



51st Season • 486th Production  
JULIANNE ARGYROS STAGE / JANUARY 4-25, 2015

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# THE WHIPPING MAN

by Matthew Lopez

Thomas Buderwitz  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Lonnie Rafael Alcaraz  
LIGHTING DESIGN

Michael Roth  
ORIGINAL MUSIC/SOUNDSCAPE

Joshua Marchesi  
PRODUCTION MANAGER

Kathryn Davies  
STAGE MANAGER

Directed by  
**Martin Benson**

Barbara Roberts and Brooke Roberts-Webb  
Mary Beth Adderley  
Honorary Producers

Originally produced by Luna Stage, Montclair, NJ, Jane Mandel, Artistic Director  
THE WHIPPING MAN is presented by special arrangement with Samuel French, Inc.

THE WHIPPING MAN is presented in association with the Pasadena Playhouse.

## CAST OF CHARACTERS

(In order of appearance)

Simon ..... *Charlie Robinson*  
Caleb ..... *Adam Haas Hunter*  
John ..... *Jarrold M. Smith*

## SETTING

*The ruins of a once grand home in Richmond, Virginia*

## LENGTH

*Approximately two hours with one intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Dramaturg ..... *Andy Knight*  
Production Assistant ..... *Brad Zipser*  
Assistant Director ..... *Travis Kendrick*  
Assistant to the Scenic Designer ..... *Jamie Lew*  
Costume Design Assistant ..... *Kaitlyn Kaufman*  
Assistant to the Lighting Designer ..... *Brady King*  
Stage Management Intern ..... *Ciara Heaps*  
Light Board Operator ..... *Sumner Ellsworth*  
Sound Board Operator ..... *Chad Dove*  
Dresser ..... *Jessica Larsen*  
Wig and Makeup Technician ..... *Jenni Gilbert*  
Additional Costume Staff ..... *Lalena Hutton*

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.

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

*Video taping 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.*

— ORANGE COUNTY —  
**JEWISHLIFE**

*Media Partner*

# The Rise and Fall of Richmond

by Andy Knight

In the winter of 1861, seven Southern states, fearing that then President-elect Abraham Lincoln would abolish slavery, seceded from the United States. Although it had strong ties to the South, Virginia did not partake in this first wave of secession. It was only after the Battle of Fort Sumter in April—that thrust the nation into the Civil War—that Virginia, along with three other states, finally chose to join the newly formed Confederate States of America.

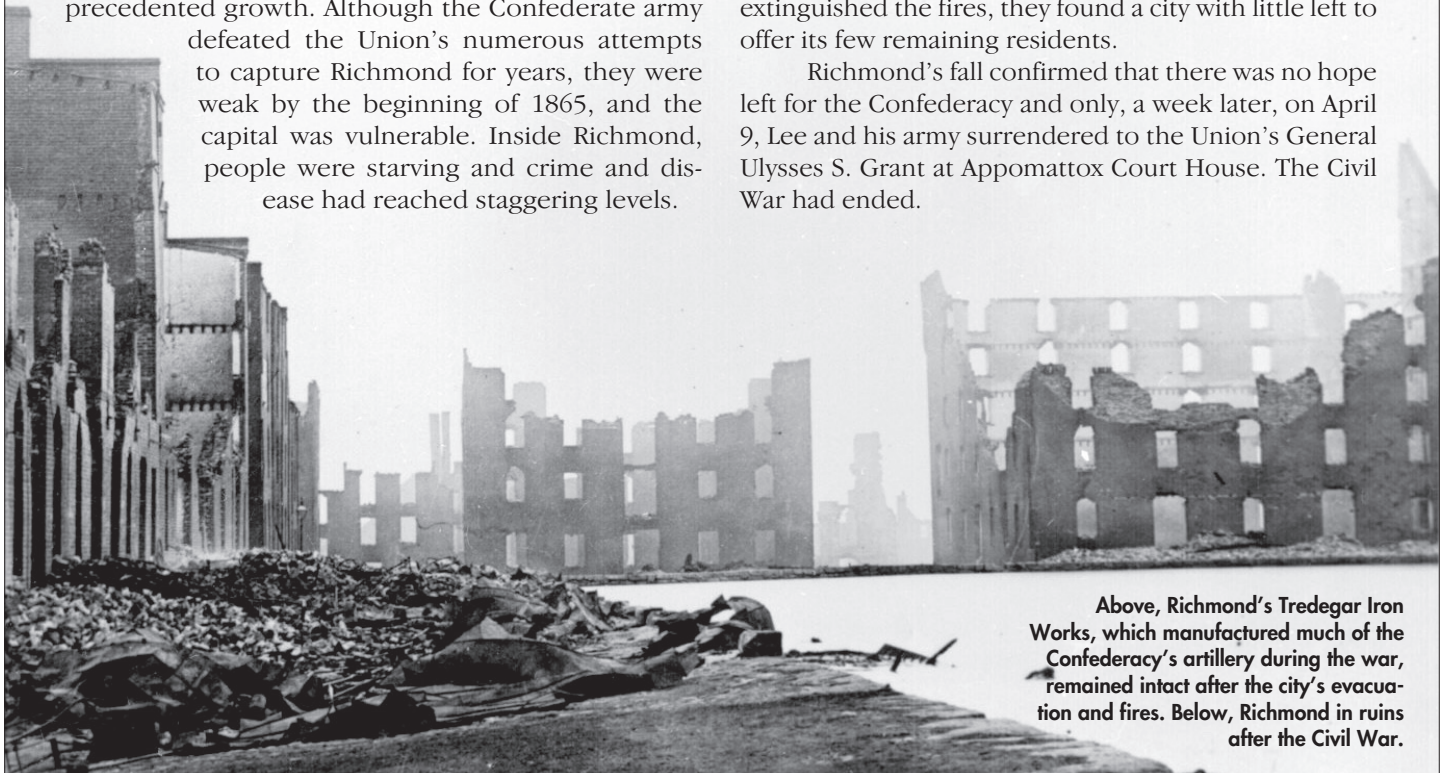
Soon after Virginia seceded, the Confederacy relocated its capital from Montgomery, Ala., to Virginia's state capital of Richmond. The city, with approximately 38,000 residents, was one of the largest in the South, and it boasted multiple railroads and an important international port. Richmond was also the manufacturing hub of the region, and its prominence in the iron industry played a substantial role in the Confederacy's ability to make its own artillery throughout the war.

