



50th Season • 482nd Production
SEGERSTROM STAGE / MAY 9 - JUNE 8, 2014

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

in a co-production with Berkeley Repertory Theatre and Shakespeare Theatre Company presents

Molière's

TARTUFFE

adapted by David Ball

Dominique Serrand AND Thomas Buderwitz
SCENIC DESIGN

Sonya Berlovitz
COSTUME DESIGN

Marcus Dilliard
LIGHTING DESIGN

FROM AN ORIGINAL DESIGN BY DOMINIQUE SERRAND

Corinne Carillo
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

directed by
Dominique Serrand

Bette and Wylie Aitken
Honorary Producers

Jean and Tim Weiss
Honorary Producers

 **UnionBank**
Corporate Associate Producer

David Ball's adaptation of TARTUFFE is presented by arrangement with Graham Agency, New York (grahamacynyc@aol.com)

CAST OF CHARACTERS

(In order of appearance)

Elmire	<i>Cate Scott Campbell*</i>
Madame Pernelle/Officer	<i>Michael Manuel*</i>
Mariane	<i>Lenne Klingaman*</i>
Damis	<i>Brian Hostenske*</i>
Cleante	<i>Gregory Linington*</i>
Dorine	<i>Suzanne Warmanen*</i>
Orgon	<i>Luverne Seifert*</i>
Laurent	<i>Nathan Keepers*</i>
Valere	<i>Christopher Carley*</i>
Tartuffe	<i>Steven Epp*</i>
Ensemble	<i>Becca Lustgarten, James MacEwan, Callie Prendiville, Nick Slimmer</i>

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Assistant Stage Manager/Production Assistant	<i>Jamie A. Tucker*</i>
Assistant Director	<i>Nathan Keepers*</i>
SDC Foundation Observer	<i>Felicity Stiverson</i>
Assistant/Associate/Assistant to the Costume Designer	<i>Kathryn Poppen</i>
Assistant to the Lighting Designer	<i>Ryan Conneally</i>
Stage Management Interns	<i>Sara Beaman, Lilly Deerwater</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Video Text Animation	<i>Kathy Maxwell</i>
Sound Board Operator	<i>Bryan Williams</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dresser/Wig & Makeup Technician	<i>Jenni Gilbert</i>
Additional Costume Staff	<i>Mary Bergot, Jessica Brown, Bronwen Burton Gwyneth Conaway Bennison, Pauline Good, Lalena Hutton, Kaitlyn Kaufman, Adriana Lambarri, Sarab Timm, Swantje Tuobino, Leandra Watson</i>

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



THE CAST: Gregory Linington, Nick Slimmer, James MacEwan, Callie Prendiville, Cate Scott Campbell, Lenne Klingaman, Steven Epp, Becca Lustgarten, Luverne Seifert, Suzanne Warmanen, Christopher Carley, Nathan Keepers, Brian Hostenske and Michael Manuel.

SETTING

Orgon's house, Paris, 17th century.

LENGTH

Approximately two hours and 30 minutes, including one intermission

ACKNOWLEDGEMENT

Special thanks to The Moving Company

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.



Segerstrom Stage Season Media Partner



Media Partner

The Controversy of *Tartuffe*

Excerpted from *Banned Plays* by Dawn B. Sova

King Louis XIV appreciated art, society, good taste and culture, and reserved a special place in his heart and court for Molière's extremely populist and sophisticated comedies and satires. A private presentation of the first three acts of *Tartuffe* at Versailles in 1664 sparked a controversy that rocked the foundation of the court and church.

Accounts suggest that in the original version, *Tartuffe* was portrayed as a member of the clergy, which suggested some connection with the church. This was enough to scandalize the audience, for the use of ecclesiastical dress as a stage costume would have been shocking in the France of that time. Powerful men tied to the

Catholic Church were offended by the play, and the archbishop of Paris and the first president of Parliament opposed the production. Although an ardent supporter of Molière, the king feared offending religious zealots (who were becoming increasingly powerful) and promptly banned the play.

Molière, incensed, reacted to the censorship with equal zeal. Although he continued writing and performing, he never quelled his protests to the king—or failed to lobby him for support. When a nephew of Pope Alexander VII came to Fontainebleau as a papal envoy, Molière read the play to the delegation, which included influential churchmen, including cardinals, none of whom expressed disapproval. He repeatedly read the play, insisted it was not subversive and that it was worthy of production.

In August 1667, while the king was in Flanders at the head of his army, Molière produced the second version of his play at the Palais-Royal, under the title *L'Imposteur* with a renamed central character, Panulphe. The next morning, the president of the Parliament of Paris (who was also a member of the Company of Holy Sacrament—a supposed target of the play) closed the theatre. Within a week, the archbishop of Paris banned all public or private performances of the play, as well as readings or recitations under the penalty of excommunication.

In response, Molière sent a messenger with a petition to the king to lift the interdiction, which Louis promised to consider when he returned from war.

In February 1669, five years after its first performance,

First Petition to the King

An excerpt from Molière's first petition to King Louis XIV.

Although the suppression of my work was a severe blow, nevertheless my misfortune was softened by your Majesty's explanation that your Majesty found nothing to criticize in the play that you have forbidden me to present in public.

Whereas the duty of comedy is to correct men by amusing them, the thought occurred to me, Sire, that I should render no small service to all the upstanding people of your kingdom, if I wrote a comedy which would discredit hypocrites and properly expose all the studied grimaces of those excessively pious folk, all the covert rascalities of those counterfeiters of piety who try to trap men with spurious zeal and sophisticated charity.

My comedy is diabolical, and diabolical, my brain; I am a devil dressed in flesh and clothed like a man, a freethinker, impious, worthy of an exemplary execution. Public burning would not suffice to expiate my offense; that would be letting me off too lightly.

But the pure truth, Sire, is that if the *Tartuffes* of this world have the upper hand, I must no longer think of making comedies; for I will be persecuted more than ever for the most innocent things that may come from my pen.



Portrait of Molière as himself in *L'Impromptu de Versailles*.

the king finally granted royal permission, and the third version of *Tartuffe* was presented for a public performance at the Palais-Royal. The opening night crowd was so large and raucous that many were nearly suffocated. The play continued with a hugely successful run of an unprecedented 44 performances.

The play enjoyed favor for more than a century, until the satire of human nature would become an issue for the censors in the months preceding the July 1794 revolution in France. Along with *Le Misanthrope* and 149 other plays, *Tartuffe* was subject to revisions that would reflect the philosophy of the new French government.

Right: Illustration by Jean Michel Moreau le jeune to *Tartuffe*, volume IV, page 221 of Molière's *Oeuvres*, Paris c. 1773.

A Timeline of Controversy

1664: *Tartuffe* is presented in Versailles. In response to that first performance, Pierre Roullé writes the 91-page booklet *Le Roi glorieux au monde* (The Glorious King of the World). In it, he attacks *Tartuffe* as blasphemous and calls for total censorship, urging the king to “stop the view and flow of his impious and irreligious production and its licentious and libertine poetry.”

