



53rd Season • 510th Production
SEGERSTROM STAGE / MAY 5 - JUNE 4, 2017

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE MONSTER BUILDER

by Amy Freed

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Kent Dorsey
LIGHTING DESIGN

Rodolfo Ortega
ORIGINAL MUSIC AND SOUNDSCAPE

Ken Merckx
FIGHT CHOREOGRAPHER

Ursula Meyer
DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Lora K. Powell
STAGE MANAGER

Directed by
Art Manke

Timothy & Marianne Kay
Honorary Producers

Jean & Tim Weiss
Honorary Producers

CAST OF CHARACTERS

(In order of appearance)

Gregor	<i>Danny Scheie</i>
Tamsin.....	<i>Annie Abrams</i>
Rita	<i>Susannah Schulman Rogers</i>
Dieter	<i>Aubrey Deeker</i>
Pamela	<i>Colette Kilroy</i>
Andy	<i>Gareth Williams</i>

SETTING

In and around a major American city.

LENGTH

*Approximately two hour and 10 minutes,
including 20-minute one intermission.*

PRODUCTION STAFF

Dramaturg	<i>John Glore</i>
Assistant Stage Manager	<i>Sue Karutz</i>
SDC Foundation Observer/Assistant Director	<i>Jess Shoemaker</i>
Graphic Design	<i>Benjamin Horak</i>
Projector Design	<i>Will McCandless</i>
Model Builder	<i>Yuri Okabana</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Stage Management Intern	<i>Kayla Lindquist</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound and Video Operator	<i>Danielle Kisner</i>
Automation Operator	<i>Emily Kettler</i>
Deck Crew	<i>Ben Morrow</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dresser	<i>Lisa A. Leonhardt</i>
Additional Costume Staff	<i>Megan Knowles, Lauren Smith, Sarah Timm</i>

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.

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

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.

THE ORANGE COUNTY
REGISTER
Media Partner

Twenty Years of Freed at SCR

by John Glore

Amy Freed's preferred form is the comedy of ideas. Her plays derive much of their humor from outrageous people and their outrageous behavior, attitudes and schemes. Like most satirists, she is guided by a strong moral compass, a well-tuned sense of right and wrong, whether on the individual or the societal level. But like any good satirist, she understands that there's more fun to be had—and a sharper point to be honed—by focusing her satire on characters who don't have a moral bone in their bodies. She takes evident delight in creating monstrous antiheroes and letting them give full vent to their monstrosities.

Since South Coast Repertory began its relationship

with Freed in 1996, seven of her plays (including *The Monster Builder*) have appeared at SCR—five in productions and two in public staged readings. In those seven plays, her comedy of the outrageous has zeroed in on people behaving badly in first century Rome, England of both the Elizabethan and Restoration eras, Puritan America and even the domestic realm of a modern-day American family. But in every case she has had her eye on what's happening in the world today. Now, in *The Monster Builder*, she turns her attention to the contemporary global phenomenon of grandiose architectural excrescences.

Here's an overview of the other six Freed plays to have appeared at SCR.

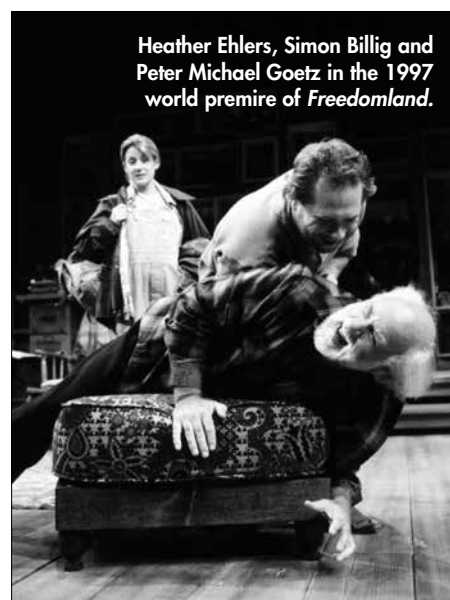
FREEDOMLAND • SCR commission, world premiere on Segerstrom Stage in 1997

The Underfinger family, led by patriarch Noah, is falling apart at the psychological seams. Daughter Polly can't finish her dissertation on "the secret lives of the women of the *Iliad*," after years of trying. Her sister, Sig, has cornered the market on sad clown paintings. Their brother, Seth, is a survivalist with violent tendencies. When they all come home to the family farmhouse in upstate New York, lugging their neurotic baggage with them, things don't go well. But the Underfingers find their way to a moment of respite in reminiscing about the family's last happy day, which came many years earlier on a visit to the now-shuttered amusement park, Freedomland—the day before Mom committed the kids into Noah's incapable hands and left for good.

In an interview about the play, Freed

spoke of growing up "among a generation of lost fathers profoundly affected by the early 1970s, when families were dropping like flies. They were hit by the raised consciousness of the '60s, the Vietnam War, drugs, the quest for complete self-gratification. The lightning that strikes this family has to do with a cultural shift. They haven't found a language for their belief and self-definition... They're trying to live in an age of unbelief, when they're all really believers by nature."

A *CurtainUp* review of the play's off-Broadway production said, "Freed, like John Guare, is an inspired wordsmith with a gift for surreal touches in situations grounded in familiar and real territory." The play was a finalist for the Pulitzer Prize in drama.



Heather Ehlers, Simon Billig and Peter Michael Goetz in the 1997 world premiere of *Freedomland*.

THE BEARD OF AVON • SCR commission, world premiere on Segerstrom Stage in 2001

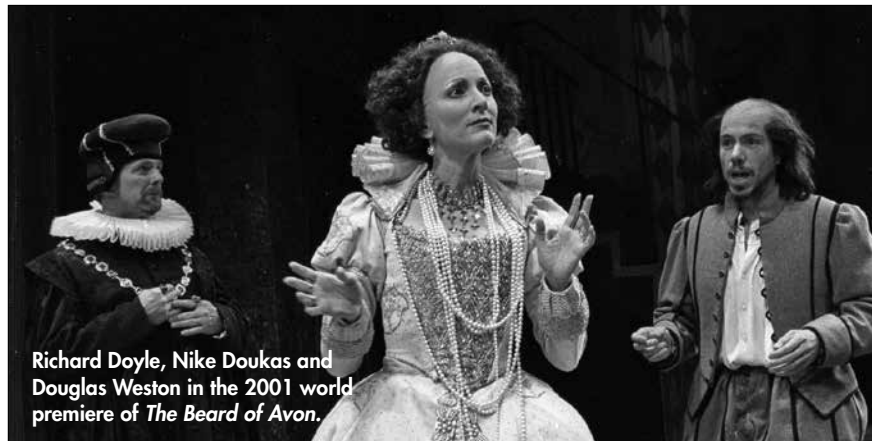
Only Amy Freed could write a wildly funny romp about the centuries-long scholarly controversy surrounding the authorship of Shakespeare's plays. With tongue in cheek, she proposes that the plays were actually written by an assortment of Shakespearean contemporaries (including

Queen Elizabeth herself), whose high station forbade them from taking credit for their writing, but whose egos demanded that their plays be staged. The hapless (and not untalented) actor/poet, Will Shaksper, agrees to serve as their front after falling under the sway of the licentious Earl of Oxford.

