

54th Season • 515th Production
SEGERSTROM STAGE / JANUARY 13 - FEBRUARY 10, 2018



South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the production of

SHAKESPEARE IN LOVE

based on the screenplay by

Marc Norman & Tom Stoppard

adapted for the stage by

Lee Hall

music by

Paddy Cunneen

Ralph Funicello
SCENIC DESIGN

Susan Tsu
COSTUME DESIGN

Jaymi Lee Smith
LIGHTING DESIGN

Jeff Polunas
SOUND DESIGN

Annie Loui
CHOREOGRAPHY

Ken Merckx
FIGHT DIRECTOR

David Nevell
VOCAL/DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Roxana Khan*
STAGE MANAGER

Music Director

Scott Waara

Directed by

Marc Masterson

Sandy Segerstrom Daniels
Honorary Producer

Jean and Tim Weiss
Honorary Producer

Haskell & White LLP
Corporate Honorary Associate Producer

Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions,
directed by Declan Donnellan, and designed by Nick Ormerod

SHAKESPEARE IN LOVE is presented by special arrangement with SAMUEL FRENCH, INC.

CAST OF CHARACTERS

(In order of appearance)

Will Shakespeare	<i>Paul David Story*</i>
Kit Marlowe	<i>Corey Brill*</i>
Henslowe	<i>Bo Foxworth*</i>
Fennyman	<i>William Francis McGuire*</i>
Lambert/Sir Robert de Lesseps/Burbage's Heavy/Abraham	<i>Stephen Caffrey*</i>
Frees/Wabash/Prince/Bishop	<i>Nicholas Mongiardo-Cooper*</i>
Richard Burbage	<i>Louis Lotorto*</i>
Mistress Quickly/Molly/Lady in Waiting	<i>Alicia Erlinger</i>
Edmund Tilney	<i>David Nevell*</i>
Actor/Robin/Boatman/Lady Capulet	<i>Adam Silver*</i>
Queen Elizabeth I	<i>Elyse Mirto*</i>
Valentine/Barman/Peter/Tybalt/Adam/Gregory/Guard	<i>Aaron McGee</i>
Proteus/Waiter/Nol/Guard/Benvolio/Sampson	<i>James MacEwan</i>
Viola de Lesseps	<i>Carmela Corbett*</i>
Nurse	<i>Amelia White*</i>
Ralph/Juliet's Nurse/Catling/Petruchio	<i>Matthew Henerson*</i>
John Webster	<i>Bing Putney*</i>
Lord Wessex	<i>Bill Brochtrup*</i>
Ned Alleyn	<i>Nick Gabriel*</i>
Sam/Juliet	<i>Ricky Abilez</i>
Kate/Lady in Waiting	<i>Fleur Zanna</i>
Musician	<i>Lex Leigh</i>
Musician	<i>Scott Waara*</i>
Spot	<i>Cinnamon Dempsey</i>

*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.

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

Smoking is not permitted anywhere in the theatre.

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#SCRinlove



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THE CAST: James MacEwan, Corey Brill, Matthew Henerson, Lex Leigh, Aaron McGee, Fleur Zanna, Alicia Erlinger, Scott Waara, Ricky Abilez, Adam Silver, Nicholas Mongiardo-Cooper, Nick Gabriel, Louis Lotorto, Bing Putney, Carmela Corbett, Elyse Mirto, Bo Foxworth, William Francis McGuire, Amelia White, David Nevell, Paul David Story, Stephen Caffrey and Bill Brochtrup.

SETTING

London, 1593.

PRODUCTION STAFF

Dramaturg *Kat Zukaitis*
 Assistant Stage Manager *Sue Karutz**
 Assistant Director *Brittany Campbell*
 Assistant Lighting Designer *Marissa Diaz*
 Fight Captain *Louis Lotorto*
 Dance Captain *Nick Gabriel*
 Costume Design Assistant *Kaitlyn Kaufman*
 Stage Management Interns *Anna Klevit, Alexis McGinness*
 Light Board Operator *Jacqueline Malenke*
 Sound Board Operator *Jim Lupercio*
 Automation Operator *Latania Brown*
 Deck Crew *Sam Maytubby*
 Wardrobe Supervisor/Dresser *Stephanie Ebeling*
 Dressers *Cassie DeFile, Anna De La Cour, Lisa Leonhardt*
 Wig and Makeup Technician *Gillian Woodson*
 Wig Assistant *Alejandra Guerra*
 Additional Costume Staff *Rome Fiore, Lalena Hutton, Megan Knowles,
 Melissa Meza, Tessa Oberle, Alexis Riggs, Lauren Smith, Sarah Timm*

Will's World

by Kat Zukaitis

To live in Elizabethan London was to live in a world of whirlwind change. The city was growing with shocking speed, reaching a population of almost 200,000 in 1600 to become the third-largest city in Europe. Even as London became more crowded, though, it remained compact: it was still possible to cross the city on foot in about half an hour. Only one bridge traversed the mighty River Thames and the sides of the London Bridge were packed with shops and houses up to seven stories tall—as well as poles on which the heads of executed traitors were displayed.

The ruling Tudor dynasty was barely a century old and already in danger of extinction. Elizabeth I's reign, which lasted from 1558 to 1603, was long and prosperous; but the Queen had no children and refused to name an heir. Her father, Henry VIII, and her sister, Mary I, had provoked major upheavals by changing the state religion from Catholicism to Protestantism and back again. Even during the religiously moderate Elizabeth's tenure, when Protestantism was reinstated, those displaying the wrong sectarian affiliation risked punishments that ranged from fines to torture and execution.

Despite the ever-present dangers of politics and plague, arts and culture flourished. A booming urban population, combined with rising literacy rates, aristocratic patronage and an influx of remarkable talent, set the stage for the emergence of a new art form. Gone were the morality plays and mystery cycles of medieval England, now deemed too ritualistic and maybe heretical; from their ashes rose the phoenix of modern theatre, complete with playwrights and professional acting companies.

London's first full-time, dedicated professional playhouse, the Theatre, was built in 1576 by James Burbage (the father of Richard Burbage, who would go on to originate many of the most demanding roles in Shakespeare's repertory, including Hamlet, Richard III and King Lear). Because playhouses were prohibited within the city limits, most of them were established in the northern suburbs (such as the Theatre and the Curtain) or across the river, on the south bank of the Thames (the Rose and the Globe). Queen Elizabeth regularly invited companies of players to perform for her at one of her palaces; officially, any production for the public was actually just a "rehearsal" for an eventual royal invitation... a rehearsal that two to three thousand members of the public could pay to attend.