Becoming the new nation's capital, however, took a toll on Richmond. People flocked to the city, and the population more than doubled, perhaps even tripled, by the end of the war. These new inhabitants came from all walks of life—from politicians and soldiers to petty criminals and prostitutes—and the city's dwindling resources could not support such unprecedented growth. Although the Confederate army defeated the Union's numerous attempts to capture Richmond for years, they were weak by the beginning of 1865, and the capital was vulnerable. Inside Richmond, people were starving and crime and disease had reached staggering levels.



On April 2, 1865, a day after the Confederacy lost the Battle of Five Forks, Robert E. Lee, General-in-Chief of the Confederate States Army, recommended to Confederate President Jefferson Davis that the city of Richmond be evacuated. Before evacuating the city, the Confederate army set fire to warehouses full of tobacco, cotton and other goods to keep them out of Union hands. The fire spread with help from mobs of looting Richmonders. When the Union army finally arrived and extinguished the fires, they found a city with little left to offer its few remaining residents.

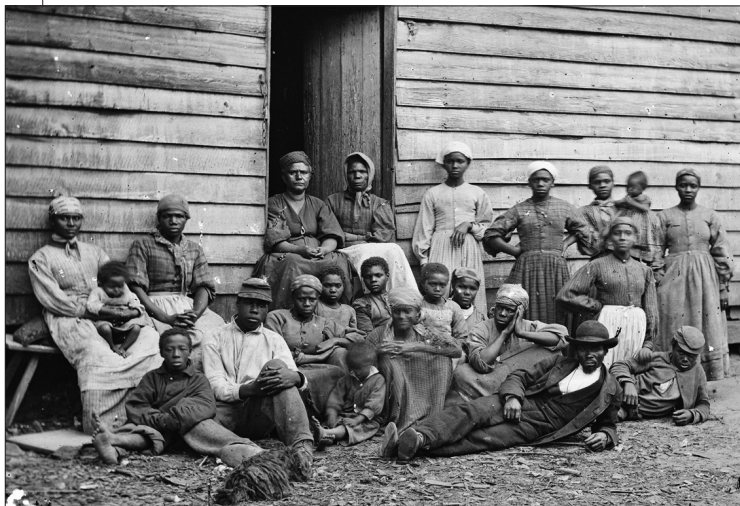
Richmond's fall confirmed that there was no hope left for the Confederacy and only, a week later, on April 9, Lee and his army surrendered to the Union's General Ulysses S. Grant at Appomattox Court House. The Civil War had ended.



