



48th Season • 462nd Production  
JULIANNE ARGYROS STAGE / APRIL 15 - MAY 6, 2012

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# cloudlands

book and lyrics by Octavio Solis

music and lyrics by Adam Gwon

Christopher Acebo  
SCENIC DESIGN

Alex Jaeger  
COSTUME DESIGN

Lap Chi Chu  
LIGHTING DESIGN

Drew Dalzell  
SOUND DESIGN

Sylvia C. Turner  
CHOREOGRAPHY

John Glore  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

Musical Direction by  
Dennis Castellano

Orchestrations by  
Bruce Coughlin

Directed by  
Amanda Dehnert

The Playwrights Circle  
Honorary Producer

**CLOUDLANDS was commissioned and developed by South Coast Repertory with support from The Andrew W. Mellon Foundation.**

SCR's new play programs are also supported by the **Shubert Foundation**, the **National Endowment for the Arts** and the **Elizabeth George Foundation**. Special thanks to the **Harold and Mimi Steinberg Charitable Trust**.

## CAST OF CHARACTERS

(In order of appearance)

Monica .....	<i>Addi McDaniel*</i>
Kevin .....	<i>Adam Kaokept*</i>
Caroline .....	<i>Katrina Lenk*</i>
Victor .....	<i>Joseph Melendez*</i>
Gerald .....	<i>Robert Mammana*</i>

## MUSICIANS

*Dennis Castellano (Keyboard/Conductor), Jeff Driskill (Flute/Alto Flute/Clarinet/Tenor Saxophone),  
Steve Carnelli (Acoustic and Electric Guitars), Tim Christensen (Electric Bass),  
Louis Allee (Drums/Percussion)*

## SETTING

*San Francisco. The present.*

## LENGTH

*Approximately one hour and 35 minutes with no intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Production Assistant .....	<i>Deborah Chesterman</i>
Assistant to the Director .....	<i>Shannon Ferrante</i>
Fight Consultant .....	<i>Ken Merckx</i>
Music Copyist .....	<i>Brian Morales</i>
Video Artist .....	<i>John Crawford</i>
Assistant Scenic Designers .....	<i>Rick Anderson, Tatiana Kuilanoff</i>
Costume Design Assistant .....	<i>Kate Poppen</i>
Assistant to the Lighting Designer .....	<i>Amanda Zieve</i>
Assistant Sound Designer .....	<i>Mark Johnson</i>
Stage Management Interns .....	<i>Alyssa Champo, Rachel Gross</i>
Light Board Operator .....	<i>Matt Shipley</i>
Follow Spot Operator .....	<i>Alyssa Champo, Elizabeth Gibson</i>
Sound Board Operator .....	<i>GW Rodriguez</i>
Sound A2 .....	<i>Emma Lipsitt</i>
Automation Operator .....	<i>Victor Mouledoux</i>
Wardrobe Supervisor/Dresser .....	<i>Bert Henert</i>
Wig and Makeup Technician .....	<i>Gieselle Blair</i>

New York Casting by MUNGIOLI THEATRICALS;  
Arnold J. Mungiole, CSA; Casting Associate: Melanie Lockyer

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.  
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.  
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*



THE CAST (from left to right): Katrina Lenk, Addi McDaniel, Joseph Melendez, Adam Kookept and Robert Mammana.

## SONG LIST

“Cloudlands” .....	Monica
“Explode” .....	Monica
“How Was Your Day” .....	Monica, Gerald, Caroline
“Trouble” .....	Caroline
“Maps - Part One” .....	Monica, Victor
“Maps - Part Two” .....	Monica, Victor
“What We Do” .....	Kevin
“Alameda” .....	Victor, Monica
“Trouble” (reprise) .....	Caroline
“Tango Carolina” .....	Victor, Caroline
“Daddy’s Little Girl” .....	Monica, Gerald
“Aqui Estoy” .....	Monica, Victor
“I’m There” .....	Monica
“Find Me” .....	Company
“Cloudlands” (reprise) .....	Monica
“I Hold You” .....	Victor, Monica
“How Was Your Day” (reprise) .....	Monica
“Invisible” .....	Victor, Caroline
“Maps” (reprise) .....	Monica
“Invisible” (reprise) .....	Caroline, Gerald, Victor, Monica
“Drive” .....	Kevin, Monica
“I’m Done Now” .....	Monica, Caroline
“Finale / Cloudlands” (reprise) .....	Company

Musical numbers subject to change

**OCWEEKLY**

*Media Partner*

# Falling

Happy families are all alike; every unhappy family is unhappy in its own way.