Despite the relative novelty of professional theatre, Shakespeare's audiences in the 1590s were some of the most experienced playgoers throughout all of history. Most companies staged a different play every day, drawing thousands of audience members; on average, it's likely that more than one-third of London's adult population saw a play every month. Theatres closed frequently, however: performances were prohibited during Lent, times of civil unrest and outbreaks of plague, which hit London in 1563, 1578-9, 1582, 1592-3 and 1603, killing up to one-fifth of the city's population each time.

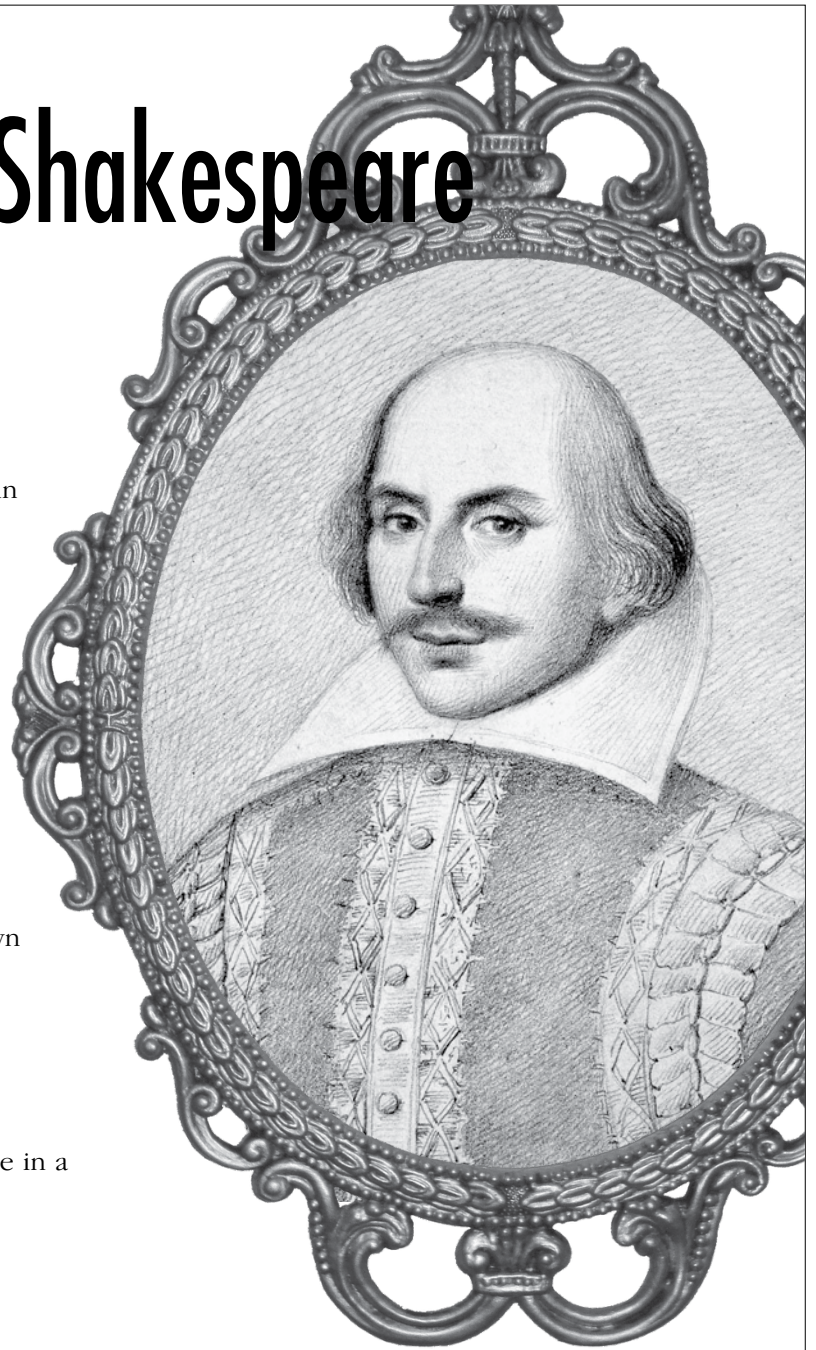
A company of players was composed only of men and boys, who played both male and female roles. Scholars theorize that the Lord Chamberlain's Men must have employed two extremely talented boys in the late 1590s, based on the paired female roles of increasing complexity that Shakespeare penned in quick succession: Portia and Calphurnia in *Julius Caesar*, Rosalind and Celia in *As You Like It*, followed by Ophelia and Gertrude in *Hamlet*. The first woman to tread the boards of a professional stage in England appeared in 1660. We do not know the name of the actress, but we know that she played Desdemona in Shakespeare's *Othello*.



A 1630 illustration of London Bridge, looking much as it did at the time of Shakespeare's death in 1616

Brush Up Your Shakespeare

- Where was Shakespeare born?
 - London
 - Nottingham
 - Stratford
 - Oxford
- Which other Renaissance writer was born in the same year as Shakespeare?
 - Ben Jonson
 - John Milton
 - John Webster
 - Christopher Marlowe
- Shakespeare was the father of ___ children.
 - 1: a girl
 - 2: twins (a boy and a girl)
 - 3: a girl and twins (a boy and a girl)
 - 4: two sets of twins (three girls and one boy)
- When did Shakespeare leave his hometown for London?
 - 1580
 - 1589
 - 1596
 - We don't know
- How many words are used for the first time in a play by Shakespeare?
 - 1,003
 - 2,035
 - 3,311
 - 3,570
- In which play does Viola (disguised as a boy) fall in love with Orsino, who loves Olivia, who falls in love with the disguised Viola?
 - Twelfth Night*
 - Much Ado About Nothing*
 - As You Like It*
 - The Winter's Tale*
- Who was the British monarch when Shakespeare died?
 - King Henry VIII
 - Queen Elizabeth I
 - King James I
 - King Charles I



Above: Engraving of William Shakespeare by Martin Droeshout from the First Folio edition of his plays, 1623.

- What did Shakespeare bequeath his wife, Anne Hathaway?
 - Their house, the second-largest in Stratford-upon-Avon
 - His second-best bed
 - A new gown
 - Four hundred pounds

Answers on pp. 6-7.

Brush Up Your Shakespeare: Answer Key



1. c: Stratford

William Shakespeare was born in Stratford-upon-Avon in April 1564—we don't know the exact date, but the parish register of Stratford lists a baptism of "Gulielmus filius Johannes Shaksper" on April 26, 1564. His father, John, was a glovemaker and served for a time as the town baliff; his mother, Mary, was a member of the prominent Arden family.

2. d: Christopher Marlowe

Yes, it's true. Perhaps the two greatest playwrights of the English Renaissance were born in the same year. They were both 29 years old in 1593, when *Shakespeare in Love* takes place.