Above, Richmond's Tredegar Iron Works, which manufactured much of the Confederacy's artillery during the war, remained intact after the city's evacuation and fires. Below, Richmond in ruins after the Civil War.

# Slavery in Richmond

**P**rior to the Civil War, Richmond's economy depended upon the lucrative slave trade. Between 1859 and 1860, for example, the city earned more than \$4 million dollars in profits from the barbaric industry. At that time, Richmond's urban slaves possessed shreds of independence that those enslaved in more rural areas did not. Some of the city's slave owners allowed their slaves to associate with free blacks; some hired out their slaves to other employers, which was particularly useful in a city that boomed with industry; and some even let their slaves live on their own.



The start of the Civil War changed all of that. White Richmonders feared a slave uprising, and so the city exercised new restrictions to impede its enslaved population's ability to assemble or escape. As the war raged on, however, the city softened these constraints, since Richmond came to rely on its slaves to support the Confederate war effort. By the beginning of 1863, Richmond's government was the chief employer of the city's slaves, while the number of households with domestics greatly decreased due to the population's rapid loss of personal wealth.



# Jewish Confederates

**A**t the start of the Civil War, approximately 25,000 Jews lived in the 11 Southern states that seceded. The issue of slavery divided the Jews of the South—as it did the rest of the Southern population—but for many, a feeling of patriotism drew them to the Confederate cause.



Prominent Jewish-American families in states like Virginia and South Carolina had roots in the South for generations, but there also was a large population of Jewish immigrants who vowed to stand by their new home.

Although the Confederate armed forces did not record the individual religious affiliations of their personnel, historian Robert N. Rosen estimates in his book, *The Jewish Confederates*, that approximately 2,000 Jews served in the Confederate military in a variety of ranks and roles.

While history has forgotten many of these men's identities, a number of Jewish Confederates attained positions in the war that came with lasting recognition. Judah P. Benjamin, for example, a prominent Jewish lawyer and slave owner from Louisiana, was a United States senator before the Civil War—and went on to serve in the Confederacy's Cabinet, first as Attorney General, then as Secretary of War and finally as Secretary of State.

Some slaves in Virginia refused to wait for their freedom and fled to the North during the war—and close to 6,000 former slaves who escaped from Virginia fought alongside the Union troops. Those slaves who could not escape, or chose to stay, endured the hardships of the South's decline. Richmond's slave population was no exception, with most forced to aid their crumbling city's fight to the bitter end.

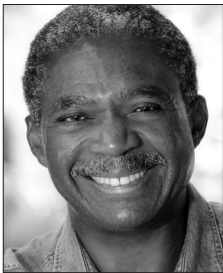
**Above, left:** Former slaves in Cumberland Landing, Virginia, 1862; and a former slave family in Richmond after its fall in 1865. **Above right:** The Confederacy's Secretary of State, Judah P. Benjamin.

# Artist Biographies



**ADAM HAAS HUNTER**  
*Caleb*

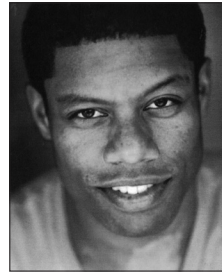
is making his SCR debut. He is the co-founder of Poor Dog Group, a Los Angeles-based arts collective. Hunter has appeared in *The Importance of Being Earnest* and *Cymbeline* at A Noise Within; *Prometheus Bound* at the Getty Villa; *The Nether* at Kirk Douglas Theatre; *The Government Inspector* and *Dark Play or Stories for Boys* at The Theatre @ Boston Court; *The Walworth Farce* at Theatre Banshee; *Medea* at UCLA Live; and *Romeo i Julia 1968* with Ulysses Theatre in Croatia, to name a few. His appearances with Poor Dog Group include *Brewsie and Willie* (part of RADAR LA), *The Internationalists* and *The Midnight Sun*. Hunter has won or been nominated for Ovation, Los Angeles Drama Critics Circle, *LA Weekly* and Garland awards. He is a graduate of California Institute of the Arts.



**CHARLIE ROBINSON**  
*Simon*

is becoming a well-known face on SCR stages. His work at SCR includes *Death of a Salesman*, *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 having been honored with the NAACP's Theatre Image Award for Best Actor in a Play for The Old Globe's production of *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 currently in "Hart of Dixie." 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 also is heard on Los Angeles Theatre Center 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.



