168 Film Project). Her television credits include *Every Other Holiday* (Rebecca, MarVista) *Richard Sherman: Songs of a Lifetime* (PBS), and "Grease: You're The One That I Want" (finalist, NBC), working with Tony-Award winning director Kathleen Marshall and Sir Andrew Lloyd Webber. As a voice actor, she can be heard on "Star vs. The Forces of Evil" (Disney XD), "Unikitty" (Warner Brothers) and in an upcoming feature for Pixar. She's the new voice of Mary Poppins (*Mary Poppins: Legacy Collection*) and Cinderella (*Cinderella: The Lost Chords*) and she frequently works alongside Disney legend Richard M. Sherman. Hansen holds an MA acting degree from Guildford School of Acting in England. JulianaHansen.com



JAMEY HOOD
Mrs. Lovett

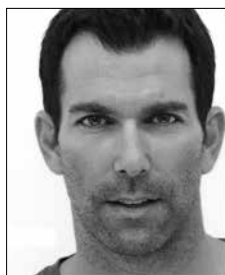
is an LA native who has lived and worked in Manhattan and toured the U.S. and China. She originated the role of Dot in Playwrights Horizons' off-Broadway production

of *The Shaggs*, which premiered in LA and played Chicago's Lookingglass Theatre Company. Also in New York, she played Mama Who in *Dr. Seuss' How The Grinch Stole Christmas! The Musical* (Madison Square Garden) and Queenie in Michael John LaChiusa's *The Wild Party* (B-Side Productions). Her U.S. and China tours include playing Ernestina Money, covering Sally Struthers in the title role of *Hello, Dolly!* and performing in the ensemble of *My Fair Lady* (Big League Productions). Hood had the pleasure of being part of several SCR Theatre for Young Audiences shows including *Imagine*, *Jane of the Jungle* and *Junie B. Jones and a Little Monkey Business*.



CONLAN LEDWITH
Tobias Ragg

is making his SCR debut. He trained at the London Academy of Music and Dramatic Art and École Philippe Gaulier in Paris. His theatre credits include San Diego Repertory Theatre, Marriott Theatre in Lincolnshire, Antaeus Theatre Company, First Stage, Northern Sky Theater, Milwaukee Chamber Theatre, Théâtre du Gymnase (Paris) and won first place at the Utah Shakespeare Festival Competition for *Richard III*. His film and television credits include *Sounds of Silence* and the BBC London clown feature. He received the Dean's Award from the British American Drama Academy at Oxford and is a dual citizen of Italy and the U.S.



ROBERT MAMMANA
Judge Turpin

is thrilled to be a part of this project and honored to be back at South Coast Repertory working with such a fantastic group of artists. His Broadway and touring credits include *Les Misérables*, *The Sound of Music* and *Show Boat*. He originated the role of Warren in the critically acclaimed two person play, *The Twentieth-Century Way* (off-Broadway at Rattlestick Playwrights Theatre, with Boston Court Pasadena). Regionally, he appeared at such incredible venues as The Denver Center for the Performing Arts (John, *The Constant Wife*), Alliance Theatre (Aram, *Beast on the Moon*), Shakespeare Theatre Company (Carasco, *Man of La Mancha*), Portland Center Stage (Bruce in *Fun Home*, Father in *Ragtime*, Sky in *Guys and Dolls*), Pasadena Playhouse (Valentina in *Casa Valentina*, Walter in *Sleepless in Seattle*). His tele-

vision guest-starring appearances include "The Office," "NCIS," "CSI," "The Good Wife," "Elementary," "CSI:NY," "The Young & the Restless" and "Days of Our Lives." His feature films include *Just Say Love*, *Flightplan* and *Menace*. He is an LA Drama Critics Circle Award recipient, an *LA Weekly* Award recipient, a Helen Hayes Award nominee, a three-time LA Ovation Award nominee and a two-time Joseph Jefferson Award nominee. RobertMammana.com