A *New York Times* review said, "What is especially satisfying about *The Beard of Avon* is that it is not only shrewd and ambitious but also modest in its authorial tone. In several sly instances, Ms. Freed suggests how recurrent themes in Shakespeare—mistaken identity, for example—might

have been inspired by real-life occurrences. Equally cagy is her suggestion that Shakespeare's understanding of human relations is informed by a sexual orientation that is open to all possibilities. These are big ideas, but they aren't trumpeted and you don't have to be a Shakespeare aficionado to appreciate them. Indeed, like the rest of 'Beard,' they are delivered with a genuine awe and delight at the genius in the 37 plays, whoever is responsible."

After its SCR premiere, the play went on to numerous productions at major theatres nationwide.



Richard Doyle, Nike Doukas and Douglas Weston in the 2001 world premiere of *The Beard of Avon*.

SAFE IN HELL • SCR commission, world premiere on Segerstrom Stage in 2004



Eliza Richardson, Robert Sella and Madison Dunaway in the 2004 world premiere of *Safe in Hell*.

Using the 17th-century Puritan minister, Cotton Mather, as its protagonist, the play satirizes the religious zeal that led to the Salem witch trials, suggesting that the insecure Cotton's fraught relationship with his powerful preacher father, Increase Mather, contributed to his witch-hunting mania. Freed also has fun with the lust lurking beneath Cotton's God-fearing demeanor. "Cotton drew his power from fear," said Freed in an NPR interview. "His sermons were about devils and Satan and the presence of hell... [He] is driven enormously by his desire to have a breakthrough to the spiritual world that has eluded him so far. And the avenue that is presented to him is this connection with these possessed girls, who contain all this crazy sexual energy and bottled up rage and all these things he can't

touch in himself."

Counterpointing Cotton's fire-and-brimstone obsession is the feel-good vibe of Reverend Doakes, a proto-New Age preacher who wants to help his "red brothers" find Jesus. "He's my reproach," Freed explained on NPR, "to what I see as the failures of the left in this country. He's a guy who is all for the softness and pleasure and ease of God, a well-meaning fellow... without any sense of the sacrifices of free speech or a free society."

The *L.A. Times* review of SCR's production said, "The play is rife with references to contemporary American culture. Most of these produce audible guffaws... But the humor isn't mindless; Freed clearly wants her audience to think about parallels with events in our own times."

RESTORATION COMEDY • NewSCRipts reading in 2005

Freed dusts off two obscure comedies from Restoration England to create her own mash-up, having fun with such comedic staples as disguise and sexual dalliance, while lacing the proceedings with liberal doses of anachronism. Freed's writerly act of "restoration" points up the ways in which the foolishness inspired by love and lust hasn't changed much over the centuries.

In a prologue, the play's lead character confesses to the audience that the sole reason for presenting *Restoration Comedy* is simple: "So we can wear the clothes!"—and in truth, Freed is mostly interested in having fun with the extravagance of the characters

and language; the plot is secondary, but a *Variety* review of the play's Seattle Repertory Theatre premiere does a good job of summarizing it: "Unfaithful husband Loveless, who has been roaming the world on a hedonistic binge, learns of his wife's death in London and decides it's now safe to return to his stomping grounds. However, his wife, Amanda, turns out to be not the least bit dead, and she promptly tries to woo back her prodigal husband by learning the 'art of lewdness.' In the first act, she succeeds. In the second, Loveless backslides and Amanda, too, is tempted to stray. Freed knows well that, as one character puts it, words can



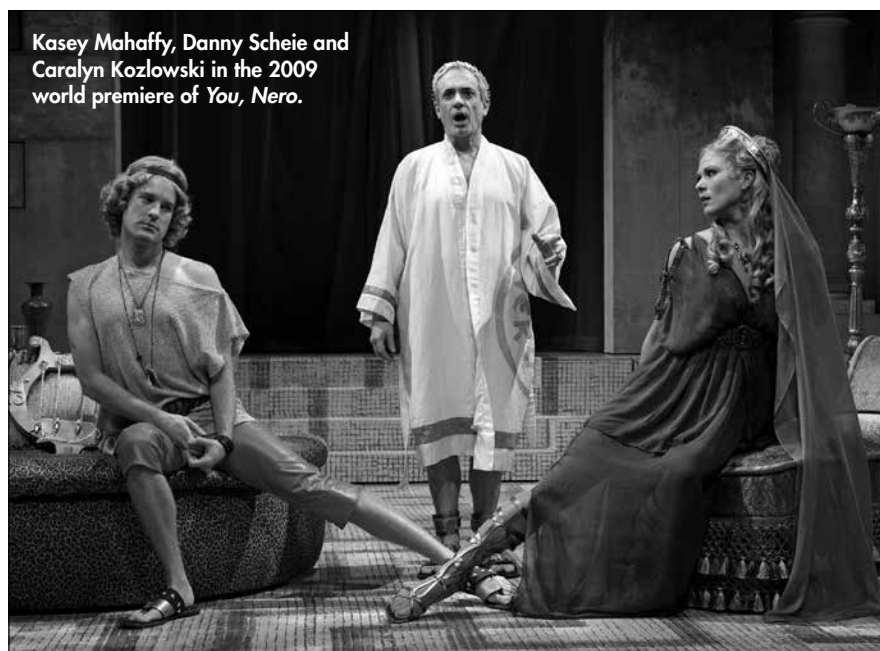
Susannah Schulman Rogers, Timothy Landfield and Sarah Raftery in the 2005 NewSCRipts reading of *Restoration Comedy*.

be 'as intoxicating as flesh,' and the repartee between Loveless and Amanda is as energetic and tantalizing as their sex play."

