



52nd Season • 500th Production
SEGERSTROM STAGE / MAY 6 - JUNE 5, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

production of

AMADEUS

by Peter Shaffer

John Iacovelli
SCENIC DESIGN

Alex Jaeger
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Darron L West
SOUND DESIGN

Philip D. Thompson
ACCENT/LANGUAGE COACH

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Jennifer Ellen Butler*
STAGE MANAGER

directed by
Kent Nicholson

Sandy Segerstrom Daniels
Honorary Producer

Haskell & White LLP
Corporate Honorary Associate Producer

AMADEUS is presented by special arrangement with SAMUEL FRENCH, INC.

CAST OF CHARACTERS

Venticelli #1	<i>Christian Barillas*</i>
Antonio Salieri	<i>Marco Barricelli*</i>
Baron Gottfried van Swieten	<i>Mark Capri*</i>
Count Johann Kilian von Strack	<i>Bo Foxworth*</i>
Joseph II	<i>Peter Frechette*</i>
Wolfgang Amadeus Mozart	<i>Asber Grodman*</i>
Guiseppe Bonno	<i>John-David Keller*</i>
Venticelli #2	<i>Louis Lotorto*</i>
Teresa Salieri	<i>Cynthia Marty*</i>
Salieri's Cook	<i>Louis Pardo*</i>
Salieri's Valet	<i>A.J. Sclafani</i>
Katherina Cavalieri	<i>Camille Thornton-Alson</i>
Count Franz Orsini-Rosenberg	<i>Geoffrey Wade*</i>
Constanze Weber	<i>Liesel Allen Yeager*</i>

PRODUCTION STAFF

Dramaturg	<i>Andy Knight</i>
Assistant Stage Manager	<i>Talia Krispel*</i>
Assistant Director	<i>Sarah Butts</i>
Additional Composition and Pianoforte Performances	<i>Victor Zupanc</i>
Fight Consultant	<i>Ken Merckx</i>
Assistant Scenic Designers	<i>Katrina Coulourides, Chad Dellinger, Yuki Izumihara</i>
Costume Design Assistant	<i>Kate Poppen</i>
Assistant Lighting Designer	<i>Jesse Fryery</i>
Stage Management Interns	<i>Andie Fitch, Rebecca Sharpe</i>
Light Board Operator	<i>Andrew Stephens</i>
Follow Spot Operator	<i>Dan Gold</i>
Sound Board Operator	<i>Jesus Rivera</i>
Automation Operator	<i>Emily Kettler</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dressers	<i>Rebecca Clayton, Lisa Leonhardt</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig Assistant	<i>Audrey McVay</i>
Wig Construction	<i>Michael Green, Melanie Hinchee, Jessa Moondus, Audrey McVey, Ron Wolek</i>
Additional Costume Staff	<i>May Bergot, Aurora Cortez, Joy Fry, Bari June Gregory, Lalena Hutton, Kaitlyn Kaufman, Megan Knowles, Marlene Solis, Sarah Timm, Swantje Tuobino, J Wendy Wallace</i>

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



Asher Grodman, Marco Barricelli
and Liesel Allen Yeager

SETTING

Vienna 1823 and the decade 1781-91.

LENGTH

Approximately 3 hours, including one 15-minute intermission.

ACKNOWLEDGEMENTS

Lisa Orzolek, Denver Center Theatre Design Studio

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

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

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

Smoking is not permitted anywhere in the theatre.

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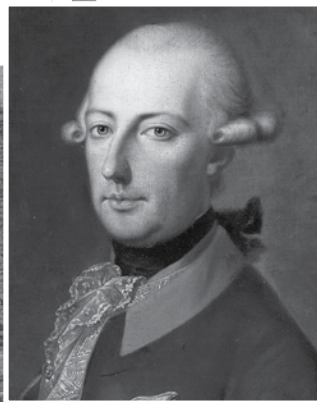
A Musician in Josephinian Vienna

by Andy Knight

In 1781, composer Wolfgang Amadeus Mozart (1756-91), then 25 years old, settled in Austria's capital, Vienna. Finally free of his position in the court of the Archbishop of Salzburg—with whom he had a fraught relationship—Mozart yearned to find success in Austria's most musical city. Italian composer Antonio Salieri (1750-1825), six years Mozart's senior, certainly had done so. Salieri, who first arrived in Vienna in 1766, held the illustrious position of chamber composer in the court of Joseph II, Holy Roman Emperor and ruler of the Habsburg monarchy. Indeed, Salieri was the epitome of all that Vienna had to offer musicians: imperial and private patronage, a measure of creative freedom and fame and fortune.