NICHOLAS MONGIARDO-COOPER
Beadle Bamford

is thrilled be on the Segerstrom Stage again after appearing last season in *Once* and *Shakespeare In Love*. He has been seen off-Broadway in *Rothschild & Sons*, *Lonesome Traveler* and *Julius Caesar*. His other New York credits include *SubUrbia*, *Iolanthe*, *Slavs!*, *Three Days of Rain* and *Not About Nightingales*. His regional appearances include *King Lear*, *Of Mice and Men*, *Our Lady of 121st Street*, *A Midsummer Night's Dream*, *Side Show*, *Side By Side By Sondheim* (La Jolla Playhouse), *Sherlock Holmes*, *Laughter on the 23rd Floor* and the world premiere of *Words By: Ira Gershwin*, for which he received a Los Angeles Drama Critics Circle Award nomination for Best Actor. His nine SCR young audiences appearances include *Lucky Duck*, *The Borrowers* and *The Miraculous Journey of Edward Tulane*. His television credits include "Fuller House" (Netflix, WB), "Superstore" (NBCUniversal) and "Casual" (Hulu). He attended LaGuardia High School of Music & Art and Performing Arts and received a BFA from NYU. He has been a proud Equity member since 2003. nicholasmongiardo-cooper.com



ROLAND RUSINEK
Adolfo Pirelli

is making his SCR debut. His New York theatre credits include Piangi in *The Phantom of the Opera* (Majestic Theatre, Broadway); Fezziwig and others in *A Christmas Carol* (Madison Square Garden); Beadle in *Sweeney Todd* and Ciccio in *The Most Happy Fella* (NYC Opera); *Jerry Springer: The Opera* (Carnegie Hall); *Kismet* (Encores!, New York City Center); and *The Prince and the Pauper* (Lamb's Players Theatre). He appeared in tours for *The Addams Family*, *Kiss Me Kate* and *Camelot*. His regional credits include The Dame in *Beauty and the Beast* A

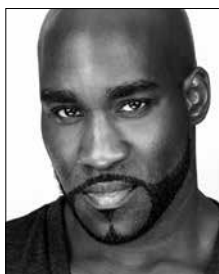
Christmas Rose (Laguna Playhouse); Sancho in *Man of La Mancha* (Valley Performing Arts Center and La Mirada Theatre); Alf in *Limelight* (La Jolla Playhouse); Val in *Laughter on the 23rd Floor* (Garry Marshall Theatre); Beadle in *Sweeney Todd* and Mr. Bumble, *Oliver!* (Sacramento Music Circus); Nicely-Nicely in *Guys and Dolls* (Theatre Under the Stars); The Governor in *Candide* (Center Theatre Group/Ahmanson Theatre); Beadle in *Sweeney Todd* (Reprise!, Musical Theatre West, 5th Ave); Franz in *The Producers*, Paravicini in *The Mousetrap* (The Maltz Jupiter Theatre); Clayton in *Tartuffe* (American Stage Theatre Company); Eric in *Living on Love* (Asolo Repertory Theatre); Tito in *Lend Me a Tenor* (Bay Street Theatre); and Bessie in *Casa Valentina* (GableStage). His television and film credits include "Coop and Cami Ask the World," *The Producers* (2005), *BearCity* and the Macy's Thanksgiving Parade. He is a guest lecturer for UCLA's Ray Bolger Musical Theatre program and an alumnus of Los Angeles County High School for the Arts and the PCPA's actor training program. rolandrusinek.com



BRENT SCHINDELE
Jonas Fogg

is making his SCR debut. He just appeared as young Ronald Reagan in the world premiere of *In a Booth at Chasen's* at the El Portal Theatre in North Hollywood. His national touring credits include