3. c: 3, a girl and twins (a boy and a girl)

William and Anne Shakespeare had three children: Susanna was born in 1583, six months after her parents' wedding, and twins Hamnet and Judith followed two years later. Hamnet died of unknown causes in 1596, at the age of eleven; scholars theorize that he may have inspired the name of the famous prince of Denmark in the play that his father wrote three years later. Will's last direct descendant, his granddaughter Elizabeth, died in 1670.

4. d: We don't know.

We know very little about the "lost years" of Shakespeare's life, between 1578, when he probably left school, and 1592, when records first list him in London. His 1582 marriage license (as well as the baptismal certificates of his children) suggest he remained in Stratford for part of the 1580s—but when did he leave and where did he go? Was he a teacher? An apprentice actor? How did he gain the staggering skills that brought him such success on the London stage in the 1590s? Historians have many guesses, but no sure answers.

5. b: 2,035

Words that appeared for the first time in print in one of Shakespeare's plays include: assassin; eyeball; bedroom; fashionable; mimic; moonbeam; outbreak; jaded; lonely; luggage; marketable; summit; birthplace; champion; unreal; zany; hint; negotiate; obscene; puking; rant; scuffle; and grovel... plus about two thousand more.

6. a: *Twelfth Night*

Shakespeare loved the device of young women disguising themselves as boys—and because female characters would have been played by boys, there were several layers to the portrayal of gender. Other notable cross-dressers



in Shakespeare's plays include Portia in *The Merchant of Venice*; Rosalind in *As You Like It*; Falstaff in *The Merry Wives of Windsor*; Imogen in *Cymbeline*; Julia in *Two Gentleman of Verona*; and Bartholomew in *The Taming of the Shrew*.

7. c: King James I

Although Queen Elizabeth is the British monarch most associated with Shakespeare's plays—and with good reason, as she was a great lover of theatre—King James I was also an important patron of Shakespeare's. In fact, when James became king in 1603, he took over direct patronage of Shakespeare's company, the Lord Chamberlain's Men, who henceforth were known as the King's Men.

8. b: His second-best bed

Yes, it sounds like an insult—and while we don't know much about Shakespeare's relationship with his wife, who remained in Stratford-upon-Avon with their children while he was in London, it's true that there are almost no happily married couples in his plays. However, the second-best bed in Elizabethan times was usually the marital bed, the best bed being reserved for visitors; so perhaps the gesture was meant as a romantic one.

Previous page: A 19th-century German engraving depicting Shakespeare surrounded by his children with Anne at the right. Inset, clockwise from top left: Shakespeare's birthplace on Henley Street in Stratford-upon-Avon; purported portrait of Marlowe discovered at Marlowe's old rooms during renovations in 1952; and King James I of England by John de Critz the Elder. Above: *Olivia Unveiling* [for Viola in Shakespeare's *Twelfth Night*] by William Powell Frith, 1874.

Shakespeare Speed Round with Marc Masterson

SCR Artistic Director Marc Masterson answers quick questions about the best of the Bard.

- **Favorite comedy:** *As You Like It*.
- **Favorite tragedy:** *King Lear*.
- **Most underrated play:** *The Winter's Tale*.
- **Favorite quote:** "We are such stuff as dreams are made on, and our little life is rounded with a sleep." —Prospero in *The Tempest*.
- **Quote you use in real life:** "The devil can cite Scripture for his purpose." —Antonio in *The Merchant of Venice*.



- **Favorite crazy plot twist:** All of the twins.
- **Favorite lovers:** Touchstone and Audrey, the court jester and goat girl from *As You Like It*.
- **Favorite death scene:** Hamlet in *Hamlet*: "The rest is silence."
- **Favorite villain:** Iago from *Othello*.
- **Favorite minor characters:** Stephano and Trinculo, the heavy-drinking butler and jester who join up with Caliban to plot against Prospero in *The Tempest*.
- **Play you don't especially like:** Any history after *Henry V*.
- **Play you'd be most excited about directing:** *King Lear*.
- **Favorite adaptation:** Aaron Posner's magic-infused adaptation of *The Tempest*, which SCR produced in 2014.
- **Why Shakespeare still matters:** "His plays continue to reveal wisdom throughout life."

Linda Gehringer and Hamish Linklater in SCR's 2007 production of *Hamlet*.

Artist Biographies



RICKY ABILEZ
Sam/Juliet

is thrilled to be making his SCR debut. His recent credits include Tobias in *Sweeney Todd* (Southgate Productions), *Secret in the Wings* (Coeurage Theatre Company) and *Señor Plummer's Final Fiesta* (Rogue Artists Ensemble). He appeared in the independent film, *It's Dark Here*, and also works as a freelance producer. Abilez worked closely with playwright Prince Gomolvilas and author Scott Heim to produce *Mysterious Skin*, the play adaptation of Heim's acclaimed novel, where he starred as Neil McCormick. He received his BFA in acting from Cal State Fullerton. rickyabilez.com



COREY BRILL
Kit Marlowe

appeared at SCR previously as David in *Office Hour*, Josh in *Of Good Stock*, Rufus in *Five Mile Lake*, as a fetus in Noah Haidle's *Smokefall* and as Mr. Darcy in *Pride and Prejudice*. He is thrilled to be back. His Broadway credits include Gore Vidal's *The Best Man*, Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo* (understudy) and the first national tour of Kander and Ebb's *Cabaret*. He has performed at regional theatres around the country including The Kennedy Center, Actors Theatre of Louisville, Seattle Repertory Theatre, The Old Globe, Williamstown Theatre Festival, Hartford Stage, La Jolla Playhouse, Chalk Repertory Theatre and with Young Jean Lee's Theatre Company. His television and film appearances include "Chicago P.D.," "You're the Worst," "Scorpion," "The Walking Dead," "Perception," "CSI: Miami" and HBO's "The Normal Heart." He earned his MFA from UC San Diego. Follow him at coreybrill.com or [@brillcorey](https://twitter.com/@brillcorey).



