



52nd Season • 492nd Production
SEGERSTROM STAGE / SEPTEMBER 11 - OCTOBER 11, 2015

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

South Coast Repertory, in a co-production with Berkeley Repertory Theatre, presents the West Coast premiere of

ONE MAN, TWO GUVNORS

by Richard Bean

based on *The Servant of Two Masters* by Carlo Goldoni

with songs by Grant Olding

Hugh Landwehr
SCENIC DESIGN

Meg Neville
COSTUME DESIGN

Alexander V. Nichols
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Gerry McIntyre*
MUSICAL STAGING

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
Amy Potozkin, CSA
CASTING

Jennifer Ellen Butler*
STAGE MANAGER

musical direction by Gregg Coffin

directed by
David Ivers

Joan and Andy Fimiano
Honorary Producers

U.S. Bank
Corporate Honorary Producers

ONE MAN, TWO GUVNORS was first performed at Lyttelton Theatre, National Theatre on 17th May 2011 in a National Theatre production.
It then transferred to the Adelphi Theatre and then to Theatre Royal Haymarket in a National Theatre production.

ONE MAN, TWO GUVNORS was first performed at Music Box Theatre, New York on 6th April 2012. The original Broadway production was produced by Bob Boyett, National Theatre of Great Britain under the direction of Nicholas Hytner and Nick Starr, National Angels, Chris Harper, Tim Levy, Scott Rudin, Roger Berlind, Harriet Leve, Stephanie P. McClelland, Broadway Across America, Daryl Roth, Jam Theatricals, Sonia Friedman, Harris Karma, Deborah Taylor, Richard Willis.

ONE MAN, TWO GUVNORS is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

Stanley	<i>William Connell*</i>
Alan	<i>Brad Culver*</i>
Francis Henshall	<i>Dan Donohue*</i>
Harry Dangle	<i>John-David Keller*</i>
Alfie	<i>Louis Lotorto*</i>
Lloyd Boateng	<i>Allen Gilmore*</i>
Pauline	<i>Sarah Moser*</i>
Rachel	<i>Helen Sadler*</i>
Gareth	<i>Danny Scheie*</i>
Charlie Clench	<i>Robert Sicular*</i>
Dolly	<i>Claire Warden*</i>
Ensemble	<i>Becca Lustgarten, Todd Pivetti, A.J. Sclafani, Steven Shear</i>

THE CRAZE

Casey Hurt (*Lead Vocals and Guitar*), Mike McGraw (*Lead Guitar*),
Marcus Högsta (*Bass*), Andrew Niven (*Percussion and Drums*)

PRODUCTION STAFF

Berkeley Repertory Theatre Production Manager	<i>Peter Dean</i>
Dramaturg	<i>Kimberly Colburn</i>
Assistant Stage Manager	<i>Sue Karutz*</i>
Assistant Director	<i>Rob Salas</i>
Assistant Scenic Designer	<i>Anshuman Bhatia</i>
Costume Design Assistant	<i>Jessica Larsen</i>
Stage Management Interns	<i>Emma Avish, Mariann Papadopoulos</i>
Fight Captain	<i>Claire Warden</i>
Dance Captain	<i>Sarah Moser</i>
Musical Staging Assistant	<i>Steven Shear</i>
Light Board Operator	<i>Andrew Stephens</i>
Follow Spot Operator	<i>Daniel Gold</i>
Audio Engineer	<i>Andrea Allmond</i>
Assistant Audio Engineers	<i>Kelsi Halverson, Jacques Zweilich</i>
Automation Operator	<i>Emily Kettler</i>
Deck Crew	<i>Bryce Miller</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Dresser	<i>Deona Offield</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Emily Burst</i>

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



Dan Donohue as Francis. Photo courtesy of Kevin Berne

LENGTH

Approximately two hours and 35 minutes, including one 15-minute intermission

The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance.

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

Smoking is not permitted anywhere in the theatre.

OrangeCoast

Media Partner



Under The Boardwalk

by Julie McCormick

Carlo Goldoni's comedic masterpiece *The Servant of Two Masters* has delighted audiences with its twists and turns, cases of mistaken identity, and no-holds-barred slapstick since its first performance in 1743. Richard Bean's *One Man, Two Guvnors* updates and reimagines the main events of this story from Goldoni's 18th-century Venice to 1963 Brighton, England. It's a surprisingly appropriate move—there's more in common between 18th-century Venice and 1960s Brighton than one might think.

The island city of Venice, "The Queen of the Adriatic," perches atop the waves just off of mainland Italy. By the second half of the 1700s, Venice's glory days as a thousand-year-old republic and international trading hub were coming to an end, but it was already the bustling tourist destination

we know it to be today. The romance of crumbling palazzos, glittering gambling salons, winding canals, and Carnival drew in travelers from far and wide looking to escape from the tightly regulated social hierarchies of daily life.

For much of its history, the seaside town of Brighton has also been an escape from the grind of reality. Since the early days this erstwhile fishing village has been a point of embarkation between Britain and the Continent for both business and pleasure. In the 18th century, popular wisdom espoused the salutary powers of sea air, and tourists flocked from around the country to take in the briny breezes and soak in newly



Top: Mods and Rockers arrive on Brighton beach, Sussex, April 19, 1965, before being routed by the police. Thousands of youths from London and the surrounding areas invaded Brighton, but police were waiting for them in force and quickly moved in to prevent a repetition the previous year's rioting (AP Photo). Above right: view of St Mark's Square, Venice, on the last day of the festival of Carnival; the square is crowded with reveling masqued figures and in the distance are iconic landmarks such as St. Mark's Basilica, St. Mark's Clocktower and the Campanile. c. 1720

opened spas. When the railway between London and Brighton opened in the 1840s, day-trippers from the big city poured into the seaside town on sunny days, and the regular population boomed.

Just as the idea of Venice is inextricably linked with the masks of Carnival, nothing captures the spirit of Brighton in all of its sandy, cotton-candy glory more than the glittering Palace Pier. Spindly pylons race down the sand and skip through the surf, jutting out 1,760 feet into the waters of the English Channel. The pier sits on top like a magnificent birthday cake: its soaring confectionary Victorian architecture gleams a bright white against the waves and sky.

The first pier at Brighton Beach was built in 1823 and used primarily for off-loading passenger ships from France. The owners encouraged stalls featuring snacks, souvenirs, and portrait artists to set up along the boardwalk and began charging admission. A series of bad storms eventually damaged the pier beyond repair, and in 1889, the Brighton Marine Palace & Pier Company bought out the old pier and began construction on a new one. The company spared no expense for the grandest entertainment and most cutting-edge technology. A concert hall, theatre, bandstand, and

pavilions for eating and smoking sat along the boardwalk and were lit at night with 3,000 lightbulbs, a newly available invention. Some of the constructions, like the bandstand and the elegant iron and steel arches at the entrance of the pier, remain standing today.