YOU, NERO • SCR commission, world premiere on Argyos Stage in 2009

Once again Freed takes a playwright as her protagonist—in this case a fictional one named Scribonius, who is commissioned by the maniacal emperor Nero to write his life story and help him repair his reputation among the people of Rome. Hanging over the playwright's head at all times is the prospect of a painful death should he fail to satisfy Nero's every whim. Scribonius also has to contend with Nero's mother, Agrippina, and new wife, Poppaea, both of whom want him to center his play on them, thereby serving their lust for power and their need for survival in the cut-throat world of Nero's Rome. When Scribonius falters, Nero finally takes matters into his own hands by creating an autobiographical one-man show, which he performs at the climax of the play; it culminates in a pyrotechnical display that—legends of fiddling aside—sparks the city-consuming conflagration for which Nero is now most famous.

You, Nero may deal in ancient history, but its awareness of what's happening in America today—politically, socially and pop-culturally—drives the play to its outrageous finale. "After I started working on it," Freed



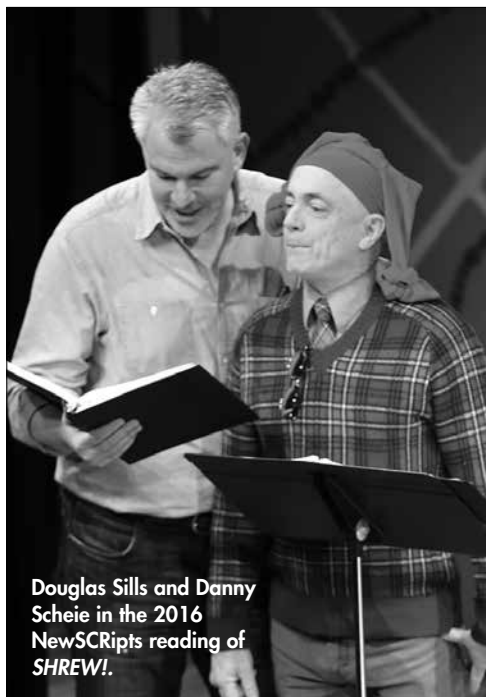
Kasey Mahaffy, Danny Scheie and Caralyn Kozlowski in the 2009 world premiere of *You, Nero*.

has said, "the parallels were obvious: Two civilizations in decline and crumbling under the weight of their own decadence."

She adds, "The button in me that got pushed by writing this was a great sadness and rage that so much is falling apart..."

All the bonds of fellowship and society are weakening, and I really don't know if human beings can survive with nothing but On Demand entertainment." That Freed's sadness and rage spurred a riotously funny comedy is par for the course for this playwright.

SHREW! • NewSCRipts reading in 2016, PPF reading in 2017



Douglas Sills and Danny Scheie in the 2016 NewSCRipts reading of *SHREW!*.

The *Beard of Avon* posited that Queen Elizabeth was the actual author of *The Taming of the Shrew*. In a prologue to her free-wheeling adaptation of Shakespeare's play, Freed again imagines a woman's hand at work behind the scenes, a female playwright whom Shakespeare has conscripted to help him fix a play whose attitudes are stuck in the Middle Ages.

Shakespeare's play includes expressions of his society's misogyny and sexism, which makes it problematic to produce nowadays without a strong revisionist directorial approach. Freed's adaptation retains Shakespeare's characters and plot, but refashions much of its language in order to gently adjust its worldview. In Freed's version, Kate's so-called shrewishness stems from frustration

over her inability to break free of the constraints on women of the late-16th century, to overcome patriarchy and patronization and live as a fully formed human being, with all the rights and opportunities that were given to men in her society. This adjustment has required Freed to revisit Petruchio's character and motivations as well, fleshing out the stock braggadocio of Shakespeare's shrew-tamer with more complicated dimensions, and creating in him a suitable husband for Kate—a man with whom she can find a true kind of love, based on mutual respect, passion and compassion. And to complete her reboot of the original, Freed also applies her signature sense of humor to a series of clown scenes that haven't been funny since the 16th century.

After a crowd-pleasing reading in SCR's NewSCRipts series in 2016, *SHREW!* went on to a reading in the 2017 Pacific Playwrights Festival.

Architecture: Id, Ego and Super-Ego

by John Glore

The human drive to build things first arose out of a need for shelter and security, and was guided largely by available materials, means and skills. In the beginning, utility and durability were the primary objectives, but the desire for beauty soon factored into the process as well. In his treatise, *De architectura*, the first-century Roman architect Vitruvius listed those qualities—durability, utility and beauty—as the three Classical principles that should guide all architecture.

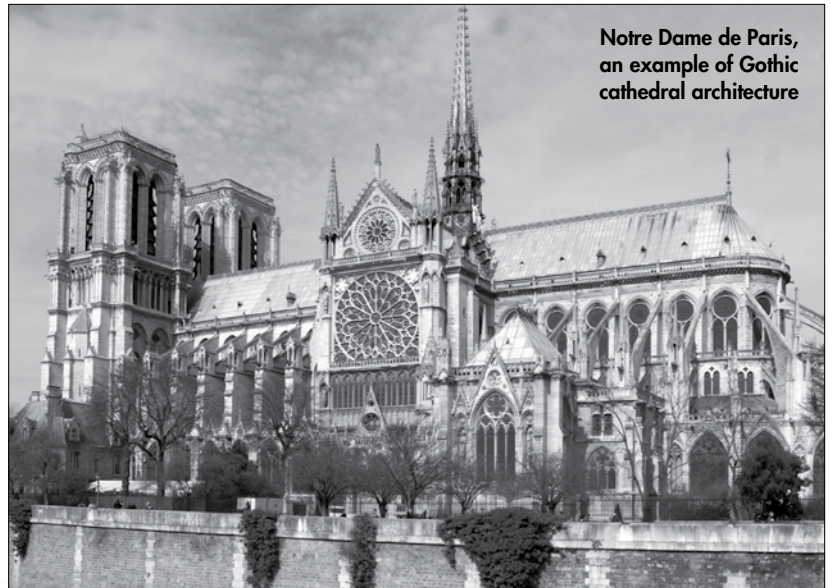
However aware early human builders may have been of such principles (long before Vitruvius described them), the earliest surviving examples of construction, such as the stone henges of prehistoric England and the pyramids of Egypt and Mesoamerica, also had transcendental purposes. Religious/spiritual motivations would continue to underpin the creation of many later architectural triumphs, such as the temple complex of Angkor Wat (12th-century Cambodia), the Gothic cathedrals of Europe (12th-14th-century) and the Sacre-Coeur Basilica (Montmartre, Paris, late 19th century).

Pyramids and cathedrals also serve as examples of another architectural pursuit: the quest for monumentality, through the erection of imposing edifices that symbolize power and authority (whether of church, state or autocrat).