**JARROD M. SMITH**  
*John*

is making his South Coast Repertory and professional debut. He is an actor from LaPlace, La., a suburb outside of New Orleans. Smith attended and graduated from Southern University of Baton Rouge with a bachelor of arts in history in 2011. In 2008, while at Southern, he took an interest in acting and was immediately bitten by the acting bug. His interest and talents soon led him to the training grounds of the prestigious American Conservatory Theater in San Francisco, where he worked toward a master of fine arts. Smith now resides in Los Angeles.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**MATTHEW LOPEZ** (*Playwright*) is the author of *The Whipping Man*, one of the most widely produced new American plays of the last several years. The play premiered at Luna Stage in Montclair, NJ, and debuted in New York at Manhattan Theatre Club. That production was directed by Doug Hughes and starred Andre Braugher. The sold-out production was extended four times, ultimately running 101 performances off-Broadway and garnering Obie and Lucille Lortel awards. Lopez was awarded the John Gassner New Play Award from the New York Outer Critics Circle for the play. Since then, it has received more than 40 productions worldwide. His play *Somewhere* has been produced at The Old Globe, TheatreWorks in Palo Alto and most recently at Hartford Stage, where his play *Reverberation* will receive its world premiere in 2015. His newest play, *The Legend of Georgia McBride*, premiered earlier this year at the Denver Center for the Performing Arts. His play *The Sentinels* premiered in London at Headlong Theatre Company in 2011. Lopez currently holds new play commissions from Roundabout Theatre Company, Manhattan Theatre Club, Hartford Stage and SCR. Lopez was a staff writer on HBO's "The Newsroom" and is currently

adapting Javier Marias' trilogy *Your Face Tomorrow* for the screen.

**MARTIN BENSON** (*Director/Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale* and *Rest* (world premiere). Benson received his BA in theatre from San Francisco State University.

**THOMAS BUDERWITZ** (*Scenic Design*) co-designed *Tartuffe* with Dominique Serrand last season and previously designed *The Whale*, *The Prince of Atlantis*, *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (13 seasons), *But Not for Me* and the 2007-14 Galas for SCR. Other theatres he's designed for include the Goodman Theatre, Geffen Playhouse, Pasadena Playhouse, Portland Center Stage, Intiman Theatre, Artists Repertory, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, Antaeus Company, PCPA Theaterfest and San Diego Repertory, among many others. Buderwitz has received four Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. [tombuderwitz.com](http://tombuderwitz.com).

**ANGELA BALOGH CALIN** (*Costume Design*) returns to SCR where she has designed costumes and/or sets for

more than 40 productions, including *Rest*, *The Whale*, *The Trip to Bountiful*, *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed more than 60 productions for Chautauqua Theater Company, Milwaukee Repertory Theater, Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania, and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Calin is a resident artist at A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

**LONNIE RAFAEL ALCARAZ** (*Lighting Design*) is a professor at the University of California, Irvine, and a professional lighting designer. He has designed for various regional theatres, such as Oregon Shakespeare Festival, The Repertory Theatre of St Louis, Syracuse Stage, Arizona Theatre Company, Great River Shakespeare Festival and Utah Shakespearean Festival. Among the productions he has designed at SCR are *The Long Road Today* (*El Largo Camino de Hoy*), *4,000 Miles, Absurd Person Singular*, *Three Days of Rain*, *La Posada Mágica*, *Ordinary Days*, *Saturn Returns*, *Goldfish*, *An Italian Straw Hat*, *Culture Clash in America*, *Doubt*, *My Wandering Boy* and *Blue Door*. His recent designs include *A Midsummer Night's Dream* at The Repertory Theatre of St Louis, *Venus in Fur* at San Diego Repertory, *Steel Magnolias* at East West Players, *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist and *Hamlet* and *The Merry Wives of Windsor* at Great River Shakespeare Festival. He also was a designer for Universal Studios Japan. He is a member of the United Scenic Artist/IATSE—Local 829. His complete design portfolio can be found at [lra-designs.com](http://lra-designs.com)

**MICHAEL ROTH** (*Original Music/Soundscape*) returns to SCR where his work has been heard in 55 productions, including *The Whale* and the world premieres of *Rest*, *Mr. Marmalade*, *Wit*, *Brooklyn Boy* (also Broadway) and *Dinner with Friends* and *Sight Unseen* (both also off-Broadway). His recent projects include two collaborations with Christopher Plummer, his one-man show *A Word or Two* (Stratford Festival and Los Angeles) and *The Tempest* (Stratford Festival, Bravo); many collaborations with Randy Newman including musical direction/arrangements for Disney's *Princess & The Frog* and *Faust* (including the recent City Center/Encores concert version), and editing five songbooks; *Jews & Baseball* (documentary/PBS); many productions as La Jolla Playhouse's resident composer; collaborations