By the 1960s, however, some of the shine on the Palace Pier had faded. Sections that were shut down during World War II for fear of invasion had fallen into disrepair. Many of the same games that had been up since the turn of the century were still there—these weren't replaced with more modern arcade games until the 1970s. Major structural and aesthetic renovations were still decades off, so by 1963, the pier had become a bit dilapidated and slightly seedy.

The piers at Brighton Beach have always been a place where all sorts would meet, play, relax, and sometimes clash: tourists and townies, old and young, rich and poor, English and foreign. In 1964, the year after *One Man, Two Guvnors* is set, this came to a head in the bat-

tle between the mods and rockers, two youth gangs out of London. The mods rode mopeds, wore skinny designer suits, and listened to skiffle. The rockers revved their motorcycles straight out of a James Dean movie, leather jackets and all. Thousands of teenagers brawled on the waterfront, upsetting sand castles and picnic baskets until police hauled them away. In some ways, their summer battles were symbolic of greater cultural changes yet to come.

So many of our greatest stories and biggest laughs arise out of the moment where one unexpected thing runs into another. Alien meets earthling, high meets low, pie meets face. In Goldoni's Venice and Richard Bean's Brighton, where the land meets the sea, one era meets another, and the corny and magnificent collide, a sense of holiday abandon rules the day. Anyone might be there, and anything is possible.

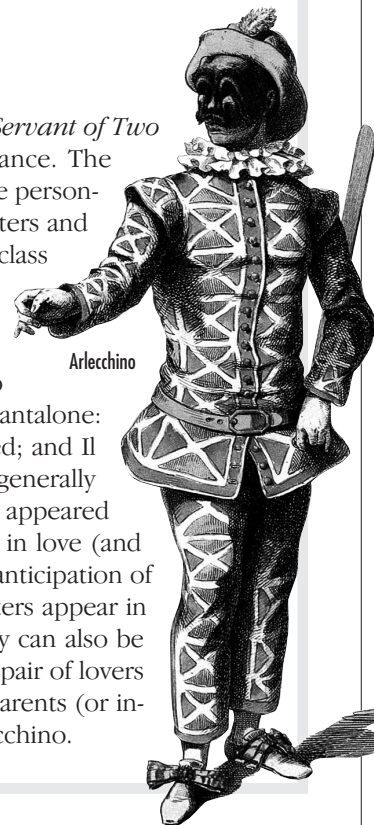
This article originally appeared in the program for the Berkeley Repertory Theatre production. Used with permission.

Commedia Dell'Arte's Stock Characters

One Man, Two Guvnors is an adaptation of Carlo Goldoni's *The Servant of Two Masters*, a commedia dell'arte piece from the Italian Renaissance. The form relied on stock characters, and while the plots changed, the personalities stayed the same, and audiences grew to recognize the characters and their familiar foibles. These archetypes were generally split along class lines, divided into servant characters and their masters. Typically the setting was the house of a wealthy family and a marriage plot gone wrong. The most well-known of the servants, called *Zanni*, was Arlecchino, an acrobatic yet lazy and mischievous fellow who was always hungry. The class of Masters included characters like Pantalone: miserly, often penny-wise but pound foolish, and easily hoodwinked; and Il Dottore, a pompous and bumbling academic. The Masters were generally the parents to the Lovers, or *innamorati*, who wore no masks and appeared ridiculous in how much they were in love with the idea of being in love (and themselves). The fun in these shows was built on the audience's anticipation of the characters' foolish and predictable antics. Similar stock characters appear in classic works by Molière, Shakespeare and Gilbert & Sullivan. They can also be seen in modern forms—think of many sitcoms that might employ a pair of lovers whose messages to each other get crossed, or overbearing parents (or in-laws), or a well-meaning but inept friend in the vein of Arlecchino.



Il Dottore



Arlecchino

David Ivers On Comedy and Classics

Director David Ivers is a man of many talents. He originally cut his teeth as an actor, eventually transitioning into a career as a director and artistic director of the Utah Shakespeare Festival. His work was recently seen at Ashland's Oregon Shakespeare Festival, where his production of the Marx Brothers' musical *The Cocoanuts* brought down the house with spot-on slapstick and unrepentant improv. From his home in the Utah mountains, David Ivers took a few minutes to speak about *One Man, Two Guvvners* and his approach to comedy.

Richard Bean used Carlo Goldoni's commedia dell'arte classic, *The Servant of Two Masters*, as a springboard for *One Man, Two Guvvners*. Can you say a little bit about why you think he might have set his version on the boardwalks of 1960's Brighton?

There has to be a cloak of anonymity to *The Servant of Two Masters*. It's essential to the theme. My theory is that boardwalks—which are prevalent in Brighton—provide a kind of anonymity. They become these sort of microcosms of classless societies because they often attract tourists and visitors, and it therefore becomes very hard to tell where stratification lies.

So I think one of the reasons the play is set in Brighton, in England, under the cloak of this board-

walk is that anyone can just arrive there, you know? It's like going to an amusement park. You're just waiting for the nighttime. You just get to be anonymous. It gives you a kind of courage.

How do you go about finding collaborators for this kind of a project?

Give me warm, generous, and funny over everything. I don't care what you look like—if you're warm as a person, and you're generous as a person, and you have a good sense of humor, you can accomplish anything. I believe that in my leadership position, I believe it in my approach to these plays.

I've got a bunch of nimrods that I get to work with over and over again—we're like 8-year-olds! We work more and more together, and we go, "Wow, they're giving us money to do this again?"

For example, I've worked with [costume designer] Meg Neville several times. I loved her from the first time we met because she showed me a bunch of her drawings that had her lipstick on them. She's got a million things going on and she always retains this

wonderful sense of humor and does everything with a great sense of style. And I really love her sense of whimsy.

I've known Gregg Coffin, our music director, since college. We've worked together on a ton of stuff. We bonded over Bugs Bunny and an insane appreciation for the math of that kind of work.

This play is very British—are you approaching it any differently as a piece for an American audience?

If there's one thing I know about America, it's that we're obsessed with British culture. We're completely enamored by not only the rhythms of the dialect, but also the rhythms of the way in which people there conduct their lives. So for me, I think it adds to the aural composition of the play.