The Sound of Music (Zeller at the Ahmanson Theatre; Captain Von Trapp at the Segerstrom Center), *Jesus Christ Superstar* (Peter, Simon) and *West Side Story* (Tony). He played the Leading Man in *The Musical of Musicals (The Musical!)*, off-Broadway and around the country. He starred in the world premiere of *South Street* at Pasadena Playhouse, *Souvenir* at the Garry Marshall Theatre, *End of the Rainbow* at International City Theatre, *The 39 Steps* at Glendale Centre Theatre, *The Music Man* and *White Christmas* at Palos Verdes Performing Arts Center, *Merrily We Roll Along* at Actors Co-op Theatre Company and the The Wallis Annenberg Center for the Performing Arts, *Sunday in the Park with George* and *No Strings* at Reprise!, and *Striking Twelve* at Laguna Playhouse and Ensemble Theatre of Santa Barbara. His favorite roles include Stanley Kowalski, Sky Masterson, Curly McLain, the title roles in *The Scarlet Pimpernel* and *Romeo & Juliet*, and an action-movie star in *And the Winner Is*. His screen appearances include "Cold Case," "Squaresville," *Thirteen Days* with Kevin Costner and the forthcoming films *Cold Cold Man* and *Call Me Dan*. Love to Erika.



DAVID ST. LOUIS
Sweeney Todd

is making his SCR debut. His Broadway credits include *Harry Potter and the Cursed Child*, *Side Show*, *Harlem Song*, *Rent*, *Jesus Christ Superstar* and *The Scarlet Pimpernel*. Regionally, he appeared in *Joan of Arc: Into the Fire* (The Public Theater), *9 Circles* (The Sheen Center for Thought & Culture), *The Royale* (Milwaukee Repertory Theatre), *Sweeney Todd* (PlayMakers Repertory Company), *Ain't Misbehavin'* (Portland Center Stage), *Sideshow* (La Jolla Playhouse, Kennedy Center), *The Royale* (Kirk Douglas Theatre), *Intimate Apparel* (Pasadena Playhouse), *Thunder Knocking at the Door* (Cincinnati Playhouse), *Ruined* (Geffen Playhouse, Intiman Theatre), *Parade* (Mark Taper Forum), *Cousin Bette* (Antaeus Theatre Company), *The Life* (Jaxx Theatricals), *Ragtime* (PCPA Theatre), *Porgy and Bess* (ZACH Theatre), *Golden Boy* (Long Wharf Theatre), *From My Hometown* (American Heartland Theatre), *Spunk* (Delaware Theatre Company), *Henry V* (Shakespeare Theatre), *Candide* (Arena Stage) and *Bessie's Blues* (Studio Theatre). His honors include an Ovation Award for outstanding supporting actor (*Parade*) and a Helen Hayes Award for outstanding supporting actor (*Bessie's Blues*). He appeared in the films *Shrader House*, *At Your Convenience*, *Trigger Effect* and *Temptation* and on television in "NCIS: New Orleans," "FBI," "Supergirl," "I Take Thee Zoe," "The Blacklist," "Royal Pains," "NCIS," "Third Watch," "Law & Order SVU," "A Royal Birthday," "The Jury," "One Life to Live," "Homicide Life on the Streets" and "The Secret Path."



KATY TANG
Ensemble

is thrilled to be making her South Coast Repertory debut. Her credits include Cunegonde in *Candide* (San Bernardino Symphony), Anne Eggerman in *A Little Night Music* (East West Players), Maria understudy, *West Side Story* (Broadway by the Bay), Ilse in *Spring Awakening* (Cygnet Theatre), YumYum in *The Mikado*, Flora in *Turn of the Screw* for Benjamin Britten's 100/LA Celebration (Pacific Opera Project), *Brigadoon* (Fullerton Civic Light Opera) and *Threepenny Opera* (Los Angeles Theatre Center). Tang has performed regularly with the prestigious LA Opera Outreach Department, Palm Springs Opera Guild and Orange County Opera. Internationally, she

has performed operatic roles including Susanna in *Le Nozze di Figaro* (Mediterranean Opera Festival, Italy), Sophie in *Werther* and Amour in *Orphée et Eurydice* (La Péniche Opera, France). She studied at UCLA and Ecole Normale de Musique de Paris. Tang began her performance career on the ice, as a junior Olympic figure skater.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

STEPHEN SONDHEIM (*Music and Lyrics*) wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994) and *Road Show* (2008) as well as lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear a Waltz?* (1965), as well as additional lyrics for *Candide* (1973). Anthologies of his work include *Side by Side by Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Sondheim on Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made A Hat* (2011). In 2010, the Broadway theatre formerly known as Henry Miller's Theatre was renamed in his honor.