1664: Molière's First Petition to the King (see excerpt, opposite page)

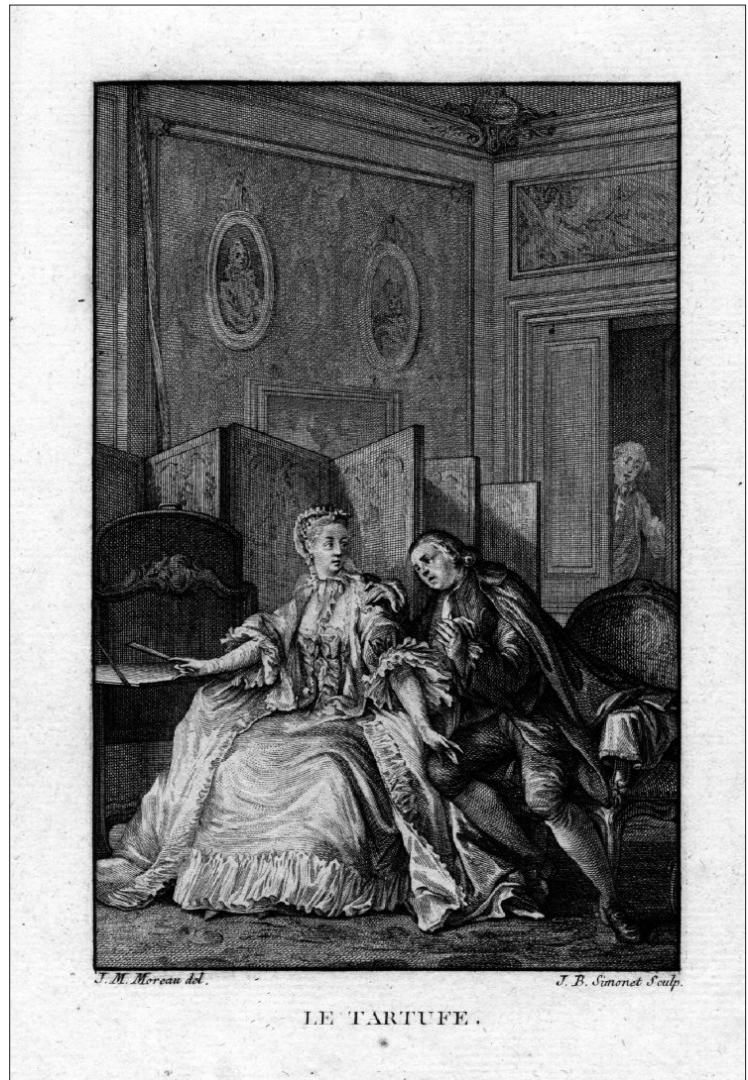
July 1667: Molière rewrites *Tartuffe* and shows it to the king (who is in the middle of a military attack on the Netherlands).

August 5, 1667: A revised version of *Tartuffe*, re-titled *The Impostor*, is performed at the Palais Royal, with the character renamed Panulphe.

August 6, 1667: A baliff of the Parliament of Paris hands Molière an official order from Guillaume de Lamoignon to halt performances of *The Impostor* immediately.

August 1667: Molière's Second Petition to the King (A response to Lamoignon's order to cease performances)

August 11, 1667: The Archbishop of Paris issues the Ordonnance de l'Archevêque de Paris, a formal ban on *Tartuffe*.



1668: After many disagreements within the church, a new Pope is appointed (Clement IX), who presses for peace with Louis XIV. The “Peace of the Church” is ratified on January 19, 1669, ending the power of the puritan Society of the Holy Sacrament who led the charge against *Tartuffe*.

February 3, 1669: King Louis XIV receives the papal briefs, and the ban on *Tartuffe* is lifted at some point after that, perhaps even that same day.

February 5, 1669: Performances of *Tartuffe* begin at the Palais Royal and run for an unprecedented 44 performances.

February 5, 1669: Molière's Third Petition to the King (Essentially a thank you and cheeky request for more favors).

November 1964: South Coast Repertory makes its debut as a company with a production of *Tartuffe*.

Molière's Life

Jean-Baptiste Poquelin (later known as Molière) was baptized on January 15, 1622. Jean-Baptiste attended the Collège de Clermont, a fashionable Jesuit school in the Latin Quarter, and was clearly intended for a career in the family tapestry business. After studying civil law at the University of Orléans, Poquelin began a life in the theatre, much to the displeasure of his parents.

In June 1643, Poquelin formed the Illustre Théâtre with his girlfriend and actress Madeleine Béjart, an independent, redheaded woman several years older than him. He assumed the stage name of Molière, a common practice for French actors. The Illustre Théâtre survived for 18 months, eventually overcome by debt, rivalry and a lack of leading men. The Compagnie du Saint-Sacrement, a

dell'arte scenarios, finding that his true talent lay in comedy. In 1658, Bejart and Molière returned to Paris. Bejart had saved funds to sublease the Théâtre du Marais and Molière had acquired a patron, the brother of Louis XIV. On October 24, 1658, the troupe performed a tragedy by Corneille for the court, but the king preferred the farcical one-act that followed.

Molière wrote his first great comedy after settling back in Paris. *Affected Young Ladies* (1659) mocks the pretensions of upper-class Parisian women.

The play angered several important people, a pattern that would be repeated over the next 14 years, as Molière acquired a long roster of enemies both political and artistic. Molière then embarked on several plays about obsessive jealousy, including *The School for Husbands* (1661), his first huge hit. These plays, which feature grasping older men attempting to attain young women, would prove strangely prophetic.

Around this time, Molière and Bejart began to live apart; in 1662, he married her beautiful daughter, Armande (who had been passed off as Bejart's "sister"). Molière's enemies whispered that Armande, some 20 years younger than the playwright, was his own daughter. If the one-act autobiographical comedy *The Versailles Impromptu* (1663) is any indication, it was not a happy marriage.

During the final decade of Molière's life, he achieved great success—he wrote entertainments for the court, garnering patronage from the king and further provoking his rivals. Molière's later works were mature satires tinged with sadness. *The School for Wives* (1663),



—  —
"It's a strange enterprise to
make respectable people laugh"
— Molière

fundamentalist religious organization, also contributed to its demise by attacking the actors and discouraging parishioners from attending performances.

In 1645, Bejart and Molière fled debt in Paris by joining a touring troupe of actors. By 1653, the pair had assumed management of the troupe. Molière began to write and star in full-length plays inspired by commedia

The Misanthrope (1666), *Tartuffe* (1664), *Don Juan* (1665), *The Bourgeois Gentleman* (1670), and *The Imaginary Invalid* (1673) all explore obsessive male behavior. They also attack hypocrites in society, from the simpering courtiers flattering Louis XIV to the religious fanatics preaching salvation while lining their pockets.

