



47th Season • 450th Production
SEGERSTROM STAGE / JANUARY 21 - FEBRUARY 20, 2011

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

A MIDSUMMER NIGHT'S DREAM

BY William Shakespeare

Cameron Anderson
SCENIC DESIGN

Nephelie Andonyadis
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

John Ballinger & Ken Roht
ORIGINAL MUSIC

Ken Roht
CHOREOGRAPHY

John Ballinger
MUSIC DIRECTOR

Kimberly Egan
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY

Mark Rucker

Laurie Smits Staude
HONORARY PRODUCER



Deutsche Bank
Private Wealth Management

CORPORATE PRODUCER

CAST OF CHARACTERS

(In order of appearance)

Theseus, Duke of Athens	<i>Elijah Alexander*</i>
Hippolyta, Queen of the Amazons	<i>Susannah Schulman*</i>
Egeus, an Athenian citizen	<i>William Francis McGuire*</i>
Hermia, daughter to Egeus, in love with Lysander	<i>Kathleen Early*</i>
Demetrius, in love with Hermia	<i>Tobie Windham*</i>
Lysander, in love with Hermia	<i>Nick Gabriel*</i>
Helena, in love with Demetrius	<i>Dana Green*</i>
Peter Quince	<i>Hal Landon, Jr.*</i>
Nick Bottom, a weaver	<i>Patrick Kerr*</i>
Francis Flute, a bellows mender	<i>Michael Manuel*</i>
Tom Snout, a tinker	<i>William Francis McGuire*</i>
Snug, a joiner	<i>John-David Keller*</i>
Robin Starveling, a tailor	<i>Richard Doyle*</i>
Puck, or Robin Goodfellow	<i>Rob Campbell*</i>
First Fairy/Peaseblossom/Ensemble	<i>Ryan Jones</i>
Titania, Queen of the Fairies	<i>Susannah Schulman*</i>
Oberon, King of the Fairies	<i>Elijah Alexander*</i>
Cobweb/Ensemble	<i>Emmett Lee Stang</i>
Mustardseed/Ensemble	<i>Rudy Martinez</i>
Philostrate, Master of the Revels to Theseus	<i>Rob Campbell*</i>
Ensemble	<i>Jordan Bellow, Dylan DeVale, Jaycob Hunter, Jennifer Stang</i>

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>John Glore</i>
Assistant Stage Manager	<i>Chrissy Church*</i>
Assistant Director	<i>Olivia Trevino</i>
Assistant to the Set Designer	<i>Lara Fabian</i>
Costume Design Assistant	<i>Kate Poppen</i>
Stage Management Intern	<i>Generra Singleton</i>
Light Board Operator	<i>Aaron Shetland</i>
Sound Board Operator	<i>Sam Lerner</i>
Automation	<i>Victor Mouledoux</i>
Wig Assistant	<i>Sarah Chaney, Elisa Solomon</i>
Dressers	<i>Bert Henert, Melissa Swenson</i>
Additional Costume Staff	<i>Bronwen Burton, Kari Ellison, Pauline Good, Brandy Jacobs, Susan Mills, Peg Oquist, Michael Pacciorini, Susan Pratt, Claire Townsend, Swantje Tuobino</i>

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

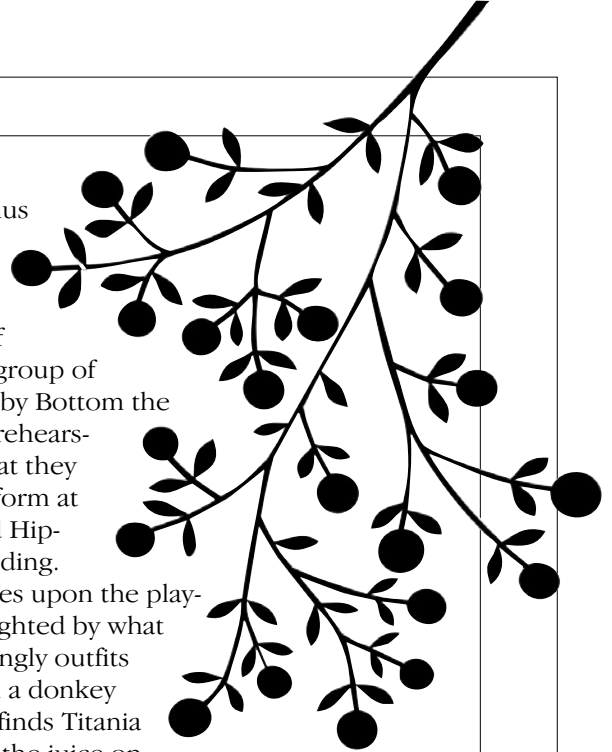
Synopsis

In Athens, Duke Theseus is preparing for his marriage to Hippolyta, Queen of the Amazons, with a four-day festival. Egeus, a noble, arrives at Theseus's court with his daughter, Hermia, and two men, Demetrius and Lysander. Egeus demands Hermia marry Demetrius, but Hermia is in love with Lysander and refuses. Theseus gives Hermia four days to choose between marriage to Demetrius or life as a nun. Hermia and Lysander plan to flee the following night and marry. They confide in Helena, but Helena is in love with Demetrius and tells him of the planned elopement. Demetrius runs into the woods to find his love, Hermia, with Helena close behind.

In the same woods are a group of fairies and a troupe of amateur players. Oberon, King of the Fairies, and Queen Titania are at odds. Seeking the upper hand, Oberon sends his merry servant, Puck, to acquire a magical flower to use on Titania, the juice of which can make a sleeping person fall in love with the first thing he or she sees upon waking. Seeing Demetrius reject Helena's love, Oberon orders Puck to use the magic on Demetrius as well. Puck mistakenly afflicts Lysander with the juice of the magical flower and then administers it to Demetrius. Both Lysander

and Demetrius fall in love with Helena. In another part of the forest a group of artisans, led by Bottom the weaver, are rehearsing a play that they hope to perform at Theseus and Hippolyta's wedding. Puck stumbles upon the players and, delighted by what he sees, jokingly outfits Bottom with a donkey head. Puck finds Titania and spreads the juice on Titania's eyes. When she wakes, the first creature Titania sees is Bottom, donkey head and all.