Joseph II: The Enlightened Despot

When the Empress Maria Theresa died in 1780, Joseph II (1741-90), her eldest son, became sole ruler of the Habsburg dynasty, whose domain included Austria, Hungary, Bohemia and parts of Italy and Belgium. At that time, Joseph already was Holy Roman Emperor and had been since his father Francis I died in 1765. The Holy



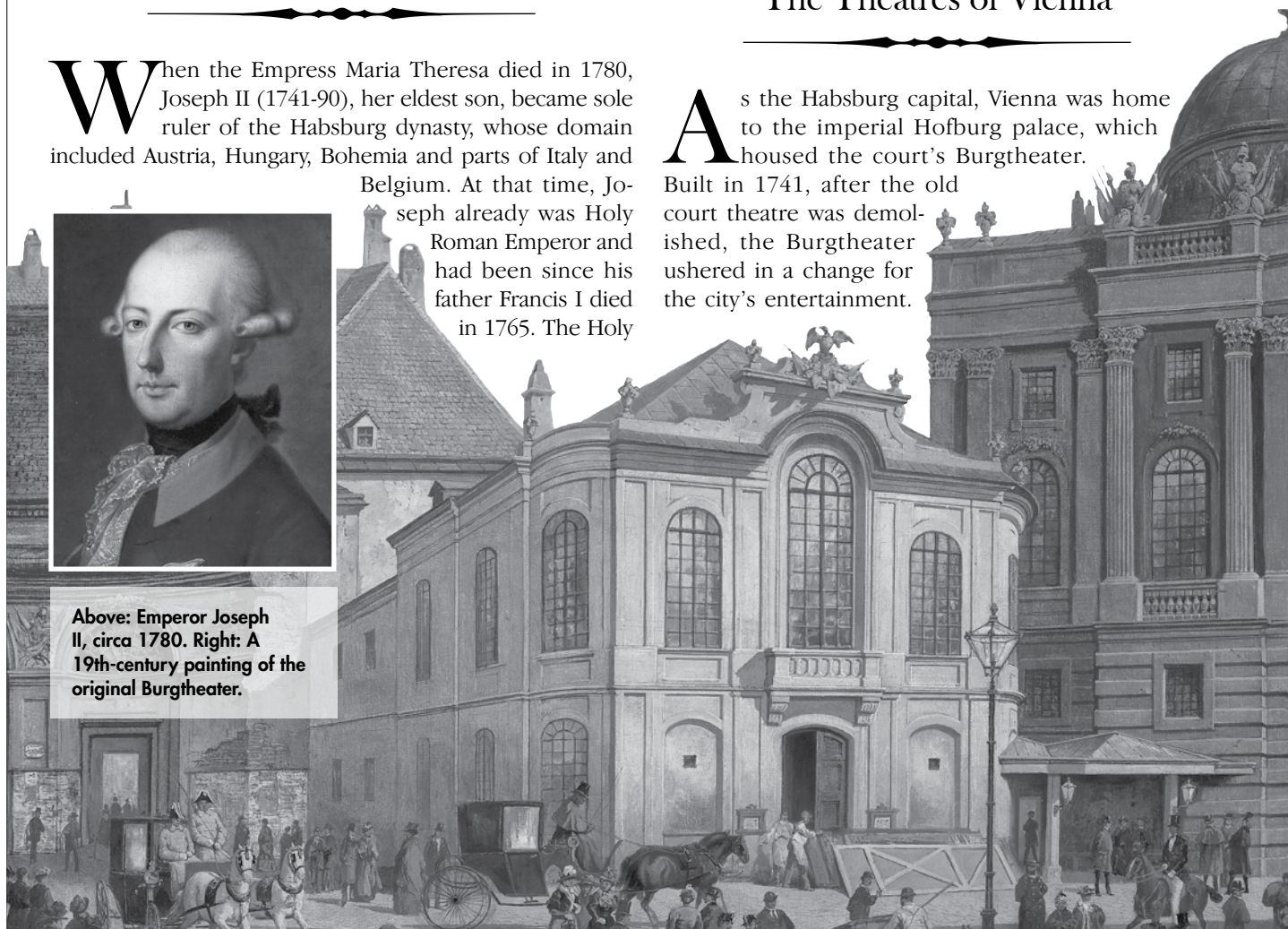
Above: Emperor Joseph II, circa 1780. Right: A 19th-century painting of the original Burgtheater.

Roman Empire overlapped with some (though not all) of the Habsburg lands, and so the position of emperor, while technically an elected official, remained in the hands of the powerful Habsburg family for centuries. Although Joseph shared the responsibility of ruling with his mother, beginning in 1765, the Empress maintained the ultimate authority over both dominions during her life.

Once the sole ruler, Joseph seized the opportunity to enact policies based in the ideals of the Enlightenment—the movement that emphasized, among other things, reason and personal liberty. His Josephinian reforms addressed a variety of issues including religious tolerance, the abolition of serfdom, the freedom of the press and the use of German language in government and education. Although Joseph hoped his policies would liberate his subjects, many were unpopular and his decade-long reign was turbulent.

The Theatres of Vienna

As the Habsburg capital, Vienna was home to the imperial Hofburg palace, which housed the court's Burgtheater. Built in 1741, after the old court theatre was demolished, the Burgtheater ushered in a change for the city's entertainment.



Much like the Kärntnertor Theater, located outside the palace but still controlled by the court, the Burgtheater presented performances on a regular schedule—unlike the old court theatre, where performances were reserved for royal celebrations. What’s more, the Burgtheater, like the Kärntnertor, was open to the paying public. In the 1780s, some of Mozart’s most famous operas, including *The Marriage of Figaro* and *Così fan tutte*, premiered at the Burgtheater.