Molière's final years were filled with bad health and personal troubles. He and Armande had separated several times,



and only one of his children survived infancy. Theatrical myth has it that Molière died onstage during *The Imaginary Invalid*. Molière actually made it through the performance; afterwards, he began hemorrhaging from tuberculosis, that he had contracted years earlier, and died several hours later on February 17, 1673. Another myth is that Molière was denied burial in sacred ground. Armande petitioned the archbishop of Paris and the king, and was granted the right to bury her husband at the parish cemetery of St-Eustache.

Reprinted with permission, courtesy the Education Department of the Shakespeare Theatre Company

Artwork: On the facing page, portrait of Molière by Pierre Mignard, painted at Avignon c. 1658, after which the two artists formed a lasting friendship. This page: Portrait of Molière, flanked by oval portraits of Armande and Madeleine Béjart c. 1880; Engraving, showing the facade of the palace with its marble court and forecourt, dates to 1682, the year Louis XIV officially moved his court from Paris to Versailles.

Life in France under Louis XIV

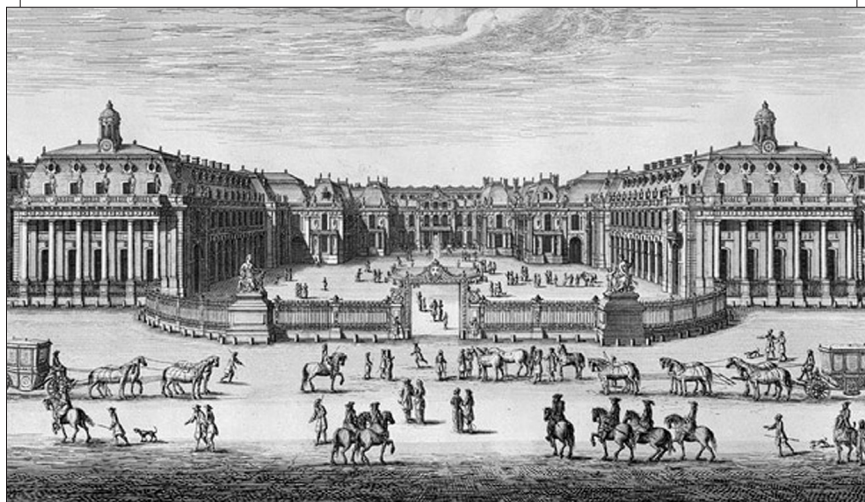
Louis XIV, christened Louis-Dieudonné—meaning “Gift of God”—was born on September 5, 1638. Louis XIII died shortly thereafter and Louis XIV assumed the throne of France in 1643 at the age of five. When Louis took over full control of the throne in 1661, he chose to rule without a chief minister—intending to rule as an absolute monarch. Louis XIV believed that his power came from God and therefore took the sun as his emblem. Many pieces of art from that time depict Louis as the Greek sun god, Apollo.

Louis XIV reduced the influence of the nobility by appointing only commoners to high executive offices, believing that he could more easily dismiss a commoner than a nobleman. He also moved his court outside of Paris to his new, lavish palace in Versailles, which became the official residence of the king. Louis XIV housed courtiers in the chateau and its outbuildings, thereby keeping the nobility close and unable to plot against him. At the palace of Versailles, court life centered on grandeur. Courtiers were expected to be dressed marvelously and display expensive and luxurious items.

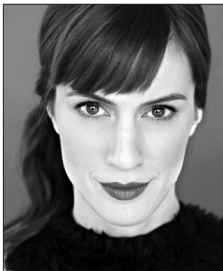
Louis XIV was a great supporter of the arts and, under him, France became the cultural center of Europe. During his reign, the five basic steps of classical ballet were established, the architecture of Versailles influenced numerous buildings, and the French Academy dictionary was completed. Theatre was an important form of entertainment and the plays of Racine and Molière were extremely popular.

Molière was a favorite of the king's and in 1664, Louis XIV became the godfather of Molière's son. Molière, like Shakespeare, drew much of his inspiration from the world around him, and, even though his plays were social satires mocking commoners and nobility alike, he was careful not to directly attack the king or the Church.

While Louis XIV placed France at the forefront of the European powers—amassing land and wealth—toward the end of the 17th century, the nation was quickly becoming bankrupt. Louis' constant wars, extravagant palaces and high taxes took their toll on the people of France. While the royal court lived in lavish excess, the common people endure extreme hardships; many suffered starvation, fled France, or lived in fear of religious persecution. The peasantry also opposed the royal absolutism established by Louis, something that would greatly influence the French Revolution in 1789.



Artist Biographies



CATE SCOTT CAMPBELL*
Elmire

previously appeared at SCR in *Pride and Prejudice*. Her other theatre credits include *A Midsummer Night's Dream* at La Jolla Playhouse and several productions with Chalk Repertory Theatre, including the world premiere of *Mommune*. In New York, Campbell appeared in *The Contrast* (Mirror Repertory Company) and produced and starred in an evening of short plays at The Barrow Group. Her television credits include "One Life to Live" and the final season of "How I Met Your Mother." Campbell graduated from Northwestern University and received an MFA from UC San Diego. Most recently, she was invited into the performance track at The Groundlings. catescottcampbell.com



CHRISTOPHER CARLEY*
Valere

is very pleased to be working at SCR for the first time. His New York theatre credits include, on Broadway, *The Beauty Queen of Leenane* (directed by Gary Hynes); off-Broadway, *A Skull in Connemara* (Roundabout Theatre Company) and *Once in a Lifetime* (Atlantic Theater Company); and off-off Broadway; *On the Nature of Religion* (Atlantic Theater Company) and *Suspicious Package* (Wordmonger Productions). Regionally, he has appeared in *The Cripple of Inishman* (Portland Center Stage) and *Poor Beast in the Rain* (directed by Wilson Milam). In film and television, his credits include *Gran Torino* (directed by Clint Eastwood), *Lions for Lambs* (directed by Robert Redford), *Garden State* (directed by Zach Braff), *Agent Orange* (directed by Tony Scott), *American East*, *Miss Nobody*, *Homecoming*, "The Sopranos," "House," "CSI: NY," "The Crazy Ones," "Law & Order: SVU," "Studio 60 on the Sunset Strip," "Numb3rs," "Veronica Mars," "Ro," "Ed" and "Campus Ladies." Carley received his BFA from New York University's Tisch School of The Arts, where he was a university scholar. Follow him on twitter @carleychristoph.