BILL BROCHTRUP
Lord Wessex

returns to SCR where he was previously in *Noises Off*, *Taking Steps*, *The Real Thing* and *Ben and The Magic Paintbrush*. In New York, he appeared in the off-Broadway productions of Jonathan Tolins' *Se-*

crets of the Trade (Primary Stages) and David Marshall Grant's *Snakebit* (Century Center), as well as the Fringe-NYC production of John Pollono's *Lost and Found*. His Los Angeles theatre credits include productions at Pasadena Playhouse, L.A. Theatre Works, The Theatre @ Boston Court, Fountain Theatre, Evidence Room, Odyssey Theatre, Rogue Machine and Antaeus Theatre Company, where he serves as co-artistic director. He has appeared in the films *Life as We Know It*, *He's Just Not That into You*, *Ravenous* and the upcoming *Hypnotized*. He has been a television series regular on three Steven Bochco cop shows, "Public Morals," "Total Security" and a 10-year run as cheerful police administrative aide John Irvin on ABC's Emmy Award-winning "NYPD Blue." He is currently recurring for a fifth season as savvy police psychologist Dr. Joe on TNT's "Major Crimes." billbrochtrup.com



STEPHEN CAFFREY
*Lambert/Sir Robert de Lesseps/
Burbage's Heavy/Abramam*

appeared at SCR previously in *Bach at Leipzig*. His other credits include *Stage Kiss* and *Yes, Prime Minister* at Geffen Playhouse; *Henry IV* (Fallstaff), *King Lear* and *Autumn Garden* at Antaeus Theatre Company; *Red* at Geva Theatre Center and PlayMakers Repertory Company; *Galileo* at Cleveland Playhouse; *One Flew Over the Cuckoo's Nest* at Portland Center Stage; *Victoria Musica* at Cincinnati Playhouse; *The Constant Wife* at Pasadena Playhouse; *Heartbreak House* at Berkeley Repertory Theatre; *The Voyage Inheritance*, *The Real Thing* and *A Doll's House* at American Conservatory Theater (San Francisco); *Thirty Six Views* at Laguna Playhouse; *The Body of Bourne* at Mark Taper Forum; *All's Well That Ends Well* at Santa Cruz Shakespeare; *Bargains* at The Old Globe; *The Miser* at Hartford Stage; *I Hate Hamlet* at The Royal George Theatre; *What You Get and Expect* at New York Theatre Workshop; *The Scarlet Letter* at Classic Stage Company; and *Restoration Comedy* at Seattle Repertory Theatre. His film and television credits include "American Odyssey" (recurring), *Cinema Verité*, "CSI Miami," "Columbo," "Tour of Duty" (series regular), *Longtime Companion*, "Chicago Hope," "L.A. Law," *Buried Alive*, "The Profiler," *The Adventures of Young Indiana Jones: Hollywood Follies*, *Nothing Lasts Forever*, *Blowback*, "Seinfeld" (yada yada) and *Murder of Innocence*.



CARMELA CORBETT
Viola de Lesseps

is thrilled to be returning to SCR after appearing in *Smokefall* by Noah Haidle and *Eurydice* by Sarah Ruhl. Corbett is originally from London and a graduate of the Juilliard School in New York City. In the theatre, she most recently appeared as Sheila Birling in Stephen Daldry's *An Inspector Calls* in London's West End and *The Steward of Christendom* at the Mark Taper Forum (Los Angeles). On the small screen, she can be seen in the iconic series "Mad Men" on AMC and "Undercover" for the BBC and on the big screen in *Rehearsal* with Bruce Greenwood and the upcoming *Mississippi Requiem* with James Franco. As a writer, Corbett's musical short film, *Selab*, is in post-production and the basis for an upcoming feature. Her film, *Her Majesty*, will be shot in Brighton, England, in spring 2018. Currently, she is working away on her first novel based on living, loving and leaving Los Angeles and London.



ALICIA ERLINGER
Mistress Quickly/Molly/Lady in Waiting

is ecstatic to be making her SCR debut. In addition to acting, she is a theatre educator and advocate. A lifelong lover of Shakespeare, Erlinger has self-produced and performed in *Comedy of Errors*, *As You Like It*, *A Midsummer Night's Dream* and *Much Ado About Nothing*. Her theatre training includes Emerson College, UC Berkeley and South Coast Repertory's Acting Intensive Program.



BO FOXWORTH
Henslowe

appeared at SCR in *All The Way* and *Amadeus*. Most recently, he was seen in *King Charles III* at Pasadena Playhouse and *Building the Wall* at the Fountain Theatre. His other credits include *Cloud 9* (Los Angeles Drama Critics Circle Award and *Stage Raw* Best Actor winner), *Henry IV*, *The Liar*, *The Crucible* (Ovation Award nomination), the title role in *Macbeth*, *The Seagull* and *The Malcontent* all with Antaeus Theatre Company. His other theatre work includes Shakespeare Orange County (board member), Skylight Theatre Company, Ensemble Theater Company, La Mirada Theatre, Laguna Playhouse, Geffen Playhouse, Disney Hall, L.A. Theatre Works, The Theatre @ Boston Court, Hol-

lywood Bowl and *A Noise Within*, where he received two Ovation Award nominations. His New York and regional theatre credits include Lucille Lortel Theatre, The Century Theater, HERE Arts Center, Pearl Theatre Company, Shakespeare Theatre Company, Vienna's English Theatre, Long Wharf Theatre, Baltimore Center Stage, PlayMakers Repertory Company, The Old Globe and Yale Repertory. He has numerous film and television credits including, most recently, "Modern Family," "Veep" and the HBO movie, *All The Way*. He is a graduate of UCLA and received his master's degree at Yale School of Drama.



NICK GABRIEL
Ned Alleyn

is an award-winning actor who has played many principal roles at the American Conservatory Theater in San Francisco, including Clov in *Endgame*, opposite Bill Irwin. This is his third production at South Coast Repertory, having previously appeared in *Ordinary Days* and *A Midsummer Night's Dream*. He has also played principal roles in mainstage productions at venues such as Milwaukee Repertory Theatre, California Shakespeare Theater, La Jolla Playhouse, New York's Town Hall and Guthrie Theater. Gabriel also played the Soldier in *A Soldier's Tale* with the San Francisco Symphony alongside Grammy Award-winner Elvis Costello and Academy Award-winner Malcolm McDowell. He received a BFA in musical theatre from the University of Michigan and an MFA in acting from A.C.T. He is an assistant professor at Chapman University and a Ten Chimney's Foundation Lunt-Fontanne Fellow. nickgabriel.net



MATTHEW HENERON
Ralph/Juliet's Nurse/Catling/Petruchio

is delighted to return to South Coast Repertory, where he was last seen in *Hamlet*. His local credits include work at the Ahmanson Theatre, *A Noise Within*, Celebration Theatre Company, The Colony Theatre Company, Deaf West, East West Players, International City Theatre, Main Street Theatre Company and Musical Theatre West. Regionally, he has appeared at the American Conservatory Theatre, Ensemble Theatre Company, La Jolla Playhouse, New Fortune Theatre Company, Northern Stage, North Coast Repertory, San Diego Repertory, San Jose Repertory, West Virginia Public Theatre and at Shakespeare festivals in Arizona, Colorado, Marin, San Francisco, Santa Cruz and Utah. He spent 2013

touring the country with *Flashdance The Musical*. His film and television credits include “The Bernie Mac Show,” “Hung,” “The Fosters,” “Torn Apart” (Lifetime), “Ticking Clock” (Sony) and “A Christmas Carol,” “Mars Needs Moms” and “The Jungle Book”—all for Disney. His recent work includes *12 Angry Men* at the Laguna Playhouse and *Ma Rainey’s Black Bottom* at the Mark Taper Forum. Henerson has an MFA from UC San Diego and a BA from Yale.