The medieval cathedrals were created and built by guilds of craftsmen. But in Renaissance Europe, a Classical revival was accompanied by the evolution of Humanism and its emphasis on the role of the individual in society. For the first time, many Re-

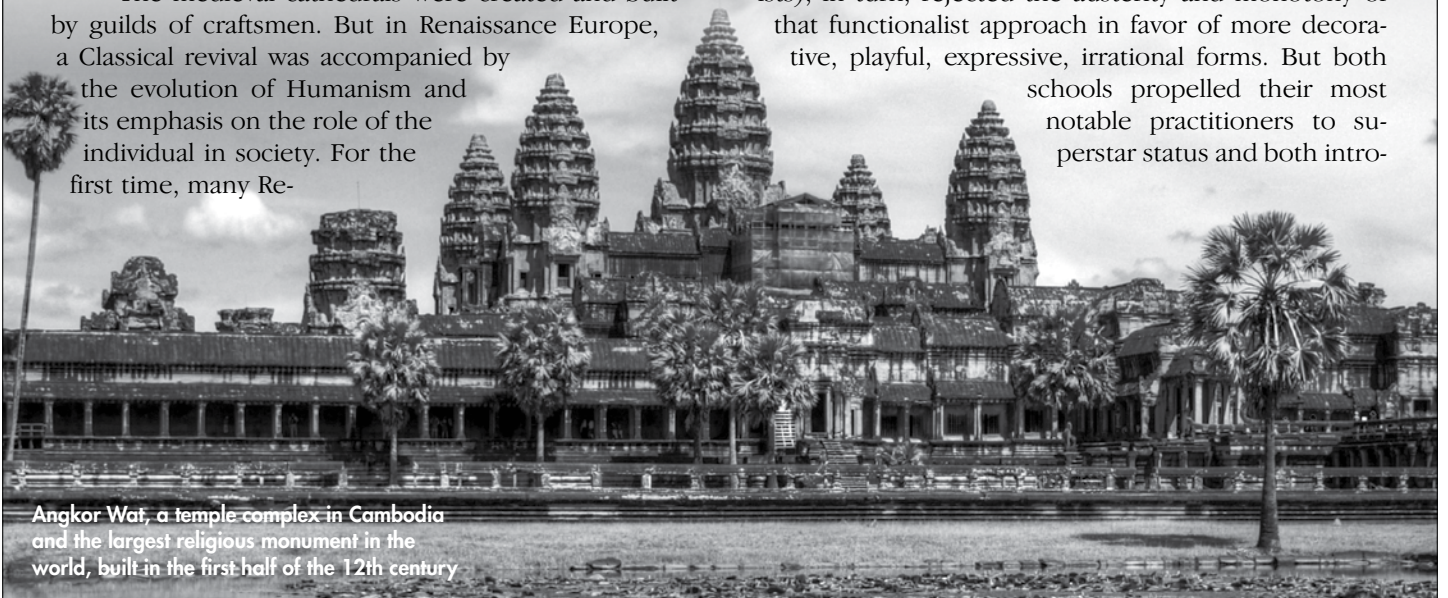
naissance buildings were ascribed to specific architects—Brunelleschi, Michaelangelo, Palladio—and thus the cult of the individual took root.

That cult—although it may have ebbed and flowed through the many architectural movements that took their turns in the 16th-19th centuries—has reasserted itself more recently in the eras of modernism, postmodernism and beyond, via the rise of the so-called “starchitect.”



**Notre Dame de Paris,
an example of Gothic
cathedral architecture**

Generally speaking the modernists cast their lot with functionality, reducing buildings to pure forms, removing historical references and ornament in favor of functionalist details; the postmodernists (and post-postmodernists), in turn, rejected the austerity and monotony of that functionalist approach in favor of more decorative, playful, expressive, irrational forms. But both schools propelled their most notable practitioners to superstar status and both intro-



**Angkor Wat, a temple complex in Cambodia
and the largest religious monument in the
world, built in the first half of the 12th century**

duced new ways to achieve monumentality.

Supported by rapid advances in technology and materials, superstar architects now design extraordinary edifices—sky-piercing, gravity-defying, twisted into mind-bending shapes or collaged together out of ill-matched components—which inspire awe in some

The Ontario Museum of Art, with architect Frank Gehry's addition seeming to explode out of the original structure



observers and contempt in others. In defiance of the Vitruvian Virtues, some of these structures seem willfully ugly; some seem to emphasize spectacular appearance with virtually no regard for utility or even durability. Spirituality seems the furthest thing from anyone's mind. And ultimately (the contemptuous critics would argue), the starchitect-designed building in one way or another strives for a kind of monumentality whose aggrandizement is less about religious, political or civic concerns than it is about the ego of the architect who created it.

Countervailing trends in recent architecture include a new emphasis on environmental sustainability and replacement of the starchitect model with a more collective approach to design. (The 2017 Pritzker Prize, the most prestigious award in architecture, went to a trio of architects from Spain who design their buildings collaboratively; the citation that accompanied the award stated that the trio “admirably and poetically fulfill the traditional requirements of architecture for physical and spatial beauty along with function and craftsmanship.”)

But the phenomenon of the starchitect is not likely to go quietly—a fact that Amy Freed seizes upon in *The Monster Builder*, her sharply acidic comedy about an evil genius whose approach to architecture proves impossible to ignore ... and impossible to put a stake through.

“All of us have seen what has happened to the modern city under the influence of the starchitects of the last several decades. I grew up looking at sort of the iterations of modernism, the

simple skyscraper.

Then, as the '60s turned into the '70s and postmodern theory impacted everything, we started seeing this whole other form, the bloated, towering, crazy shapes, emerge on our cityscapes. I think what's happening to the cities we live in and love has been a cause of consternation

for a lot of human beings on the planet. So I try to bring these concerns into a language that's theatrical, that's fun, that's a little outrageous, to provoke discussion and reaction. . . .

“...the thing I'm parodying [in The Monster Builder] is the whole consortium of architects Philip Johnson kind of curated. They gave rise to the postmodern-and-beyond idea that architecture basically should refer to no older forms, that all previous formal orders were there to be distorted, or riffed upon, or actively destroyed. It has been really unsettling for people. For an architect to create a monumental experience on an urban landscape that everybody uses, the intent of which is to disorient and disturb—which is actually an aesthetic that was promulgated—is the height of arrogance, the height of ego.”

*—Amy Freed to Portland Monthly
January 2014*

Before Gregor, Rita and Dieter, There Was ...

Architects and architectural styles referenced in The Monster Builder

ALBERT SPEER

Hitler's chief architect and the Minister of Armaments and War Production for the Third Reich. He designed the monumental *Zeppelinfeld* stadium (seen in the propaganda film, *Triumph of the Will*), which could hold 340,000 people—but most of his designs for Nazi Germany were never realized.

