



55th Season • 520th Production
SEGERSTROM STAGE / SEPTEMBER 1-29, 2018

South Coast Repertory

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

SENSE AND SENSIBILITY

by Jane Austen
adapted by Jessica Swale

François-Pierre Couture
SCENIC DESIGN

Maggie Morgan
COSTUME DESIGN

Anne E. McMills
LIGHTING DESIGN

Martín Carrillo
ORIGINAL MUSIC/SOUNDSCAPE

David Murakami
PROJECTION DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Bree Sherry*
STAGE MANAGER

Directed by
Casey Stangl

Sandy Segerstrom Daniels
Honorary Producer



Corporate Honorary Producer

SENSE AND SENSIBILITY is produced by special arrangement with The Gersh Agency, 41 Madison Ave, 33rd Floor, New York, NY 10010

CAST OF CHARACTERS

Willoughby	<i>Preston Butler III*</i>
Lucy Steele/Gossip	<i>Rachel Charny</i>
Mrs. Dashwood/Mrs. Palmer/Miss Grey	<i>Nike Doukas*</i>
Thomas/Mr. Palmer	<i>Joel Gelman*</i>
Margaret Dashwood	<i>Desirée Mee Jung*</i>
Fanny Dashwood/Mrs. Jennings	<i>Abigail Marks*</i>
Marianne Dashwood.....	<i>Rebecca Mozo*</i>
John Dashwood/Sir John Middleton	<i>Matt Orduña*</i>
Colonel Brandon	<i>Dileep Rao*</i>
Edward Ferrars	<i>Josh Odsess-Rubin*</i>
Elinor Dashwood	<i>Hilary Ward*</i>

PRODUCTION STAFF

Dramaturg	<i>Kimberly Colburn</i>
Assistant Stage Manager	<i>Kathryn Davies*</i>
Assistant Director	<i>Kathryn Wilson</i>
Dialect Coach	<i>Nike Doukas</i>
Choreographer	<i>Kitty McNamee</i>
Fight Choreographer	<i>Ken Merckx</i>
Assistants to the Scenic Designer	<i>Sydney Ponc, Andrea Tinoco</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Assistant Lighting Designer	<i>Stephanie Lassiter</i>
Stage Management Interns	<i>Georgi Hughes, Millie Graham</i>
Light Board Operators	<i>Natalina DeFusco, RJ Romero</i>
Sound Board Operator	<i>Jim Lupercio</i>
Video Operator	<i>Abraham Lopez</i>
Automation Operator	<i>Alex Johnson</i>
Wardrobe Supervisor	<i>Stephanie Ebeling</i>
Dresser	<i>Margaret Jordan</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig Assistant	<i>Karina Moreno</i>
Additional Wig Staff	<i>Alyssa Goetz, Amber Hamilton, Christine Stahl-Steinkamp</i>
Additional Costume Staff	<i>Shreya Carey, Christina Hub, Lalena Hutton, Ramzi Jneid, Megan Knowles, Jessica Larsen, Erik Lawrence, Kaler Navazo, Tessa Oberle, Sarah Timm</i>



This small sculpture was commissioned by Winchester Cathedral from artist Robert Truscott to commemorate the 200th anniversary of Jane Austen's death and her burial at the cathedral.

SETTING

The beginning of the 1800s.

LENGTH

Approximately two hours and 45 minutes, including one 15-minute intermission.

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons or disrupt the performance.
Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.*

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

*Photos may be taken before and after the show, and during intermission, but not during the performance.
Show your appreciation for the play by using the hashtag #SenseAndSensibilitySCR and tagging the designers listed on P1.*

89.3 KPCC
Southern California Public Radio

Media Partner

OrangeCoast

Media Partner

The World of *Sense and Sensibility*

by Kimberly Colburn

The Regency Era

The Regency era is defined by the span of time around when King George III was deemed unfit to rule and his son took the throne as prince regent. The regent's rule lasted from 1811-20, though the Regency era is often considered to be roughly 1795 to 1837, from the latter part of the reign of George III through the prince regent decade and beyond. The Regency is a subset of the Georgian era, covering the rule of George I, George II, George III and George IV. The term Georgian is more commonly used for architecture of the time, while Regency is used for fashion (the most famous Georgian house in London is likely 10 Downing Street, pictured right in 1887). The era ended in 1837 when Queen Victoria ascended the throne, ushering in the beginning of the Victorian era.

Greater Britain in Early Regency

As with any contemporary novel, the story of *Sense and Sensibility* was shaped by the world Jane Austen was writing in. There had been an uncommonly hot and dry summer followed by a bitterly cold winter in 1794. In January 1795, England recorded its coldest-ever month. Farmers planted as best they could but,

in the early spring, another cold snap destroyed most of their new crops. Grain prices skyrocketed and some people were accused of hoarding and worsening the shortages. There were massive food riots throughout England, which continued for months. Sheryl Craig, editor of the Jane Austen Soci-



ety of North America newsletter, notes that "...as Jane Austen was writing *Sense and Sensibility*, Britons were experiencing ... the economic results of a harvest failure of biblical plague proportions. Everyone in Britain was affected by the disaster. ... it was a financial reversal every bit as devastating as the Dashwoods' loss of their father's income."