STEVEN EPP*
Tartuffe

is making his SCR debut. Epp is an actor, writer, director and co-artistic director at Theatre de la Jeune Lune, winner of the 2005 Tony award for Best Regional Theatre, from 1983-2008. His acting credits include title roles in *Tartuffe*, *Crusoe*, *Hamlet*, *Gulliver*, *Figaro*, *The Miser*, *The Servant of Two Masters* and *Accidental Death of an Anarchist*. He co-authored *Children of Paradise*, winner of the 1993 Outer-Critics Circle award for best new play. His regional credits include productions at Guthrie Theater, La Jolla Playhouse, Berkeley Repertory Theatre, Trinity Repertory Theatre, The Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, Alley Theatre, Intiman Theatre, Center-Stage, The Shakespeare Theatre, PlayMakers Repertory, Seattle Repertory Theatre, and The New Victory Theatre, off-Broadway. Epp is the co-artistic director of The Moving Company based in Minneapolis. He holds a degree in theatre and history from Gustavus Adolphus College. He was a 1999 Fox Fellow and a 2009 McKnight Playwrights Center Theatre Artist Fellow. He lives in Minneapolis with his wife and three children.



BRIAN HOSTENSKE*
Damis

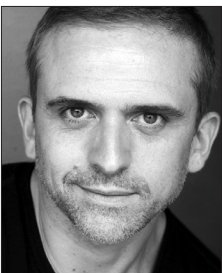
appeared at SCR previously in *Pride and Prejudice*, *Noises Off*, *The Brand New Kid* and *Junie B. Jones and a Little Monkey Business*. His theatre credits include *Bloody Bloody Andrew Jackson* at Center Theatre Group, *Edith Can Shoot Things and Hit Them* with Artists at Play (Los Angeles Ovation and GLAAD Media Award nominations), *Playboy of the Western World* at A Noise Within, *The Winter's Tale* and *Twelfth Night* at Shakespeare Santa Cruz and *Mother Courage* at La Jolla Playhouse. Hostenske received his BFA from the University of Evansville (Indiana) and his MFA from University of California, San Diego.

**NATHAN KEEPERS****Laurent*

is making his SCR debut. He co-runs The Moving Company in Minneapolis, where he has co-conceived, written, directed and performed (respectively) in *For Sale*, *Out of the Pan Into the Fire*, *Werther and Lotte*, *All's Fair* and *Come Hell and High Water*. For 11 seasons, Keepers was with Theatre de la Jeune Lune, where he co-created and performed in many productions including *Chez Pierre*, *The Little Prince*, *Amerika*, *Fishtank*, *The Deception*, *The Miser*, *Tartuffe* and others. In Minneapolis, he has been seen on stage at The Jungle Theater (*Waiting for Godot*, *Fully Committed*, *The Swan*), Ten Thousand Things Theater, Guthrie Theater and Children's Theatre Company. Nationally, Keepers has worked at PlayMakers Repertory, American Repertory Theatre, Berkeley Repertory Theatre, Actors Theatre of Louisville, Alley Theatre, La Jolla Playhouse and The Folger Theatre in Washington, D.C. He has studied with Pierre Byland in Switzerland, and Philippe Gaulier in London.

**LENNE KLINGAMAN****Mariane*

is making her SCR debut. Her recent credits include Juliet in *Romeo & Juliet* (Denver Center Theatre Company); Rita in *Elvis' Toenail* (Sidewalk Studio Theatre); Viola in *Twelfth Night*, *The Three Musketeers*, *Henry IV, Part 1*, *A Midsummer Night's Dream* (Shakespeare Santa Cruz); *Richard III* (Intiman Theatre); *Flight* (P3/east); *The Rehearsal*, *Richard III*, *Noises Off* (A Noise Within); and *Measure for Measure*, *The Fantasticks* (Colorado Shakespeare Festival). Her television and film credits include "Cold Case," *Dear White People*, *Twenties*, *Love: As You Like It* and *The Exchange*. She recently starred in "The Lizzie Bennett Diaries" spin-off "Welcome to Sanditon." She received her MFA in acting from the University of Washington.

**GREGORY LININGTON****Cleante*

is making his SCR debut. He recently understudied all three roles in the world premiere of *Discord: The Gospel According to Jefferson, Dickens & Tolstoy* (and performed two of them). A 12-year

company member of the Oregon Shakespeare Festival (2000-11), his favorite roles there include Berowne, Cassius, Gratiano, Edgar, Proteus, King Henry VI, Diomedes, Demetrius, Sebastian and Ferdinand; Trofimov in *The Cherry Orchard*; Mr. Marks in *Intimate Apparel*; Damis in *Tartuffe*; and Jack Rover in *Wild Oats*, among others. He has been part of world premieres at Oregon Shakespeare Festival including *Equivocation*, *Welcome Home*, *Jenny Sutter* and *Throne of Blood*, with tours to the Kennedy Center, Seattle Repertory, Arena Stage and the Brooklyn Academy of Music. His television appearances include "Grey's Anatomy," "Shameless," "Major Crimes" and "The West Wing." He worked extensively with Misery Loves Company in Prague, Czech Republic (1995-99) and trained at the Pacific Conservatory for the Performing Arts (Class of 1993). In 2013, he completed the Summer Intensive with SITI Company and Anne Bogart. He volunteers at Los Angeles High School, teaching Shakespeare. Linington currently lives in Los Angeles. gregorylinington.com

**MICHAEL MANUEL****Madame Pernelle/Officer*

is happy to be returning to SCR, where he appeared as Big Stone in *Eurydice*, Francis Flute/Thisbe in *A Midsummer Night's Dream* and in numerous readings and workshops since 1994. Manuel was last seen in Impro Theatre's *Shakespeare Unscripted* at the Pasadena Playhouse. He has worked in regional theatres across the country including The Empty Space Theatre, Seattle Repertory, Group Theaters, Yale Repertory, New Jersey Shakespeare Festival and Theatre For a New Audience on the East Coast. In Los Angeles, he has worked with the Mark Taper Forum, Cornerstone Theater Company, A Noise Within, Shakespeare Festival LA, Geffen Playhouse, Interact Theatre Company, Upright Citizens Brigade, Main Street Players, About Productions and Parson's Nose. He has appeared in numerous television programs and films. Manuel is a graduate of the Yale School of Drama.

**LUVERNE SEIFERT****Orgon*

is making his SCR debut. His performance credits include *The 39 Steps*, *Servant of Two Masters*, *The Government Inspector*, *The Ugly One* (Guthrie Theater); *Music Man*, *Measure for Measure*, *Vasa Lisa*, *Man of La Mancha*, *My Fair Lady*, *Othello*, *Ras-*

kol, *Richard the Third*, *Little Shop of Horrors*, *Antigone* (Ten Thousand Things Theater); and *For Sale* (The Moving Company). His other theatre credits include Polonius in *Hamlet*, (off-Broadway, New Victory Theater); *Tartuffe*, *Amerika*, *The Three Musketeers*, *Chez Pierre*, *Children of Paradise*, *Gulliver*, *Twelfth Night*, *The Hunchback of Notre Dame*, *Yang Zen Froggs*, *Germinal*, *Don Juan Giovanni* (Theatre de la Jeune Lune, where he was an artistic associate); *The 39 Steps* (Arizona Repertory Theatre); *The Lion, the Witch and the Wardrobe*, *Tales of a West Texas Marsupial Girl*, *Antigone* (Children's Theatre Company) and productions at La Jolla Playhouse, Berkeley Repertory Theatre, Trinity Repertory, ArtsEmerson and Spoleto Festival. He is currently head of the bachelor of arts actor training program at the University of Minnesota. He received a 2003 McKnight Fellowship for Theater Artists and a 2009 Ivey Award. Training Augsburg College, Burlesque Center for Clown, Switzerland.