ARTS AND CRAFTS

A late 19th- and early 20th-century movement whose aesthetic yielded the Craftsman architecture exemplified in many a Southern California bungalow. The style emphasized traditional craftsmanship using simple, solid forms, and surfaces that expressed the texture of ordinary materials, such as stone, wood and tile.

BAUHAUS

Early 20th-century German school of art, founded by architect Walter Gropius. Profoundly influential in the development of modernist architecture and the International Style, Bauhaus designs were characterized by absence of ornamentation and harmony between function and form. Architect and graphic designer Franz Ehrlich was a student at Bauhaus prior to being imprisoned at the Buchenwald concentration camp.

FUTURISM

Originating in the early 20th century and characterized by long dynamic lines that strove to evoke speed, motion, urgency and lyricism, the aesthetic informed such styles as Art Deco and Googie architecture. In the later 20th century, such architects as Eero Saarinen ushered in neo-Futurism. (Futurism has also been an influence in the work of Cesar Pelli, architect for the Renée and Henry Segerstrom Concert Hall and SCR's 2001-02 expansion and exterior redesign.)

GIOVANNI BATTISTA PIRANESI

Though he wasn't an architect, architecture was the subject of many of this 18th-century Italian artist's etchings, including his *Carceri* series of imaginary, labyrinthine prisons full of staircases, catwalks and machines.

GOTHIC

A medieval architectural style epitomized by the great cathedrals of Europe, with such features as pointed arches, ribbed vaults and flying buttresses and a majestic sense of verticality created by towers and spires.

HOWARD ROARK

The protagonist of Ayn Rand's novel, *The Fountainhead*, an individualistic young architect who refuses to compromise his artistic and personal vision for recognition and success. In a book that advocated individualism over collectivism, Roark was Rand's embodiment of the ideal man.

LE CORBUSIER ("CORBU")

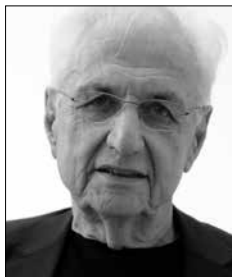
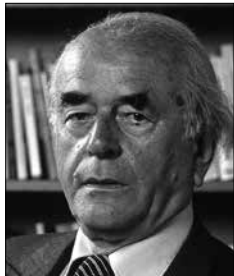
Widely considered one of the most influential architects of the 20th century, a major figure in modernism and the International School. His designs emphasized austere functionalism and were inspired by a desire to provide better living conditions for the residents of crowded cities. He famously wrote, "A house is a machine to live in."

MIES VAN DER ROHE

The last director of the Bauhaus Institute, before he left Germany in 1937. He immigrated to the U.S., where he took up the cause of modernism and its simple rectilinear and planar forms, clean lines and pure use of color. Many of his best known buildings are in Chicago, where he was based; he also designed (with Philip Johnson) the iconic Seagram building in Manhattan.

The Burj Khalifa in Dubai, designed by Adrian Smith of Skidmore, Owings & Merrill—at 2,722 feet, currently the tallest structure in the world





PALLADIO

Sixteenth-century Venetian architect, progenitor of the Palladian style—based on the formal temple architecture of the ancient Greeks and Romans—which spread throughout Europe and North America. (The U.S. Capitol has Palladian influences, and Thomas Jefferson favored the style in his architectural designs.)

PETER BEHRENS

Early in their careers, Mies van der Rohe, Le Corbusier and Walter Gropius all worked for this German architect and designer. A leader of architectural reform at the turn of the 20th century, he specialized in factories and office buildings made of brick, steel and glass. Late in his life he worked with the Nazi architect, Albert Speer.

ROBERT VENTURI

A major figure in 20th-century architecture, he championed the style that came to be known as postmodernism—replacing modernism’s austere functionality with an emphasis on decorative façade, allusion to disparate historical styles and use of fragmentation and modulation to make a building interesting. Responding to Mies van der Rohe’s favored dictum “Less is more,” he said “Less is a bore.”

SKIDMORE, OWINGS & MERRILL

A worldwide architectural firm specializing in

Clockwise from top left: Albert Speer, a self portrait of Giovanni Battista Piranesi, Le Corbusier, Mies van der Rohe, Palladio, Peter Behrens, Robert Venturi, Zaha Hadid, Frank Gehry and Frank Lloyd Wright. Below: The Heydar Aliyev Centre in Baku, Azerbaijan, designed by Zaha Hadid—“Queen of the Curve”

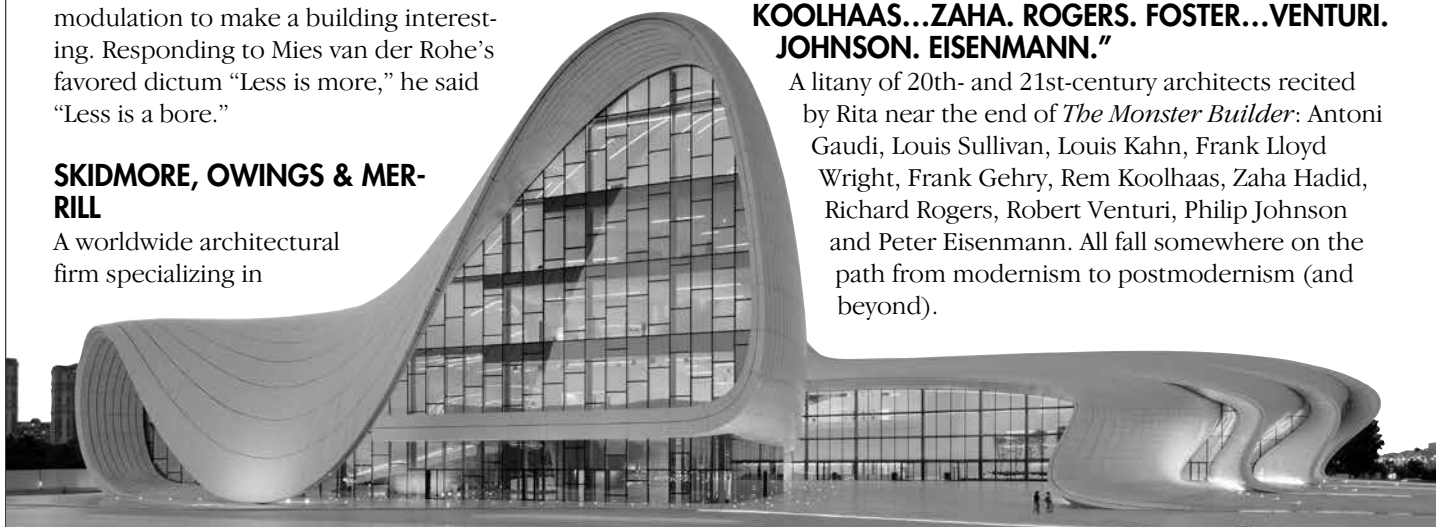
high-end commercial buildings, SOM led the way to the proliferation of the International-style “glass box” skyscraper. Amy Freed’s father, Richard Freed, worked as an architect at SOM early in his career.