LEX LEIGH
Musician

is thrilled to be joining this production of *Shakespeare in Love*, after serving as a musical direction assistant intern on SCR’s *Once*. Leigh serves as resident musical director of the Laguna Niguel Community Theatre, and is an MFA candidate in musical direction at University of California, Irvine. His recent theatre credits include music-directing *Into the Woods* and *Fiddler on the Roof* and appearing as Zoot Doubleman in *1940’s Radio Hour*.



LOUIS LOTORTO
Richard Burbage

previously appeared at SCR in *Amadeus*; *One Man, Two Guvnors*; *A Christmas Carol*; *Taking Steps*; *Hamlet*; and *Cyrano de Bergerac*. Originally from Seattle, now based in LA, he has worked in regional theatre for almost 30 years. His LA theatre credits include the Ahmanson Theatre (Royal National Theatre touring production of *An Enemy of the People*, with Sir Ian McKellen); International City Theatre; Odyssey Theatre Ensemble; six seasons with A Noise Within, earning an Ovation Award nomination for his portrayal of Camille in *A Flea in Her Ear*; and The Colony Theatre Company, garnering an award for his portrayal of Tom in *The Glass Menagerie*. His regional credits include two seasons at the Oregon Shakespeare Festival, The Shakespeare Theatre Company in Washington, D.C. (Helen Hayes Award nominee for Ariel in *The Tempest*), four seasons at the California Shakespeare Festival, Berkeley Repertory Theatre, Portland Center Stage, Portland Repertory Theatre, Artists Repertory Theatre, Contemporary American Theatre Festival, ACT (Seattle), San Jose Repertory Theatre, North Coast Repertory Theatre, Rubicon Theatre and Ensemble Theatre Company (Santa Barbara). louislotorto.com



JAMES MACEWAN
*Proteus/Waiter/Nol/Guard/
Benvolio/Sampson*

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 *Peter and the Starcatcher*, *A Christmas Carol* and *Tartuffe* (2014). Highlights from his South African theatre work include *Mamma Mia*, *The Rocky Horror Show*, *Grease*, *Don’t Drink the Water* and *The Beauty Queen of Leenane*. He has appeared in the international television series “Wild at Heart” and the HBO series “Generation Kill.” jamesmacewan.com



AARON MCGEE
*Valentine/Barman/Peter/Tybalt/
Adam/Gregory/Guard*

made his SCR debut last season in *A Christmas Carol*. He has spent most of his time as an actor and volunteer at the Chance Theatre and appeared in their productions of *The Eight: Reindeer Monologues* and a young audiences production of *The Little Prince*. His other credits include the recurring role of Guildenstern in *Rosencrantz and Guildenstern Are Dead* and *Hamlet* at American Coast Theatre Company. McGee most recently appeared as The King of Bohemia in Unbound Productions’ premiere of *Holmes, Sherlock and the Consulting Detective*. He is a graduate of CSU, Fresno, with a BA in theatre arts, and is a 2016 alumnus of SCR’s Acting Intensive Program.



WILLIAM FRANCIS MCGUIRE
Fennyman

appeared at SCR previously in *All the Way*, *A Midsummer Night’s Dream*, *A Wrinkle in Time*, *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. He also has worked at the Guthrie Theatre (*The Rover*, *Naga Mandala*, *The Seagull*, *Electra*, *Iphigenia at Aulis*, *The Good Hope*, *Peer Gynt* and *Billy and Dago*, among others), The Shakespeare Theatre Company (*Henry V* and *Macbeth*), Bay Street Theater Festival (*Tropeano Paints*), American Repertory Theatre (*Boys Next Door*), Yale Repertory Theatre (*Search and Destroy*) and many others. His film credits include *The Day After Tomorrow* and *Mission: Impossible III*. His

television credits include “100 Deeds for Eddie McDowd” (series regular), “CSI,” “Castle,” “Justified,” “Eagleheart,” “Criminal Minds: Suspect Behavior,” “The Mentalist,” “Saving Grace,” “Weeds,” “Numb3rs,” “NCIS,” “Without a Trace,” as well as a number of Movies of the Week. He is a graduate of the Yale School of Drama.



ELYSE MIRTO
Queen Elizabeth I

is making her SCR debut. Most recently, she was seen as the Marquise de Merteuil in *Les Liaisons Dangereuses* at Antaeus Theatre Company. Her other LA theatre credits include *Collective Rage*

(The Theatre @ Boston Court); *Barbecue* (Geffen Playhouse); *Figaro* (LA Drama Critics Circle Award nomination) and *The Guardsman* (A Noise Within); *Conviction* (Ovation Award nomination, Rubicon Theatre Company); *Steel Magnolias* (Laguna Playhouse); *Twelfth Night*, *Hamlet*, *Romeo & Juliet* and *Much Ado About Nothing* (Kingsmen Shakespeare Festival). Her New York theatre credits include *White’s Lies* (off-Broadway), *Any Day Now* (New York Innovative Theatre Award-winner, lead actress), *Next Year in Jerusalem* (New York Innovative Theatre Award nomination), *Catch the Fish* and *The Eternal Husband*. Her Chicago credits include Goodman Theatre and Chicago Shakespeare Theatre. Her recent television credits include “Grey’s Anatomy,” “Scandal,” “NCIS,” “Malibu Gothic” and a recurring guest-starring role on TNT’s “The Last Ship.” She has appeared in such films as *Disturbia* and *Penny Dreadful*, as well as more than 30 national commercials and dozens of independent and short films. Mirto has a BFA in music theatre performance from Western Michigan University and studied at the Royal National Theatre of Great Britain.