"Give me warm, generous and funny over everything. I don't care what you look like—if you're warm as a person, and you're generous as a person, and you have a good sense of humor, you can accomplish anything."

~ David Ivers





Also, I grew up with a British mother, so that helps in terms of understanding the humor. And a lot of it is cued in visually, and that's pretty universal. Someone falling down the stairs is someone falling down the stairs. You either have a proclivity towards enjoying that stuff or you think it's childish. Me, I love it.

I think it's going to be a really visceral, energetic, stupid-in-the-

best-way, frolicking mess. With rock and roll supporting this absolutely insane, wonderful, chaotic world. I don't think we want to approach it differently for American audiences. American audiences were reared on The Three Stooges, Tom & Jerry and Looney Tunes. So I think we'll have some intersections.

Can you talk a little bit about some of your per-

sonal comedic influences?

Well, The Three Stooges, Tom & Jerry, and Looney Tunes. My father is French-Canadian, and my mother's British. My father used to bring my brother and me into the living room on the weekends while my mother would cook breakfast. And the reason she'd love to be in the other room was so that she could hear us laughing, because my dad would sit us down and start the weekend watching The Three Stooges.

The world of farce and physical comedy really speaks to me because it marries precision with being a child, with childishness—innocence and purity and total youthful exuberance with a kind of virtuosity. I think it's one of the only art forms that has the ability to do that.

This kind of work is like cooking. It's really better when you do it generously and for the benefit of other people. And that's what will keep heart in this production, and will make it transcend just a bunch of idiots running around having a good time.

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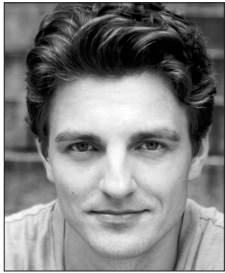
Skiffle Music

Well before the British Invasion, there was a type of music that drew upon jazz, folk, blues, and country called skiffle. Often played on homemade or improvised instruments, skiffle was the inspiration for the music in *One Man, Two Guvnors*. It was first played in the American south in the early 20th century, but found a resurgence and heyday across the pond in England in the 1950s. With simple lyrics, easily sourced instruments and room for improvisation, there were an estimated 30,000 to 50,000 skiffle groups in Britain in the late 50s.

Right: A skiffle band playing in a public street, featuring guitar, banjo, washboard and a bass fashioned out of a wooden crate (1950s).

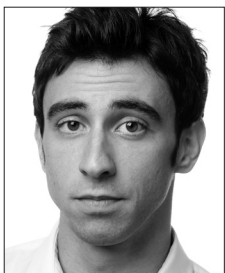


Artist Biographies



WILLIAM CONNELL
Stanley

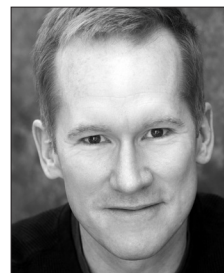
is making his SCR debut. His New York City and regional credits include *A View from the Bridge* (2010 Broadway revival); *The Coast of Utopia* (Lincoln Center); *Alphabetical Order* and *The Maddening Truth* (Keen Company); *Hamlet* (Aspen Music Festival); *One Man, Two Guvnors* (Pioneer Theatre Company); *The Hour of Feeling* (Humana Festival); *The Winslow Boy* and *The Mousetrap* (Repertory Theatre of St. Louis); *The 39 Steps* (Pennsylvania Shakespeare Festival); *Bell, Book and Candle* (San Francisco Playhouse); *The Importance of Being Earnest* (Gulfshore Playhouse); *The Voice of the Turtle* (Merrimack Repertory Theatre); *Pride and Prejudice* (Geva Theatre Center); *The Glass Menagerie* (Two River Theater Company); *Murder On The Nile* (Dorset Theatre Festival); *As You Like It* (Weston Playhouse Theatre Company); *Babette's Feast* (Threads Theater Company); *Sherlock Holmes, The Early Years* (New York Musical Theatre Festival); *All's Well That Ends Well* (Theatre for a New Audience); *The Dinner Party* (Lincoln Center Institute); *Mary Stuart* (New York Classical Theatre); *The Midnight Ride of Paul Revere* (Theatreworks USA); and *The Tempest* and *The Picture of Dorian Gray* (Sonnet Repertory Theatre). His television and film credits include "Manhattan Love Story," *MA*, "Smash," *Not Fade Away*, "Gossip Girl," "Law & Order" and "Guiding Light." Connell received his BFA from University of North Carolina School of the Arts.



BRAD CULVER
Alan

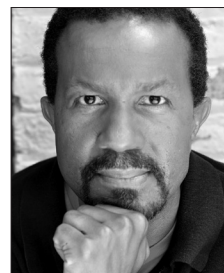
appeared at SCR previously as Edward in *The Miraculous Journey of Edward Tulane* and Templeton in *Charlotte's Web*. His other theatre credits include Alan in *One Man, Two Guvnors* (Berkeley Repertory Theatre), Dionysus in *Satyr Atlas* (Getty Villa), *The Black Glass* (Ballhaus Ost in Berlin), *Present Tense* (The Big Show Co./Oberlin Dance Collective) and *The Internationalists* (Istrian National Theatre, Croatia; Belgrade International Theatre Festival, Serbia). In film and television, some of Culver's credits include *Extracted* (official

selection, South by Southwest Film Festival), Cartoon Network's "Regular Show," Animal Planet's "Lost Tapes," *Dead in the Room* (produced by Slamdance Film Festival) and *A Lonely Place for Dying* (featuring James Cromwell). Upcoming projects include *Sleep*, a new Haruki Murakami adaptation by playwright Naomi Iizuka and Obie award-winning company Ripe Time. Culver is a founding member of LA-based theatre collective Poor Dog Group. He is an educator/performer for 24th Street Theatre's Enter Stage Right program. He received his BFA in theatre from the California Institute of the Arts.