However, not all of Vienna’s theatres were within the city itself. After Joseph brought the court theatres under his direct control in 1776, he lifted a number of restrictions placed on performances outside of the royal theatres. Over the following decade, suburban theatres—like the Theater auf der Wieden, where Mozart’s *The Magic Flute* premiered in 1791—began to open their doors.

Viennese Opera

When Joseph assumed control of the court theatres in 1776, he attempted to improve Vienna’s entertainment and promote his Josephinian ideals. He promptly fired the theatrical management, as well as the lackluster *opera buffa* (Italian comic opera) and ballet troupes of the Burgtheater. He did, however, rehire the performers of German plays. By presenting only these works, Joseph hoped to save money, promote Germanization and perhaps undermine the aristocracy, who preferred Italian opera.

Joseph’s attempt to quell the performance of *opera buffa* in Vienna, however, was more a symbol than a strict edict. Although the court theatres no longer produced Italian opera, Joseph allowed other companies to use the theatre spaces when court performances were not scheduled.

Using that rule, the same *opera buffa* troupe that Joseph fired reassembled and performed at the Burgtheater within a year. By 1778,

Joseph amended his drastic restrictions and permitted the performances of *singspiels*, German operas with dialogue, at the court theatres. And by 1783, Joseph relented completely and reinstated Italian opera.

Concerts and Commissions in Vienna

Viennese custom discouraged the performance of opera during Advent and Lent, so musicians used those periods to give concerts, both in theatres and in private homes. But, while the Catholic Church’s calendar imposed restrictions on musical performances outside of the church, Joseph’s reforms greatly limited the use of music within the church; and by the early 1780s, simple German hymns had replaced the ostentatious fully orchestrated masses of the previous decade. While the simplification of church music left many musicians without a job, it also freed composers to write more secular music.

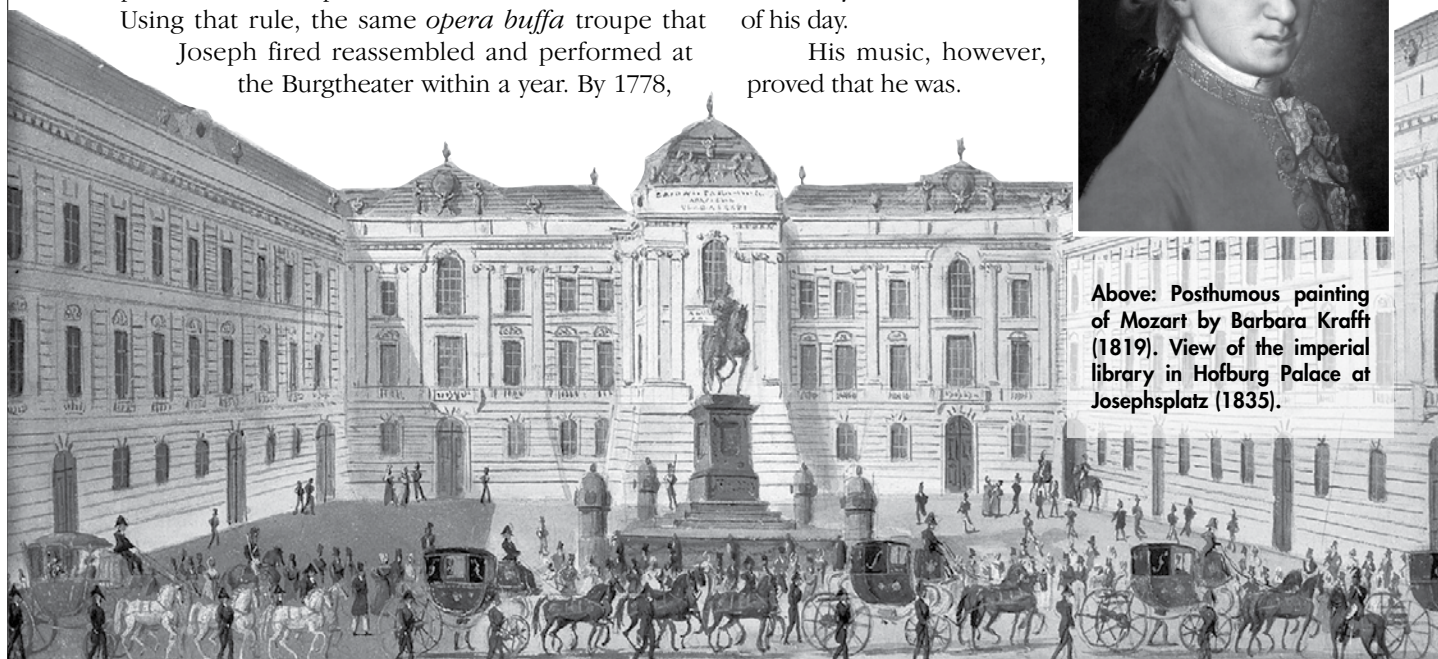
During the second half of the 18th century, methods of patronage also began to shift. At that time, many nobles, who might have offered fulltime employment in the past, engaged composers on a piece-by-piece basis. For the composers, this type of agreement was less stable, but also less restrictive; it allowed them to compose a variety of work, not only the type that interested their fulltime patron.