NICHOLAS MONGIARDO-COOPER
Frees/Wabash/Prince/Bishop

is thrilled to appear again on the Segerstrom Stage after playing Billy in *Once* earlier this season. He has appeared off-Broadway in *Rothschild & Sons*, *Lonesome Traveler* and *Julius Caesar*. His

other New York credits include *SubUrbia*, *Iolanthe*, *Slavs!*, *Three Days of Rain* and *Not About Nightingales*. His regional appearances include *Our Lady of 121st St.*, *A Midsummer Night’s Dream* and La Jolla Playhouse’s *Side Show*. His North Coast Repertory appearances include *Of Mice and Men*, *Side By Side By Sondheim*,

Sherlock Holmes, *Laughter on the 23rd Floor* and the world premiere of *Words By: Ira Gershwin and the Great American Songbook*, for which he received a Critics Circle Award nomination for Best Actor. His nine Theatre for Young Audiences appearances at SCR include *Lucky Duck*, *The Borrowers* and *The Miraculous Journey of Edward Tulane*. His television credits include “Fuller House”(Netflix, WB) “Superstore” (NBCUniversal) and “Casual”(Hulu). He attended LaGuardia High School of The Performing Arts and received a BFA from NYU. He has been a proud Equity member since 2003. nicholasmongiardo.cooper.com



DAVID NEVELL
Edmund Tilney

previously appeared at SCR in *Peter and the Starcatcher* and *Arms and the Man*. He just finished *Twelve Angry Men* at Laguna Playhouse, where he also appeared in *The Odd Couple*. His

other recent appearances include *A Walk in the Woods* and *God of Carnage* at International City Theatre, *Twelfth Night* at New Swan Shakespeare, *The Morini Strad* at The Colony and *The Scene* at Ensemble Theatre Company of Santa Barbara. He has appeared at Shakespeare Center of Los Angeles (*Comedy of Errors*, *Twelfth Night*, *Romeo & Juliet*), Huntington Theatre Company (*Amphitryon*), Pittsburgh Public Theatre (*The Crucible*), Utah Shakespeare Festival (*Henry VIII*, *The Tempest*), Geva Theatre (*A Christmas Carol*), La Mirada Theatre (*Crazy for You*, *On Borrowed Time*, *My Fair Lady*), San Jose Repertory (*The Game of Love and Chance*) and at Pacific Conservatory Theatre/PCPA (*Light Up the Sky*, *The Winter’s Tale*, *Arcadia*, *Macbeth*, *Amadeus*, *Anything Goes*, *A Midsummer Night’s Dream*, *Cinderella* and *Twelfth Night*). Nevell earned his MFA in drama at UC Irvine and his BA in political science at Cal Poly San Luis Obispo. davidnevell.com



BING PUTNEY
John Webster

is making his SCR debut. He appeared as Crumpet in *The Santa-Land Diaries* at Triad Stage, in *This Beautiful City* (Humana Festival of New American Plays), *A Christmas Carol* and *Hedwig and the Angry*

Inch at Actors Theatre of Louisville and *The Final Toast* at the International Mystery Writer’s Festival. His television credits include “Eastbound and Down,” “One Tree Hill” and “Dawson’s Creek.”



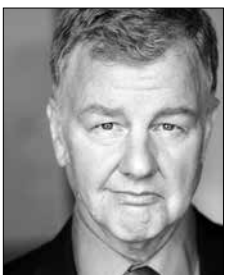
ADAM SILVER
Actor/Robin/Boatman/Lady
Capulet

is making his SCR debut. He has acted in theatre internationally, regionally, in LA and in his hometown of Chicago. His recent stage credits include *Exit Strategy* and *Hit the Wall* (both west coast premieres in LA), *Bad Jews* (German premiere at The English Theatre Frankfurt and Ensemble Theatre Company in Santa Barbara), *Sons of the Propbet* (The Blank Theatre), *Stupid F**king Bird* (Ovation Award nomination, The Theatre @ Boston Court), as well as work with Center Theatre Group, Pasadena Playhouse, A Noise Within and Getty Villa. His television credits include “Transparent,” “Masters of Sex,” “NCIS,” “The Great Indoors,” “Community,” “Wedding Band,” “Torchwood” and “Californication.” IAmAdamSilver.com



PAUL DAVID STORY
Will Shakespeare

previously appeared in *Red* at SCR and the NewSCRipts reading of *Death of the Author*. His Broadway credits include stand-in for Alan Strang in *Equus* and Junius Urban in *The Caine Mutiny Court Martial*. His off-Broadway credits include *Our Leading Lady* at Manhattan Theatre Club and *The Basic Training of Pavlo Hummel* at The Public Theater. Regionally, he has appeared in *The Lion in Winter* at The Colony Theatre Company, *Romeo in Romeo and Juliet* at Arizona Theater Company, *The Tempest* and *Cymbeline* at A Noise Within, *Macbeth* and *The Lion in Winter* at Ensemble Theatre Company and *Pride & Prejudice* at Dallas Theater Center. His directing credits include *My Sister* by Janet Schlapkohl at LA Fringe Festival and co-directing at Odyssey Theatre Ensemble. His film and television credits include *In Time*, *American Violet*, *The Undying*, *St. Nick*, *Vartan LLP*, “The Mentalist,” “Body of Proof,” “Nip/Tuck” and “Law & Order: SVU.” He is the founder and artistic director of the USC Neighborhood Academic Initiative Theatre Workshop. Story graduated from University of North Carolina School of the Arts.



SCOTT WAARA
Musician

is delighted to return to SCR this season, after appearing in *Once* this fall, and previously in *The Fantastiks* and *The Education of Randy Newman*. He was awarded Tony and Drama Desk awards for *The*

Most Happy Fella on Broadway and appeared in the original casts of *City of Angels*, *Welcome to the Club* and *Wind in the Willows*. His off-Broadway credits include *DuBarry Was A Lady*, *Falsettoland*, *The Dining Room* and *The Rise and Rise of Daniel Rocket*. His regional credits include title roles in *Mack and Mabel*, *Candide* and *Lucky Guy*. Waara toured in *South Pacific* and the first national tour of *Once*, worked at the Berkshire Theatre Festival, Eugene O’Neill Theater Center and appeared in *Songs From The Tall Grass* and *Is There Life After High School?* (Ford’s Theatre). His Los Angeles theatre credits include *They’re Playing Our Song*, *The People vs. Mona*, *Sweeney Todd*, *The Boys From Syracuse*, *She Loves Me*, *Company* and as Mark Twain and the voice of Huck in the Deaf West/Mark Taper Forum revival of *Big River*. After playing mandolin and banjo in *Once*, Waara, a lifelong guitarist, is thrilled to help bring the beautiful music of *Shakespeare in Love* to life!