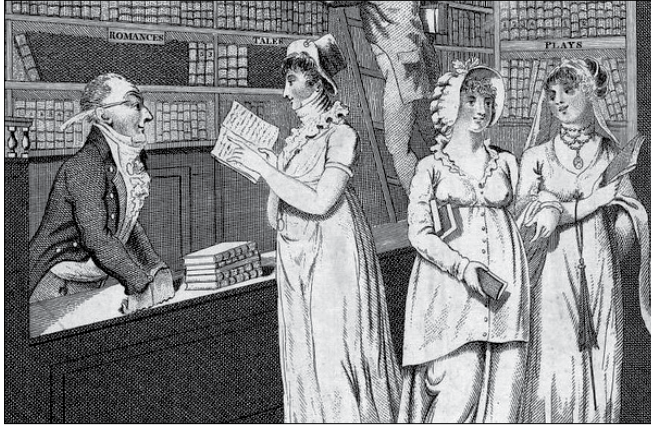
Britain was also waging war against Napoleon as he was building his French empire, with an alliance formed in September 1795 between Britain, Austria and Russia against France's invasions. While Britain did not experience the explosiveness of the French revolution, it was still reeling from the unpopular war with America. The populace at large, near the brink of famine, threw stones at the king's carriage when he headed to Westminster to open a new session of parliament. With the combination of domestic and international hardships, the Speenhamland system of wage supplements was enacted in Britain to mitigate the worst effects of rural poverty (this became known as "the dole"). The government also made it nearly impossible to hold public meetings in support of reform—redefined as treason—driving public unrest underground.

This is the economic and environmental climate in which Austen places her suddenly homeless and in-need-of-assistance Dashwood women.



Regency Pop Culture

The Dashwood women are well-read; Marianne, in particular, holds strong opinions about popular books and music of the era. Here are some noteworthy names and happenings. Keep in mind the Regency time frame—Charles Dickens stories and the setting for Sweeney Todd are Victorian.



Books: Poets and playwrights were the intellectual superstars of the time, while novelists were seen as mass-market entertainment. Poet Alexander Pope died in 1744, but was still widely read along with Shakespeare, William Cowper and Jean Racine. William Blake, now considered a seminal figure of the Romantic age, was largely unrecognized during his life.



Music: The waltz was the fashionable dance of the time, and one of the most popular composers in England was Franz Joseph Haydn. In 1795, Haydn completed the 12 London symphonies and returned several times to visit London.



Art: 1750-90 was considered the “classical age” of English painting, with Sir Joshua Reynolds (his painting, *The Ladies Waldegrave*, 1780, is above) and Thomas Gainsborough as the leading figures—both were founders of Britain’s Royal Academy of Art. The Romantic movement, characterized by large landscapes, began to edge out classical portraits.



Science and Technology: In 1793, Eli Whitney invented the cotton gin. The following year, the first (non-electric) telegraph message was sent 143 miles from Paris to Lille, in the far north of France.



Jane Austen's World

by Kimberly Colburn

Jane Austen pens "Sense and Sensibility"

Austen was born in 1775. Like the families in many of her novels, the Austens were a large family of respectable lineage, but had no fortune. Jane was one of eight children. Her letters to her only sister, Cassandra (the surviving letters date to 1796), are the primary source of biographical information. Although she never married, Jane's letters to Cassandra and other writings reveal several romantic entanglements including a very brief engagement (which lasted only one evening). She moved several times around the English countryside, but information about her work is sketchy. She began to write while still a teenager, but kept her work hidden from all but her immediate family. Legend has it that, while she was living with relatives after her father's death in 1805, she asked that a squeaky hinge on the room's swinging door not be oiled. This way, she would have enough time to hide her manuscripts before someone entered the room.

Written around 1795, when she was 19 years old, *Sense and Sensibility* was originally a series of letters, titled *Elinor and Marianne*, which she later converted to prose. In 1811, her brother helped her sell the novel to a publisher. It sold out its first and second print runs within a year and it remains in publication to this day. Austen wrote five more novels, with each of the title pages referring to one or two of her earlier novels—capitalizing on her growing reputation; but the novels still did not provide her name and simply stated "By a Lady." In 1816, she began to suffer from ill health. At the time, it was thought she suffered from consumption; scholars now surmise it to have been Addison's disease. She died on July 18, 1817, at age 41. *Persuasion* and *Northanger Abbey* were published together posthumously in December 1817, with a "Biographical Notice," written by her brother, Henry, in which Jane Austen was, for the first time in one of her novels, identified as the author.



The Novels

Sense and Sensibility (1811)

After their father's death, an entailment means sisters Elinor and Marianne must marry well in order to secure their futures.

Pride and Prejudice (1813)

Elizabeth and Mr. Darcy are too full of pride to recognize that they're perfect for each other. But they figure it out in the end.

Mansfield Park (1814)

Impoverished Fanny Brice is sent to live with her wealthy relations at Mansfield Park; the story concludes with her successful marriage.

Emma (1816)

Spoiled and headstrong Emma thinks she's a better matchmaker than she is, but her meddling doesn't prevent everyone (including her) from finding the right match.

Northanger Abbey

(published posthumously, 1818)

A satire of Gothic novels, this is the coming-of-age story of Catherine Morland, a woman who craves moral happiness over material wealth.

Persuasion

(published posthumously, 1818)

27-year-old Anne Elliot rekindles a romance with her former fiancée, whom she hasn't seen in seven years.