with, among many others, Stacy Keach (*Henry IV* in Washington DC), Culture Clash, Dan Sullivan, Des McAnuff, Sarah Ruhl, Mac Wellman, Anne Bogart, the United Nations and Tom Stoppard (including the American premieres of *Indian Ink* and *Invention of Love*); a Sundance film composer fellowship; and accompanying singers from Alicia Keyes to Alice Ripley. His opera *Their Thought & Back Again* is available via iTunes. His upcoming projects include his chamber music/theatre treatment of Beckett's *Imagination Dead Imagine*, *Fats November* (piano sonata), and a new opera for YouTube. For more information: [rothmusik.wix.com/rothmusik](http://rothmusik.wix.com/rothmusik)

**KATHRYN DAVIES** (*Stage Manager*) previously stage-managed *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* at SCR. Her favorite credits include *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 (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

**MARY BETH ADDERLEY** (*Honorary Producer*) has a lifelong passion for the stage and gives generously to help ensure that her fellow theatregoers can enjoy the best in live theatre. Mary Beth has served as Honorary Producer nine times, helping to underwrite the last seven plays directed by Martin Benson, including Samuel D. Hunter's *Rest* last season, and Hunter's *The Whale* (2012), *The Trip to Bountiful* (2011), *Misalliance* (2010), *The Happy Ones* (2009) and *Nothing Sacred* (2006), as well as *A Feminine Ending* (2008), *The Caucasian Chalk Circle* (2005) and *Terra Nova* (2004). She is a longtime Platinum Circle member and major Gala table underwriter of nearly a decade. She was an Honorary Producer for SCR's 2009 Pacific Playwrights Festival and contributed generously to SCR's "Next Stage" campaign. Mary Beth is now enjoying her second time as a member of the Board of Trustees, having served three terms from 2003-12. She also holds the unique distinction of being the only Board member who is also a former SCR actor with appearances in many productions in the 1970s.

**BARBARA ROBERTS AND BROOKE-ROBERTS WEBB** (*Honorary Producers*) continue their family's commitment to SCR as underwriters of *The Whipping Man*. Barbara and her late husband, Bill, began their involvement more than 30 years ago, as subscribers to the Mainstage, and have since supported SCR in every way. In addition to longtime membership in the Platinum Circle, they joined the Playwrights Circle in 2007 and have championed the theatre's community outreach programs as Education Sponsors since 2010. The family has been Honorary Producers of 11 productions since the 1991-92 season, including Amy Herzog's *4000 Miles* last season. Other plays they helped underwrite include *The Philadelphia Story*, *Hedda Gabler*, *Cyrano de Bergerac*, *A View from the Bridge* and *Fences*. Barbara served on the SCR Board of Trustees from 1990-2000 and is an Emeritus Trustee. The Roberts' daughter, Brooke Roberts-Webb, shares her parents' love for great theatre and is pleased to join her mom as Honorary Producer of *The Whipping Man*.

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# Kneehigh's Tristan & Yseult

adapted and directed by Emma Rice  
writers: Carl Grose and Anna Maria Murphy

Honorary Producers: SOPHIE AND LARRY CRIPE & STEVE AND LAURIE DUNCAN  
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 South Coast Repertory

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

**PAULA TOMEI** (*Managing Director*) is responsible for leading 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; 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 (UCI). She teaches a graduate class in nonprofit management at UCI and was recently appointed by the Chancellor to UCI's Community Arts 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.

**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 *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD in theatre and film from USC.

**THE PASADENA PLAYHOUSE**, under Artistic Director Sheldon Epps and Executive Director Elizabeth Doran, began in 1917 and was recognized by the State Legislature as the State Theatre of California for bringing national and international renown to the state as a center for dramatic art in 1937. A new era began when Epps became artistic director in 1997. Production highlights include the launch of the national tour of *Purlie* (with the Goodman Theatre); *Sister Act: The Musical*, which played in the West End at the London Palladium Theatre and on Broadway at the Broadway Theatre (five 2011 Tony Award nominations, including Best Musical) and is currently on a national tour; and *Baby, It's You!*, which played at Broadway's Broadhurst Theatre (2011 Tony Award nominee). Other Broadway shows developed at The Pasadena Playhouse include *A Night With Janis Joplin* (2014 Tony Award nominee), *Stormy Weather: The Lena Horne Story*, *Can Can: The Musical* and *Ray Charles Live*.



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.