AMELIA WHITE
Nurse

has appeared at SCR in *A Christmas Carol*, *Silent Sky*, *Misalliance*, *The Heiress* and *The Importance of Being Earnest*. Most recently, she appeared in the national tour of *The Curious Incident of the Dog in the Night Time*. On Broadway, she appeared in *Crazy for You* and *The Heiress* and off-Broadway in *The Butter and Egg Man* at Atlantic Theater Company and *The Accrington Pals* at Hudson Guild Theatre Company. Her Los Angeles appearances include *Peace in Our Time* at The Antaeus Company (where she is a company member), *Bold Girls* at The Matrix Theatre Company, *Ernest in Love* at Fremont Centre Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Her career has taken her across the U.S., working in many wonderful regional theatres including Hartford Stage, The Cleveland Play House, Guthrie Theater, Cincinnati Playhouse in the Park, Denver Center Theatre Company, The Old Globe and the Weston Playhouse Theatre Company in Weston, Vt. She is a proud member of Actors’ Equity Association.



FLEUR ZANNA
Kate/Lady in Waiting

moved to Los Angeles from London, England, after successfully attaining a place at the prestigious American Academy of Dramatic Arts. Since graduation, she has enjoyed performing in both the independent film and new media circuits. Some of her favorite projects so far include *The Fight for Love* and *Life as a Mermaid*. Zanna is an alumna of SCR’s 2017 Acting Intensive Pro-

gram, where her love for the stage grew further. Being a London girl at heart, she is thrilled to be making her South Coast Repertory debut in *Shakespeare in Love* with such an amazing group of people.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

LEE HALL (*Adaptation*) was born in Newcastle upon Tyne and studied English literature at Cambridge University. He has worked as a writer in theatre, TV, radio and film and has been a writer in residence at the Royal Shakespeare Company and Live Theatre, Newcastle upon Tyne. His theatre credits include *Wittgenstein on Tyne*, Live Theatre (1996); *Bollocks*, Royal Shakespeare Company Fringe (1998); *Genie*, Paines Plough (1998); *Cooking with Elvis*, Live Theatre/West End (1999; nominated, Olivier Award, Best Comedy); *Spoonface Steinberg*, Ambassadors Theatre, London (2000); *Two's Company*, Live Theatre/Bristol Old Vic (2001); *Billy Elliot the Musical* (2004; Olivier Award, Best Musical); *Pitmen Painters*, Live Theatre, Newcastle/Royal National Theatre/national tour/Broadway (2007-10). His theatre adaptations include *Leonce and Lena* (Buchner), The Gate Theatre (1997); *Mr. Puntilla and his Man Matti* (Brecht) Almedia Theatre (1998); *A Servant to Two Masters* (Goldoni) RSC/Young Vic (1999); *The Adventures of Pinocchio* (Collodi), Lyric Theatre, Hammersmith (2000); *Mother Courage* (Brecht), Shared Experience/Ambassadors Theatre; *The Good Hope* (Heijermans) Royal National Theatre (2001); *The Barber of Seville* (Beaumarchais), Bristol Old Vic (2003). For opera, his adaptations include *Il Pagliacci/The Comedians* for the English National Opera (2008). For television and film, he has adapted *Spoonface Steinberg*, BBC (1997); *A Prince of Hearts*, BBC (1998); *Wind in the Willows*, BBC (2007) and *Billy Elliot*, Working Title Films (2000). His screenplay for *War Horse*, directed by Steven Spielberg, came out in 2011.

PADDY CUNNEEN (*Music*) is a composer and musical director, who has worked on some 250 theatre productions around the world including The National Theatre, Royal Shakespeare Company, Abbey Dublin, Donmar Warehouse, Druid Theatre, Cheek By Jowl, Liverpool Everyman, London's West End and on Broadway. His theatre music awards in the U.K. include the Christopher Whelen Award and two Critics Awards for Theatre in Scotland. He has composed for BBC Radio and for several films, being BAFTA-nominated for his score for *Boy A*. He won a Music Industry Award for best cast album for his work on the London production of Stephen Sondheim's *Company*. He founded and ran The Sirens of Titan Choir in Glasgow. He has written eight plays, variously performed on BBC Radio, in theatres across Scotland, Holland, at Teatro Piccolo in Milan and at the Abbey in Dublin—two of which, *Fleeto* and

Honorary Producers

SANDY SEGERSTROM DANIELS is underwriting her fourth production at SCR in three years, following *Amadeus*, *Destiny of Desire* and *Moby Dick*. She has been a First Nights subscriber since the 1980s, a Platinum Circle donor since 2001 and a frequent Gala underwriter. She has also been part of The Playwrights Circle, helping sponsor three world-premiere productions featured in the Pacific Playwrights Festival. A lifelong and passionate advocate for the arts, Sandy is a member of the renowned Segerstrom family, philanthropic leaders in Orange County whose gift of land to SCR in the 1970s is the site of the David Emmes/Martin Benson Theatre Centre.

JEAN & TIM WEISS stand among SCR's most staunch supporters, with more than two decades of leadership involvement including now having served as Honorary Producers for an astounding 19 productions, among them last season's *The Monster Builder*. Tim also served nine years on the SCR Board of Trustees including two terms as its president, and was named an esteemed Honorary Trustee in 2009. Jean chaired the very successful 2008 Gala, celebrating SCR's 45th anniversary. Together, they were major donors to the Next Stage and Legacy Campaigns and take great pride in their involvement in SCR's rise to the top echelon of America's regional theatres.

Wee Andy, won awards at the Edinburgh, Adelaide and Brighton Fringe festivals.

MARC MASTERSON (*Director/Artistic Director*) has expanded SCR's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *All the Way, Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *Bybalia, Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play

House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

SCOTT WAARA (*Music Director*) See bio on page 12.

RALPH FUNICELLO (*Scenic Design*) returns for his 31st season. Among his many SCR credits are designs for *Once*, *All the Way*, *Red*, *Zealot*, *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Buried Child*, *Good and Da*. His work has been seen on- and off-Broadway and at many resident theatres including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He also has designed for New York City Opera, LA Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He received the Merritt Award for Excellence in Design and Collaboration and his designs have been recognized by the Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. Funicello is the Powell Chair in Set Design at San Diego State University.

SUSAN TSU (*Costume Design*) is an award-winning costume designer whose designs have graced the stages of major League of Resident Theatre theatres in the U.S., as well as international venues. Her production high-

lights include the hit musical *Godspell*, *The Joy Luck Club* and *The Balcony* at Moscow's Bolshoi Theatre. Her awards include the Carol Brown Creative Achievement, Irene Sharaff Lifetime Achievement, NY Drama Desk, NY Drama Critics, NY Young Film Critics and LA Distinguished Designer awards, as well as a Kennedy Center Medal of Achievement. Her designs have been seen in China, Russia, the Pacific Rim and the Czech Republic, as well as in numerous exhibitions, books and publications. Tsu co-curated the U.S. exhibitions for the 2007 Prague Quadrennial. She co-curated *Costume at the Turn of the Century: 1990-2015* and is chief curator for a new exhibition featuring the work of emerging designers, *Innovative Costume of the 21st Century: The Next Generation*, premiering in Moscow in 2019. Earlier this season, Tsu designed *Gem of the Ocean* at SCR. She headed the costume programs at Boston University, the University of Texas at Austin and currently is at Carnegie Mellon University, her alma mater.