Ripe for Reverie and Adaptation

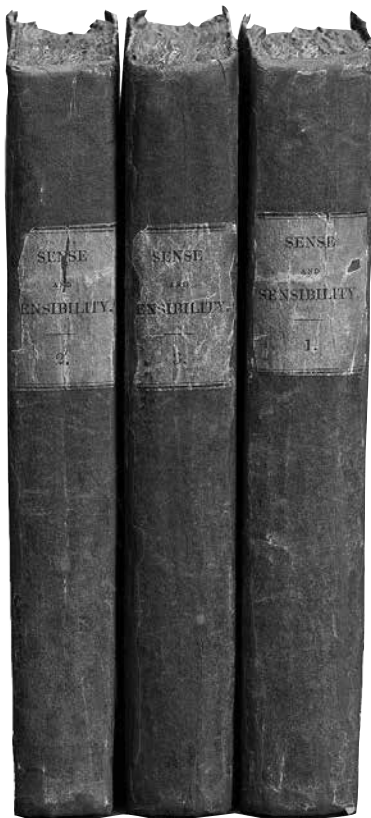
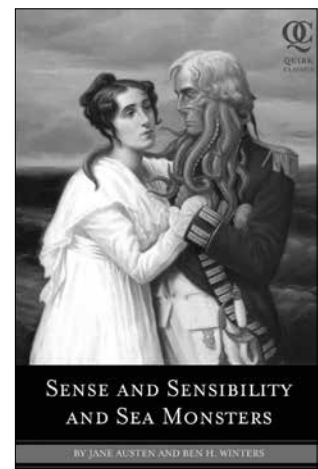
Jane Austen's novels have been translated, adapted and disseminated to international audiences via nearly every media platform available. Her books have been popular for more than 200 years, a feat few writers have matched. She's become part of the academic canon and her writings are often assigned in college coursework. Jane Austen societies celebrate her work and offer ways to study and inhabit the Regency era (members are sometimes called "Janeites"). One of the largest, the Jane Austen Society of North America, boasts more than 5,000 members and holds an annual conference. Culturally speaking, Austen has become a brand to rival Shakespeare.

There are numerous screen versions of the novels (including the 1995 *Sense and Sensibility* starring Emma Thompson and Kate Winslet). There are clever spinoffs in every medium, from novels like *Pride and Prejudice and Zombies* or *The Jane Austen Book Club* to modern movie takes like *Clueless* and *Bride and Prejudice*. There are even board games and a *Jane Austen Guide to Dating*.

Austen's stories take place in a detailed world governed by societal customs, the upper class Regency world that Austen herself belonged to and knew so well. Her characters are archetypal, but drawn with nuance and ultimately compassion—even Willoughby's behavior

is understandable. Critics of Austen are quick to point out her narrow focus and neglect of the lower classes, but fans feel a deep connection to her and to her characters, especially her heroines. Although this world may be problematic in many respects, the women characters successfully navigate traps and get the guy in the end. Jane Austen's works are the ultimate romantic comedies.

Maybe Austen's works have enduring appeal because they focus on that which is within our grasp to



change—ourselves. Her characters transform themselves, and the people who win out are pure of heart and intention. Austen implicitly critiques her society, but, in the end, offers a roadmap to the future by positing that real change starts with the individual. Isn't it nice to revel in interpersonal successes when you feel like you can't change the world?

Left, the three volumes of the first edition of *Sense and Sensibility*, 1811; above, Emma Thompson, Emilie François and Kate Winslet in the movie adaptation of *Sense and Sensibility* (1995); the books *Pride and Prejudice and Zombies* (2009) and *Sense and Sensibility and Sea Monsters* (2009); movie posters for *From Prada to Nada*, *Lost in Austen* and *Clueless*.

Women, Money and Marriage

"Marriage affords great collective excitations: if we managed to suppress the Oedipus complex and marriage, what would be left for us to tell?"

—Roland Barthes

by Kimberly Colburn

Money and marriage in the time of Jane Austen included a number of terms not in common use in modern-day America, like entailment, primogeniture and dowries. Though these words may seem archaic, they are at the root of our financial and inheritance systems.

The notion of entailment stems from feudal England and is a guarantee that lands will forever be given to direct descendants. Unfortunately, this was limited to male heirs, since women were not able to own property unless they were widows or spinsters; married men and women were considered one financial entity. It wasn't until the Married Women's Property Act of 1882 that married British women could own and control property; by comparison, Mississippi became the first state, in 1839, to allow women to own property in their name. It wasn't until 1900 that all states recognized women as individual entities.

It was difficult for women to inherit property. Unless otherwise defined by a will, the English law of primogeniture automatically gave the oldest son the right to all real property; the daughter only inherited real property in the absence of a male heir. This law remained in place until 1925.

Because of these governing issues in Regency England, fathers often provided daughters with a dowry, a transfer of parental property or money to a daughter at

her marriage (which was then instantly transferred to the husband by law). Dowries are a prehistoric custom, described in the Code of Hammurabi from ancient Babylon.

Married women today might not think twice about buying property or opening a bank account, but it wasn't until 1960 in the United States and 1975 in the U.K. that married women were guaranteed the ability to open accounts without their husband's permission. Until America's Equal Opportunity Credit Act in 1974 was passed, banks required single, widowed or divorced women to bring a man along to cosign any credit application, regardless of income. And it wasn't until 1981 that a husband lost the right to take out a second mortgage unilaterally on property held jointly with his wife. Modern young women might find this deeply shocking, but it's been about 200 years of (very slow) improvement since Jane Austen's day.

Jane Austen's novels frequently feature complicated entailments and discussion of money, with her work focused on the fate of women in that society. She indirectly managed to question the inheritance practices, and society's treatment of women, by repeatedly creating sympathetic and deserving women who face financial ruin due to circumstances beyond their control, such as entailments or a woman's inability to respectably earn money or own property.

The Marriage Settlement (by William Hogarth, 1795); a grand interior where Earl Squander and a city merchant arrange the marriage of their son and daughter; the extravagantly dressed young man sits at the left, looking at his reflection in a glass while his future bride listens to the lawyer's soft words.