For Mozart, a prolific and creative composer, this new form of patronage was attractive, and he hoped to find much of it in Josephinian Vienna. It was, after all, a city that loved music and supported its creation. And so, in 1781, when Mozart moved to Vienna to search for success, he was not unlike many other musicians of his day.

His music, however, proved that he was.



Above: Posthumous painting of Mozart by Barbara Krafft (1819). View of the imperial library in Hofburg Palace at Josephsplatz (1835).



Mozart, Salieri and the Theatre of History

by Andy Knight



A dramatic depiction of Mozart's burial, 1860 lithograph.

From Rumors to Legends

On December 12, 1791, only a week after the composer died from a “feverish prickly heat,” a Berlin newspaper printed an obituary for Wolfgang Amadeus Mozart that ended with: “Because his body swelled up after death, some people believe that he was poisoned.” This was the first—that is, the first printed—mention of murder, but it wouldn’t be the last. After all, Mozart’s death had the trappings of a tenacious mystery: he was a young man (only 35 years old); he was stricken with a sudden, inexplicable illness; and he had a celebrated musical *oeuvre* to keep his memory alive.

Details within Franz Niemetschek’s *Mozart: The First Biography*, originally published in 1798, increased suspicions of foul play. The book describes a conversation shared between Mozart and his wife, during which Mozart confessed, “I am only too conscious...my end will not be long in coming; for sure, someone has poisoned me!” Over the centuries, many have speculated who that someone was. Theories have pointed to a number of culprits, including Franz Hofdemel, the husband of a student with whom Mozart allegedly had an affair; Baron Gottfried van Swieten, one of the composer’s longtime patrons; and members of Mozart’s Freemason Lodge. Those who subscribed to the Freemasons conspiracy—that the famously secretive fraternity assassinated Mozart after he revealed their symbols in his opera *The Magic Flute*—used the composer’s death as a means to write polemics against the

Masons. Later, in 1930s Berlin, the story of Mozart’s death at the hands of the Freemasons evolved into something even more far-fetched: his death at the hands of a secret Jewish conspiracy.

A New Role for Antonio Salieri

The most famous among the many murder theories, however, implicates Mozart’s fellow composer, Antonio Salieri. In 1823, rumors circulated that Salieri, who had become senile in his old age, confessed to poisoning Mozart. Salieri’s doctor and former students tried to dispel the reports as mere slander, but the damage was already done. The story boasted intrigue, jealousy and, most importantly, a celebrity rivalry—and so it endured. In 1830, five years after Salieri’s death, Russian poet Alexander Pushkin wrote a short play, *Mozart and Salieri*, in which the envious Italian composer poisons Mozart. In 1898, Nikolai Rimsky-Korsakov adapted the play into a one-act opera of the same name. Salieri was in the spotlight again, but, this time, not for his musical contributions.

Although most historians and musicologists agree that Mozart died of an illness—perhaps an infection that caused his already weak kidneys to fail—and that the theories of Salieri and poison are more titillating than true, the rumors of murder raise interesting questions. What was the nature of Salieri and Mozart’s relationship? And did Salieri view Mozart as a threat?

Setting the Stage

Today, music lovers consider Mozart's work superior to Salieri's. In 1781, however, when Mozart arrived in Vienna, Salieri had been in the Habsburg capital for 15 years and was a revered composer in the court of Emperor Joseph II. The Italian Salieri boasted many successful opera productions, a long roster of students and Joseph's personal admiration. Mozart longed for the same and quickly became jealous: in a letter to his father, dated December 15, 1781, Mozart lamented that the emperor "cares for no one but Salieri." By 1783—the year that Joseph reinstated the court theatre's *opera buffa* company, which supplanted the German *singspiel*—Mozart's envy had become paranoia. He feared that the Italian opera troupe, under Salieri, their music director, was conspiring against him.

There is little concrete evidence that Mozart's fears about Salieri were legitimate and not merely handwringing due to professional frustration. (After all, suspicions regarding acts of organized sabotage, or "cabals," were common within the opera then.) Of Mozart, the diplomatic Salieri said very little. Late in life, he expressed admiration for the composer's music—he called *The Marriage of Figaro* his favorite Mozart opera—although he named Christoph Gluck "the greatest opera composer." But if Salieri recognized Mozart's talent when they both lived in Vienna, he might have felt threatened, even if he didn't articulate it. While Joseph was a great supporter of Salieri's, he admired Mozart, too; indeed, Salieri received the most imperial patronage during Joseph's reign, but Mozart received the second most. It's unlikely that Salieri was not keenly aware of that.



Top: Antonio Salieri by C.F. Reidel, oil on canvas (1802). Bottom: A silverpoint drawing of Mozart by Doris Stock (1789).