Eventually, Oberon disenchant's Titania and Puck seeks to undo his mistake by spreading an antidote on Lysander's eyelids. Theseus and Hippolyta find the sleeping lovers in the forest—Demetrius loves Helena, and Lysander loves Hermia. After all three couples are wed, the lovers watch Bottom, restored to human form, and his fellow players perform their play of *Pyramus and Thisbe*.



LENGTH

Approximately two hours and 20 minutes including one intermission.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
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.
Smoking is not permitted anywhere in the theatre.*



*Seegerstrom Stage
Season Media Partner*

Antique Fables and Fairy Tales

... today's children are brought up to think of fairies as diminutive beings of kindly disposition. However, accounts of medieval fairies show them to have been neither small nor particularly kindly. For many people, fairies were spirits against which they had to guard themselves by ritual precautions. By the Elizabethan era, town dwellers seem to have consigned such beliefs to the realms of childhood, but there is clear evidence that the country people of the British Isles continued to show an 'astounding reverence' for the fairies and dared not 'name them without honour.'

– from "Fairies and Their Kin,"
by Bob Trubshaw
At the Edge No.10, 1998

Although the 16th century witnessed the most astounding use and glorification of the fairies in literature and the creation of a literary conception of fairyland, it was understood by poet and scholar that the fairies, with certain notable exceptions, were not figures of literary invention or a literary inheritance, but were the

traditional fairies of rural belief, a race of English and Elizabethan spirits, indigenous to the country and the century, who made their way into scholarly recognition and into literary records ... from the fields and forests of England and from the living traditions and contemporary belief of the English folk... They concerned themselves with pleasure and the joys of love, and used their power to shift their shapes, to build enchanted dwellings, to fashion magic objects, to take dire revenge on mortals who offended them, and to insure for their mortal lovers, youth and never-ending bliss as long as they remained in fairyland.

As to the particular nature and race of the fairies and their origin, 16th century opinion was divided. In one point only was there complete agreement. Whoever or whatever they were, they belonged to the category of wicked spirits...

In spite of the fact that they were known to belong to the rank of evil spirits and devils, both in folk tales and in treatises of scholars, a curious uncertainty is evidenced



Costume designer Nephelie
Andonyadis' rendering of Titania.

in regard to the exact nature of the fairies' wickedness, and, in some cases, a perceptible reluctance to condemn them utterly or to brand them irretrievably with the stigma of infernal spirits, possibly because of their notorious generosity and their habits of bestowing good fortune and rich gifts on their favorites...

Though the dress of the fairies might vary, their essential characteristics and idiosyncrasies remained always the same. In the first place, they were inordinately addicted to dancing... If they appeared otherwise than tripping, according to most of the representations of them, they were sure to break into a dance before much time elapsed, and to take their departure in a mad whirl of gay steps... With dancing as their characteristic gesture,

it is no wonder that the appearance of the fairies was accompanied 'with noyse of musick and minstralsie.'

...These two attributes of dancing and singing may, in part, account for the fairies' popularity in the age of Shakespeare when rounds and catches, airs and madrigals, corantos and galliards were all the fashion...

Who wished to see the fairies dancing or to hear their songs must be out of doors. With the exception of the

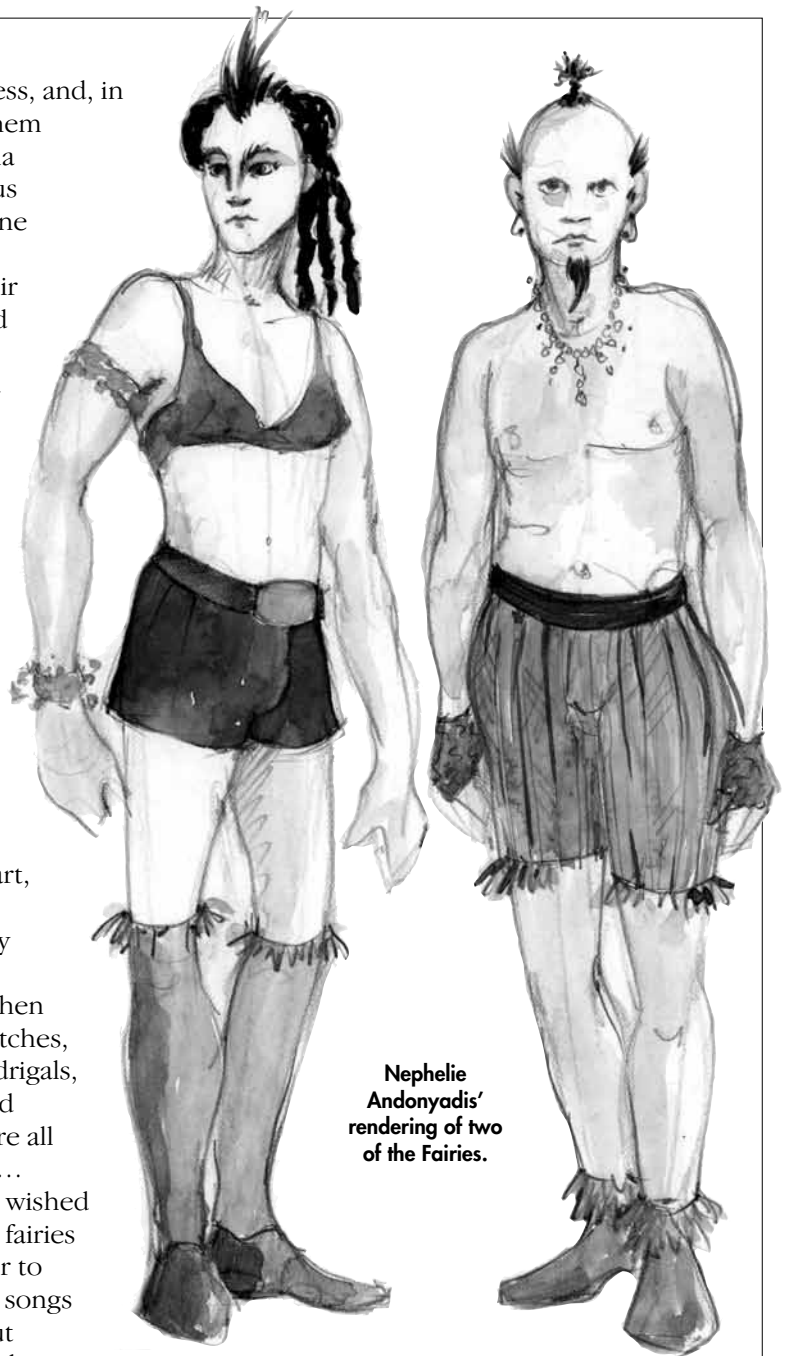
water fairies, they held their revels and made their visible appearances in the forests and meadows and on the small green hillocks of a summer England. At no time had they any relish for the houses of mortals, and only entered them on the pressure of important business after their human inmates were asleep, or made their way inside through force of great necessity to steal human children.