JAYMI LEE SMITH (*Lighting Design*) is thrilled to be at SCR again after working on *Orange*, *All the Way*, *Vietgone*, *Peter and the Starcatcher*, *The Stinky Cheese Man*, *Topdog/Underdog*, *Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 20 years at theatres such as Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, The Alley Theatre, La Jolla Playhouse, Goodman Theatre, Denver Center for the Performing Arts, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory Theatre and Lookingglass Theatre Company. Her work also has been seen in China, Italy, Spain, Scotland and Ireland. Her awards include the 2003 Michael Merritt/Michael Maggio Emerging Designer Award, a 2014 Column Award, a 2016 Sage Award and a 2010 Joseph Jefferson Award. She currently is a professor of lighting design at UC Irvine. Her website is jaymi-smith.com.

JEFF POLUNAS (*Sound Design*) is thrilled to be designing for this production. Polunas received his MFA in sound design at UC Irvine and is currently the production sound engineer at CSU Fullerton. He has designed more than 120 productions in his career. His credits include *Venus in Fur*, *Ella Enchanted*, *Flora & Ulysses*, *Tales of a Fourth Grade Nothing*, *Ivy & Bean* and *Between Us Chickens* (SCR); *Les Liaisons Dangereuses* (Antaeus Theatre Company); *Silent Sky*, *Fences*, *Abigail/1702*, *Walk in the Woods*, *Uncanny Valley* (International City Theatre); *Passion Play*, *Seminar* and *A Bright New Boise* (The Chance Theater) *The Full Monty*, *Peter Pan*, *The Wedding Singer* and *The Producers* (Summer Repertory Theatre); and *Company*, *Much Ado About Nothing* and *The Importance of Being*

Earnest (PCPA Theaterfest). He received the 2017 and 2015 Scenie Award for Sound Design. He has been nominated for NAACP, *StageRaw* and Kennedy Center American College Theater Festival (KCACTF) awards.

ANNIE LOUI (*Choreography*) works as a director/choreographer and is the artistic director of Counter-Balance Theater. She trained with dancer Carolyn Carlson (at the Paris Opera) and studied in France with Etienne Decroux, Ella Jarosivitz and Jerzy Grotowski. Her original physical theatre performances have been seen in France, Monaco, West Germany, Italy and in the United States at Jacob's Pillow Dance Festival, among other venues. She was the resident choreographer for the American Repertory Theater in Boston, and has choreographed for Signature Theater in New York City; Trinity Repertory Theater in Providence, RI; and for the Orchestra of St. Luke's, NYC. She taught extensively for the Institute for Advanced Theater Training at Harvard before coming to the University of California, Irvine, where she now runs the movement program for the MFA Actor Training Program. She is the author of *The Physical Actor* (Routledge Press). <http://counter-balance-theater.com/>

KEN MERCKX (*Fight Director*) has choreographed fights and taught actors combat for film, television and at universities all across the country. He is presently a faculty member at AMDA College and Conservatory of Performing Arts (Hollywood). He is the resident fight choreographer for the Idaho Shakespeare Festival, Great Lakes Theater (Cleveland), Lake Tahoe Shakespeare Festival and A Noise Within (Los Angeles). Merckx received his MFA in acting from University of Illinois and his BA in theatre studies from the University of Washington.

DAVID NEVELL (*Vocal & Dialect Coach*) is an actor, educator and specialist in voice, dialects, text and movement. He has provided extensive voice, dialect and text coaching for South Coast Repertory, Pasadena Playhouse, Cornerstone Theatre Company, Laguna Playhouse, REDCAT, Toi Whakaari and PCPA, among others. He is a senior

editor at the International Dialects of English Archive (IDEA), and a certified associate teacher of Fitzmaurice Voicework. He has worked as a vocal consultant to Walt Disney Entertainment Productions continually since 2006. As a director and educator, he has served on the faculty of Toi Whakaari: New Zealand Drama School, Pacific Conservatory of the Performing Arts, Collaborative Arts Project (Tisch/CAP21), Marymount Manhattan College and Cal Poly San Luis Obispo. Since 2004, he has served as head of voice/movement, MFA program coordinator and professor of theatre and dance at Cal State Fullerton. He is regularly invited to teach master classes and workshops in the U.S. and abroad.

ROXANA KHAN (*Stage Manager*) is returning to SCR for her second season, after working last season on *The Siegel*, *All the Way* and *Mr. Popper's Penguins*. Her New York credits include Kate Hamill's world premiere of *Pride and Prejudice*, a co-production with the Hudson Valley Shakespeare Festival and Primary Stages, where it ran off-Broadway. She recently spent five seasons at Tony Award-winning Oregon Shakespeare Festival on *Guys and Dolls*, *Head Over Heels*, *The Count of Monte Cristo*, *The Cocoanuts*, *Into the Woods*, *King Lear*, *The Tenth Muse*, *Romeo and Juliet*, *Animal Crackers* and *Henry IV, Part II*. Her Los Angeles credits include *A Cinderella Christmas* (Lythgoe Family Panto, Pasadena Playhouse), *The Golden Dragon* (The Theatre @ Boston Court), *Guys and Dolls* and *Into the Woods* (The Wallis Annenberg Center for the Performing Arts), *Godspell*, *The Boxcar Children* and *Charlotte's Web* (Laguna Playhouse) and Kirk Douglas Theatre. She has stage-managed play festivals, readings and workshops along the west coast. She earned her degree from Biola University and is a proud member of Actors' Equity Association.

SUE KARUTZ (*Assistant Stage Manager*) toured with Robert Wilson's *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, LA, San Francisco), *Les Misérables* (more than 100 cities across the U.S., Canada, China and Korea) and *Cirque du*



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Soleil's *Corteo* (Russia and Belgium). Her first union contract was in 1997, off-Broadway on *Howard Crabtree's When Pigs Fly*. Karutz has been part of the stage management team at SCR for more than 20 productions, her favorites being Lookingglass Theatre Company's *Moby Dick* in 2016; *One Man, Two Guvnors* from Berkeley Repertory Theatre in 2015; and this season's *Once*. Elsewhere, she has stage-managed at the Ahmanson and Kirk Douglas theatres, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West Theatre, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Utah Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf and is also a staff stage manager at Disneyland.

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 is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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 com-

mitment 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.