As composers, Salieri and Mozart no doubt influenced each other's work—an important aspect of the contemporaries' relationship that is perhaps overshadowed by their suspected rivalry. In the late 1780s, for example, when Mozart's Italian operas were finding much success, Salieri began to experiment with musical techniques that evoke Mozart's style. It's likely that Mozart benefitted from seeing Salieri's work, as well. The darker moments in *Don Giovanni*, an *opera buffa*, show that by the mid-1780s Mozart no longer felt tethered to the strict conventions of comic opera that had limited him in the past. Salieri's opera, *Trofonio's Cave*, also vacillates between the dark and the light, and it was enjoying much popularity when Mozart was writing *Don Giovanni*. At the very least, seeing *Trofonio's Cave* (and its success) must have heartened Mozart.

Truth and Fiction

Gossip and speculation surrounding Mozart's death quickly muddied history, and so the truth behind Salieri and Mozart's relationship will forever remain a mystery. Time has brought one important truth to light, though: while both composers made a great contribution to classical music, Salieri's work will forever live in the shadow of the great Mozart's. Even during his lifetime, Salieri's celebrity began to fade. In *Amadeus*, playwright Peter Shaffer depicts a prescient Salieri who contends with that truth. And by writing such a celebrated play, Shaffer might have positioned Mozart and Salieri's relationship as one that's more significant in the history of modern drama than in the history of classical music.

Mozart's Operas in *Amadeus*

The Abduction from the Seraglio

"The story is really amusing, Majesty. The whole plot is set in a— Well it's actually set in a seraglio... A pasha's harem."

—Mozart, *Amadeus*

The Abduction from the Seraglio (*Die Entführung aus dem Serail*), a *singspiel*, premiered at Vienna's Burgtheater on July 16, 1782. It tells the story of a young woman trapped in a Turkish harem and her lover's attempt to rescue her. After its successful premiere, it was performed across German-speaking Europe to much acclaim. But the complex score challenged some audiences—perhaps even Emperor Joseph II, who purportedly said, "Too beautiful for our ears, and far too many notes, My Dear Mozart."



Above: Mozart at a 1789 performance of *The Abduction from the Seraglio* in Berlin.

The Marriage of Figaro

"Because I want to do a piece about real people, Baron! And I want to set it in a real place! A boudoir!—because that to me is the most exciting place on earth!"

—Mozart, *Amadeus*

The Marriage of Figaro (*Le nozze di Figaro*) was Mozart's first *opera buffa* with librettist Lorenzo Da Ponte, an artistic partnership that would later yield *Don Giovanni* and *Così fan tutte*. Mozart and Da Ponte adapted the opera from a play by Pierre Beaumarchais in 1785, but its premiere was delayed by Joseph II, who had banned the performance of the play in Vienna due to its indictment of the upper class. After the emperor finally relented, *Figaro* premiered at the Burgtheater on May 1, 1786.

Don Giovanni

"So rose the Ghost Father in his next opera, Don Giovanni! A father more accusing than any in opera....I looked on astounded as from his ordinary life he made his art."

—Salieri, *Amadeus*

After a successful production of *Figaro* ran in Prague, the National Theatre there commissioned a new Italian opera from Mozart, and *Don Giovanni* premiered in the Bohemian capital on October 29, 1787. Based on the popular legend of Don Juan, the infamous cad, Mozart's comic opera complemented its light moments with dark ones—including the appearance of the opera's formidable stone guest, who ultimately destroys the title character.

Così fan tutte

"Aloysia and Constanze immortalized—two average girls turned into divinities: their sounds of surrender sweeter than the psalms of Heaven..."

—Salieri, *Amadeus*

Così fan tutte (*Thus Do They All*) premiered at the Burgtheater on January 26, 1790. The *opera buffa* tells the tale of two officers who wager that they can seduce each other's fiancées. In 1829, Constanze Nissen, Mozart's widow, claimed that Salieri resented Mozart for writing *Così fan tutte*, since the Italian composer had tried to set the same libretto to music, but failed.

The Magic Flute

"He had put the Masons into it right enough. Oh, yes—but how? He had turned them into a secret order of Priests. I heard voices calling out of ancient temples. I saw a vast sun rise on a timeless land...."

—Salieri, *Amadeus*

The Magic Flute (*Die Zauberflöte*), a fairytale *singspiel*, premiered at the Theater auf der Wieden on September 30, 1791. Many believe that the opera incorporates the secret symbols of the Freemasons, the fraternal organization of which both Mozart and librettist Emanuel Schikaneder were members. In Mozart's final letter, dated October 14, 1791, he wrote that Salieri had attended *The Magic Flute* and that "there was not a single number that did not elicit from him a 'bravo' or 'bello.'"

Artist Biographies



CHRISTIAN BARILLAS
Venticelli #1

appeared at SCR previously in *Peter and the Starcatcher*, *A Christmas Carol* and *The Motherf**ker with the Hat*, for which he received a Los Angeles Drama Critics Circle nomination.