The fairies' hour was usually at twelve midnight and noon... The night, however, was peculiarly the fairies' own. This preference seems to have been emphasized in the 16th century when, according to [Thomas] Nashe, "The Robbin-good-fellowes, Elfes, Fairies, Hobgoblins ... did most of their merry pranks in the Night."

– excerpted from *The Elizabethan Fairies*, by Minor White Latham



Nephelie Andonyadis' rendering of Oberon.



Nephelie Andonyadis' rendering of two of the Fairies.

Let Us Recount Our Dreams

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

—Theseus, *A Midsummer Night's Dream*, Act V, scene 1

A great work of art is like a dream; for all its apparent obviousness it does not explain itself and is never unequivocal. A dream never says: "you ought," or: "this is the truth." It presents an image in much the same way as nature allows a plant to grow, and we must draw our own conclusions.

—C.G. Jung, *Psychology and Literature*, 1930

In this day and age logical methods are applicable only to solving problems of secondary interest. The absolute rationalism ... allows us to consider only facts relating directly to our experience...

And even experience has found itself increasingly circumscribed. It paces back and forth in a cage from which it is more and more difficult to make it emerge...

Under the pretense of civilization and progress, we have managed to banish from the mind everything that may rightly or wrongly be termed superstition, or fancy; forbidden is any kind of search for truth which is not in conformance with accepted practices...

A current of opinion is finally forming by means of which the human explorer will be able to carry the investigations much further... The imagination is perhaps on the verge of reasserting itself and recovering its rights.

—Andre Breton,
"Manifesto of Surrealism,"
1924

The fairy tale ... takes existential anxieties and dilemmas very seriously and addresses itself directly to them: the need to be loved and the fear that one is thought worthless; the love of life, and the fear of death... But it does indicate that which alone can take the sting out of the narrow limits of our time on this earth: forming a truly satisfying bond to another... One becomes a complete human being who

has achieved all his potentialities only if, in addition to being oneself, one is at the same time able and happy to be oneself with another. To achieve this state involves the deepest layers of our personality.

—Bruno Bettelheim, *The Uses of Enchantment*, 1985

Since our reason and our soul accept the fancies and opinions which arise in it while sleeping, and authorize the actions of our dreams with the same approbation as they do those of the day, why do we not consider the possibility that our thinking, our acting, may be another sort of dreaming, and our waking another kind of sleep?

—Montaigne, *Essays*

...Are you sure

That we are awake? It seems to me
That yet we sleep, we dream.

—Demetrius, *A Midsummer Night's Dream*,
Act IV, scene 1

The dream represents a certain state of affairs, such as I might wish to exist; the content of the dream is thus the fulfilment of a wish; its motive is a wish.

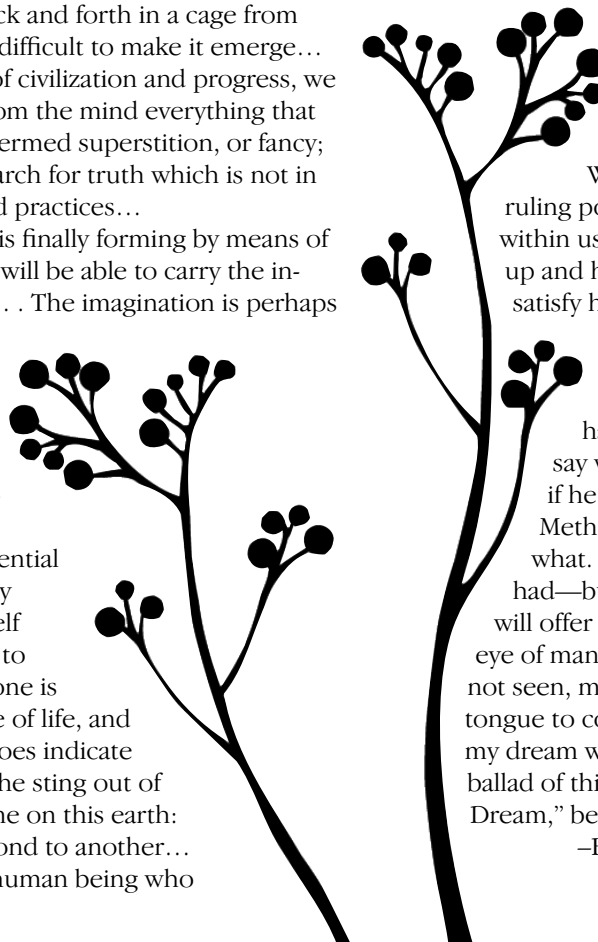
—Sigmund Freud,
Interpretation of Dreams

When the reasoning and human and ruling power is asleep; then the wild beast within us, gorged with meat or drink, starts up and having shaken off sleep, goes forth to satisfy his desires.

—Plato, *Republic*, Book IX

I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream. Methought I was—there is no man can tell what. Methought I was—and methought I had—but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called "Bottom's Dream," because it hath no bottom.

—Bottom, *A Midsummer Night's Dream*,
Act IV, scene 1



Wandering in the Woods

“The Woods.” As children, we had instant associations when we heard these two words, from myriad fairy tales told as we drifted out of the waking world and toward our dreams.

The Woods provided the shadowy setting for frightening ordeals—Hansel and Gretel’s abandonment and their encounter with the cannibalistic

witch; and Little Red Riding Hood swallowed by the Wolf. The Woods

was a place for magic—practiced by fairies and hobgoblins—and a haven for the fulfillment of desires, where Snow White met her handsome Prince and lived happily ever after.