~ Leo Tolstoy, *Anna Karenina*

Our immediate family is a part of ourselves. Our father and mother, our wife and babes, are bone of our bone and flesh of our flesh. When they die, a part of our very selves is gone. If they do anything wrong, it is our shame. If they are insulted, our anger flashes forth as readily as if we stood in their place. Our home comes next. Its scenes are part of our life; its aspects awaken the tenderest feelings of affection; and we do not easily forgive the stranger who, in visiting it, finds fault with its arrangements or treats it with contempt. All these different things are the objects of instinctive preferences coupled with the most important practical interests in life. We all have a blind impulse to watch over our body, to deck it with clothing of an ornamental sort, to cherish parents, wife and babes, and to find for ourselves a home of our own which we may live in and "improve."

~ William James, *Psychology*

Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death; jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame.

Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned.

~ Song of Solomon 8:6-7

**S**tories of triangles generate almost as much imaginative power as do tales of two lovers. . . . We have an immense curiosity about triangles. And why not? Given our developmental history, this should not be surprising. Triangles are intimately connected with our early lives, and are imbued with profound desires and fears . . . The love dialogues of development take us from the blissful mother-child pairing of infancy through the triangular Oedipal complex, which is reactivated in adolescence and resolved only when we achieve the glory of first love . . . In fact, the play between pairings and triangles, whether enriching or depleting, realized or fantasized, is lifelong . . .

Envy runs deep in the psyche; it is the twin of desire . . . The link between desire and envy becomes especially clear in the

On a day for dalliance we read the rhyme of Lancelot, how love had mastered him. We were alone with innocence and dim time. Pause after pause that high old story drew our eyes together while we blushed and paled; but it was one soft passage overthrew our caution, and our hearts. For when we read how her fond smile was kissed by such a lover, he who is one with me alive and dead breathed on my lips the tremor of his kiss.

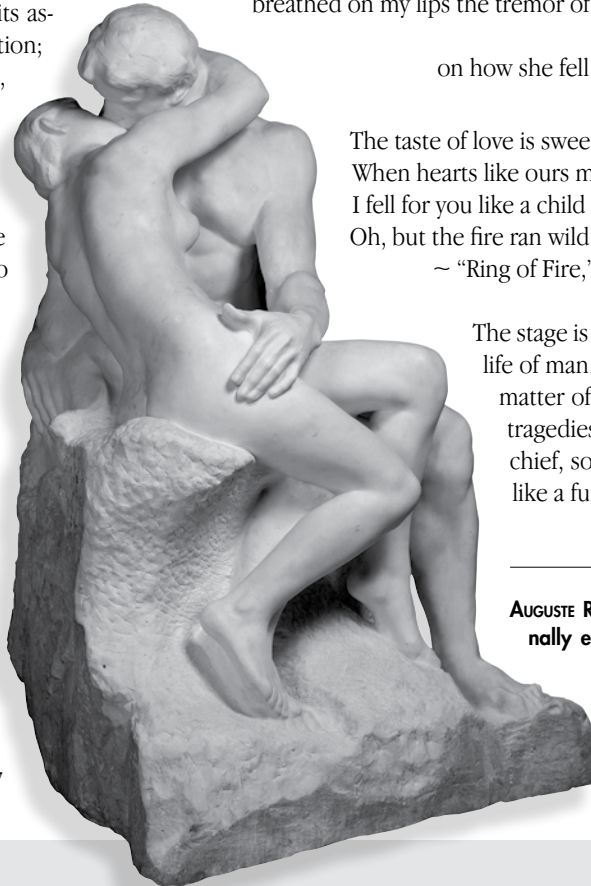
~ Francesca da Rimini  
on how she fell into adultery, in Dante's *Inferno*

The taste of love is sweet  
When hearts like ours meet.  
I fell for you like a child  
Oh, but the fire ran wild.