SUZANNE WARMANEN
Dorine

is making her SCR debut. Her theatre credits include *Pride and Prejudice*, *The Winter's Tale*, *Macbeth*, *The Importance of Being Earnest*, *A View From the Bridge*, *Lost in Yonkers*, *Pirates of Penzance*, *Hedda Gabler*, *The Playboy of the Western World*, *Summer and Smoke*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Rover*, *A Doll's House*, *Top Girls*, *Tone Clusters*, *Naomi in the Livingroom* and *A Christmas Carol*—all at Guthrie Theater; *A Lovely Sunday for Creve Coeur* at Gremlin Theatre; *All's Fair/The War Within* at The Moving Company; *Amerika*, or *the Man Who Disappeared* at Theatre de la Jeune Lune and *Measure for Measure* at Ten Thousand Things Theatre. Her recordings include the vocal CD "All Around Woman." She appeared in the film *Herman, U.S.A.* She earned her MFA at the University of Minnesota, Twin

Cities, and her BFA at the University of Minnesota, Duluth. She is the recipient of the 2009 Society of Promethians award.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

MOLIÈRE (*Playwright*) see biography on page 6.

DAVID BALL (*Adaptation*) is an award-winning playwright, director, novelist, and drama theoretician, who wrote *Backwards and Forwards*, the standard script analysis textbook for the past quarter century. He was dramaturg and playwright at Minneapolis's Guthrie Theater in the 1970s; professor of acting, directing, playwriting and dramaturgy at Carnegie Mellon University in the early 1980s; artistic director of Pittsburgh's Metro Theater; and director of Duke University Drama through 1991. His plays and adaptations have been staged at major regional theatres and Off-Broadway, including *The Miser* and *Tartuffe* for Tony Award-winning Theatre de la Jeune Lune. His *Swamp Outlaw*, a Civil War-era novel of Lumbee Indian Henry Berry Lowery and his outlaw raiders, is a Kindle favorite. He has had the privilege of working with director Dominique Serrand for 25 years. In a baffling (even to himself) career change, for 15 years, Ball has been America's most influential jury consultant. His favorite job ever: taxi driver in 1961.

DOMINIQUE SERRAND (*Director/Scenic Design*) is making his SCR directing debut. He is co-artistic director of The Moving Company, with Steven Epp, a company dedicated to creating new work and reimagining work from the past. A Paris native, Serrand was artistic director and one of the co-founders of Theatre de la Jeune Lune from 1978 to 2008. He studied at the National Circus School and the Ecole Jacques Lecoq in Paris. Serrand has acted, conceived, directed and designed for most Jeune Lune productions for more than 30 years, concentrating primarily on directing. His directing credits include *The Kitchen*, *Lulu*, *The Bourgeois Gentleman*, *Romeo and Juliet*, *Red Noses*, *1789*, *Children of*

Paradise: Shooting a Dream, 3 Musketeers, The Pursuit of Happiness, Queen Elizabeth, Tartuffe, Gulliver, The Seagull, The Miser, The Little Prince and Amerika, or the Disappearance. He staged several operas including *The Magic Flute, Cosi Fan Tutte, Don Juan Giovanni, Figaro, Carmen, Maria de Buenos Aires* and *Mefistofele*. Serrand has directed on numerous stages including PlayMakers Repertory, Berkeley Repertory Theatre, La Jolla Playhouse, Yale Repertory Theatre, American Repertory Theater, Actors Theatre of Louisville, Guthrie Theater, Alley Theatre, Children's Theatre Company, amongst others. He is a USA/Ford and Bush fellow. In 2005, Theatre de la Jeune Lune received a Tony Award for best regional theatre. Serrand has been knighted by the French government in the order of Arts and Letters.

THOMAS BUDERWITZ (*Scenic Design*) designed *The Whale, The Prince of Atlantis, The Trip to Bountiful, Three Days of Rain, The Weir, Crimes of the Heart, Collected Stories, The Heiress, Doubt, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol* (12 seasons), *But Not for Me* and the 2007-13 Galas for SCR. He has designed for other theatres including Intiman Theatre, Geffen Playhouse, Pasadena Playhouse, Portland Center Stage, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, Antaeus Company, PCPA Theaterfest, and San Diego Repertory, among many others. Buderwitz has received four Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. tombuderwitz.com

SONYA BERLOVITZ (*Costume Design*) is making her SCR design debut. She designed costumes for more than 50 productions at Theatre de la Jeune Lune between

1980-2008 including *Carmen, Medea, Hunchback of Notre Dame, Magic Flute, The Miser, Hamlet, Don Juan Giovanni, Cosi Fan Tutti* and *Maria de Buenos Aires*. Her productions elsewhere have included works at The Moving Company, PlayMakers Repertory Theatre, Berkeley Repertory Theatre, Children's Theatre Company, Guthrie Theater, American Repertory Theater, La Jolla Playhouse, Actors Theatre of Louisville, The Jungle Theater, Ten Thousand Things Theater, Theatre Latte Da, Arena Dances and Minnesota Dance Theatre. Berlovitz has been the recipient of numerous grants and awards including The Bay Area Theatre Critics Circle Best Costume Design award (*The Green Bird* 2000), Minnesota State Arts Board Initiative Grant (2005 and 2013) and a McKnight Theatre Artists Fellowship (1999). In 2007 and 2011 Berlovitz participated in the Prague Quadrennial, a juried worldwide exhibition of theatrical design.

MARCUS DILLIARD (*Lighting Design*) is making his SCR design debut. He has designed for theatre, opera and dance across North America and in Europe, including numerous productions for Theatre de la Jeune Lune, Guthrie Theater, Theatre Latte Da, Minnesota Opera, Minnesota Orchestra, Children's Theatre Company, American Repertory Theater and Intiman Theatre. He has also designed for Penumbra Theatre, Dallas Theater Center, The Shakespeare Theatre, The Athens Festival, Arena Stage, Seattle Repertory Theatre, Oregon Shakespeare Festival, Actors Theatre of Louisville, Berkeley Repertory Theatre, Minnesota Dance Theater, Black Label Movement, Flying Foot Forum, Katha Dance Theater, Portland Opera, San Diego Opera, The Spoleto Festival (Italy), Flanders Opera, Opera Philadelphia, Opera Pacific, Ordway Music Theater, Pittsburgh Opera, Fort Worth Opera, Vancouver Opera, Le Opera de Montreal, Canadian Opera Company, Chicago Opera Theater and Boston Lyric Opera. He is the recipient of an Ivey Award, a Sage Award and two McKnight Theater Artist Fellowships. He is the head of the design and technical theater program at the University of Minnesota

and is a member of United Scenic Artists, the U.S. Institute for Theatre Technology and is a graduate of Boston University's School for the Arts.