Fears, desires, magic: the forces, in other words, that charge our dreams. It’s no accident, then, that William Shakespeare chose The Woods as the setting for his own *Midsummer Night’s Dream*. Always ingenious about the universalities of human experience, he understood the special power our collective unconscious has assigned to The Woods. Moreover Shakespeare intuitively grasped the relationship between primitive tales, dreams, and the primal fears and desires of the human animal. And he knew that the theatre, with its capacity for imaginative transformations, was a perfect arena in which to reinvent the old tales and renew their dream-like power. So when he sends four lovers and a band of bumbling would-be actors into The Woods on a magical midsummer night, he knows that his audience knows that strange things are likely to happen. And he has arranged for the audience to see its own secret fears and desires played out.

Shakespeare accounts for the strangeness in his Woods by inhabiting the place with supernatural creatures—the fairies led by Oberon and Titania, and the impish Puck. He based these creatures on figures from

popular folklore and from ancient festivals such as the May Day celebration. He could count on his audience’s instant recognition of the archetypal characters and their role in the confusion of a midsummer night.

In our age, when such supernatural creatures no longer play an active role in our folklife, we can look to another source for the magic and confusion that seizes Shakespeare’s lovers (as well as Bottom and his men) when they enter The Woods. The sexual confusion of the lovers and Bottom’s descent into animality can be appreciated as images from our psychological recesses, primal forces at work from within.

Shakespeare also chose The Woods for the wildness therein.

He appreciated the contrast between that wildness and the order and stability sought by civilized society. If his characters were victims of a too-stringent law, then they must escape its grip by fleeing to a place of ultimate liberation. In The Woods they can play out those aspects of their fantasy lives that cannot be allowed in civilized society. Bottom isn’t the only one who is translated into an animal in the Dream. The play teems with animal imagery and through the magic of metaphor virtually every character who enters The Woods takes on animalistic qualities.

As long as the night holds sway, animal nature has its way. But when daylight comes we hear the sounds of Theseus’ hunt: a perfect emblem of civilization overriding the animal world. Bottom loses his ass’s head and the lovers wake up next to their rightful partners.

It is the province of dreams to release that which our conscious minds cannot safely apprehend; and by that release we achieve a kind of clarification. In the case of Shakespeare’s *Dream*, the clarification has to do with a harmony between the highest civilizing impulses of humanity and humanity’s “bottom” side.

Only by going into The Woods—into the dreamland—can Shakespeare’s characters achieve the harmony that becomes theirs at the end of the *Dream*. And because their secret fears and desires are not so different—at bottom—from ours, we too find some harmony and clarification, along with a great deal of mirth.

— John Glore

Artist Biographies



ELIJAH ALEXANDER*
Theseus/Oberon

appeared on Broadway in *Metamorphoses* (Circle in the Square Theatre), with the Royal Shakespeare Company in *Tantalus* (Barbican Theatre) and in Ping Chong's *Throne of Blood* at BAM.

Los Angeles credits include *Sleuth* at Falcon Theatre (Milo Tindle), *Don Juan* at A Noise Within (Don Juan) and *Baal* at Yale Cabaret Hollywood (Baal). Regional credits include Oregon Shakespeare Festival (two seasons) including the title role in *Henry VIII* and Darcy in *Pride and Prejudice*; California Shakespeare Theatre (three seasons) as Jack Tanner in *Man and Superman* and Loveless in *Restoration Comedy*; Yale Repertory Theatre; The Old Globe; Berkeley Repertory Theatre; Denver Center Theatre Company; Geva Theatre Center; Syracuse Stage; Barrington Stage Co; Santa Fe Shakespeare; and Utah Shakespearean Festival (three seasons) including *Art* (Serge), *The Tempest* (Caliban), *Julius Caesar* (Mark Antony), *Gaslight* (Mr. Manningham) and, this summer, will assume the title role in *Richard III*. Film and television credits include *Mr. & Mrs. Smith*, "Emily's Reasons Why Not," "Summerland," "JAG," "So NoTORious," "1967" and "Guiding Light." He is a graduate of the Yale School of Drama and received his BA from the University of Michigan. He is also a FOX Fellow Recipient. Mr. Alexander's voice-over work includes the voice of Wayne Solidor in *Final Fantasy XII*, and he is currently the voice of Kenmore.



ROB CAMPBELL*
Puck/Philostrate

appeared most recently in the David Lindsay-Abaire/John Cameron Mitchell film *Rabbit Hole*, the Peabody Award-winning BBC drama *The Day that Lehman Died*, the Cherry Lane Theatre/

Women's Project production of *Lascivious Something*, the title role in *Ivanov* at Chekhov at Lake Lucille, as Angelo in *Measure for Measure* at The Public Theater, which also toured New York City area prisons, and was artist-in-residence at The Kings Academy

in Madaba-Manja, Jordan. Broadway credits include *Translations* (Manus) and *Ivanov* (Lvov). Off-Broadway credits include *The Singing Forest*, *In the Blood*, *Him*, *365 Plays*, *The Treatment*, *King Lear* and *As You Like It* (The Public Theater); *Mad Forest* (New York Theatre Workshop and Manhattan Theatre Club); *Gone Home* (Manhattan Theatre Club); *Small Tragedy* (Playwright's Horizons; Lortel Nomination and OBIE Award); *Orphan of Zhao* (Lincoln Center Theater); *Wasp and Tough* (New York Stage & Film, Inc); *Bad Jazz* and *Made in Poland* (The Play Company); *The Illusion* (Classic Stage Company); *The Seagull* (Second Stage Theatre); *The Cherry Orchard* and *Hamlet* (title role, McCarter Theatre Center); *Mojo* (Steppenwolf Theatre Co); *Snow in June* (ART Station Theatre); and *The Cocktail Hour* (Long Wharf Theatre). Film and television appearances include *Unforgiven*, *Hedwig and the Angry Inch*, *Boys Don't Cry*, *The Crucible*, *City of Ghosts*, *The Stars Fell on Henrietta*, *The Photographer*, *Wonder Boys*, *Ethan Frome*, *Dark Matter*, "Damages," "Brotherhood," "Sex and the City," "Ned Blessing," "New York Undercover" and "Law & Order" (multiple appearances on all three). He received his BA at Wesleyan and his MFA at Yale.