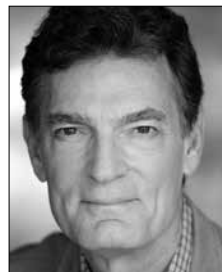
On “Modern Family,” he recurs as Ronaldo opposite Nathan Lane. Most recently, he played Tybalt in *Romeo & Juliet* at A Noise Within. His other recent credits include Romeo in *Romeo & Juliet* and *Richard III* (Utah Shakespeare Festival), *Pride and Prejudice* and *Twelfth Night* (Oregon Shakespeare Festival) and *Lydia* (Yale Repertory Theatre and Denver Center for the Performing Arts). His additional theatre highlights include *Macbeth* with Antaeus Theatre Company, *Sonia Flew* at Laguna Playhouse, *A Very Old Man with Enormous Wings* at Center Theatre Group and Cornerstone Theater Company’s *As You Like It* presented at Pasadena Playhouse. His other television credits include a recurring role as a transgender informant on “The Bridge,” Marvel’s “Agents of S.H.I.E.L.D.” and “Without a Trace.” He was a series regular on the CBS pilot for “The Jim Gaffigan Show” and also appeared in the pilot for ABC Family’s “Bunheads,” opposite Sutton Foster. His film credits include Martin McDonagh’s *Seven Psychopaths*, *Best Night Ever*, *Bosco’s Guitar* and *Two Man Job*. Barillas attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy. christianbarillas.com



MARCO BARRICELLI
Antonio Salieri

appeared at SCR previously in *The Taming of the Shrew*. He is the former artistic director for Shakespeare Santa Cruz (2008-14). He spent eight seasons as an actor with the Oregon Shakespeare Festival performing the title roles in *Cyrano de Bergerac*, *Hamlet*, *Richard III* and *Henry V*, among many others. From 1997 to 2005, he was an associate artist at the American Conservatory Theatre in San Francisco. His

performance credits include roles in *A Moon for the Misbegotten*, *The Real Thing*, *American Buffalo*, *Enrico IV*, *Glengarry Glen Ross*, *The Invention of Love*, *A Streetcar Named Desire*, *Les Liaisons Dangereuses*, *Three Sisters*, *Night and Day*, *Buried Child*, *Hilda*, *For the Pleasure of Seeing Her Again*, *The Beard of Avon*, *Celebration & The Room*, *Long Day’s Journey into Night*, *Mary Stuart*, *Insurrection: Holding History*, *Hecuba*, *The Rose Tattoo* and *Vigil*. He also has worked on Broadway and at the Mark Taper Forum, Long Wharf Theatre, Williamstown Theatre, Guthrie Theater, The Old Globe, Actors Theatre of Louisville, Milwaukee Repertory Theater, Missouri Repertory Theatre, Intiman Theatre, Huntington Theatre Company, Virginia Stage Company, Portland Center Stage, Indiana Repertory Theatre, Arizona Theatre Company, San Jose Repertory Theatre, Kenyon Festival Theatre and the California, Utah and Illinois Shakespeare festivals, among others. His television appearances include “L.A. Law” and a recurring role on the NBC series “The Book of Daniel.” Barricelli is a faculty member at University of California, San Diego, a Fox Fellow and holds an honorary MFA from American Conservatory Theatre. He is a graduate of The Juilliard School.



MARK CAPRI
Baron Gottfried van Swieten

returns to SCR where he previously appeared in *An Ideal Husband* (also at Berkeley Repertory Theatre and Seattle Repertory Theatre) and *The School for Scandal*. His other theatre credits include *On Approval* (Theatre World Award) at Roundabout Theatre Company; *Terra Nova* and *Arca-dia* at Mark Taper Forum; *A Perfect Wedding* at Kirk Douglas Theatre; *End of the Rainbow* and *Blithe Spirit* (also Broadway and international tour) at Ahmanson Theatre; *Equus*, *Light Up the Sky*, *Sherlock Holmes* and *Noises Off* at Pasadena Playhouse; *Henry V* at The Old Globe; and *Tale of Two Cities*, *Woman in Mind* and *Private Lives* at McCarter Theatre. He has played leading roles at Hartford Stage, Actors Theatre of Louisville, Yale Repertory Theatre, Huntington Theatre, Walnut Street Theatre, Denver Center and Intiman Theatre, among many others. His musicals include *My*

Fair Lady for McCoy Rigby, *Annie* at Musical Theatre West, *Kiss Me Kate* for Reprise Theatre Company and others. He also has appeared in *Iphigénie en Tauride* and *Oedipus Rex* at The Metropolitan Opera and *Bourgeois Gentleman*, *A Midsummer Night's Dream* and *The Merry Widow* with the Pasadena and Chicago symphonies and LA Opera. He appeared as Officer McKae in *The Empire Strikes Back*, Steward in *Titanic* and in a sizable list of smaller films, television guest roles, radio plays, voiceovers and commercials. He trained at London's Royal Academy of Dramatic Art and appeared in the Royal Shakespeare Company's West End production of George Bernard Shaw's *Man and Superman*.