CORINNE CARRILLO (*Sound Design*) is the audio supervisor at SCR. She also served as the resident sound designer for the Laguna Playhouse for three seasons. Some of her sound designs include *Shirley Valentine*, *Private Lives*, *Marvelous Wonderettes: Caps and Gowns*, *Plaid Tidings*, *Chapter Two*, *Having It All* and *Steel Magnolias*. She is the resident sound designer for Breath of Fire Latina Theater Ensemble, for whom she designed the world premiere of *Angel of the Desert* at SCR as part of Studio SCR. She has designed two world premiere musicals at the Oregon Shakespeare Festival, *The Unfortunates* and *The Cocoanuts*. She is currently in production at Cal State University Northridge's production of *Electricidad*. Carrillo is also thrilled to be a part of SCR's *Dialogue/Diálogos*

production of *The Long Road Today/ El Largo Camino Hoy* in September. She is a graduate of UC Irvine's MFA program in sound design.

KATHRYN DAVIES* (*Stage Manager*) previously stage managed *Reunion*, *Trudy* and *Max in Love*, *Ivy+Bean: the Musical*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Her favorite credits include *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Sky-light* at Tarragon Theatre; *To Kill a Mockingbird* at Cita-

Honorary Producers

BETTE AND WYLIE AITKEN (*Honorary Producers*) are among SCR's most enthusiastic supporters and are actively involved in the life of the theatre. The Aitkens have been Honorary Producers of six SCR world premieres in as many seasons, including Lucinda Coxon's *Nostalgia*, Julie Marie Myatt's *My Wandering Boy* (as members of The Playwrights Circle), Lauren Gunderson's *Emilie: La Marquise du Châtelet Defends Her Life Tonight*, Itamar Moses's *Completeness*, Catherine Treischmann's *How the World Began* and last season's *Smokefall* by Noah Haidle. They also supported the West Coast premiere of Haidle's *Saturn Returns* at SCR, in addition to the 2008 Pacific Playwrights Festival. Actively involved since 1998, the Aitkens are First Nights subscribers, Gala underwriters, and Platinum Circle members, as well as major contributors to SCR's Next Stage Campaign and Legacy Campaign. Wylie served 10 years on the Board of Trustees (2000-10), with two years as president (2009 and 2010) and now serves as chair of the California Arts Council. Now in her fourth year as an SCR Trustee, Bette serves as vice president/community relations. Earlier this season, Bette served as a Vice Chair of SCR's 50th Season Gala Ball, having previously chaired the 2006 and 2009 Galas. According to Wylie, "It is an honor for Bette and me to produce new and exciting plays. It is

a greater honor to receive the thanks of the playwrights, directors, actors and staff of this great institution who sacrifice so much to enrich all of us."

JEAN AND TIM WEISS (*Honorary Producers*) are ardent theatre champions and have, through their vision and generosity, helped bring an unparalleled 15 plays to SCR's stages. They have underwritten an SCR production every year since 2000, including Lynn Nottage's *Intimate Apparel*, Tom Stoppard's *The Real Thing*, Beth Henley's *Crimes of the Heart*, Sarah Ruhl's *In the Next Room or the vibrator play*, the Jane Austen classic *Pride and Prejudice*, and last season's *The Motherf**ker with the Hat* by Stephen Adly Guirgis. They are leading donors to the Next Stage and Legacy campaigns, as well as major Gala underwriters. "Jean and I have been very proud to be associated with SCR for so many years," Tim says. "We love the work, the people and the integrity, both artistic and personal, that SCR has demonstrated for 50 years." Tim was elected to the Honorary Board in 2009, after having served a nine-year trusteeship (2000-09) with two terms as board president, as well as chairing SCR's Legacy Campaign. Jean also chaired the 2008 Gala, "A Midsummer Night's Dream... Celebrating 45 Years of South Coast Repertory."

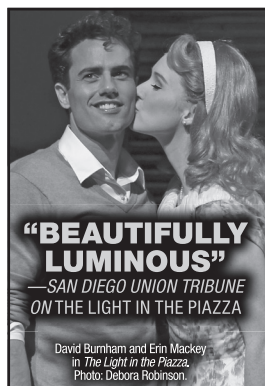
del Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

JAMIE A. TUCKER* (*Assistant Stage Manager*) is excited to be in his 12th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at UC Irvine in 1994. Since coming to SCR, he has stage-managed or assisted on 65 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*, Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish*, *Death of a Salesman*, *Hamlet* and *The Light in the Piazza*. He has had the pleasure of working seven seasons on *La Posada Mágica* and six seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike through the canyons of South Orange County. He is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is in his third season with SCR. His recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his 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 directing credits include *A Midsummer Night's*

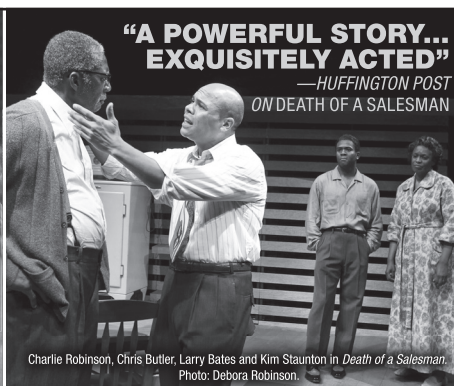
Dream, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth* in Louisville. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group 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 the overall administration of SCR 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 was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. 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; site visitor for the NEA; 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. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course



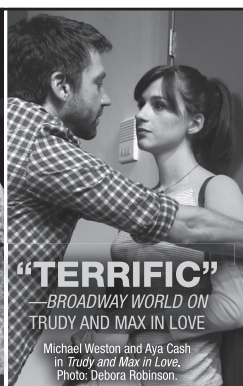
"BEAUTIFULLY LUMINOUS"
—SAN DIEGO UNION TRIBUNE
ON THE LIGHT IN THE PIAZZA

David Burnham and Erin Mackey
in *The Light in the Piazza*.
Photo: Debora Robinson.



"A POWERFUL STORY... EXQUISITELY ACTED"
—HUFFINGTON POST
ON DEATH OF A SALESMAN

Charlie Robinson, Chris Butler, Larry Bates and Kim Staunton in *Death of a Salesman*.
Photo: Debora Robinson.



"TERRIFIC"
—BROADWAY WORLD ON
TRUDY AND MAX IN LOVE

Michael Weston and Aya Cash
in *Trudy and Max in Love*.
Photo: Debora Robinson.

Plans are coming together
for the 14/15 Season.