~ "Ring of Fire," June Carter Cash, Merle Kilgore

The stage is more beholding to love than the life of man. For as to the stage, love is ever matter of comedies, and now and then of tragedies; but in life it doth much mischief, sometimes like a siren, sometimes like a fury.

~ Francis Bacon, *Of Love*



**AUGUSTE RODIN'S "The Kiss," which was originally entitled "Francesca da Rimini," after the 13th-century Italian noblewoman who fell in love with her husband's younger brother, Paolo. The two lovers are immortalized in Dante's *Inferno*.**

long-standing Western preoccupation with adultery. According to Tony Tanner, an English critic, Western literature begins with *The Iliad*, a tale of war precipitated by an adulterous act, and "it is the unstable triangularity of adultery, rather than the static symmetry of marriage, that is the generative form of Western literature as we know it." Indeed, adultery has remained a prominent theme in Western literature: it is a major theme, Tanner points out, in Shakespeare's last plays and in Restoration drama, and many of the great nineteenth-century novels touch on it. Among these, one thinks immediately of *Madame Bovary*, *The Red and the Black*, and *Anna Karenina* . . .

"Love Triangles," by Ethel S. Person  
*The Atlantic Monthly*, February 1988

# Artist Biographies



## ADAM KAOKEPT\*

Kevin

is making his SCR debut. He appeared in the national tours of *Mamma Mia!* (Pepper), *Flower Drum Song* and *Bye Bye Birdie*. Off-Broadway and New York credits include originating the role of Mike in *Zanna, Don't!*, *Radiant Baby* (The Public Theater, director George C. Wolfe) and *Serenade*. Regional credits include *Pacific Overtures* (Arden Theatre Company), *Miss Saigon* (Walnut Street Theatre), *Sweeney Todd*, *Crazy For You*, *Into the Woods*, *The King and I*, *Rent*, *Godspell*, *Children of Eden*, *Jesus Christ Superstar* and the title role in *Peter Pan*. Mr. Kaokept is an Ithaca College graduate. adamkaokept.com



## KATRINA LENK\*

Caroline

appeared at SCR previously as Michaela in *Elemeno Pea*; Grusha in *The Caucasian Chalk Circle*; and in the Pacific Playwrights Festival readings of *The Droll*, *Emilie* and *An Italian Straw Hat*. Other theatre credits include *The Miracle Worker* (Broadway), *Cabaret* (Reprise Theatre Company), *Peter Pan* (Alley Theatre), *Lovelace: A Rock Opera* (for which she won *LA Weekly* and Garland Awards), *iWitness* (Mark Taper Forum), *Camille* (Bard SummerScape) and *Chicago* (Hudson Theatre). In her hometown of Chicago, she appeared in *Lost Land* (Steppenwolf Theatre); *Hedwig & the Angry Inch* and *A Christmas Carol* (Goodman Theatre); *42nd Street*, *Gigi*, *Some Like it Hot* and *Proposals* (Theatre at the Center); and *Cabaret* and *Barefoot in the Park* (Pheasant Run Theatre). Film and television credits include *Crime Fiction*, *Elan Vital*, *Space Daze*, "Ruby and The Rockits," "According to Jim" and "Will & Grace." katrinalenk.com



## ROBERT MAMMANA\*

Gerald

is making his SCR debut. Theatre credits include *Les Misérables* (Broadway and national tour), *Show Boat* (national tour), *Man of La Mancha* (Reprise Theatre Company), *Ragtime* and *Guys and Dolls* (Portland Center Stage), *Another Midsummer Night* (Goodman Theatre), *Beast on the Moon*

**THE PLAYWRIGHTS CIRCLE** (*Honorary Producer*) consists of avid playgoers who underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters, and trustees. Since its inception in 2004, The Playwrights Circle has underwritten outstanding works by some of today's finest writers, including Amy Freed's *Safe in Hell*, Richard Greenberg's *A Naked Girl on the Appian Way* and *Our Mother's Brief Affair*, Christopher d'Amboise's *The Studio*, Julie Marie Myatt's *My Wandering Boy*, Kate Robin's *What They Have*, Julia Cho's *The Language Archive*, and last season's *Silent Sky* by Lauren Gunderson.

SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping us bring the best new plays to Orange County audiences and to the American theatre.

### 2011-2012 members of The Playwrights Circle:

Gail & Ernie Doe	John & Carolina Prichard
Bill & Carolyn Klein	Barbara & Bill Roberts
Chase McLaughlin	Richard P. & Jane Taylor
Carl & Patricia Neisser	Linda & Tod White
Robert Palmer	Anonymous
Tom & Beth Phelps	

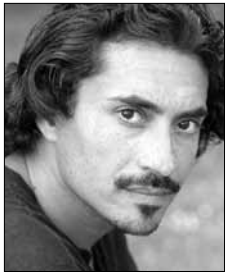
(Alliance Theatre), *Never the Sinner* (Victory Gardens Theater) and *The Three Musketeers* (Musical Theatre of San Jose). Mr. Mammana received an *LA Weekly* Award for his performance in *The Twentieth Century Way* (The Theatre @ Boston Court), as well as L.A. Ovation and L.A. Drama Critics Circle nominations for the same production. Television credits include "The Office," "CSI:NY," "Dexter," "Heroes," "Prison Break," "The Unit," "Numbers," "Vanished," "The OC," "Charmed," "Star Trek: Voyager" and "Enterprise." Films include *Flightplan* (with Jodie Foster), *Just Say Love*, *Bitch Slap* (with Kevin Sorbo), *Between Blood and Sand and Menace*. robertmammana.com



## ADDI MCDANIEL\*

Monica

is making her SCR debut. She has performed leading roles at Arena Stage, The Guthrie Theater and North Shore Music Theatre. Other regional theatre credits include Dallas Theatre Center. Ms. McDaniel is currently appearing in the world's longest running musical, *The Fantasticks*, in New York City. They have graciously given her a leave to be a part of *Cloudlands*. She is from our nation's oldest city, St. Augustine, FL, and is a graduate of Penn State University. addimcdaniel.com



**JOSEPH MELENDEZ\***  
*Victor*

is making his SCR debut. He started performing onstage as a rock singer and has continued as an actor nationwide and in Europe for over 20 years. He is a native New Yorker now living in LA. On Broadway he appeared in the 2000 revival of *Jesus Christ Superstar*. Other theatre credits include *Romeo and Juliet*, *Moby Dick*, *Hair*, *The Mystery of Edwin Drood*, *Dames at Sea* and *States of Independence*. Film and television credits include *Fast Five* (supporting), *Land of Tomorrow* (supporting) “Prison Break” (recurring), *The Brave One* (supporting) and “Pan Am” (guest star).

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**OCTAVIO SOLIS** (*Book and Lyrics*) is a San Francisco playwright whose works *Quixote*, *The Pastures of Heaven*, *Lydia*, *Lethe*, *June In A Box*, *Gibraltar*, *The Ballad of Pancho and Lucy*, *Bethlehem*, *Dreamlandia*, *El Otro*, *Man of the Flesh*, *Prospect*, *El Paso Blue*, *Santos & Santos* and *La Posada Mágica* have been mounted at Yale Repertory Theatre, Mark Taper Forum, Oregon Shakespeare Festival, Denver Center for the Performing Arts, Magic Theatre, Intersection for the Arts, San Diego Repertory Theatre, San Jose Repertory Theatre and South Coast Repertory. Mr. Solis has received an NEA Playwriting Fellowship, the Will Glickman Playwright Award, the TCG/NEA Theatre Artists in Residence Grant, the McKnight Fellowship Grant from the Playwrights Center, the National Latino Playwriting Award, and the US Artists Fellowship for 2012. Mr. Solis is a Thornton Wilder Fellow for the MacDowell Colony, a New Dramatists alum and a member of the Dramatists Guild.