Bride or Bust

Marianne is ruled by her “sensibility” and often refuses to constrain her emotions to society’s dictates. Rules governing courtship were strict at the time and Marianne’s

passionate sensibility inadvertently violated many of the customs of the day, though she and the women in her family largely adhered to the dictates of women’s domesticity. Women could not pursue education or professions; instead they focused on accomplishments like music (Marianne loves the piano), drawing or painting (Elinor excels at this), embroidery or reciting poetry. Ironically, education was not an accomplishment because it was assumed that women’s minds were inferior to men’s and incapable of holding complex thought.

Some of the specific customs of the day included: women should not send letters to men they were unrelated to, unless they were engaged; women were expected to remain “pure” because the least hint of sexual activity rendered them ineligible for marriage; and a lady waited to be introduced to a gentleman and never introduced herself. In general, women under age 30 were not to walk alone unless walking to church. While riding in a carriage, women should not sit next to men unless they were direct relations.

A woman, and her fortune, became her husband’s property (see “Women, Money, and Marriage,” Page 8) and he had almost unlimited power over her and her fate. Because women had no power of earning money, it was their duty to marry as well as possible. Many marriages were arranged; the bride had little choice in the matter and love was not a priority. It was a woman’s duty to be as accomplished and attractive as possible in order to attract the man with the largest fortune. If a

woman remained unmarried, she was forced to rely on the charity of her male relatives; she had no control over how she lived and often was passed around like a parcel to nurse elderly relatives or sick children.

Austen created intelligent women who took control of their destiny and married men who valued their minds and respected them

as people. She was at the forefront of changing attitudes towards love and relationships by privileging

matches based on mutual respect and love. By not marrying in her lifetime (despite a one-night engagement) and having her own (anonymous) writing career, she personally disregarded the “bride or bust” expectation.



The Bride by Louis
Léopold Boilly, 1820.

Artist Biographies



PRESTON BUTLER III

Willoughby

is an actor, filmmaker and musician who has worked with an array of extraordinary artists including Tony and Obie award-winners; "Insecure" creator and lead actress, Issa Rae; award-winning Chinese director and playwright Stan Lai; and Def Poetry's Dahlak Brathwaite. He is thrilled to return to SCR's stage after his debut last season in *Gem of the Ocean* (Citizen Barlow). Butler recently toured Europe with the world premiere of *FORE!*, an acid comedy by Aleshea Harris (2018 Obie Award-winner, 2017 Relentless Award-winner). In 2016, Butler garnered international acclaim at the Edinburgh Fringe Festival for his co-creation and performance in the eerily exciting "concert-drama," *Dead Awaken*. His other theatre credits include *The Royale* (Jay Jackson) at Cleveland Playhouse, *Hecuba* (Agamemnon) at the Stella Adler Theatre in Hollywood and *Cotton Patch Gospel* (John the Baptist) at American Coast Theater Company. He is a graduate of the MFA acting program at the California Institute of the Arts and the performance/directing program at Vanguard University of Southern California. Phil 4:13 @pres-toncreates.



RACHEL CHARNY

Lucy Steele/Gossip

is thrilled to be making her professional debut. She started taking acting classes at SCR when she was 9 years old and has appeared in 14 productions including many in the Theatre Conservatory and in *A Christmas Carol*. Some of her favorite Conservatory productions include *David Copperfield* and *A Midsummer Night's Dream*. She studied at the Royal Academy of Dramatic Art, Orange County School of the Arts and is a recent graduate of SCR's Acting Intensive Program. She would like to thank her family, friends and teachers for all their support.



NIKE DOUKAS

*Mrs. Dashwood/Mrs. Palmer/
Miss Grey*

returns to SCR after appearing in *Yoga Play*, *All the Way*, *The Prince of Atlantis*, *The Happy Ones*, *Dead Man's Cell Phone*, *Ridiculous Fraud*, *Cyrano de Bergerac*, *Major Barbara*, *Much Ado About Nothing*, *Everett Beekin*, *The Beard of Avon*, *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. She most recently appeared in *Three Days in the Country* at The Antaeus Company, where she is a member, and where earlier this year, she directed Harold Pinter's *The Hothouse*. Her other regional credits include the Pasadena Playhouse, Kinetic Theatre and PICT (both in Pittsburgh), Jewel Theatre Company (Santa Cruz), The Old Globe, A Contemporary Theatre (Seattle), Mark Taper Forum, Shakespeare Festival/LA, Berkeley Repertory Theatre, Shakespeare Santa Cruz, Berkeley Shakespeare Festival and American Conservatory Theatre. Her numerous television guest spots include a recurring role on "Desperate Housewives." She is a recipient of the 2011 Lunt Fontanne Fellowship, and has an MFA from the American Conservatory Theater.



JOEL GELMAN

Thomas/Mr. Palmer

is happy to be back at SCR where he appeared previously in *Ella Enchanted*, *The Light Princess* and *Pride and Prejudice*. His other selected theatrical credits include *Amy and the Orphans* at Roundabout Theatre Company, *Les Misérables* at the Hollywood Bowl, *Tobacco Road* at La Jolla Playhouse, *A Midsummer Night's Dream* at Portland Center Stage, *The Glass Menagerie* at ETC Santa Barbara, *The Sparrow* at Coeurage Theatre Company, *The Hamlet Project* at LCC Theatre Company and *Gallery Secrets* at Chalk Repertory Theatre. Gelman is on the house Improv team, Aeroplane, at The Nerd-ist School. His television credits include "The Brink," "Modern Family," "New Girl," "The Newsroom,"

“Vegas,” “The Young and the Restless,” “Henry Danger” and “In Gayle We Trust.” He earned his MFA at UC-San Diego and his BA at Western Michigan University.