RICHARD DOYLE*
Robin Starveling

is an SCR Founding Artist who has appeared in nearly 200 productions, playing hundreds of characters. He appeared most recently in *Misalliance*, *Ben and the Magic Paintbrush*, *You, Nero* (and in the Berkeley Repertory production), *An Italian Straw Hat: A Vaudeville* and *The Importance of Being Earnest*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at Pasadena Playhouse in the world premiere of *Matter of Honor*, playing Gen. John M. Schofield. Mr. Doyle makes many film and television appearances and is a voice-over actor in animation, CD-ROM games and Motion Capture. He is currently The Forever Knight

Driscoll on “Ben 10” and is the wizened cowboy Old Bill in the upcoming feature *Heathens and Thieves*. He is the holographic host at the Union Theater at the Lincoln Library in Springfield, IL. Mr. Doyle is a recipient of The Helena Modjeska Cultural Legacy Award.



KATHLEEN EARLY*
Hermia

made her SCR debut earlier this season in *In the Next Room or the vibrator play*. On television, she was most recently seen recurring as Nurse Kathy on “Miami Medical.” Broadway credits include the national tour of *Who’s Afraid of Virginia Woolf?* with Kathleen Turner and Bill Irwin (The Kennedy Center, Ahmanson Theatre) and *Steel Magnolias* (Shelby standby). Off-Broadway she appeared in *Treason* (Perry Street Theatre), *Outward Bound* (Keen Company), *Peg O’My Heart* (Irish Repertory Theatre), Edward Albee’s *The Play About the Baby* (Paul Green Foundation Award) with Marian Seldes and Brian Murray (Century Center Theatre) and the one-woman show *Hysteria* (Culture Project). Regionally she appeared in *Cat on a Hot Tin Roof* (Neighborhood Playhouse), *The Blue Room* (Hangar Theatre), *Broadway* (Pittsburgh Public Theater), *Much Ado About Nothing* (The Shakespeare Theatre, DC and Hartford Stage), *Pera Palas* (Long Wharf Theatre) and *Only a Bird in a Gilded Cage* (Actors Theatre of Louisville). Film and television credits include *The Assistants*, *Across the Universe*, *Trip in a Summer Dress* (Beverly Hills Film Festival Outstanding Female Performance Award), “Grey’s Anatomy,” “Medium,” “Guiding Light” and “All My Children.”



NICK GABRIEL*
Lysander

made his SCR debut last season in *Ordinary Days*. He played the Emcee in *Cabaret* at Center Repertory Theatre, Vincent in *Beast on the Moon* and Orpheus in *Metamorphoses* at Capital Repertory Theatre, Austin in *I Love You Because* at North Coast Repertory Theatre, Sebastian in *Twelfth Night* with the Saratoga Shakespeare Company, the Charlatan in *Petrouchka* with The Albany-Berkshire Ballet, Bashmachkin in *The Overcoat* with the Egress Theatre Company at Brooklyn Lyceum, Benny in *Martha&Me* for FringeNYC, Prince Charming in *The Magic of Frederick Loewe* with the Bandwagon Theatre Company at

Honorary Producers

LAURIE SMITS STAUDE (*Honorary Producer*) is an ardent theatre lover and one of SCR’s most generous and passionate supporters. She has attended SCR since the late ’70s and first became an Honorary Producer through three years of membership in The Playwrights Circle, which underwrites a world premiere each season. She has gone on to be the exclusive Honorary Producer of three other productions: Donald Margulies’ *Shipwrecked! An Entertainment* in 2007; John Kolvenbach’s *Goldfish* in 2008; and Roberto Aguirre-Sacasa’s *Doctor Cerberus* last season. “I love SCR’s mission to produce not only the world premieres of first class playwrights, but also classical theatre which enriches the lives of all of us in Orange County. To be part of SCR is my pleasure and joy.” Ms. Staude, a First Nights subscriber to both stages and the NewSCRipts series of play readings, is on the SCR Board of Trustees, the chair of the Education & Outreach Committee and a member of the Gala Committee.

DEUTSCHE BANK PRIVATE WEALTH MANAGEMENT (*Corporate Producer*) has been a corporate partner of SCR for 18 years. In 2006, after 13 years of supporting SCR’s Corporate Circle Education Fund, the Bank increased its commitment by underwriting the world premiere of *Blue Door*. In 2007, Deutsche Bank Private Wealth Management was Corporate Producer of *Hamlet* and, in 2008, returned as Corporate Producer, underwriting Oscar Wilde’s *The Importance of Being Earnest*. Deutsche Bank Private Wealth Management (PWM) has been serving the interests of wealthy individuals, families and select institutions for more than a century. With offices across the United States, PWM provides a variety of customized solutions to private clients worldwide including traditional and alternative investments, risk management strategies, lending, trust and estate services, wealth planning, family office services, custody and family and philanthropy advisory.

Wings Theater and Howard Carter in *The Mystery of King Tut* for TheatreWorks/USA. He was a principal vocalist with the San Francisco Symphony Orchestra in *A Celebration of Leonard Bernstein* conducted by Michael Tilson Thomas, and has appeared in commercials for products such as iJoy, Afrin and Hem-spray. He received a BFA in Musical Theatre from the University of Michigan and an MFA in Acting from the American Conservatory Theater.



DANA GREEN*
Helena

is delighted to be making her debut at SCR. She has spent four seasons with the Stratford Festival of Canada, where she appeared in *Twelfth Night*, *Measure for Measure*, *Orpheus Descending*, *The Brothers Karamazov*, *Love's Labour's Lost* and *A Midsummer Night's Dream*. Regional theatre credits include Yale Repertory Theatre, Chicago Shakespeare Theatre, The Old Globe, California Shakespeare Theater, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre and Shakespeare Dallas. Her television credits include "Early Edition" (CBS).



JOHN-DAVID KELLER*
Snug

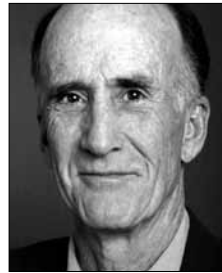
has been a member of SCR's resident acting company since 1973, working as both an actor and director. He has directed *A Christmas Carol* for its entire 31-year history. He also directed SCR's Educational Touring Productions for 32 years. He has acted in more than 100 productions at SCR, and is a recipient of a senior artist grant from the The Kenneth A. Picerne Foundation. Mr. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity and SDC.



PATRICK KERR*
Nick Bottom

appeared at SCR previously in *An Italian Straw Hat: A Vaudeville*, *The Further Adventures of Hedda Gabler*, *Habeas Corpus* and *The Triumph of Love*. He is currently on leave from Disney's *The Lion King* in Las Vegas and will return there after

this show ends. New York appearances include the recent Broadway revival of *The Ritz* and *Jeffrey* at Minetta Lane Theatre. He has guest starred on many television programs but is probably best known for his recurring roles on "Frasier" and "Curb Your Enthusiasm."