ZAHA HADID

The first woman to receive the Pritzker Prize in architecture (in 2004). Although she didn’t align herself with any movement, her designs were sometimes labeled deconstructivist, a post-postmodern style that features fragmentation and an absence of harmony, continuity, or symmetry. The Metropolitan Museum in New York cited her “unconventional buildings that seem to defy the logic of construction,” and *The Guardian* of London called her the “Queen of the Curve.”

“GAUDI. SULLIVAN. KAHN...WRIGHT. GEHRY. KOOLHAAS...ZAHA. ROGERS. FOSTER...VENTURI. JOHNSON. EISENMANN.”

A litany of 20th- and 21st-century architects recited by Rita near the end of *The Monster Builder*: Antoni Gaudi, Louis Sullivan, Louis Kahn, Frank Lloyd Wright, Frank Gehry, Rem Koolhaas, Zaha Hadid, Richard Rogers, Robert Venturi, Philip Johnson and Peter Eisenmann. All fall somewhere on the path from modernism to postmodernism (and beyond).



Artist Biographies



ANNIE ABRAMS

Tamsin

is making her SCR debut. Her recent theatre credits include Miss Mackintosh in *The Sunshine Boys*, opposite Danny DeVito and Judd Hirsch (Center Theatre Group, Ahmanson Theatre), Vanda in

Venus in Fur (Ensemble Theatre Company), Brooke in *Noises Off* (La Mirada Theatre for the Performing Arts), Ursula in *Tickled Pink* with Rita Rudner (Laguna Playhouse), Philia in *A Funny Thing Happened on the Way to the Forum* (Reprise Theatre Company), Clea in *The Scene* (Ensemble Theatre Company), Shana in *Going Going Gone* by Ken Levine (Hudson Theatre), Sybil in *Private Lives* (Grove Theater Center, Burbank) and Myrrhine in the premiere of Amy Freed's *Lysistrata* (Stanford Summer Theater.) Her television credits include "Major Crimes," "Weird Loners," "How I Met Your Mother" and "True Blood." She is an L.A. native and received a BA in drama from Stanford University.



AUBREY DEEKER

Dieter

is making his SCR debut. He has appeared internationally in *Love's Labour's Lost* (Royal Shakespeare Company) and off-Broadway in *The Liar* (Classic Stage Company). He is an affiliated artist at the

Shakespeare Theatre Company in Washington, D.C., where he appeared in 13 productions including Mercutio in *Romeo and Juliet*, Stacy Keach's *King Lear* (directed by Robert Falls) and the world premiere of *The Liar* by David Ives. His other regional theatre credits include the title role in *Hamlet* and Tom in *The Glass Menagerie* (Denver Center Theatre Company); Prior Walter in *Angels in America* (The Wilma Theater, Barrymore Award nomination); *Boom* (Woolly Mammoth Theatre Company, Helen Hayes Award nomination); *The Walworth Farce* (Studio Theatre, Helen Hayes nomination); *A Fox on the Fairway* (Signature Theatre, Ken Ludwig world premiere); *The Grapes of Wrath* (Ford's Theatre, directed by David Cromer); Raskolnikov in *Crime and Punishment* (Round House Theatre); and productions at The Kennedy Center,

Folger Theatre, Olney Theatre Center, Everyman Theatre and Theater Alliance, among others. His film and television credits include "The Man in the High Castle," "True Blood," "The Wire," "The Mentalist," "Backstrom," "Castle," "Crisis," "NCIS," "NCIS: New Orleans," *Peter's Plan*, *Distance*, *Leave No Marine Behind* and *The Seer*. He received his training at North Carolina School of the Arts.

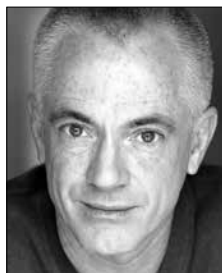


COLETTE KILROY

Pamela

previously has been seen at SCR in *Absurd Person Singular*, *Silent Sky*, *The Homecoming*, *Safe in Hell*, *Tom Walker*, *Dimly Perceived Threats to the System*, *The Triumph of Love* and *Night*

and Her Stars. Her other West Coast credits include *Lend Me a Tenor* (La Mirada Theatre), *Nighthawks* (Kirk Douglas Theatre), *Christmas on Mars* (The Old Globe), *Quills* (Geffen Playhouse), *The Real Thing* (Pasadena Playhouse), *The Scene* and *The Clean House* (Ensemble Theatre Company), *Two-Headed* (John Anson Ford Theatre), *Life During Wartime* (La Jolla Playhouse) and *Life Is a Dream* (Los Angeles Theatre Center). Her East Coast credits include *Julius Caesar* (The Public Theater), *Neddy* (American Place Theatre), *The Cherry Orchard* (Baltimore Center Stage), *Measure for Measure* and *The Winter's Tale* (New Jersey Shakespeare Festival) and *The Miser* and *Sarcophagus* (Yale Repertory Theatre). Her film and television credits include *Finding Amanda*, *Me and You and Everyone We Know*, *David and Fatima*, *The Ice Storm*, "Married," "CSI: Miami," "Numbers," "Without a Trace," "Medium," "Judging Amy," "The Profiler" (recurring), "Ally McBeal" and "Shannons' Deal." Kilroy received her MFA from the Yale School of Drama.



DANNY SCHEIE

Gregor

previously appeared at SCR in *One Man, Two Guvnors*; *The Wind in the Willows*; and as Nero in the world premiere of Amy Freed's *You, Nero* (also at Arena Stage in Washington, D.C., and

at Berkeley Repertory Theatre, for which he won the San Francisco Bay Area Critics Circle Award for leading actor). He played Lord Foppington in Freed's *Restoration Comedy* at both The Old Globe in San Diego and California Shakespeare Theater, where he has acted for the last 13 seasons. He has acted at Pasadena Playhouse, A Noise Within, Trinity Repertory Company, Actors Theatre of Louisville, Folger Theatre in Washington, D.C., Asolo Repertory Theatre, Merrimack Repertory, Two River Theater, Yale Repertory Theatre, Zephyr Theatre, Z Space, Aurora Theatre Company, TheatreWorks, Magic Theatre, The Marsh, Marin Theatre Company, San Jose Repertory Theatre and Theatre Rhinoceros. He is the former artistic director of Santa Cruz Shakespeare, a professor at UC Santa Cruz, and holds a PhD from UC Berkeley. He received his Equity card playing Damis in *Tartuffe* at the Los Angeles Theatre Center.