DESIRÉE MEE JUNG
Margaret Dashwood

is making her SCR debut. Most recently, she appeared as the Princess of France in *Love's Labour's Lost* and the Countess of Salisbury in *Edward III* at the Colorado Shakespeare Festival.

Her other credits include Celia in *As You Like It*, Lady Percy in *Henry IV, Part I* and the world premiere of *The Curse of Oedipus* (Antaeus Theatre Company, where she is a company member), Portia in *Merchant of Venice* (Local LAB, Local Theater Company), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (Curious Theatre Company), *Rose and the Rime* (Sacred Fools Theater Company), *Supper* (Theatre of NOTE), *Colony Collapse* (The Theatre @ Boston Court), *99 Histories* (Artists at Play), *reasons to be pretty* (Paragon Theatre) and *Anton in Show Business* (Openstage Theatre). She has trained with Shakespeare & Company, Queensland Shakespeare Ensemble and OzFrank Theatre Company. She holds degrees in theatre and business from the University of Northern Colorado. DesireeMeeJung.com



ABIGAIL MARKS
Fanny/Mrs. Jennings

is making her SCR debut. Her theatre credits include *Hamlet*, *Women Beware Women* (The Shakespeare Theatre), *I Love Lucy: A Funny Thing Happened on the Way to the Sitcom* (LA

Theatre Works), *Three Sisters* (Studio Theatre), *Losing My Religion* (Pasadena Playhouse), *As You Like It*, *Cloud 9* (Stage Raw Theatre Award nomination, Best Supporting Actress; winner of eight LA Drama Critics Circle Awards), *Top Girls* (Ovation Award nomination, Best Supporting Actress; winner of *Backstage* and *Sage* awards, Best Supporting Actress) (Antaeus Theatre Company), *Eurydice*, *A Christmas Carol*, *The Beaux Stratagem*, *Uncle Vanya*, *Long Day's Journey into Night*, *Tartuffe*, *The Doctor's Dilemma* (A Noise Within), *The Tempest* (Oval Theatre), *A Bright Room Called Day* (Coeurage Theatre Company) and *South of Delancey* (Fremont Centre Theatre). Her film and

television credits include “Glee” (FOX), “People at a Party” (BBC), “The Dream” (with Lulu Wang and Bruce Dern) and commercial campaigns for the “We Card” anti-smoking program and Barclay’s Bank (directed by Tony Scott). She received her MFA from The Academy for Classical Acting at The Shakespeare Theatre and her BA from George Washington University. abigailmarks.com.



REBECCA MOZO
Marianne Dashwood

appeared at SCR previously in *Going to a Place where you Already Are*; *Five Mile Lake*; *4000 Miles*; *The Parisian Woman*; *In the Next Room, or the vibrator play*; *A Wrinkle in Time*; *Emilie*;

La Marquise Du Châtelet Defends Her Life Tonight; *The Heiress* and *Doubt*, a parable. Her other theatre credits include Rogue Machine Theatre, The Matrix Theatre Company, The Colony Theatre, Center Theatre Group and at Antaeus Theatre Company in *Cat on a Hot Tin Roof*, *Uncle Vanya*, *Top Girls*, *Mrs. Warren's Profession*, *Peace in Our Time*. Her film and television credits include “9-1-1,” *You Bury Your Own*, *Zerophilia*, *Headless Horseman*, *The Waterhole*, “Pizza Time,” “Cold Case,” “Medium,” “Modern Family” “Break a Hip” and “Kittens in a Cage.” Mozo earned her BFA from Rutgers University and studied at The Globe Theatre in London. She is a member of Actors’ Equity Association and The Antaeus Theatre Company.



JOSH ODESS-RUBIN
Edward Ferrars

is truly delighted to be making his SCR debut. His Southern California credits include *Rosalind* in *As You Like It* (Shakespeare Orange County), Cléante in *The Imaginary Invalid* (A Noise

Within); Captain Spaulding in *Animal Crackers*, Liam in *Bad Jews* and Gabriel Law in *When the Rain Stops Falling* (Cygnet Theatre); Da Vinci in *The Dwarf* (Counter-Balance Theater), Feste in *Twelfth Night*, Edmund in *King Lear*, Demetrius in *A Midsummer Night's Dream* and Tybalt in *Romeo & Juliet* (New Swan Shakespeare); and *With Love and a Major Organ* (The Theatre @ Boston Court). His other regional credits include Portland Stage Company (Maine), Cincinnati Playhouse in the Park, Lake Tahoe Shakespeare, Sierra Repertory Theatre, Ensemble

Theatre Cincinnati and Yale Repertory Theatre. In New York, he performed at venues including Ars Nova, Dixon Place, HERE Art Center, Culture Project, NYC Fringe, Keen Company and Playwrights Horizons. He also has been seen on Netflix, Science Channel, Investigation Discovery, Lifetime and in national and international commercials. He recently shot a role in *The Descendant*, his feature film debut. Odess-Rubin is a proud graduate of Yale University and the MFA acting program at UC-Irvine. joshorubin.com



MATT ORDUÑA

John Dashwood/Sir John Middleton

is very excited to return to SCR where he appeared last season as Eli in *Gem of the Ocean* and as Vincentio/Wedding Singer in the world premiere of *SHREW!*