HAL LANDON JR.*
Peter Quince

is an SCR Founding Artist who recently appeared in *You, Nero, Hamlet, Nothing Sacred, Man from Nebraska, Born Yesterday, The Caucasian Chalk Circle, A View from the Bridge, Habeas Corpus, Cyrano de Bergerac, Safe in Hell, Antigone, The Drawer Boy* (Los Angeles Drama Critics Award nomination), *Major Barbara* and *Tartuffe*. Other credits include *Arcadia, Our Town, Sidney Bechet Killed a Man, BAFO, Six Degrees of Separation, An Ideal Husband, A Mess of Plays by Chris Durang, Play Strindberg, Faith Healer, Ghost in the Machine, Green Icebergs, Morning's at Seven, The Miser, Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 31 past productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his television and film credits are "My Name is Earl," "CSI: NY," "Mad Men," *Trespass, Pacific Heights, Almost an Angel, Bill & Ted's Excellent Adventure* and *Playing by Heart*.



MICHAEL MANUEL*
Francis Flute

is happy to be returning to SCR, where he participated in the Hispanic Playwrights Project and Pacific Playwrights Festival from 1994-2004. On stage he was most recently seen as Andre Thibault in *Dirty Rotten Scoundrels* at the InterAct Theatre Company. He has worked in regional theatres across the country from The Empty Space Theatre, Seattle Repertory Theatre and Seattle Theatre Group to Yale Repertory Theatre, The Shakespeare Theatre of New Jersey and Theatre for a New Audience on the East Coast. In Los Angeles, he has worked with Mark Taper Forum, Cornerstone Theatre Co, A Noise Within (*Drama Logue* and Los Angeles Drama Critics Circle awards), Geffen Playhouse, InterAct Theatre Company

(*LA Weekly* award), Pasadena Playhouse, Main Street Players, About Productions and Parson's Nose Theater. He has appeared in numerous television programs and films, most recently in Dennis Leoni's "Los Americans" with Esai Morales and Raymond Cruz. Mr. Manuel is a graduate of the Yale School of Drama.



WILLIAM FRANCIS MCGUIRE*
Egeus/Tom Snout

appeared at SCR previously in *A Wrinkle in Time*, *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. He has also worked at the Guthrie Theater (*The Rover*, *Naga Mandala*,

The Seagull, *Electra*, *Iphigenia at Aulis*, *The Good Hope*, *Peer Gynt*, *Billy and Dago*, among others), The Shakespeare Theatre Company (*Henry V* and *Macbeth*), Bay Street Theatre Fest (*Tropeano Paints*), American Repertory Theatre (*Boys Next Door*), Yale Repertory Theatre (*Search and Destroy*) and many others. His film credits include *The Day After Tomorrow* and *Mission Impossible III*, among others. Television credits include "100 Deeds for Eddie McDowd" (series regular), "Criminal Minds: Suspect Behavior," "The Mentalist," "Saving Grace," "Weeds," "Numb3rs," "Crossing Jordan," "Navy N.C.I.S.," "Without a Trace," "NYPD Blue," "ER" and many more, as well as a number of movies-of-the-week. He is a graduate of the Yale School of Drama.



SUSANNAH SCHULMAN*
Hippolyta/Titania

appeared previously at SCR as Ashley in *Man from Nebraska*, Hedda in *The Further Adventures of Hedda Gabler*, Sarah in *On the Mountain*, Roxane in *Cyrano de Bergerac*, Milly in *The Dazzle*,

Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*, as well as several Pacific Playwrights Festival readings. Other theatre credits include Yale Repertory Theatre, Roundabout Theatre, Hudson Stage Company, Huntington Theatre Company, Geva Theatre Center, Syracuse Stage, Berkeley Repertory Theatre, California Shakespeare Theater, Oregon Shakespeare Festival, Shakespeare Santa Cruz, Marin Theatre Company, Magic Theatre, Aurora Theatre Company, Zephyr Theatre, Barbican Theatre and the national tour of Steve Martin's *Picasso at the Lapin Agile*.



TOBIE WINDHAM*
Demetrius

is very excited to make his debut at SCR. He was most recently seen in the historic collaboration of *The Brother/Sister Plays* in the Bay Area, where he appeared as Oshoosi Size/Shua at American

Conservatory Theater in its production of *Marcus; or The Secret of Sweet* and as Oshoosi Size in the Magic Theatre's production of *The Brothers Size*. Other Bay Area credits include *The Pastures of Heaven* at California Shakespeare Theater and *A Christmas Carol* at ACT Theatre. Regional credits include performances in *American Buffalo* with City Equity Theatre and Renovation Theatre Company, *Of Mice and Men* with South City Theatre, and *Romeo and Juliet* with Birmingham's Park Players. Mr. Windham earned a BA in Theater Performance from the University of Alabama at Birmingham. He has an MFA from the American Conservatory Theater.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

WILLIAM SHAKESPEARE (*Playwright*) is considered the greatest English-language writer of all time. Born

into a middle-class family in Stratford-upon-Avon in 1564, his 38 (or so) plays have been performed hundreds of thousands of times in countries all over the world. They've inspired countless works in every art form. His words have become such a part of our language that every day, people quote lines from his plays without even realizing they're quoting Shakespeare. Because so little is known about the Bard, he has been the subject of endless conjecture, as well as conspiracy theories that claim the man we call Shakespeare didn't write the plays attributed to him. (Hollywood is giving one of those theories the big-budget treatment this year in Roland Emmerich's *Anonymous*.) What most everyone does agree on is that whoever wrote them was a genius. Among his greatest works are *Hamlet*, *Macbeth*, *The Taming of the Shrew*, *As You Like It*, *The Tempest*, *Twelfth Night*, *Romeo and Juliet*, *King Lear* and *The Merchant of Venice*.