BO FOXWORTH

Count Johann Kilian von Strack

is making his SCR debut. He most recently was seen in *Cloud 9*, directed by Casey Stangl at Antaeus Theatre Company. His other productions with Antaeus include *Henry IV*, *The Liar*,

The Crucible (Ovation nomination, Best Lead Actor, 2013), the title role in *Macbeth*, *The Seagull* and *The Malcontent*. He also has worked with Shakespeare Orange County, The Skylight Theatre, Ensemble Theatre Company, La Mirada Theatre, Laguna Playhouse, Geffen Playhouse, Disney Hall, L.A. Theatre Works, The Theater @ Boston Court, The Hollywood Bowl and A Noise Within, where he received two Ovation nominations. His New York and regional theatre work includes the off-Broadway hit, *As Bees in Honey Drown*, at Lucille Lortel Theatre, Century Theater, HERE Arts Center, The Pearl Theatre, Shakespeare Theatre Company (Washington, D.C.), English Theater (Vienna, Austria), Long Wharf Theatre, Baltimore Center Stage, Playmakers Repertory, The Old Globe, Yale Repertory and many others. Foxworth has numerous film and television credits including playing Robert McNamara in the upcoming HBO movie *All the Way*, starring Bryan Cranston. He is a graduate of UCLA and received his MFA at Yale School of Drama.



PETER FRECHETTE

Joseph II

returns to SCR where he previously appeared in *Hurrah at Last*, *Night and Her Stars* and *The Extra Man*. He recently spent five years as a company member at Oregon Shakespeare

Festival. His other regional credits include productions at Seattle Repertory Theatre, Berkeley Repertory Theatre, George Street Playhouse, Cape Playhouse, The Old Globe, La Jolla Playhouse, Mark Taper Forum and the Pasadena Playhouse, as well as productions in New York both on and off Broadway.



ASHER GRODMAN

Wolfgang Amadeus Mozart

is making his SCR debut. He has performed in theatre regionally and off-Broadway in New York. His theatre credits include *Pride and Prejudice* (Baltimore Center Stage), *Stones in His Pockets*, *Dr.*

Jekyll and Mr. Hyde, *Art****ers* (DR2 Theatre), *The Disappearance of Jonah*, *Napoli*, *A Christmas Carol* (American Conservatory Theater), *Sbrek the Musical* and most recently as the lead in the world premiere production of *The Dodgers* by Diana Amsterdam. His television credits include "As the World Turns" (CBS) and "Law & Order" (NBC). Grodman has appeared in numerous independent films including *Handsome Harry* with Steve Buscemi and Jamey Sheridan, *Mo* and *Buzz Kill*. He is the writer/director/producer of *The Train*, starring Academy Award-winner Eli Wallach, which has earned numerous accolades and is playing in film festivals this year (trainshortfilm.com, @trainshortfilm). Grodman holds a BA in film and English from Columbia University in New York and an MFA in acting from the American Conservatory Theater in San Francisco. ashergrodman.com, @ashergrodman



JOHN-DAVID KELLER

Giuseppe Bonno

has been a member of SCR's resident acting company since 1973 as both an actor and director. He has directed *A Christmas Carol* for its entire 36-year history. Among his other SCR directing credits are *Godspell*, *Jacques Brel Is Alive and Well and Living in Paris*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*. He also has acted in more than 100 productions at SCR including *One Man, Two Guvnors* earlier this season. He recently appeared in the production of Anton Chekov's *Ivanov* at the Odyssey Theatre in Los Angeles and in *Mrs. Warren's Profession* at Antaeus Theatre Company. Keller recently celebrated his 25th anniversary as the concert host for

the Orange County Philharmonic Society's fifth-grade concerts. He is a member of Actors' Equity, Stage Directors and Choreographers Society and Antaeus Theatre Company.



LOUIS LOTORTO
Venticelli #2

previously appeared at SCR as Alfie in *One Man, Two Guvnors*, Fred in *A Christmas Carol*, Leslie Bainbridge in *Taking Steps*, Bernardo/Reynaldo/Osric in *Hamlet* and multiple roles in *Cyrano de Bergerac*. Originally from Seattle and now based in Los Angeles, he has worked in regional theatre for more than 25 years. His L.A. theatre credits include the Ahmanson Theatre (Royal National Theatre touring production of *An Enemy of the People*, with Sir Ian McKellen); the L.A. Philharmonic; International City Theatre; Odyssey Theatre Ensemble; Norris Theatre; six seasons with A Noise Within, earning an Ovation nomination for his portrayal of Camille in *A Flea in Her Ear*; and The Colony Theatre Company, garnering an award for his portrayal of Tom in *The Glass Menagerie*. His regional theatre credits include two seasons at the Oregon Shakespeare Festival, Shakespeare Theatre Company in 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, The Lawrence Welk Resort, Rubicon Theatre and Ensemble Theatre Company (Santa Barbara). louislotorto.com



CYNTHIA MARTY
Teresa Salieri

is making her SCR debut. Originally from Wisconsin, she is excited to venture to Austria in *Amadeus* and combine her love of theatre with her love of music. She has played the Mark Taper Forum, Seattle Repertory Theatre, LA Opera, Lincoln Center Theater, 3D Theatricals, Rubicon Theatre Company, Theatre Under the Stars, Cygnet Theatre Company, North Coast Repertory, The Colony Theatre, Harold Clurman Theatre, Kansas City Starlight, Skylight Musical Theatre and Ogunquit Playhouse in shows that include *The Christians*; *A Streetcar*

Named Desire with Renée Fleming; *Sweeney Todd*; *1776*; Mark Harelik's *The Immigrant*; *One Flew Over the Cuckoo's Nest*; *The Secret Garden*; *Guys and Dolls*; *Camelot* with Robert Goulet; *Company*; *The Will Rogers Follies* opposite John Schneider; *Lend Me A Tenor*; *The Sound of Music*; and *Kiss Me, Kate* opposite her favorite leading man, husband Greg Zerkle North. Marty regularly performs at Walt Disney Concert Hall and the Hollywood Bowl with the Los Angeles Master Chorale. She shared the stage with Julie Andrews for PBS' "Great Performances" and toured as a jazz backup singer for Alexis Gershwin. Her screen credits include *Christmas with the Kranks*, *Surviving Christmas* and *Gift of the Magi*. As a session singer, she can be heard on many films including *Despicable Me 2*, *Godzilla*, *Big Hero 6*, *Hail, Caesar!* and *Keanu*. She's a proud member of Actors' Equity Association.