**ADAM GWON'S** (*Music and Lyrics*) musicals include *Ordinary Days* (SCR, Roundabout Theatre, London's West End), *The Boy Detective Fails* (with Joe Meno, Signature Theatre) and *Bernice Bobs Her Hair* (with Julia Jordan). His songs have been performed at Carnegie Hall, The Kennedy Center, and more, by such luminaries as Audra McDonald and Kelli O'Hara. Mr. Gwon's honors include the Kleban, Ebb, and Loewe awards for excellence in musical theatre writing, the ASCAP Harold Adamson Award, the MAC John Wallowitch Award, and commissions from SCR, Playwrights Horizons, Signature Theatre (Arlington), Broadway Across America and the EST/Sloan Project. Recordings: *Ordinary Days* (Ghostlight Records), *Over the Moon: The Broadway Lullaby Project* (recorded by Brian D'Arcy James). Fellowships: MacDowell Colony, Dramatists Guild. Education: NYU/Tisch. Member: ASCAP, Dramatists Guild. adamgwon.com.

**AMANDA DEHNERT** (*Director*) is making her SCR directing debut. Recent productions include *Julius Caesar* (Oregon Shakespeare Festival), *The Verona Project* (words and music by Amanda Dehnert, world premiere, California Shakespeare

Theatre), *Peter Pan (A Play)* (by Amanda Dehnert, Lookingglass Theatre Company, Joseph Jefferson Award nomination, best new adaptation), *Death of a Salesman* (Dallas Theatre Center), *The Fantasticks* (Long Wharf Theatre and Arena Stage, Helen Hayes Award nomination, outstanding direction), *All's Well That Ends Well* (Oregon Shakespeare Festival) and *Cabaret* (Stratford Shakespeare Festival, Canada). She is a Resident Director with Trinity Repertory Company in Providence, RI, where she has directed many productions, including *West Side Story*, *Saint Joan*, *Annie* and *Who's Afraid of Virginia Woolf?* (Elliot Norton Award, outstanding direction). She is an Assistant Professor of Theatre at Northwestern University in Chicago; prior to that, she held an appointment with the Brown University/Trinity Rep MFA program. Upcoming projects: *Eastland* (world premiere, Lookingglass Theatre Co.), *Richard III* (Public Theater) and *My Fair Lady* (Oregon Shakespeare Festival).

**DENNIS CASTELLANO** (*Musical Director*) has musically directed the SCR productions of *Ordinary Days*, *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *The Producers*, *Monty Python's Spamalot* (both with Gary Beach), *Funny Girl* (with Vicki Lewis) *Sweeney Todd* and *Evita* (Sacramento Music Circus); *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West); *The Full Monty*, *Joseph and the Amazing Technicolor Dreamcoat* and *Fiddler On the Roof* (The Civic Light Opera of South Bay Cities); *Me and My Girl* and *A Chorus Line* (The Music Theatre of Wichita); *My Fair Lady*, *The Unsinkable Molly Brown* and *Guys and Dolls* (McCoy Rigby Entertainment). Mr. Castellano serves as the head of the Music Theatre Program at UC Irvine and is very proud of his many students performing on musical theatre stages around the country.

**BRUCE COUGHLIN** (*Orchestrations*) has orchestrated many shows on Broadway and regionally. Broadway shows include *9 To 5*, *The Light in the Piazza* (Tony and Drama Desk Awards), *Guys and Dolls* (2009 revival), *Grey Gardens*, *Urinetown*, *The Wild Party*, *Annie Get Your Gun*, *The Sound of Music*, *Once Upon a Mattress* and *The King and I*. Off-Broadway shows include *Floyd Collins*, *Children of Eden*, *Mother Courage* (with Meryl Streep) and *See What I Wanna See*. Among the many regional productions are *A Room With A View*, *Tales of the City*, *Giant*, *Saving Aimee*, *Grapes of Wrath* (opera), and *Candide* (National Theatre, London). Film credits include *Hairspray* (“Miss Baltimore Crabs” with Marc Shaiman) and *Fantasia 2000* (principal arranger). He is the winner of a Tony, a Drama Desk and an OBIE award with three additional Tony nominations and six additional Drama Desk nominations. Coming: *Far From Heaven* (Frankel/Korie; Michael Greif, dir.) brucecoughlin.com