MARK RUCKER (*Director*). SCR directing credits include *A Naked Girl on the Appian Way*, *On the Mountain*, *Cyrano de Bergerac*, *Two Gentlemen of Verona*, *The Dazzle*, *Hold Please*, *Much Ado About Nothing*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dimly Perceived Threats to the System*, *Our Town*, *The Birds*, *Art*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges* and *So Many Words*. Recent credits include *A Sleeping Country* by Melanie Marnich at The Cincinnati Playhouse in the Park, *A Midsummer Night's Dream* at Oregon Shakespeare Festival and *Pride and Prejudice* and *The Constant Wife* at Asolo Repertory Theatre. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale Repertory Theatre he directed productions of *Twelfth Night*, *Measure for Measure*, *All's Well That Ends Well* (with James Bundy), *Rough Crossing*, *The Mistakes Madeline Made*, *The Cryptogram*, *Landscape of the Body*, *The Imaginary Invalid* and *Kingdom of Earth*. Other productions include *Marcus; or the Secret of Sweet*, *The Beard of Avon*, *The Rainmaker* and *Luminescence Dating* at American Conservatory Theater in San Francisco (where he is Associate Artistic Director); *Romeo & Juliet*, *Richard III*, *Private Lives* and *Twelfth Night* at the California Shakespeare Theater; *How I Learned to Drive* and *The Taming of the Shrew* at Intiman Theatre; *The Model Apartment* at La Jolla Playhouse; and *Dracula* at The Old Globe. He is a graduate of UCLA and the Yale School of Drama. His feature film, *Die, Mommie, Die!*, won a special jury prize at the Sundance Film Festival.

CAMERON ANDERSON (*Scenic Design*) recently designed *Emilie* at SCR. Other recent design credits include *The Language of Trees* (Roundabout Underground); *A Feminine Ending* (Playwrights Horizons); *Fault Lines* (Naked Angels Theater Company) directed by David Schwimmer; *Massacre* (LAByrinth Theater Co); *Underground* (David Dorfman Dance at BAM); *Heddatron* (Les Freres Corbusier); *Dixie's Tupperware Party* (Ars Nova); *Elvis People* (New World Stages); *Dead City*, *Anna Bella Eema* and *Belly* (New Georges); *Measure for Measure* (Garson Theatre Company); and *Much Ado About Nothing* and *Martha Mitchell Speaks* (Shakespeare & Co). Opera designs include *La Cenerentola* (Glimmerglass Opera), *The Barber of Seville* (The Opera Theatre of St. Louis), *West Side Story*, *A Little Night Music* and *Three Decembers* (Central City Opera), *Maria Padilla* (The Minnesota Opera), *Don Giovanni* (Wolf Trap Opera), *Das Liebesverbot* (USC Thornton School of Music), *Così fan Tutte* (Seattle Opera), *The Village Singer* (The Manhattan School of Music), *Gypsy Songs* (Gotham Chamber Opera/The Morgan Library), *The Consul* (Opera Boston) and *La Bohème* (The San Francisco Opera Center). Upcoming projects include *West Side Story* (Kilden Performing Arts Center and the Norwegian National Opera, Norway); *Gianni Schicchi*, *Seven Deadly Sins* and *Les Mamelles De Tiresias* (Central City Opera); *West Side Story* (Vancouver Opera); and *Simon Boccanegra* (Teatro Colon, Buenos Aires). www.cameronanderson.net

NEPHELIE ANDONYADIS (*Costume Design*). Designs at SCR include costumes for *Sideways Stories from Wayside School*, *Saturn Returns*, *Emilie*, *The Importance of Being Earnest*, *Safe in Hell* and *The Dazzle*, as well as set and costumes for *Relatively Speaking* and *The Stinky Cheese Man* and the settings for *The Summer Moon* and *The BFG* (*Big Friendly Giant*). Ms. Andonyadis is a member of the ensemble of Cornerstone Theater Company, where some of her recent projects include the scenic designs for *3 Truths* at Grand Performances in Los Angeles, *Jason in Eureka* at the Blue Ox historic saw mill in Eureka and *Los Illegals*, staged in the parking lot of the Northwest Armory for the Arts in Pasadena. Her work in other regional theatres includes designs at Oregon Shakespeare Festival, Portland Center Stage, Center Theatre Group, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis is on the faculty of the Theatre Arts Department at the University of Redlands. She

is a graduate the Yale University School of Drama and Cornell University School of Architecture and is the recipient of an NEA/TCG design fellowship.

LAP CHI CHU (*Lighting Design*). Regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, The Shakespeare Theater, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Second Stage, Performance Space 122 and The Kitchen. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor* and *Não Me Deixe*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a “Drammy” for Best Lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

JOHN BALLINGER (*Original Music/Music Director*) is very happy to be working for SCR for the first time. Notable theatrical collaborations include, with Ken Roht, *Echo's Hammer* (Theatre @ Boston Court) [LA Weekly Theater award for sound design and best original music {co-composer Ken Roht}] and all but one of the seven 99 Cent Only holiday shows, *The Woman Who Forgot Her Sweater* and *Songs & Dances of Imaginary Lands* with O-lan Jones and *The Joan Rivers Show* (Geffen Playhouse) with Bart DeLorenzo. Mr. Ballinger has placed songs and scores for film and television and has performed as a multi-instrumentalist and singer with Rufus Wainwright, Tracy Bonham, Pato Banton, the national tour of “Dancing With the Stars” and Moira Smiley. Johnballinger.net

KEN ROHT (*Choreography/Original Music*) is a Los Angeles artist, pleased to be back at SCR. He is currently choreographing for New York City Opera. He was recently commissioned by Center Theater Group to create a song and dance spectacle, and received the 2010 COLA grant from the Los Angeles Department of Cultural Affairs. Mr. Roht is the creator of the 99 Cent Only holiday shows, now in its seventh year. Having directed/choreographed operas in Los Angeles and in New York, he is the recipient of many grants and commissions, most notably: the Audrey Skirball Kenis TIME Grant, Rockefeller Foundation, Good Works Foundation, Durfee, New York's Dance Theater Workshop and Bootleg Theater. His one-act opera *Last Resort* opened REDCAT's first Workshop Festival. He has choreographed for the Getty Villa, Oregon Shakespeare Festival (now in his sixth season), Mark Taper Forum, Dorothy Chandler Pavilion, Lookingglass in Chicago and Indecent Exposure Theater Company. As a performer Mr. Roht has worked with Bill Viola, Paul McCarthy, Reza Abdoh (also his choreographer for seven years), and sang the principle tenor role in an opera with members of NYCO. Other performances include a rock opera with Grace Jones and Billy Zane, and singing Ancient Egyptian text for the Tut/Egyptian antiquities exhibit that is touring the world.