DAN DONOHUE
Francis Henshall

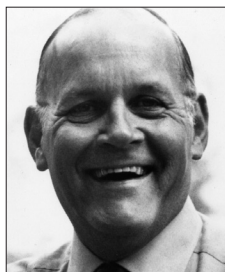
is making his SCR debut. Donohue has been a fixture at the Oregon Shakespeare Festival since 1994, performing in more than 30 productions in roles such as Hamlet, Richard III, Mercutio, Caliban, Iago, Mark Antony in *Julius Caesar*, Dvornichek in *Rough Crossing* and a three-year cycle playing Hal in *Henry IV, Parts I and II* and *Henry V*. On Broadway, he was Scar in *The Lion King*. His other credits include Truffaldino in *Servant of Two Masters* (Intiman Theatre), *The Night Alive* (Geffen Playhouse), *The Triumph of Love* (Long Wharf Theatre), *The Game of Love and Chance* (Seattle Repertory Theatre), Vincent in *Inventing Van Gogh* (Arizona Theatre Company) and roles at Berkeley Repertory Theatre, Portland Center Stage, San Jose Repertory Theatre, Asolo Repertory Theatre, Utah Shakespeare Festival and elsewhere. He was an inaugural recipient of the Lunt-Fontanne Fellowship and a 2012 Grammy Award nominee (Best Spoken Word for *Hamlet*). His television and film credits include "Brooklyn Nine-Nine," "The Mentalist," "Shameless," *Return to Zero*, *Water & Power* and "The Closer." He currently resides in Los Angeles.



ALLEN GILMORE
Lloyd Boateng

recently made his SCR debut in *Peter and the Starcatcher* with his friend, director Art Manke. He has previously been seen on the West Coast at Santa Cruz Shakespeare in *Bach at Leipzig* and *The Three*

Musketeers (both directed by Manke); *All's Well That Ends Well*; *Henry IV, Pt.1*; *As You Like It*; and *The Merry Wives of Windsor*. He has performed at Berkeley Repertory Theatre in *Accidental Death of an Anarchist*, *Arabian Nights*, *A Doctor in Spite of Himself* and *Argonautika*. This season in Chicago, he has been seen at Court Theatre in *Waiting for Godot* (Chicago's Jeff Award nomination) and the world premiere of *The Good Book* by Lisa Peterson and Denis O'Hare. In 2014, he became the first black actor to play Scrooge in Goodman Theatre's nearly 40 years of producing *A Christmas Carol*. Gilmore is an army infantry veteran and a 2015 Lunt-Fontanne Fellow, originally from Houston, Texas.



JOHN-DAVID KELLER
Harry Dangle

is a member of SCR's resident acting company. He has been with the company since 1973 as both an actor and director. He has directed *A Christmas Carol* for its entire 35-year history (2015 marks the production's 36th season). Among his other SCR directing credits are *Godspell*, *Jacques Brel Is Alive and Well and Living in Paris*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*. He also has acted in more than 100 productions at SCR. He recently appeared in *One Man, Two Guvnors* at Berkeley Repertory Theatre; in the production of Anton Chekov's *Ivanov* at the Odyssey Theatre in Los Angeles; and in *Mrs. Warren's Profession* at the The Antaeus Company. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity, Stage Directors and Choreographers Society and The Antaeus Company.



LOUIS LOTORTO
Alfie

previously appeared at SCR as Fred in *A Christmas Carol*, Leslie Bainbridge in *Taking Steps*, Bernardo/Reynaldo/Osric in *Hamlet* and multiple roles in *Cyrano de Bergerac*. Originally from Seattle and now based in Los Angeles, he has worked in regional theatre for more than 25 years. His L.A. theatre credits include the Ahmanson Theatre in the Royal National Theatre touring production of *An Enemy of the People*, with Sir Ian McKellen; the L.A. Philharmonic; International City Theatre; Odyssey Theatre Ensemble; Norris Theatre; six seasons with A Noise Within, earning an Ovation nomination for his portrayal of Camille in *A Flea in Her Ear*;

and The Colony Theatre Company, garnering an award for his portrayal of Tom in *The Glass Menagerie*. His regional theatre credits include two seasons at the Oregon Shakespeare Festival, Shakespeare Theatre Company in D.C. (Helen Hayes Award nominee for Ariel in *The Tempest*), four seasons at the California Shakespeare Festival, Berkeley Repertory Theatre, Portland Center Stage, Portland Repertory Theatre, Artists Repertory Theatre, Contemporary American Theatre Festival, ACT (Seattle), San Jose Repertory Theatre, North Coast Repertory Theatre, The Lawrence Welk Resort, Rubicon Theatre and Ensemble Theatre Company (Santa Barbara). louislotorto.com



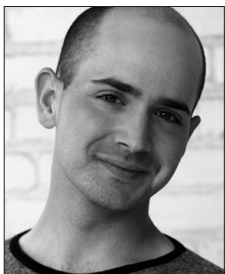
BECCA LUSTGARTEN
Ensemble

is thrilled to be returning to SCR. Her most recent credits include *One Man, Two Guvnors* (understudy Rachel and Dolly) and Moliere's *Tartuffe* at Berkeley Repertory Theatre. She last appeared at SCR in *Tartuffe* and *Death of a Salesman*. Her other favorite credits include *Three Sisters* at Williamstown Theatre Festival, directed by Michael Greif, and *Joseph and the Amazing Technicolor Dreamcoat* at the Hangar Theatre, directed by Kevin Moriarty. Her additional credits include work at the Open Fist Theatre Company, Rockwell Table and Stage, the Actor's Studio (New York City) and Primary Stages Einhorn School of Performing Arts. She received her BFA in theatre arts from Boston University and studied at the Accademia dell'Arte in Arezzo, Italy. Lustgarten is a proud graduate of the South Coast Repertory Acting Intensive Program.



SARAH MOSER
Pauline

is making her SCR debut. Her recent credits include *One Man, Two Guvnors* (Berkeley Repertory Theatre), *The Great Pretender* and *Time Stands Still* (TheatreWorks), *The Lily's Revenge* (Magic Theatre), *The Coast of Utopia* and Edward Gant's *Amazing Feats of Loneliness* (Shotgun Players), *A Maze* and *In From the Cold* (Just Theater), *Eurydice* (Palo Alto Players), *StoryWorks* (Tides Theatre), *In the Next Room or the vibrator play* and *Hamlet* (City Lights Theatre Company) and *Almost, Maine* (California Conservatory Theatre). Moser holds a BA from Stanford University and has trained at the Royal Academy of Dramatic Art. She is a proud recipient of the 2014-15 Theatre Bay Area Titan Award for Acting and is a company member at Just Theater.



TODD PIVETTI

Ensemble

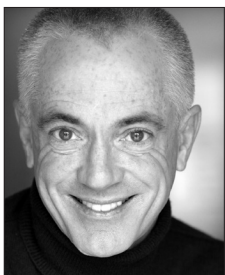
is making his SCR debut. He recently appeared in *One Man, Two Guvnors* and *Tartuffe* at Berkeley Repertory Theatre; *The Balcony* with Collected Works at The Old Mint (San Francisco); *Cock* at New Conservatory Theatre Center; *The Speakeasy* at Boxcar Theatre; *Threepenny Opera* at San Jose Stage Company; *Julius Caesar* (tour) at the San Francisco Shakespeare Festival; *A Midsummer Night's Dream* and *The Imaginary Invalid* at Pacific Repertory Theatre; *Twelfth Night* and *The Mandrake* at Shakespeare Santa Cruz; and as Peer Gynt in *Peer Gynt* at UC Santa Cruz, which was his master's thesis. Pivetti also has done numerous readings and workshops with Playwrights Foundation, Crowded Fire and the Playwrights' Center of San Francisco.