SUSANNAH SCHULMAN ROGERS
Rita

appeared previously at SCR in *Three Days of Rain*, *A Midsummer Night's Dream*, *Man from Nebraska*, *The Further Adventures of Hedda Gabler*, *On the Mountain*, *Cyrano de Bergerac*, *The Dazzle*, *Nostalgia*, *The Taming of the Shrew*, *Six Degrees of Separation* and *A Christmas Carol*, as well as Pacific Playwrights Festival and NewSCRipts readings. Her recent theatre credits include *All the Way* on Broadway and at A.R.T., and the American premiere of *You Will Remember Me* at Hudson Stage Company. Her other theatre credits include Amy Freed's *You, Nero* at Berkeley Repertory Theatre and Arena Stage and productions at Yale Repertory Theatre, Roundabout Theatre, Hudson Stage Company, Huntington Theatre Company, Geva Theatre Center, Syracuse Stage, Berkeley Repertory Theatre, California Shakespeare Theater, Oregon Shakespeare Festival, Magic

Theatre, Aurora Theatre Company, Barbican Theatre and the national tour of Steve Martin's *Picasso at the Lapin Agile*. Her film and television credits include "Younger," "Mr. Robot," *The Diary of a Teenage Girl* and the upcoming *Trouble*.



GARETH WILLIAMS
Andy

has a career that stretches back 36 years, having gained his Equity card in a 1981 production of *Little Mary Sunshine* at the Burt Reynolds Theatre. He studied there with Charles Nelson Reilly, who insisted Williams move to New York City to study at HB Studio with the legendary Uta Hagen; he remained there for six years. A founding member of Naked Angels Theatre Company, he has worked with actors such as Laurence Fishburne, Marisa Tomei, Lili Taylor, James Gandolfini, Paul Giamatti and Matthew Broderick. He has been in world premiere plays such as Beth Henley's *Signature* at The Actors' Gang, Richard Greenberg's *Hurrah at Last* at SCR and, most recently, *The Last Vig* with Burt Young. He has been in the West Coast premieres of Warren Leight's *Side Man* with Mare Winningham at Pasadena Playhouse and Keith Curran's *The Stand In* with Kristen Johnston. His film credits include *Love After Love* with Andie MacDowell and Chris O'Dowd (Tribeca Film Festival) and Mike Mills' *20th Century Women* with Annette Bening. Williams' extensive television credits include "This Is Us," "Masters of Sex," "The Mentalist" and "Deadwood." Two years ago, he started the production company Detroit Street Films.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

AMY FREED (*Playwright*) is the author of *The Monster Builder*, *Safe in Hell*, *The Beard of Avon*, *Freedomland* and *You, Nero*, all commissioned or performed

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at SCR. Her other plays include *Them That Are Perfect*, *Restoration Comedy*, *The Psychic Life of Savages*, *Still Warm* and *Claustrophobia*. She was a finalist for the Pulitzer Prize (*Freedomland*) and the recipient of both the Joseph Kesselring Award and the Helen Hayes/Charles MacArthur Award (*The Psychic Life of Savages*). Freed's work has widely been produced in a variety of houses including Arena Stage, Playwrights Horizons, New York Theatre Workshop, The Flea, Goodman Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Aurora Theatre Company, American Conservatory Theater, California Shakespeare Theater, The Canadian Stage Company and Woolly Mammoth Theatre Company. She lives in San Francisco, where she is an artist-in-residence at Stanford University.

ART MANKE (*Director*) directed the world premiere of *The Monster Builder* at Artists Repertory Theatre in Portland and its second production at the Aurora Theatre Company in Berkeley. In 16 seasons at SCR, Manke has directed *Peter and the Starcatcher*, *Bach at Leipzig*, *Noises Off*, *Taking Steps*, three musicals for young audiences, numerous new play readings, and created choreography for half-a-dozen other productions. Elsewhere, his work has been seen at the Denver Center Theatre Company, Pasadena Playhouse, Mark Taper Forum, Oregon Shakespeare Festival, Milwaukee Repertory Theater, Seattle Repertory Theatre, Chicago Shakespeare Theater, Pioneer Theatre Company, Laguna Playhouse, American Players Theatre and at A Noise Within, where he was a co-founder and former artistic director (1991-2001). A frequent guest lecturer at theatre schools across the country, he also directs for television, holds an MFA from the American Conservatory Theater, and is a five-time winner of the Los Angeles Drama Critics Circle Award. This summer, he will direct *The Two Gentlemen of Verona* for Santa Cruz Shakespeare and will continue to develop *Pearl's in the House*, a new musical he has written about Pearl Bailey, with workshops at Ten Chimneys and Utah Shakespeare Festival.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Whipping Man*, *Tartuffe* (co-design with Dominique Serrand), *The Whale*, *The Prince of Atlantis*, *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (15 seasons), *But Not for Me* and the 2007-16 Galas for SCR. He has designed for other theatres including the Shakespeare Theater Company, Berkeley Repertory Theatre, Goodman Theatre, Geffen Playhouse, Pasadena Playhouse, Center Theatre Group, Portland Center Stage, Intiman The-

atre, Indiana Repertory, Artists Repertory, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, The Theatre @ Boston Court, A Noise Within, Antaeus Theatre Company, PCPA Theaterfest and San Diego Repertory, among many others. Buderwitz has received six Los Angeles Stage Alliance Ovation awards and three Los Angeles Drama Critics Circle awards. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. He is a proud member of United Scenic Artists, Local 829, and is adjunct faculty at the University of Southern California School of Dramatic Arts. tombuderwitz.com

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions including *Abundance*, *Peter and the Starcatcher*, *The Whipping Man*, *Rest*, *The Whale*, *The Trip to Bountiful*, *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed more than 60 productions for Chautauqua Theater Company, Milwaukee Repertory Theater, Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Calin is a resident artist at A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