KIMBERLY EGAN (*Sound Design*) recently designed *Sideways Stories from Wayside School, Ben and the Magic Paintbrush, Ordinary Days, Saturn Returns* and *Junie B. Jones and a Little Monkey Business* for SCR and is excited to be designing *A Midsummer Night's Dream*. She returned to her native United States last summer after having lived in London for a number of years. Recent UK design credits include *The Tempest* with Rifco Arts at Leicester Square Arts Theatre; *Fat Pig* at Trafalgar Studios and the Comedy Theatre; *Dealer's Choice* at Trafalgar Studios; *Lone Star* and *Private Wars* at the King's Head; *Meri*

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 South Coast Repertory



Christmas with Rifco Arts, UK tour; and *Breakfast with Johnny Wilkinson* at Menier Chocolate Factory. Recent UK associate design credits include *A Little Night Music* at the Garrick Theatre as well as its 2009 Broadway transfer; and *Little Shop of Horrors*, UK tour produced by the Menier Chocolate Factory; *Saturday Night Fever*, Asia tour; *Fame*, UK tour and at Shaftesbury Theatre; *The Wedding Singer*, UK tour; *Footloose*, UK tour and at Novello Theatre; and *La Cage Aux Folles* at the Playhouse Theatre as well as the April 2010 Broadway transfer. She received a BFA in Theatre Sound Design from Boston University.

JAMIE A. TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on more than 46 shows, including seven seasons of *La Posada Mágica* and three seasons at the helm of *A Christmas Carol*. 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 *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSEY CHURCH* (*Assistant Stage Manager*) is in the midst of an adventurous tenth season at SCR that has so far included *Misalliance*, *Becky Shaw* and her seventh season of *A Christmas Carol*. Previous SCR credits include last season's *Crimes of the Heart*, *The Language Archive*, *Fences*, *A Christmas Carol*, *Saturn Returns* and *Putting It Together*; and previously the world premieres of *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*,

Hitchcock Blonde, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and productions of *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt, a parable*, *The Real Thing*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. In 2008, he and Martin Benson received the Margo Jones Award for their 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*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *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

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University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory 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 served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. 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, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; 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. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

SOUTH COAST REPERTORY, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*, Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



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



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



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

ENSEMBLE



JORDAN BELLOW
Ensemble

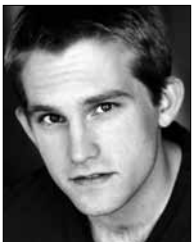
is happy to be back at SCR after having just appeared in *A Christmas Carol*. He recently completed SCR's Professional Actor Training program and was a part of SCR's Kids and Teen Acting Program

for more than seven years, where he appeared in such productions as *Metamorphoses*, *Peter Pan* and *Hard Times*. He is currently pursuing a BFA Theatre Performance degree from Chapman University and recently appeared in their productions of *Hedda Gabler* (Irene Ryan Nominee) and *If All The Sky Were Paper*. He would like to thank his family and friends for their continuous love and support.



DYLAN DOVALE
Ensemble

is making his SCR debut. He graduated from The American Academy of Dramatic Arts in 2009 and was asked to be a part of the Academy Company in 2010. He is a recipient of an SCR scholarship and is also a recent graduate of the Professional Actor Training program. Notable productions at AADA include Andrew in *The Maidens Prayer*, Tom in *Blue Window*, John Tarleton Jr. in *Misalliance* and Konstantine Treplev in *The Seagull*.



JAYCOB HUNTER
Ensemble

is thrilled to be back at SCR after having completed SCR's Professional Actor Training program and appearing in 2009's *A Christmas Carol*. Theatre credits include *The Full Monty*, *The*

Woman in Black, *Beauty and the Beast*, *Assassins*, *A Little Night Music*, *Picasso at the Lapin Agile*, *Lend Me a Tenor* and *One Flew Over the Cuckoo's Nest*. He is incredibly grateful for this opportunity.



RYAN JONES
First Fairy/Peaseblossom/Ensemble

is positively joyous to be onstage for the very first time at SCR in *A Midsummer Night's Dream*. Currently a Junior in Cal State Fullerton's BFA Acting program, he recently starred as Alan Strang

in that institution's production of *Equus* by Peter Schaffer. His only professional credit to date was as an Ensemble

member in the West Coast premiere of *The Good Soldier Schwiek* with the Long Beach Opera, so needless to say he is overcome with excitement at this wonderful opportunity. Thank you for attending and enjoy the show!



RUDY MARTINEZ
Mustardseed/Ensemble

can be seen as a recurring host of "Disney 365" on the Disney Channel and recently played Stu on Nickelodeon's "iCarly." He can also be seen as Alex in the upcoming film *On the Border*.

Theater credits include Balthazar in *Much Ado About Nothing* and Tobias in *Sweeney Todd* with the Independent Shakespeare Company; Lava in *Om—an Indian Tale of Good and Evil based on the Ramayana* with Boxtales Theater Company; and Jesus in *Food for the Dead* with Casa0101. He received his BFA in Acting from the University of California, Santa Barbara. www.rudymartinez.net.



EMMETT LEE STANG
Cobweb/Ensemble

is thrilled to be back on the SCR stage, having just made his debut as Young Marley in SCR's *A Christmas Carol*. He graduated from the American Academy of Dramatic Arts in 2010, received the

Academy's Michael Thoma award, and recently graduated from South Coast Repertory's Professional Actor Training program. Notable productions at AADA include the title role of *Macbeth*, Miles in *Loose Knit*, Phil in *Boy's Life* and his most recent appearance as the pianist, Mr. Cromier, in *Scenes from American Life*.



JENNIFER STANG
Ensemble

graduated from Professional Actor Training program after having graduated from the American Academy of Dramatic Arts. She has also studied with People's Light and Theatre Com-

pany, Viento Sur Teatro, and London Academy of Media, Film & TV, including various RADA workshops in the UK. As a dancer, she has performed in Opus 1 Contemporary Dance Company, and in Pasion Y Arte Flamenco Dance Company. As a singer-songwriter, she has performed extensively on the East Coast, producing various CDs and DVDs. Ms. Stang is excited to be a part of this production, and thrilled to be making her SCR debut! www.jenniferstang.com.