HELEN SADLER

Rachel

appeared at SCR previously in *The Whale*. Her regional credits include *One Man, Two Guvnors* (Berkeley Repertory Theatre), *The Night Alive* and *Tribes* (Steppenwolf Theatre Company); *Cymbeline* (A Noise Within); *Sense and Sensibility* (Actors Theatre of Louisville and Northlight Theatre); *The Maids* (Writers Theatre); *Blasted* (A Red Orchid Theatre); *Buried Child*, *A Taste of Honey* and *Hyde in Hollywood* (Shattered Globe Theatre); *War* (Seanachai Theatre Company); *Feydeau-Si-Deau* (Theater Wit); and *Radiance* (Geffen Playhouse). Her television credits include "Revenge" and "True Blood." Her film credits include *Thrill Ride*, *Too Late*, *Contagion*, *All the Marbles*, *Cass*, *Heavy*, *The Coldest Winter*, *Wednesday's Child*, *Credits*, *Keen* and *Hush Your Mouth*. Her voice credits include *Game of Thrones*, *Call of Duty: Advanced Warfare*, *Star Wars: The Old Republic* and *The Elder Scrolls*. Sadler received her BA from University of Bristol and trained at the Poor School, London.

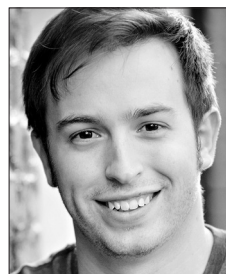


DANNY SCHEIE

Gareth

previously appeared at SCR in *Wind in the Willows* and as Nero in the world premiere of Amy Freed's *You, Nero* (also at Arena Stage in Washington, D.C., and at Berkeley Repertory Theatre, for which he

won the San Francisco Bay Area Critics Circle Award for leading actor). He performed for 13 seasons with both Shakespeare Santa Cruz (including several as artistic director) and California Shakespeare Theater (for which he recently received the Theatre Bay Area Award for leading actor as Dromio of Ephesus and Syracuse). He also has acted at The Old Globe in San Diego, Pasadena Playhouse, A Noise Within, Trinity Repertory Company, Actors Theatre of Louisville, Folger Theatre in D.C., Asolo Repertory Theatre, Two River Theater Company, Yale Repertory Theatre, Zephyr Theatre, Los Angeles Theatre Center, Aurora Theatre Company, TheatreWorks, Magic Theatre, The Marsh, Marin Theatre Company, San Jose Repertory Theatre and Theatre Rhinoceros. He holds a PhD from UC Berkeley.



A.J. SCLAFANI

Ensemble

is making his SCR debut. He most recently has been seen at TE San Pedro Rep in *Much Ado About Nothing* (Balthazar) and *The Vanek Trilogy* (Michael). Sclafani is a graduate of SCR's Acting Intensive Program, has served as production assistant for several staged readings and was the assistant to the directors for *The Tempest* at SCR. He has performed on the American Shakespeare Center's Blackfriars stage in student productions of *As You Like it* (Touchstone), *King Lear* (Edgar), *Comedy of Errors* (Dromio of Syracuse), *The Tempest* (Ariel/Caliban/Ferdinand) and as Juliet in an all-male *Romeo and Juliet*. He earned his BA in performance from San Diego State University, and his M.Litt. and MFA in Shakespeare and Performance from Mary Baldwin College.

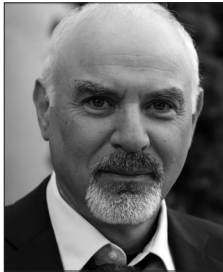


STEVEN SHEAR

Ensemble

is making his SCR debut. His recent credits include *One Man, Two Guvnors* (Berkeley Repertory Theatre), *Promises, Promises* and *Camelot* (San Francisco Playhouse) *Mr. Irresistible* (Alcazar Theater), *Hedwig and the Angry Inch* (Boxcar Theatre), *Legally Blonde* (Spreckels Center) and *Avenue Q* (Summer Repertory Theatre). Shear has also toured with two Bay Area Children's Theatre world-premiere musicals: *The Gold Rush Play* and *Tales Of Olympus*, and received a Bay Area Theatre Critics Circle nomination for his choreography of *Camelot*. His film and television credits include *America is Still the Place* and Discovery Channel's "I

(Almost) Got Away With It.” He holds a BFA from NYU Tisch School of the Arts and studied at the International Theatre Workshop in Amsterdam, The Netherlands. steven-shear.com



ROBERT SICULAR
Charlie Clench

is delighted to be returning to SCR, having appeared in many shows including *Hard Times*, *A Midsummer Night's Dream* and *Our Country's Good*. He also has performed with Berkeley Repertory Theatre; American Conservatory Theater; San Jose Repertory Theatre; TheatreWorks; CenterREP; Seattle Repertory Theatre; The Repertory Theatre of St. Louis; Actors Theatre of Louisville; Sacramento Theatre Company; the California, San Francisco, Colorado, Lake Tahoe, and Santa Fe Shakespeare festivals; Shakespeare Theatre Company in Washington, D.C.; and for eight seasons, the Oregon Shakespeare Festival in Ashland. His screen credits include recurring roles on “General Hospital” and “The Young and the Restless,” the sci-fi comedy thriller *Never Die Twice*, the Bollywood potboiler *Dil Pardesi Ho Gayaa* and the role of Dad in Josh Kornbluth's *Love and Taxes*. He also stars in the podcast series “Dr. Dark Presents” (drdarkpresents.com). He attended UC at Berkeley and the London Academy of Music and Dramatic Art.