**Your seats
are waiting**

South Coast Repertory

Check out the current
lineup at scr.org/season.

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

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell*

by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

BERKELEY REPERTORY THEATRE (*Co-Producer*). 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 SHAKESPEARE THEATRE COMPANY'S (*Co-Producer*) innovative approach to Shakespeare and other classic playwrights has earned it the reputation as the nation's premier classical theatre company. By focusing on works with profound themes, complex characters and poetic language written by Shakespeare, his contemporaries and the playwrights he influenced, the company's artistic mission is unique among theatre companies: to provide vital, groundbreaking, thought-provoking, vibrant and eminently accessible theatre in a uniquely American style. The Company's home is the Harman Center for the Arts, consisting of the 775-seat Sidney Harman Hall and the 451-seat Lansburgh Theatre, both located in downtown Washington's Penn Quarter neighborhood. The Company annually produces eight mainstage plays in its two downtown theatres as well as one free play each summer. The leadership of Artistic Director Michael Kahn has established the company as "the nation's foremost Shakespeare company" (*The Wall Street Journal*). The 2011-12 Season marked the 25th anniversary of the Shakespeare Theatre Company in Washington, D.C. and as recipients of the 2012 Regional Theatre Tony Award. For more information, visit ShakespeareTheatre.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.

Ensemble



BECCA LUSTGARTEN
Servant

is thrilled to be returning to the SCR stage this season, where she recently portrayed Letta in *Death of a Salesman*, directed by Marc Masterson. Her favorite credits include *Three Sisters* at the Williamstown Theatre Festival, directed by Michael Greif, *Joseph and the Amazing Technicolor Dreamcoat* at the Hangar Theatre, directed by Kevin Moriarty, and a number of new plays developed and produced by the Actors Studio NYC and Primary Stages Einhorn School of Performing Arts Drills. Lustgarten received her BFA in theatre arts from Boston University and studied at the Accademia dell'Arte in Arezzo, Italy. She is a graduate of the South Coast Repertory Acting Intensive Program. In addition to her theatrical work, she is a musician and singing bartender. More info at beccal.com



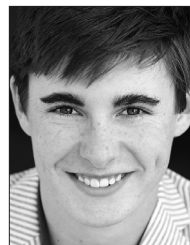
JAMES MACEWAN
Soldier/Officer

was born and raised in Johannesburg, South Africa. He is a graduate of South Coast Repertory's Acting Intensive Program and is thrilled to return to SCR after appearing in *A Christmas Carol* in 2013. Some highlights from his South African credits include *Mamma Mia*, *The Rocky Horror Show*, *Grease*, *Don't Drink the Water* and *The Beauty Queen of Leenane*. He has appeared on international television in "Wild at Heart" and the HBO series "Generation Kill." jamesmacewan.com



CALLIE PRENDIVILLE
Servant

is a graduate of the SCR Acting Intensive Program, and has also studied at the American Conservatory Theater in San Francisco, the Will Geer Theatricum Botanicum and Queen Mary College in London. Recent credits include Mary in *The Car Plays* at La Jolla Playhouse; Cecily in *The Odd Couple* at North Coast Repertory; Abigail in *The Crucible* at MOXIE Theatre; Emma in *The Language Archive*; and Mayella in *To Kill a Mockingbird*. She is also an actor with the Story Pirates, a sketch comedy troupe that encourages literacy by performing stories written by children. Prendiville holds a BA in theatre arts from the University of San Diego and an MFA in performance in theatre, television, and film from CSU Los Angeles. Callieprendiville.com.



NICK SLIMMER
Servant/Officer



is thrilled to be returning to SCR's Segerstrom Stage for his second show of the season, previously appearing as Thomas Shelley in *A Christmas Carol*. Slimmer is a graduate of South Coast Repertory's Acting Intensive Program, as well as a graduate of SCR's Teen Acting Program. He plans on attending the American Academy of Dramatic Arts in the fall on a merit scholarship. Some of his favorite past roles include Peter in *Peter Pan* (Arts and Learning Conservatory), Matt in *Dog Sees God* (Garage Theatre), Rapunzel's Prince in *Into the Woods* (SCR Youth Conservatory), Henry Crawford in *Mansfield Park* (SCR YC) and Cat in the Hat in *Seussical* (SCR YC).

South Coast Repertory's
Theatre Conservatory

SUMMER ACTING WORKSHOP

A FUN-FILLED THEATRE CAMP FOR KIDS AND TEENS GRADES 3-12

Choose a session Pick a time to go
 July 14 - 26 or July 28 - Aug 9 9 am - 12 pm or 1 pm - 4 pm
 2 weeks for \$330

CHALLENGING CLASSES FOR TEENS

FUN CLASSES FOR KIDS

ENROLL NOW CLASSES FILL QUICKLY! **(714) 708-5577 • scr.org**

PATRONS

*The following donors have contributed \$150 to \$299 to the Annual Fund this season.
We gratefully recognize the vital role they play in supporting the highest quality of artistic production at SCR.*