**CHRISTOPHER ACEBO** (*Scenic Design*) designed SCR's world premiere productions of *My Wandering Boy*, *The Further Ad-*



ventures of *Hedda Gabler*, *The Beard of Avon*, *Hold Please* and *California Scenarios* as well as *La Posada Mágica*, *Habeus Corpus* and *The Countess*. His designs have been produced at BAM (*Throne of Blood*), Center Theatre Group (*Waiting for Godot*), Yale Repertory (*The Clean House*), Lincoln Center Theater, Goodman Theatre, Guthrie Theater, Arena Stage, Berkeley Repertory, La Jolla Playhouse, Seattle Repertory, Denver Center Theatre Company, The Children's Theatre Company in Minneapolis, Hartford Stage, Magic Theatre and Portland Center Stage, and he was an ensemble member of Cornerstone Theater Company. He received his MFA in design at the University of California, San Diego and is a past recipient of the NEA/TCG fellowship for designers. He is the Associate Artistic Director of the Oregon Shakespeare Festival. christopheracebodesign.com

**ALEX JAEGER** (*Costume Design*) designed *Goldfish*, *What They Have*, *Skylight*, *But Not for Me*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, *Pinocchio* and *Two Sisters and a Piano* at SCR. Additional credits include *Speed-the-Plow*, *Rock 'n' Roll*, *Maple and Vine*, *Once in a Lifetime* and *The Homecoming* at American Conservatory Theater; *Two Sisters and a Piano* at The Public Theater; *Romeo and Juliet*, *Handlerr*, *Fuddy Meers*, *Dead Man's Cell Phone*, *Cat on a Hot Tin Roof* and *August: Osage County* at Oregon Shakespeare Festival; *Mauritius*, *Oedipus El Rey*, *Bruja* and *Annapurna* at Magic Theatre; *Romeo and Juliet*, *Gulls and Light* and *Gilgamesh* at The Theatre @ Boston Court; *Grey Gardens*, *Caroline or Change*, *The Habit of Art* and others at The Studio Theatre in Washington D.C.; *Looped*, *Doubt* and *Talley's Folly* at Pasadena Playhouse. He is the recipient of many design awards including an L.A. Ovation Award, three Backstage Garland Awards and four *Drama-Logue* Awards.

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

**DREW DALZELL** (*Sound Design*) is happy to be back at SCR, having previously designed *The Emperor's New Clothes*, *Putting It Together*, *An Italian Straw Hat*, *Imagine*, *A Little*

*Night Music*, *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. Other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Fen* (Garland Award) and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), *The Laramie Project* and *Fuddy Meers* with The Colony Theatre Company. He is an associate artistic director for The Echo Theatre Company. He owns Diablo Sound, whose recent projects include the Nickelodeon Cruises for Norwegian Cruise Lines and Halloween Horror Nights for Universal Studios Hollywood.

**SYLVIA C. TURNER** (*Choreography*) is an award-winning choreographer and educator who is active in theatre, concert dance and arts organizations. In addition to performing professionally, she has conducted dance research in Europe, West Africa and the Caribbean. Her work has been seen in many SCR productions, including *Safe in Hell*, *Twelfth Night*, *A Christmas Carol*, *The Birds* (with Culture Clash), *Arcadia*, *Dancing at Lughnasa*, *Pride and Prejudice* and many educational touring productions. Other credits include "The Lion King Parade and Street Show" at Disneyland; an animated film for the Luxor Hotel, Las Vegas; *Bridge to Angel Island* for Ballet Pacifica; and a collaborative work, *Bullwhip Days*, based on slave narratives, in addition to her concert works. Ms. Turner adjudicates choreography, serves as a panelist for arts granting agencies, and is a board member of Arts Orange County. She is currently the dean of Fine and Performing Arts at Santa Ana College.

**JOHN GLORE** (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has served as dramaturg on more than 100 SCR productions, workshops and readings and co-directs the annual Pacific Playwrights Festival. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009); and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country. His adaptation of *A Wrinkle in Time* debuted at SCR in 2010 and has since moved on to multiple productions across the country.

**JENNIFER ELLEN BUTLER** (*Stage Manager*) has been a part of the stage management team at SCR for nine seasons and more than 30 productions. She is overjoyed to be working on this beautiful new musical with such an amazing team. Other theatre credits include Laguna Playhouse, Utah Shakespearean

Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**MARC MASTERSON** (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of 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 to 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.

**MARTIN BENSON** (*Founding 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. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr 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 the Alley Theatre in Houston. He has directed American classics including *Ab*, *Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.