HUGH WHEELER (*Book*) was a novelist, playwright and screen writer. He wrote more than 30 mystery novels under the pseudonyms Q. Patrick and Patrick Quentin; four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. He wrote the screenplays for *Travels with My Aunt*, *Something for*

Everyone, *A Little Night Music* and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel). He co-authored, with Joseph Stein, the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd*, *the Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond) and *Meet Me in St. Louis* (adapted from the 1949 MGM musical). He contributed additional material for the musical *Pacific Overtures* (1976) and wrote a new adaptation of the Kurt Weill opera *Silverlake*, directed by Harold Prince at the New York Opera. He received Tony and Drama Desk awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987, Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

KENT NICHOLSON (*Director*) returns to South Coast Repertory after directing *Once*, *Amadeus*, *How to Write a New Book for the Bible* and *The Light in the Piazza*. Most recently, he directed Clint Black's musical, *Looking for Christmas*, at The Old Globe. His other directing credits include shows for Berkeley Repertory Theatre, Seattle Repertory Theatre, Contemporary American Theatre Festival, New York Musical Theatre Festival, Weston Playhouse, Theatre Under the Stars, TheatreWorks, Prospect Theatre Company, Rattlestick Playwrights Theatre and Actors Theatre of Louisville's Humana Festival of New American Plays. He has directed critically acclaimed productions of *Death of a Salesman*, *All My Sons*, *Lizzie*, *Grey Gardens*, *Jacques Brel is Alive and Well* and *Living in Paris*, *Long Story Short*, *9 Circles*, *Small Tragedy*, *Satellites*, *Five Flights* and *Swimming in the Shallows*. A developer of both new plays and musicals, Nicholson created and ran the New Works Initiative at TheatreWorks in Palo Alto from 2001-08. He currently serves as the associate producer of musical theatre at Play-



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wrights Horizons in New York and was co-creator of The Uncharted Writers Group at Ars Nova.

DAVID O (*Music Director*) is a music-theatre artist who specializes in contemporary music for the stage and concert hall. His compositions include the Ovation Award-winning score for *Ubu Roi* (A Noise Within, 2006) and the choral piece “A Map of Los Angeles” (Los Angeles Master Chorale, Walt Disney Concert Hall). His musical direction credits include the world premieres of *13* (Mark Taper Forum), *Toy Story: The Musical* (Disney Creative Entertainment) and *Songs & Dances of Imaginary Lands* (Overtone Industries), as well as the West Coast premieres of Michael John LaChuisa’s *The Wild Party*, *Little Fish* and *See What I Wanna See* (The Blank Theatre). His film compositions include the score for the documentary *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. He has had the honor of numerous nominations and awards over the years, including Ovation, Los Angeles Drama Critics Circle and Garland awards, and was the recipient of the 2013 Los Angeles Drama Critics Circle Joel Hirschhorn Award for Excellence in Musical Theatre. Most recently, he was the musical director for the world premiere of Jeanine Tesori and David Henry Hwang’s *Soft Power* at the Ahmanson and Curran theatres.

JOHN IACOVELLI (*Scenic Design*) created memorable designs at SCR including *The Sisters Rosensweig*, *The Roommate*, *Amadeus*, *Abundance*, *Rest*, *Silent Sky*, *Noises Off*, *Talley’s Folly*, *The Philanderer*, *Shadowlands*, *Faith Healer*, along with 18 others including *Heartbreak House* (Los Angeles Drama Critics Circle Award.) He has designed more than 300 plays and musicals at most major theatres in the U.S. including Steppenwolf Theatre Company, McCarter Theatre Center, Long Wharf Theatre, Seattle Repertory Theatre, Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, Goodman Theatre, Oregon Shakespeare Festival and Center Theatre Group. Iacovelli received a primetime Emmy Award for the Broadway production broadcast of *Peter Pan*. He was the production designer on *Ruby in Paradise*, starring Ashley Judd, and art director on *Honey, I Shrunk the Kids!* His television credits include *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring Mary Tyler Moore and Dick Van Dyke, “Babylon 5,” “Ed,” “Resurrection Blvd.” and “Lincoln Heights.” He has an MFA in scenic design from NYU’s Tisch School of the Arts. This year, he received the Distinguished Achievement Award in Scene Design and Technology from The U.S. Institute of Theatre Technology. iacovelli.com