His theatrical roles include Othello in *Othello* and the Jailer in *2 Noble Kinsmen* at Kingsmen Shakespeare; Abioseh in *Les Blancs* at Rogue Machine Theatre; Bilal in *Bars & Measures* (Stage Raw Award nominee, Los Angeles Drama Critics Circle Award nominee for lead performance in a play) at The Theatre @ Boston Court; Gabriel in *Fences* at International City Theatre (Ovation Award nominee for featured performance); Tiresias in *Oedipus El Rey* and Albert/Kevin in *Clybourne Park* at San Diego Repertory; Duncan in *Macbeth* at A Noise Within; and Flip in *Stick Fly* at Mo'oelo Performing Arts Company. His film and television credits include "How to Get Away with Murder," *I Don't Feel at Home in This World Anymore* (Sundance Grand Jury Award), *Grace of Jake*, *Baby Steps*, *Better Half: The Story of Tony & Leo*, "NCIS: Los Angeles," "NCIS," "Ironside," "Pretty Little Liars," "The Fosters," "Switched at Birth," "Days of Our Lives," "Sons of Anarchy," "Mob City," "Family Tools" and "Legit." He earned his MFA from the University of Washington Professional Actor Training Program. He is very excited to be working with this wonderful cast and crew. Thank you to Tinia and Autumn for their love and support.



DILEEP RAO

Colonel Brandon

appeared previously at SCR in the world premieres of *Yoga Play* and *Making It*. His other theatre credits include *King Charles III* at Pasadena Playhouse, *Indian Ink* (American

premiere) at A.C.T. San Francisco; *Fetes de la Nuit* and *Perfect Wedding*, world premieres by Charles S. Mee (Kirk Douglas Theatre, Berkeley Repertory Theatre); *The Lover* (New Langton Arts); the national tour of *Tale of the Allergist's Wife* (Manhattan Theatre Club); *Free Outgoing* (East West Players); and *Shiv* (The Theatre @ Boston Court). His television credits include "Mr. Robot," "Brothers & Sisters," "Touch," "Children's Hospital" and "Z Nation." His film credits include *Avatar*, *Drag Me to Hell*, *Inception* and *Beeba Boys*. He is a graduate of UC-San Diego and holds an MFA from the American Conservatory Theater in San Francisco.



HILARY WARD

Elinor Dashwood

is thrilled to be making her debut at SCR. Her theatre credits include Actors Theatre of Louisville, Ojai Playwrights Conference, La Jolla Playhouse, Classical Theatre of Harlem and Pennsylvania Shakespeare Festival. She is a founding member of the Ovation Award-winning company, Chalk Repertory Theatre, which produces new and classical work in untraditional spaces. As an acting coach, she has helped actors all over the world sharpen their audition technique and reach their professional goals. Under her guidance, her clients have been accepted to top professional actor training programs and worked across media on television, film and regional theatre. Her film credits include *Other People*, *Like You Mean It*, *Caliginosity* and *All the Way*. On television, she has appeared in "NCIS," "Five Points," "Guidance," "The Fosters," "Modern Family," "Grey's Anatomy," "Notorious" and she enjoys a thriving commercial career, having appeared in more than two-dozen national campaigns. Ward is currently recurring as Becca in HBO's limited-series "Sharp Objects" starring Amy Adams. She earned her MFA at UC-San Diego/La Jolla Playhouse.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JESSICA SWALE (*Adaptor*) is a writer and director. She is artistic director of Red Handed Theatre Company and a returning playwright at Shakespeare's Globe Theatre. Her plays include *Nell Gwynn* (winner, Edgerton Foundation New Play Award, 2015), *All's Will that Ends Will* (Bremen Shakespeare Company) and adaptations of *Sense and Sensibility*, *Far from the Madding Crowd* (Watermill) and *The Secret Garden*

(Grosvenor Park, Chester). Her first play *Blue Stockings* (Shakespeare's Globe) is now a General Certificate of Secondary Education set text in U.K. She is currently writing a new play, *The Mission*, about illegal adoptions in the 1920s. In 2012, she won a BAFTA JJ Charitable Trust Screenwriting Bursary and completed an original screenplay, *Summerland*. As a director, her credits include *Fallen Angels* (Salisbury Playhouse), *Bedlam* (Shakespeare's Globe); *The Belle's Stratagem* (Evening Standard Best Director nomination, 2012), *The Busy Body*, *The Rivals*, *Someone Who'll Watch Over Me* (Southwark Playhouse); *The School for Scandal* (Park Theatre); *Palace of the End* (Arcola), *Winter* (Theatre Newfoundland, Canada) and *Sleuth*, *Sense and Sensibility* and *Far from the Madding Crowd* (Watermill Theatre). Swale has also directed a number of Shakespeare plays in the Balkans and the Marshall Islands for the NGO Youth Bridge Global. She is author of a best-selling series of drama games books, published by Nick Hern. She trained at Central School of Speech and Drama and Exeter University.

CASEY STANGL (*Director*) returns often to work at SCR on productions including Wendy Wasserstein's *The Sisters Rosensweig*, Michael Mitnick's *The Siegel*, David Ives' *Venus in Fur*, Sarah Ruhl's *In the Next Room, or the vibrator play*, and many Theatre for Young Audiences productions including last season's *Ella Enchanted: The Musical*. Her recent projects include *The Cake* at La Jolla Playhouse, *The Revolutionists* at Everyman Theatre in Baltimore, *The Nether* at Jungle Theater in Minneapolis, *Cloud 9* at Antaeus Theatre Company (winner of eight LA Drama Critics' Association awards including Best Director and Best Production), *Stage Kiss* for Guthrie Theater and *Ab, Wilderness, Love and Information* and *Venus in Fur* for American Conservatory Theater. Stangl is a resident director for Ojai Playwrights Conference and is a frequent collaborator in the creation of new plays. For her work as the founding artistic director of Eye of the Storm Theatre in Minneapolis, she was named Minnesota Artist of the Year. Stangl proudly serves on the Executive Board of Stage Directors and Choreographers Society, the national labor union for professional stage directors and choreographers.