Anonymous • Barbara & Bill Adams • Ron & Chris Alderson • Mr. & Mrs. James Alexander • Margit & John Allen • Frances & John Applegate, MD • Mark Archer • Ellen Marshall & Robert Arnold • Mr. Donald H. Astle • Elizabeth M. Balderston • Ms. Barbara Baranski • Barbara Barkemeyer • Linda Barker • Joe & Yolande Bati • Dr. Michael Bear • Karen & Alfred Bearman • Les & Susan Bender • E. Kenneth Bennett & Richard P. Wagner • Mr. & Mrs. Robert L. Berg • Charles & Carol Betz • Steve Bierlich • Roger Blackwell & Heidi Hoffman • John & Dixie Bliss • Patricia Boatright • Dr. Maureen Bocian • Fahim Boulos • The Bower Family • Dennis & Sandra Bradley • Ms. Ellen Breitman & Mr. Brien Amspoker • Shirley D. Brisacher • Dr. & Mrs. John Carlisle Brown • Dr. & Mrs. Dave Bruce • Rebecca T. Bruno • Lisa & Robert Burnand • Mary L. Butler • Mr. & Mrs. Richard Cabe • California Closets • Roger Camp & Susan Lee-Warren • Mr. & Mrs. I. Douglas Campbell • Valerie Cantwell • Jane & Ira Carlin • Richard & Charlotte Cerruti • Christopher & Nita Chase • David Choweller • Mary B. Coates • Mr. & Mrs. Walter Cochran-Bond • Said & Joan Cohen • Mr. & Mrs. Joseph Coleman • David & Cassie Conant • Ms. Allana A. Cook • Donald A. Cox • Dr. & Mrs. Warren E. Danielson • Sam Dawson • Dr. Daniel & Emma Dennies • Mr. & Mrs. Gary Des Rochers • Ms. Jessica Dorman-Davis • Dr. Leslie Drozd • Gail Dufour • Ralph & Janet Dunham • John & Patty Earnest • Thomas Eivins • Don & Karen Evarts • Dr. & Mrs. Michael S. Fabricant • Mr. & Mrs. Ferdinand F. Fernandez • Mr. & Mrs. Shmuel Fisher • William & Cindy Fisher • Glenn & Jane Fowler • Keith Fowler • Jeff & Sheri Frankston • Carole Fritz • Linda Galloway • Keith & Cheryl Garrison • Mr. Lionel Gayron • Michael J. Gentile & Denise C. Harden • Suzette Giannini • Marcella Gilmore & Ed Muehl • Alan Goldin • Mr. Lotte Gopalakrishnan • Mr. Richard Gorham • Mrs. Robin Gotterer • George & Carla Graham • Debby & Don Griffin • Ms. Sandra Grim • Ms. Pamela R. Gross • Mark Guillod & Alan Miller • Walt & Alpha Hahn • Mr. Bart Hake • Jim & Berri Harris • Mr. & Mrs. Terry Hartshorn • Mr. & Mrs. Jack P. Hecht • Mr. & Mrs. Morris V. Hodges • Walt & Jennifer Hommerding • Cordelia Howard • Charles Hunter • Iverson Family • Alan Jackson & Lila Clay • Mr. & Mrs. James R. Johnson • Mike & Del Johnson • Peg Jordan • Dale A. & Helen Juliar • Fran Jutzi • Dr. & Mrs. Stanley Kaplan • Donald Karon • Norman & Pepita Katz • Mr. & Mrs. Dan L. Kelly • Hedy Kirsh • Dorothy Kising • Martin Klein • Mr. & Mrs. Michael Kleinman • Lee & Susan Knight • John & Anne Kramer • William Kuehl • Lakewood High School Theatre Students • Dennis & Bridget Lambert • Ed & Carol Lamphier • The Landa Family • John Lane • Mary & Bill Langsdorf • Lew & Nonnie Leeburg • Kevin & Jeanne Lewand • Irene & Larry Lewis • Glenn Libby • Paul & Sue Liles • Gregory Lincoln • James & Marsha Lindsey • Michael & Robin Lingle • Rob & Cris Linn • Glyn & Sonia Lister • Dr. & Mrs. Martin H. Litke • Mr. & Mrs. Robert W. Little • Margaret M. Lord • Christian & Sharon Maas • Mr. & Mrs. John Maglione • Don, Marcia & Edna Marsey • Ted & Carol Martin • Joanna Maxwell • Dr. John L. & Therese McAndrew • John & Dianne McGinnis • Ken & Gisela Meier • Elliott & Joanne Mercer • Ramona W. Merle • Mr. Jess Meyers • Maria Minon & Curtis Jensen • Mr. & Mrs. Paul Mitchell • Dr. Houchang & Barbara Modanlou • Montessori Harbor Mesa School • Diane P. Monnier • Richard & Kathryn Moore • Mr. & Mrs. Richard Moore • Drs. Huguette & Edgar Moran • Beth & Richard Moran • Mr. & Mrs. Harry W. Myers • Ms. Laura A. Myers • Mr. & Mrs. Mitsuhiro Nakano • Keith & June Nelson • Alan Nestlinger & Allene Symons • Brad Newell • Claudia & Brad Noble • Catherine Nordbak • Alice A. O'Keefe • Pete Olhasso • Charlotte Oliva • Craig & Naheed Olsen • Robert Ooten • Ms. Ginger Osborne • Mr. & Mrs. Jack Pariser • Mr. & Mrs. William A. Pemberton • Ruth M. Poole • Mr. & Mrs. Bruce Powell • Mark & Katherine Powell • Mr. Daniel Priest • Peter & Gretchen Rask • Richard Rawe • Carol H. Richards • Walter B. & Dagmar M. Rios • Prentiss & Virginia Robinson • Mr. & Mrs. Eduardo Rodriguez • Mr. & Mrs. Jay Rojo • Harriet Roop • Art & Alice Rose • Stanley Rosenblatt M.D. • Toby & Elena Rothschild • Mr. Bill Rowland • Ms. Joan Royce • Mr. & Mrs. Robert D. Rude • Deborah & Frank Rugani • Cynthia Runstrom • Joan Rutledge • Mr. & Mrs. Herbert Samuels • Fran Sawyer • Wayne & Madonna Saxton • David & Jean Schlesinger • Jack & Katharine Schoellerman • Stephen & Nanci Schrieber-Smith • Dr. Frances Segal • Mr. & Mrs. Semeniuta • Dr. Martin & Suzanne Serbin • Claudette Shaw • Linda Shepard • Larry & Marcia Shurland • Linda Silverman / Ercil Brown • Mr. & Mrs. Howard D. Simpson • Jack & Rita Sinder • Noemi Singer • Dr. Karl Skindrud • Stephen & Judith Slagle • Mrs. Barbara Smith • John W. Smith • Stephen & Kathy Smith • Mary Smith • Ken & Jenny Sobaski • Gai L. Spickard • Sid & Carole Spinak • D. & K. Stajic • Jeannine & Roy Stake • Ms. Marjorie Stanford • Ms. Marilen R. Steiger • Ron & June Stein • Jerry & Debbie Stern • Dr. Linda Y. Stewart • Daniel & Jeanne Stokols • Mr. & Mrs. Streichenberger • Mr. & Mrs. Thomas Summerfield • Tom & Terri Sutro • Pat & Michele Szekel • The Hon. & Mrs. Gary L. Taylor • Bill & Ann Teachout • Mr. Joseph Termini • Mr. & Mrs. Keeler Thompson • Dr. & Mrs. Jeremiah G. Tilles • Diana & Jeff Tomei • Donald & Carole Tompkins • Dr. Leonard Torres • Christopher Tower & Bob Celio • Terry & Carol Tweedt • David Brownstone & Carole Uhlener • Bluewater Grill (Jim & Julie Ann Ulcickas) • Tony Urbano • Joan Leeb & Ted Van Boemel • Dr. & Mrs. Samuel Vickery • Dr. Gerald & Mrs. Karen Wagner • Barry & Marcha Waldman • Bill & Maria Wallace • Phyllis & Cal Wallace • Virginia Warren • Jonathan Webb & Deborah Swett • Drs. Gerald & Eleanor Weinstein • Ruth Westphal • Susan White • Diane Wick • David Horne & Margarethe Wiersema • Hal & Judy Wightman • Dina Wiley • Bob & Ruth Wilkoff • Ann & Donald Williams • Dan Willoughby • Mr. & Mrs. Mark E. Wilson • Rodney Wilson • Stephen & Glenda Wilson • Frances Wiseman • Max & Marilyn L. Wolfsberg • Priscilla F. Wolz • Benjamin & Sandy Wright • Allen & Kimberley Yourman • Deborah M. Rosenthal & Marc Zimmerman

Recognition based on gifts received on and before April 22, 2014.