CLAIRE WARDEN
Dolly

is making her SCR debut. Her off-Broadway credits include *Engaging Shaw* (Abingdon Theatre) and *The Libertine* (Kirk Theatre). Her other New York and regional credits include *One Man, Two Guvnors* (Berkeley Repertory Theatre), *Edward IV* (American Shakespeare Center), *Other Desert Cities* (Lake Dillon Theatre), *Moon for the Misbegotten* (Luna Stage), *Mary Stuart* (TheatreWorks), *Lost in Yonkers* (New Harmony Theatre), *Henry V* (as Henry V) (Accidental Shakespeare), *A Midsummer Night's Dream* and *Hamlet* (The Shakespeare Forum), *Romeo and Juliet* (Stoneham Theatre) and *Humble Boy* (Public Theatre). Her favorite U.K. credits include *The Trojan Women*, *Women of the Sidbe*, *A Midsummer Night's Dream* and *Aladdin*. Warden has starred in the films *Freedom Fighter*, *The Factory* and *Departure* and the television documentary *Jack the Ripper: An Ongoing Mystery* for the Discovery Channel. You can also hear her as the voice of the Open

Technology Fund website. She received her BA Honours degree in drama and theatre arts at the University of Birmingham, U.K. Warden is the director of education for the Shakespeare Forum in New York City and company fight assistant at Shakespeare and Company, Lenox, Mass. clairewarden.com.



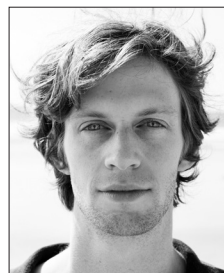
CASEY HURT
Lead Vocals and Guitar

has spent most of his life as a performer. At an early age, he was singing and playing guitar in bars and coffee shops. Since then, he has toured North America and Europe playing his original music. In addition to being a performer, Hurt also is a playwright and composer. His most recent musical, *The Unfortunates*, had its world premiere at the Oregon Shakespeare Festival and will move to American Conservatory Theater in the spring of 2016. As a recording artist, Hurt's music has been featured on television shows such as “Criminal Minds,” “Pretty Little Liars,” “One Tree Hill” and many others. caseyhurt.com.



MIKE MCGRAW
Lead Guitar

hails from the Los Angeles rock scene and is very excited to be a part of *One Man, Two Guvnors*. Born and raised in the southern California suburbs, McGraw began playing guitar at a young age for a local band and started gigging on the Sunset Strip. He found a home with the Brian Buckley Band (brianbuckleyband.com), through which he has had the opportunity to work with producer Mark Howard (Bob Dylan, U2) and is very excited for where they are headed. In addition to his band life, he continues to work as a session and touring guitarist with television credits including ABC's “Reaper” and CBS' “Criminal Minds.” He is endorsed by Vemuram Custom Pedals, XTS, Wilson Effects and Xotic Effects.



MARCUS HÖGSTA
Bass

writes, performs and records music of varying styles with a number of Los Angeles-based bands. As a bassist, he frequently performs at Los Angeles venues, including the Troubadour, The Roxy, The Satel-

lite, House of Blues and Bootleg Theater. In spring 2015, he played upright and electric bass in *One Man, Two Guvnors'* skiffle band at Berkeley Repertory Theatre. Recently, he toured the West Coast with Fell Runner, a rock band inspired by West African rhythms and melodies. Högsta is a graduate of USC's School of Cinematic Arts.



ANDREW NIVEN
Percussion and Drums

was born and raised in Palo Alto and began his musical endeavors by studying piano at age seven. After experimenting with guitar and bass, he became infatuated with the drum set after listening to his father's old jazz records. Niven studied marimba and orchestral percussion music with renowned percussionist and composer Eugene Novotny at Humboldt State University. He transferred to California Institute of the Arts, where he studied with jazz greats Joe LaBarbera, Charlie Haden, Alphonso Johnson and David Roitstein, and studied Latin percussion with Aaron Serfaty. He also became involved in the institute's Balinese gamelan program and played drums with the master guitarist Miroslav Tadi, exploring the traditional music of Bulgaria and Macedonia. After graduation, he worked as a drummer for six years in LA, touring with the classic psychedelic rock group the Magic Band and working with Casey Hurt, Persian singer Sepideh, Balkan-fusion outfit Zaub Nasty, Ghostlight Orchestra and many others. In 2014, Niven returned to the Bay Area and has been recording and performing with the Miles Schon Group, Tony Saunders and Vela Eyes, among others.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RICHARD BEAN (*Playwright*) was born in East Hull in 1956. After school, he worked in a bread plant before leaving to study psychology at Loughborough University. Bean has worked as a psychologist and a stand-up comedian. He was awarded the 2011 *Evening Standard* Award for Best Play for *The Heretic* and *One Man, Two Guvnors*, and the 2011 Critics' Circle Award for Best Play and 2012 *Whatsonstage.com* Award for Best New Comedy, both for *One Man, Two Guvnors*. He received Pearson Play of the Year for *Honeymoon Suite* and the George Devine Award for *Under the Whaleback*. His *England People Very Nice* (National Theatre) was an Olivier Award nominee for Best New Play, and his *Up on Roof* (Hull Truck Theatre) was nominated for TMA Play of the Year. His other work includes a stage version of David Mamet's *The House of Games* (Almeida Theatre), *The Big Fellab* (produced by Out of Joint), *Pub*

Quiz Is Life (Hull Truck), *The English Game* (produced by Headlong), *In the Club* (Hampstead Theatre), a version of Molière's *The Hypochondriac* (Almeida); *Toast* (the Royal Court); *The God Botherers* (Bush Theatre), *Smack Family Robinson* (Newcastle Live!), *The Mentalists* (Lyttelton Loft, National Theatre) and *Mr England* (Sheffield Crucible Theatre). His radio plays include "Of Rats and Men," "Yesterday," "Unsinkable" and "Robin Hood's Revenge."

GRANT OLDING (*Songwriter*) trained as an actor at the Central School of Speech and Drama before turning to music when the Bridewell Theatre created the post of composer-in-residence for him in 2003. He was nominated for a Tony Award in 2012 for Best Original Score for the Broadway production of *One Man, Two Guvnors* and won the Drama Desk Award for Outstanding Score for the same production. His other play scores include *Timon of Athens*, *Travelling Light*, *England People Very Nice*, *The Man of Mode*, *The Alchemist* and *Southwark Fair* (all at the National Theatre, directed by Nicholas Hytner); *James and the Giant Peach* (Birmingham Old Rep Theatre and U.K. tour); *Broken Glass* (Tricycle Theatre and the Vaudeville Theatre); *Breakfast at Tiffany's* (Theatre Royal Haymarket); and many others. Olding's musical theatre scores include *Robin Hood* (The Castle, Wellingborough), *Simply Cinderella* (Curve Theatre, Leicester), *Tracy Beaker Gets Real* (Nottingham Playhouse and UK tour), *Yeti: An Abominamusical* (Edinburgh Fringe), *Spittin' Distance* (Stephen Joseph Theatre and National Theatre Studio) and others. His television and film scores include "The Bleak Old Shop of Stuff" (BBC 2), *Theatreland* (Sky Arts, six-part documentary series), and *Losing the Plot* (Bongo Reef Pictures, short film), as well as a viral musical video for Last-minute.com which won the Cannes Lions Award for best viral. His songs have featured on the albums of Gemma Atkins, Annalene Beechey, Caroline Sheen and Stuart Matthew Price, and the *One Man, Two Guvnors* original cast album (on which Olding performs nine of the 12 songs) that has been released by the National Theatre in the U.K. and by DRG Records in the U.S. Olding is a board member for Mercury Musicals Development.