FRANÇOIS-PIERRE COUTURE (*Scenic Design*) is originally from Montreal, but has had the privilege of working in Los Angeles and throughout the United States for the last decade as a scenic, lighting and projection designer. His multifaceted and dynamic approach to his craft has given him the opportunity

HONORARY PRODUCERS

SANDY SEGERSTROM DANIELS is the exclusive Individual Honorary Producer of *Sense and Sensibility*, underwriting her sixth production at SCR in three years, following *The Sisters Rosensweig*, *Shakespeare in Love*, *Destiny of Desire*, *Moby Dick* and *Amadeus*. As a member of The Playwrights Circle, she has also helped sponsor three world-premiere productions featured in the Pacific Playwrights Festival. She is a longtime First Nights subscriber and Platinum Circle member and a frequent Gala underwriter. A member of Orange County's renowned Segerstrom family, whose gift of land to SCR in the 1970s is the site of the David Emmes/Martin Benson Theatre Center, she is a passionate arts advocate, a dedicated philanthropist and one of SCR's most cherished supporters.

U.S. BANK adds *Sense and Sensibility* to its impressive history of supporting SCR's season-opening productions, which includes last year's *Once* and, in previous seasons, *All the Way*; *One Man, Two Guvnors*; *The Tempest*; *Death of a Salesman*; *Absurd Person Singular*; *Pride and Prejudice*; *Misalliance*; and the Sondheim classic, *A Little Night Music*. U.S. Bank also supported the Theatre for Young Audiences production of *The Stinky Cheese Man* and the 30th anniversary production of *A Christmas Carol*. U.S. Bank is the fifth-largest commercial bank in the United States, with 3,087 banking offices located in 25 states, 668 of which are in California. U.S. Bank and its employees are dedicated to improving the communities they serve, for which the company earned the 2011 Spirit of America Award, the highest honor bestowed on a company by United Way.

to work across multiple environments and venues and it is with very great enthusiasm that he returns to SCR this season. Some of his designs here include *Destiny of Desire*, *Amos & Boris* and *The Light Princess*; *Destiny of Desire* at Oregon Shakespeare Festival and Goodman Theatre; *The Mexican Trilogy: An American History* at the Los Angeles Theatre Center (LATC); *Médée* and *Teseo* for the Chicago Opera

Theatre; *A Picasso and Beethoven as I Knew Him* at Geffen Playhouse; *Jackie Unveiled* at the Wallis Anenberg Center for the Performing Arts; *Everything You Touch* for Rattlestick Productions at the Cherry Lane Theatre and The Theatre @ Boston Court; *With Love and a Major Organ* at The Theatre @ Boston Court; *Time Alone* at LATC; *The Year of Magical Thinking* at Laguna Playhouse; and *Metamorphoses* and *Woyzeck* at the Santa Barbara Ensemble Theatre. For more information: fpcouture.com

MAGGIE MORGAN (*Costume Design*) is pleased to be back at SCR where she designed *Misalliance*, *The Heiress*, *Bach at Leipzig*, *Proof*, *Getting Frankie Married—and Afterwards*, *The Homecoming* and *The Countess*. Her recent work includes *Soul Doctor* for Broadway, the feature film *Car Dogs*, *Office Hour* (Long Wharf Theatre, Berkeley Repertory Theatre), the multimedia theatre piece *DED!* created by Carlos Lopez Estrada (Matrix Theatre Company/Bootleg Theater) and the award-winning “SEND ME” an original web Series (BET.com). Her favorite shows in LA include *Endgame* and *Sleeping Beauty Wakes!* (The Kirk Douglas Theatre), *Demonology* and *The Joy of Going Somewhere Definite* (Mark Taper Forum, Drama-Logue Award), *Waiting for Godot* (Matrix Theatre) and *Sunset Boulevard* (Hollywood Bowl). She has done many shows at Pasadena Playhouse including *Mask: A New Musical*, *Vincent in Brixton* and *Defiance*; and at Center REPerTory Company including *Tenderly: The Rosemary Clooney Musical* and *It Shoulda Been You*. Additionally, her designs have been seen at Arizona Theatre Company, Aurora Theatre, Capital Stage, SOHO Rep, New Jersey Shakespeare Festival, San Jose Repertory Theatre, TheatreWorks, Getty Villa, Antaeus Theatre Company, Mondavi Center, California Musical Theater, Magic Theatre and Yale Repertory Theatre. She is a graduate of the Yale School of Drama and on the faculty at University of California, Davis. maggieorgandesign.com

ANNE E. McMILLS (*Lighting Design*) is making her SCR design debut. Her lighting career extends across the many facets of the lighting world—from theatre (including Broadway and London’s West End) to television and theme parks to architectural lighting, industrials, concerts, awards shows, dance and opera. In addition to designing her own work, McMills has assisted multiple Tony Award-winning Broadway lighting designers including Ken Billington, Brian MacDevitt, Howell Binkley, Peter Kaczowski, Jason Lyons, David Lander, Brian Monahan and projection designer Elaine J. McCarthy. She has mounted productions throughout the U.S., U.K., Japan, Australia, France and Germany. She is a proud member of United Scenic Artists, Local 829, the head of lighting design at San Diego State University and the author of *The Assistant Lighting Designer’s Toolkit* (ALDToolkit.com) and *3D Printing Basics for Entertainment Design* (3DPBasics.com). For further information, visit annemcmillslighting.com.