Honorary Producers

SOPHIE AND LARRY CRIPE are passionate champions of great theatre and this is their fourth time serving as Honorary Producers of a main-stage production, having previously supported John Logan’s *Red* (2016), Kneehigh’s *Tristan & Yseult* (2015) and Arthur Miller’s *Death of a Salesman* (2013). Commenting on their decision to sponsor *Sweeney Todd*, Sophie said: “Larry and I are great fans of Stephen Sondheim and this extraordinary musical is one of his tastiest creations.” The Cripes have been involved with SCR for more than 30 years and are longtime members of Platinum Circle and are First Night subscribers on both stages. They also have been five-time Honorary Producers of the Pacific Playwrights Festival, underwriters at numerous Galas and major donors to the theatre’s Legacy Campaign for SCR’s endowment. Sophie is a member of the theatre’s Board of Trustees and previously served two years as its president.

JAMES, KIMBERLY, HALEY & KOLBY JACOBS chose this Stephen Sondheim classic for their first sponsorship at SCR, and said that “we are very excited to join the Cripes in supporting such an amazing musical!” With James joining the theatre’s Board of Trustees in 2017, he and his wife, Kimberly, expanded their involvement to include membership in Platinum Circle and providing underwriting support for the Gala. Daughters Haley and Kolby share their parents’ enthusiasm for theatre and are thrilled to be included as Honorary Producers of one of this season’s highlight productions.

MELANIE WATNICK (*Costume Design*) is pleased to return and collaborate with SCR after previously designing *Trudy and Max in Love*, *Smokefall* and *On the Mountain*. Watnick’s costume designs for dance have been seen both nationally and internationally with such companies as Ballet West, American Ballet Theatre II, Ballet X, Company C, Complexions Contemporary Ballet, Kansas City Ballet, Singapore Dance Theatre, Malashock Dance, Corbin Dance, Backhaus Dance and Norwegian Cruise lines. Her costume designs for theatre include work with The Juilliard

School, Seattle Repertory Theatre, San Diego Repertory Theatre, The Barter Theatre, Great Lakes Theatre Festival, Open Fist Theatre Company, Rogue Machine Theatre and, most recently, site-specific work with Circle X Theatre Co. in Los Angeles. Watnick also has served as a lecturer at University of California, Irvine, UC-San Diego and Hartnell College. She is currently in her seventh year as the costume design faculty member for Pepperdine University's theatre program. She received her MFA from UC-San Diego and her BA, with an emphasis in design, from UC-Santa Barbara.

LAP CHI CHU (*Lighting Design*) recently designed the world premieres of Lynn Nottage's *Mlima's Tale*, Sarah DeLappe's *The Wolves* (Playwrights Realm), Rajiv Joseph's *Archduke* (Mark Taper Forum) and Suzan-Lori Park's *Father Comes Home From the Wars* (The Public Theater). He has designed regionally for Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, American Contemporary Theater, Goodman Theatre, American Repertory Theater, Arena Stage, Dallas Theater Center and Portland Center Stage. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. His honors include the 2018 Obie Award for Sustained Excellence in Lighting Design, Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation Award and multiple Bay Area Theatre Critics Circle Awards. He is on the lighting design faculty at California Institute of the Arts. lapchichu.com