KENT DORSEY (*Lighting Design*) is excited to return to SCR. His passion is co-creating new work. He has designed more than 30 world premieres for theatre, opera and dance and created more than 300 designs nationwide and internationally including scenery and/or lighting on 98 productions for San Diego's Old Globe Theatre. His New York theatre productions include *Alligator Tales*, *About Time*, *The Cocktail Hour*, *Yankee Dawg You Die*, *Suds*, *Another Antigone* and *Silence*. He has worked as both lighting and/or scenic designer for such notable directors as Jerry Zaks, Jack O'Brien, Ellis Rabb, Oskar Eustis, Adrian Hall, John Hirsch, John Tillinger, Brian Bedford, Edward Payson Call, John Rando, Tony Taccone, Richard E.T. White and Sharon Ott. He also has designed for most of the major resident theatre companies including The Kennedy Center, Ahmanson Theatre, American Conservatory Theater, La Jolla Playhouse, Geffen Play-

house, Seattle Repertory Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and the Los Angeles Theatre Center. His opera work includes scenery, projection and lighting design for the world premiere of *The Conquistador* (San Diego Opera). He also has designed for Chicago Opera Theatre, Palm Beach Opera, Opera San Jose and Virginia Opera. KentDorseyDesigns.com

RODOLFO ORTEGA (*Original Music and Soundscape*) is making his SCR design debut. He composed music and designed sound for Artist Repertory Theatre's productions of *Trevor*, *The Liar*, *Feathers and Teeth*, *Exiles* and *Intimate Apparel*. For Profile Theatre, his credits include *Blue Door*, *Lips Together Teeth Apart* and *Master Harold ... and the Boys*. Additionally, he has composed several musicals for Northwest Children's Theater including *Hansel and Gretel*, *Snow White*, *Pinocchio*, *The Little Mermaid*, *Peter Pan* and *El Zorrillo*, which was recently published by Dramatic Publishing. He has composed for many of the productions at Santa Cruz Shakespeare including its recent productions of *Macbeth*, *A Midsummer Night's Dream* and *Hamlet*. He was commissioned to compose an all-Spanish language musical *Oye Oyá* for Teatro Milagro, which premiered this spring. Ortega was the composer for Denver Center's productions of *The Three Musketeers* and *Romeo and Juliet* and Aurora Theatre Company's production of *The Monster Builder* (San Francisco Drama Critics Award). For Oregon Shakespeare Festival, he composed the music for *The Tenth Muse*. He received his BA in music from the University of Arizona and his MA in music from Manhattan School of Music, where he studied piano and composition.

KEN MERCKX (*Fight Chorography*) has choreographed fights and taught actors combat for film and television, theatre 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

HONORARY PRODUCERS

TIMOTHY AND MARIANNE KAY are pleased to serve as Individual Honorary Producers of Amy Freed's *The Monster Builder*. This is their second time underwriting an SCR production and their first on the Segerstrom Stage, having supported last season's world premiere of Julia Cho's *Office Hour* on the Julianne Argyros Stage. Tim has been a trustee of the theatre since 2010 and currently serves on the Executive Committee and the Audit Committee and chairs the Deferred Gifts Committee. Together, Tim and Marianne also are members of Platinum Circle and past Gala underwriters.

JEAN AND TIM WEISS have been involved in the life of SCR for more than two decades and their passion for theatre is matched only by their generosity. As Honorary Producers of Amy Freed's *The Monster Builder*, Jean and Tim have now underwritten 18 productions, with highlights including last season's *Red* by John Logan; *Intimate Apparel* by Lynn Nottage; Tom Stoppard's *The Real Thing* and Aaron Posner and Teller's unforgettable staging of *The Tempest*, among many others. Tim served nine years on the SCR Board of Trustees including two terms as its president, and was named an esteemed Honorary Trustee in 2009. For her part, Jean chaired the very successful 2008 Gala, celebrating SCR's 45th anniversary. Together, they also are major donors to the Next Stage and Legacy Campaigns. In Tim's words, "SCR is a local treasure and a major player on the national theatre scene. Jean and I are immensely proud of this organization and it's a privilege to be part of its amazing story."



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Javen Ulambayer, Kareem Bandoaly, Jamie Abelson and Anthony Fleming III in Lookingglass Theatre Company's production of *Moby Dick* adapted by David Catlin. Photo by Liz Lauren.

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.

URSULA MEYER (*Dialect Coach*) is very happy to be back at SCR, where she worked on *Pride and Prejudice*, *The Taming of the Shrew*, *Our Town* and *Cyrano de Bergerac*. Her other regional credits include Shakespeare Theatre Company in Washington, D.C., The Old Globe, Guthrie Theater, La Jolla Playhouse, Yale Repertory Theatre, the Utah, Idaho, Colorado and Santa Cruz Shakespeare festivals, San Diego Repertory and 15 seasons with Oregon Shakespeare Festival. Meyer received her MFA from University of Washington and an advanced diploma in voice studies from the Royal Central School of Speech and Drama in London, where she graduated with distinction. She is a current board member of the Voice and Speech Trainer's Association and a designated Linklater teacher. She has taught at University of Washington, UC Santa Barbara and UC Santa Cruz, Yale School of Drama and currently at UC San Diego, where she received the Academic Senate Distinguished Teaching Award in 2007.

LORA K. POWELL (*Stage Manager*) is pleased to return to SCR after a long hiatus, having begun her career here as a production assistant almost 30 years ago. In the meantime, she has done several national tours including *Blithe Spirit* (starring Angela Lansbury) and *Wicked*. She also stage-managed *An Act of God* in Los Angeles and San Francisco. Her Los Angeles area credits include *Amélie*, *For the Record: Scorsese*, *Carrie The Killer Musical Experience*, *Wicked*, *The Producers*, *The Lion King*, *Harmony*, *The Scottsboro Boys*, *Backbeat*, *Seminar*, *Follies*, *Parfumerie*, *Maurice Hines is Tappin' Thru Life*, *Satchmo at the Waldorf*, *Disney's Aladdin—A Musical Spectacular* and *Scary Musical the Musical*. Powell's New York and Broadway credits include *Annie Get Your Gun*, *Chicago*, *The*

Life, *Annie* and *The Wizard of Oz*. She also spent five seasons as production stage manager at the Paper Mill Playhouse in Millburn, NJ.

SUE KARUTZ (*Assistant Stage Manager*) has been part of the stage management team at SCR for 20 productions, her favorites being the recent *Moby Dick* from Lookingglass Theatre Company and last season's *One Man, Two Guvnors*. Elsewhere, she has toured with Robert Wilson's *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea) and Cirque du Soleil's *Corteo* (Russia and Belgium). She earned her Equity card off-Broadway on *Howard Crabtree's When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, 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 a staff stage manager at Disneyland.

MARC MASTERSON (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premieres including CrossRoads commissions with the plays *Vietgone* and *Orange* and the Diálogos project in Santa Ana. 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 Shakespeare 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, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres,

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expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. 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.

PAULA TOMEI (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and

craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and 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.



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