MARTÍN CARRILLO (*Original Music/Soundscape*) is making his SCR design debut. He is an Ovation Award-winner for sound design (2004, 2007) and has created music and sound environments in a number of contexts since 1996. His sound design and original music for Pig Iron’s *Tragedy of Joan of Arc* (1998) received attention and critical acclaim in Philadelphia with a Barrymore Award nomination; and was a preamble to collaborations with sound designer François Bergeron for six venues at Tokyo DisneySea (2001). He was the audio designer for two main venues at Hong Kong Disneyland (2005). His Los Angeles theatrical credits include *Eat Me* (2004, *LA Weekly* Theater Award nomination), *Have You Seen Alice* (*LA Weekly* Theater Award for Sound Design, 2012; Ovation Award nomination), *Buddy Buddette*, *Romeo and Juliet: Antebellum New Orleans 1836* (Ovation Award, 2004), *Heavier Than*, *American Misfit*, *Paradise Lost: Shadows and Wings* (Ovation Award, 2007). *Gifts of the Spirit* (Ron Athey and the

**"SLEEK, FAST-PACED,
ABSORBING AND VERY FUNNY"**
—Vogue

OCT 13–NOV 10

This hit comedy takes an incisive, unflinching look at how things get done in Washington.
High school and above.

Honorary Producers: STEVE & LAURIE DUNCAN • SAMUEL & TAMMY TANG

KINGS\$
by SARAH BURGESS
directed by DÁMASO RODRÍGUEZ

Broad Museum), *Baby It's You* (2010, NAACP Theatre Award for Sound Design, Large Venue). His first feature-length score for the film adaptation of *Eat Me* premiered in 2017. He is proud to be designing and composing during SCR's 55th season after working here as an associate on *The Education of Randy Newman* (2000)—it seems like only yesterday.

DAVID MURAKAMI (*Projection Design*) is a projection designer and film director focused on the union between the cinematic and theatrical. His past designs include Minnesota Opera's *Das Rheingold*; Opera Parallèle's *Dead Man Walking*, *Champion*, *Les Enfants Terribles*, *Flight* and *Little Prince*, with the American premieres of *Anya 17* and *Heart of Darkness*; and the world premieres of Luis Valdez' *Valley of the Heart* and Jake Heggie's *Out of Darkness*. Other companies he has designed for include the San Jose Repertory Theater, Enacte Arts, SFJAZZ, Alonzo King LINES Ballet, Arizona Opera, Opéra de Montréal, El Teatro Campesino, Music of Remembrance and Sun Valley Summer Symphony. In Los Angeles, his recent credits include LA Opera's production of Gordon Getty's *Scare Pair* at the Broad Theater and *Zoot Suit* at the Mark Taper Forum. His upcoming projects include *Valley of the Heart* at the Mark Taper Forum and Philip Glass' *In the Penal Colony* at the Days and Nights Festival. In addition to his work as a designer, Murakami currently teaches projection design at the University of California, Irvine.

BREE SHERRY (*Stage Manager*) has previously worked off-Broadway on *These Paper Bullets!* (Atlantic Theater Company). Her regional theatre credits include *Curve of Departure*, *A Doll's House, Part 2*, *Destiny of Desire* (SCR); *Significant Other*, *These Paper Bullets!* (The Geffen Playhouse); *King Charles III*, *Kiss Me*, *Kate* (Pasadena Playhouse); *Princess & Pirates* (Kirk Douglas Theatre), *Aladdin and His Winter Wish* (Laguna Playhouse); *A Snow*

White Christmas (San Diego Repertory); *Shear Madness*, *12 Angry Men* (Florida Repertory Theatre); *The Reduced History of Comedy Abridged*, *Talley's Folly*, *Equally Divided*, *Stella & Lou*, *Devil's Music*, *Mrs. Mannerly* (Merrimack Repertory Theatre); *Nutcracker*, *The Sun Also Rises* (The Washington Ballet); *Bad Jews*, *The Motherf**ker with the Hat* (Studio Theatre); *A Christmas Carol*, *A Doll's House*, *Dial "M" for Murder*, *Masquerade*, *Steel Magnolias*, *The Sunset Limited* (Triad Stage); and *The Servant of Two Masters*, *Rough Crossing* (Yale Repertory Theatre). She is operations manager for the International Festival of Arts and Ideas, touring stage manager with the Reduced Shakespeare Company and has served as production manager for UC-Santa Barbara's Department of Theatre and Dance. She has worked on the Latin Grammys, the Drama Desk Awards and "So You Think You Can Dance." She is on faculty in the CalArts School of Theater. Sherry earned her BA in technical theatre and design from Elon University and her MFA in stage management from Yale University, School of Drama.

KATHRYN DAVIES (*Assistant Stage Manager*) previously stage-managed *Sugar Plum Fairy*, *Tales of a Fourth Grade Nothing*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine*—all 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 Mani-



**VANYA
AND
SONIA
AND
MASHA
AND SPIKE**







by **Christopher Durang**
directed by **Bart DeLorenzo**

SEPT 30–OCT 21

When their movie-star sister comes to visit, Vanya and Sonia's lives get hilariously upended in this Tony Award-winning comedy.
Age 14 and above. Adult language and situations.

Honorary Producers: JULIANNE AND GEORGE ARGYROS/ARGYROS FAMILY FOUNDATION

toba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre, Manitoba Theatre Centre, Theatre Calgary; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest, TCM Film Festival, Los Angeles Film Festival and as team leader at Sundance.

PAULA TOMEI (*Managing Director*) is responsible for 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 and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on One OC's Nonprofit Advisory 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. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

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 LA 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 the world premiere of 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 revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). 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 *Red*, *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 from USC.



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



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



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