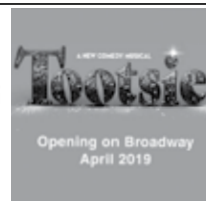
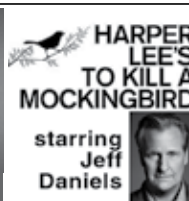
CRICKET MYERS (*Sound Design*) is thrilled to return to SCR after designing *Kings; A Doll's House, Part 2; The Siegel; Red; Mr. Wolf; Zealot; Trudy and Max in Love; 4000 Miles; The Fantasticks; The Parisian Woman; Sight Unseen; Elemeno Pea; The Trip to Bountiful*; and *Three Days of Rain*. On Broadway,

she earned a Tony Award nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. Regionally, she designed at the Ahmanson Theatre (50th Anniversary Celebration, *Sunshine Boys*), Mark Taper Forum (*Bent, Steward of Christendom, Joe Turner's Come and Gone, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore*), La Jolla Playhouse (*The Squirrels, Guards at the Taj, Sideways, The Nightingale*), Kansas City Repertory Theatre (*Sex with Strangers*), Kirk Douglas Theatre (*Mutthouse, Endgame, Twist Your Dickens*), Pasadena Playhouse (*Stoneface, Above the Fold*), the Los Angeles Theatre (*Carrie*), The Montalban Theatre (*I Only Have Eyes*), The Wallis Annenberg Center for the Performing Arts (*Blues in the Night*) and Geffen Playhouse (*The Untranslatable Secrets of Nikki Corona, Play Dead, Wrecks, Some Girls*). She earned 22 Ovation Award nominations and won the Ruth Morley Award from the League of Professional Theater Women, and the Los Angeles Drama Critics Theatre Circle Kinetic Award for Outstanding Achievement in Theatrical Design. cricketmysers.com

KELLY TODD (*Choreography*), a UCLA theatre alumna, has directed, choreographed and performed in musicals in Los Angeles and New York. She is a proud resident artist at the Chance Theater, where some of her favorite projects have been *Lysistrata Jones*, for which she received a 2014 Ovation Award for Best Choreography; *West Side Story*, for which she received the Los Angeles Drama Critics Circle 2012 Special Award for Fight Choreography; and *Triassic Park* (2013) and *Jerry Springer: The Opera* (2011), both of which won the Ovation Award for Best Musical in an Intimate Theatre and garnered Ovation Award nominations for Best Choreography. She was named Southern California's Choreographer of the Year in 2011 and 2012 by StageSceneLA. Her other credits include SCR's *Once, The Light in the Piazza, Ivy + Bean: The Musical, Absurd Person Singular* and *Seussical; The Who's Tommy* at Segerstrom Center for the Arts; and two



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world premieres, *Keep Movin' On*, featuring the music of Sam Cooke, and *What's Going On*, featuring the music of Marvin Gaye. She is currently a professor in the Theatre Department at Pepperdine University.

PHILIP D. THOMPSON (*Accent Coach*) teaches at UC-Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework, is the co-founder of Knight-Thompson Speechwork and is the past president of the Voice and Speech Trainers Association. He is the head of voice and text at the Utah Shakespearean Festival and has served as resident coach there for 19 seasons and more than 100 productions. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others including numerous productions at Cincinnati Playhouse in the Park. This is his 32nd production at SCR.

JAMIE A. TUCKER (*Stage Manager*) is excited to return to SCR. He completed his MFA in dance, specializing in stage management, at UC-Irvine (1994), and his MBA in marketing from the University of Redlands (2014). He is currently a professor of stage management and production management at CSU-Fullerton. At SCR, he has stage-managed or assisted on more than 60 productions. Some of his favorites have been the world premieres of *Three Days of Rain*, *The Violet Hour*, *The Dazzle*, *The Intelligent Design of Jenny Chow* and *Mr. Marmalade*. His other favorites include *Elemeno Pea*, *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*, *Death of a Salesman*, *Hamlet* and *The Light in the Piazza*. He had the pleasure of working seven seasons on *La Posada Mágica* and six seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike through the canyons of south Orange County. He is a proud member of Actors' Equity.

KATHRYN DAVIES (*Assistant Stage Manager*) previously stage-managed *Sugar Plum Fairy*, *Tales of a Fourth Grade Nothing*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary, CanStage, Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre, Manitoba Theatre Centre, Theatre Calgary; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest, TCM Film Festival, Los Angeles Film Festival and as team leader at Sundance.

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

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering

the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



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



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



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