DAVID IVERS (*Director*) is in his fifth season as artistic director of the Utah Shakespeare Festival, where he has been creating productions as director/actor since 1992. In recent seasons, he has directed *Twelfth Night*, *Twelve Angry Men*, *Romeo and Juliet*, *Cyrano De Bergerac* and others. He spent 10 years as a resident artist with the Denver Center Theatre Company, collaborating on over 40 productions as director/actor. Also, Ivers helmed *The Taming of the Shrew* and a premiere adaptation of *The Cocomanuts* for the Oregon Shakespeare Festival. Other

regional work includes productions at Pioneer Theatre Company, Nevada Conservatory Theatre, the Alabama and Idaho Shakespeare Festivals, Portland Center Stage, Portland Rep, Artists Repertory Theatre and Tacoma Actors Guild. Ivers' upcoming projects include productions at the Utah Shakespeare Festival and Guthrie Theater.

GREGG COFFIN (*Music Director*) has composed, directed, arranged or orchestrated the music for productions in theatres throughout the U.S., Canada, China and South Korea, including the Minnetta Lane Theatre, The Duke on 42nd Street, John Houseman Theatre (off-Broadway), Chungmu Art Hall (Seoul), Stratford Festival in Canada, the National Arts Centre in Canada, Canadian Stage, Tarragon Theatre (Canada), Denver Center for the Performing Arts, Berkeley Repertory Theatre, American Players Theatre, Alley Theatre, Geva Theatre, Arena Stage, Pioneer Theatre Company, Indiana Repertory Theatre and the Oregon, Utah, Santa Cruz, Alabama, California, Santa Fe, Georgia, Great River and St. Louis Shakespeare festivals. He is a member of the Dramatists Guild of America; Game Audio Network Guild; the Society of Composers & Lyricists; American Federation of Musicians, Local 12; and Actors' Equity Association.

HUGH LANDWEHR (*Scenic Design*) returns to SCR after having designed *Ridiculous Fraud*. His work on Broadway has included productions of *Frozen*, *Bus Stop*, *All My Sons* and *A View from the Bridge*. Off-Broadway, he has designed *Last Easter*, *Scattergood*, *Filumena* and *The Baby Dance*, among others. He has designed at many regional theatres, including the Alley Theatre, Long Wharf Theatre and Utah Shakespeare Festival. During the summer, he has designed at the Berkshire Theatre Festival and Williamstown Theatre Festival. He is presently a member of the faculty of NYU's Tisch School of the Arts, and has taught at the North Carolina School of the Arts and Williams College. He is proud to have twice been an NEA Associate Artist, to have won the Murphy Award in Design (administered by Long Wharf), and to be the 2003 winner of the Helen Hayes Award for Outstanding Set Design. He was educated at Yale College.

MEG NEVILLE (*Costume Design*) returns to SCR after having designed *References to Salvador Dali Make Me Hot*. Her recent credits include Berkeley Repertory Theatre productions of *Party People*, *Tribes*, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *X's and O's (A Football Love Story)*, *Pericles*, *Prince*

Honorary Producers

JOAN AND ANDY FIMIANO (*Honorary Producers*) are committed philanthropists and community leaders with a passion for the great theatre SCR produces in Orange County. After having helped underwrite *The Tempest* last season, as well as *The Light in the Piazza* (2013-14) and *The Fantasticks* (2012-13), the Fimianos are the exclusive individual Honorary Producers for *One Man, Two Guvnors*. "We are honored and excited about supporting the first performance of the season," Joan says. "The bar is raised every year, and we're sure this critically acclaimed comedy will not disappoint." The Fimianos are major contributors to SCR's Legacy Campaign, season subscribers to both the Segerstrom and Julianne Argyros stages and generous Gala underwriters. SCR is fortunate to have Joan serving as co-chair of hospitality on the Gala Committee this year and is honored by their enthusiastic support and desire to continue the tradition of award-winning theatre for the Orange County community.

U.S. BANK (*Corporate Producer*) adds *One Man, Two Guvnors* to its impressive history of underwriting SCR's season-opening productions that has included last year's *The Tempest* and in previous years *Death of a Salesman*, *Absurd Person Singular*, *Pride and Prejudice*, *Misalliance* and the Sondheim classic, *A Little Night Music*. The bank also has supported productions of Beth Henley's *Ridiculous Fraud*, a Theatre for Young Audiences production of *The Stinky Cheese Man* and SCR's 30th anniversary production of *A Christmas Carol*. U.S. Bank is the 5th largest commercial bank in the United States and operates 75 branches and employs more than 1,100 people in Orange County. In addition to being dedicated to serving the financial needs of consumers, the bank is committed to the community, as all employees are provided paid time-off to volunteer. U.S. Bank was named one of the 2015 Military Friendly Employers by G.I. Jobs; the #1 Most Admired Super-regional Bank by *Fortune* (for five consecutive years) and a 2015 World's Most Ethical Company® by the Ethisphere Institute. The company provides a comprehensive line of banking, brokerage, insurance, investment, mortgage, trust and payment services products to consumers, businesses and institutions. usbank.com

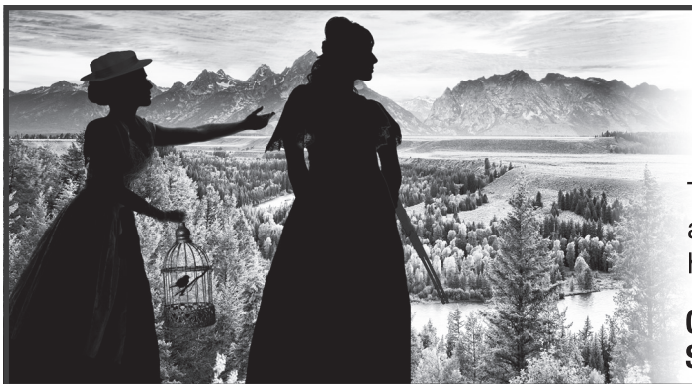
of *Tyre*, *Ghost Light*, *In the Wake*, *Yellowjackets*, *Eurydice*, *TRAGEDY: a tragedy*, *Suddenly Last Summer*, *Dinner with Friends*, *Closer* and *The Life of Galileo*. Her recent productions at Oregon Shakespeare Festival include *Long Day's Journey Into Night*, *The Cocoanuts*, *Taming of the Shrew* and *Ghost Light*. Her upcoming productions include *The Cocoanuts* at Guthrie Theater and *X's and O's (A Football Love Story)* at Center Stage. Neville is an associate artist with California Shakespeare Theater, where she has designed numerous productions including *Lady Windermere's Fan*, *An Ideal Husband*, *Mrs. Warren's Profession* and lots of Shakespeare. Her other Bay Area theatre credits include Marin Theatre Company, Cutting Ball Theater, American Conservatory Theater, San Jose Repertory Theatre, Joe Goode Performance Group and Magic Theatre. She also has worked at Second Stage Theatre, Yale Repertory Theatre, Center Stage in Baltimore, Atlantic Theater Company, Brooklyn Academy of Music, Chicago Opera Theater, New York Stage and Film, Hartford Stage, Kirk Douglas Theatre, Portland Stage Company and Dallas Theater Center. She is a graduate of the Yale School of Drama and Brown University and resides in San Francisco with her husband and three children.

ALEXANDER V. NICHOLS (*Lighting Design*) most recently designed SCR's production of *How to Write a New Book for the Bible*. His Broadway credits include *Wishful Drinking*; *Hugh Jackman*, *Back On Broadway*; and *Nice Work If You Can Get It*. His off-Broadway productions include *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge & Tunnel*, *Taking Over*, *Through the Night* and *In the Wake*. Nichols has worked at regional theatres throughout the country including American Conservatory Theater, Mark Taper Forum, National Theatre of Taiwan, Oregon Shakespeare Festival and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and, since 1989, resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory

of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance, Hong Kong Ballet, Singapore Dance Theatre, ODC/SF and the Royal Winnipeg Ballet. Nichols' recent projects include the museum installation *Circle of Memory*, a collaboration with Eleanor Coppola, recently presented in Stockholm, Sweden, and the video and visual design for *Life: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, presented at the Concertgebouw, Amsterdam.

LINDSAY JONES (*Sound Design*) returns to SCR where he previously designed *Smokefall* and *Vesuvius*. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His off-Broadway credits include *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Wild with Happy* (The Public Theater), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages), and many others. His regional credits include the Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage and many others. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in U.K. He has received seven Joseph Jefferson Awards and 21 nominations, two Ovation Awards and three nominations, a Los Angeles Drama Critics Circle Award, as well as three Drama Desk Award nominations, two Helen Hayes Award nominations, and many others. His film scoring credits include Magnolia Pictures' *The Brass Teapot* and HBO Films' *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award for Best Documentary, Short Subject). lindsayjones.com.

JOANNE DeNAUT, CSA (*Casting*) is the full-time casting director for South Coast Repertory and has cast more than 175 productions in addition to all readings and workshops, including NewSCRipts and SCR's annual Pacific Playwright's Festival. Her other work includes casting for Center Theatre Group, Shakespeare Center of Los Angeles, Seattle Repertory Theatre and La Jolla



ABUNDANCE

by Beth Henley
directed by Martin Benson

Two mail order brides strive to hold onto their dreams in a fiercely funny drama—set in a Wild West that would have daunted even Thelma and Louise.

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 South Coast Repertory
Orange County's Tony Award-winning Theatre

Playhouse. She also casts for the University of Southern California's MFA New Works Festival. Her film credits include work with Octavio Solis, Juliette Carrillo, Mark Rucker and the American Film Institute. DeNaut teaches auditioning for both SCR's Acting Intensive Program and Saddleback Community College. She received her BA from the University of California, Irvine. As a member of the Casting Society of America, DeNaut was the recipient of four Artios nominations and an Artios Award for *Joe Turner's Come and Gone*.

AMY POTOZKIN, CSA (*Casting*) has marked her 25th season at Berkeley Repertory Theatre and she was recently nominated for an Artios Award for Excellence in Casting for *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* by Tony Kushner. Through the years, she has also had the pleasure of casting plays for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, The Marsh, San Jose Repertory Theatre, Social Impact Productions Inc. and Traveling Jewish Theatre. Potozkin cast roles for various indie films, including *Conceiving Ada*, starring Tilda Swinton; *Haiku Tunnel* and *Love & Taxes*, both by Josh Kornbluth; and *Beyond Redemption* by Britta Sjogren. Potozkin received her MFA from Brandeis University, where she was also an artist-in-residence. She has been a coach to hundreds of actors, has taught acting at Mills College and audition technique at Berkeley Rep's School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. She is a member of the Casting Society of America (CSA).

JENNIFER ELLEN BUTLER (*Stage Manager*) is the production stage manager at SCR, where she has been a part of the stage management team for 13 seasons. *One Man, Two Guvnors* is her 50th production with the company. Her other theatre credits include productions at Laguna Playhouse, Utah Shakespeare Festival, California Shakespeare Theater, TheatreWorks, Perseverance Theatre,

Spoletto Festival USA and Shakespeare Santa Cruz. She also has stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

SUE KARUTZ (*Assistant Stage Manager*) has been part of the stage management team at SCR on more than a dozen productions. Elsewhere, she has toured with *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea) and *Cirque du Soleil's Corteo* (Russia and Belgium). Off-Broadway, she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf. When not at SCR, she is often running "Mickey and the Magical Map" at Disneyland.

MARC MASTERSON (*Artistic Director*) is in his fifth 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 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



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 by Sandra Tsing Loh
 directed by Lisa Peterson

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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 schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was 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.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named*

Desire and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere) and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *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.

BERKELEY REPERTORY THEATRE In four decades, four million people have enjoyed more than 300 shows at Berkeley Rep. These shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award and many other honors. In recognition of its place on the national stage, Berkeley Rep was honored with the Tony Award for Outstanding Regional Theatre in 1997. Its bustling facilities—which include the 400-seat Thrust Stage, the 600-seat Roda Theatre, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley—are helping revitalize an illustrious city. A not-for-profit organization, the theatre welcomes an annual audience of 200,000, serves 23,000 students, and hosts dozens of community groups every year, thanks to 1,000 volunteers and more than 330 artists, artisans, and administrators. For more information, call (510) 647-2949 or visit berkeleyrep.org.



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.