LOUIS PARDO
Salieri's Cook

is humbled to perform in SCR's *Amadeus*. He most recently appeared onstage at SCR in *A Year with Frog and Toad* as the kindly curmudgeon, Toad, and previously in *A Light in the Piazza*. His select stage credits include *Ragtime* (Tateh), *Hair* at The Hollywood Bowl, *The Last Five Years* (Jamie), *West Side Story* (A-rab) with the San Francisco Symphony, the national tour of *Jesus Christ Superstar* with Ted Neeley, *Avenue Q* (Princeton, Rod), *Pippin* (Pippin), *The Full Monty* (Jerry), *The Who's Tommy* (Cousin Kevin) and *Evita* (Che). Pardo also performs with the educational touring company, The Imagination Machine. Special thanks to my family, my love, Joanne, Stephanie M. and Kent.



A.J. SCLAFANI
Salieri's Valet

is proud to return for his second SCR show. His first production at SCR was in *One Man, Two Guvnors* (Ensemble). Sclafani's latest project, "Roving Knave's Shakespeare," is a Shakespeare education YouTube channel. He is a proud graduate of SCR's Acting Intensive Program, has served as production assistant for several staged readings and was the assistant to the directors for *The Tempest* at SCR. He has performed on the American Shakespeare Center's Blackfriars Stage in student productions of *As You Like it* (Touchstone), *King Lear* (Edgar), *Comedy*

of *Errors* (Dromio of Syracuse), *The Tempest* (Ariel/Caliban/Ferdinand) and as Juliet in an all-male *Romeo & Juliet*. He earned his BA in performance from San Diego State University, and his M.Litt. and MFA in Shakespeare and performance from Mary Baldwin College.



CAMILLE THORNTON-ALSON
Katherina Cavalieri

is a recent graduate of SCR's Acting Intensive Program. She received her MFA in acting from the University of Washington's Professional Actor Training Program, where she performed in

Love's Labour's Lost, *Come Back to the Five & Dime Jimmy Dean*, *Jimmy Dean*, *The American Century*, *Blithe Spirit*, *References to Salvador Dali Make Me Hot* and *Twelfth Night*. In London, she performed in *Pericles* at the Oval House and Paris in *Antigone* at Studio Marguerite. She wrote and produced "Act-Anon," a webseries invited to screen and premiere at the Holly Shorts Film Festival.



GEOFFREY WADE
Count Franz Orsini-Rosenberg

previously appeared at SCR in *Anastasia Krupnick* and *James and the Giant Peach*. He has appeared on- and off-Broadway, done national tours and continues to work extensively in regional

theatre, most recently at the The Repertory Theatre of St. Louis in *Angel Street*. He also has appeared at The Old Globe, Great Lakes Shakespeare Festival, Center Stage, Geva Theatre, Guthrie Theater, Denver Center, several seasons at the Cincinnati Playhouse in the Park, among others. He has played leading roles at Vermont's Weston Playhouse including *Educating Rita*, *A Funny Thing Happened on the Way to the Forum*, *Art*, *Private Lives* and *As You Like It*. His L.A.-area theatre credits include La Jolla Playhouse, La Mirada Theatre, Odyssey Theatre Ensemble and a slew of shows at Antaeus Theatre Company. He works in episodic television ("NCIS," "Mad Men," "The Mentalist," "Numb3rs," "ER," four "Law & Orders"), in radio, and on tour with L.A. Theatre Works. His films include *City Hall*, *The Divide*, *Tres* and he will appear in Steven Spielberg's *The BFG* (opens in July). He recently directed the critically acclaimed productions *A Walk in the Woods* and *The Crucible*. He has taught at the Antaeus Academy since 2003. Wade trained at

The Royal Central School of Speech and Drama in London, where he met his wife, Amelia White. He is an avid photographer. geoffreywadephotography.com



LIESEL ALLEN YEAGER
Constanze Weber

is thrilled to be making her SCR debut! She recently moved to L.A. from New York City, where she was seen on Broadway as Nina in *Vanya and Sonia and Masha and Spike* (Tony Award, best play), a part she also played in L.A. at the Mark Taper Forum (CTG). Her off-Broadway and regional theatre credits include *Teenage Dick* (The Public Theater, NYC), *Too Much Too Soon* (Lesser America, NYC), *The Sporting Life* (Studio 42, NYC) and *Cock* (Studio Theatre, Washington, D.C.). Her film and television credits include *A Picture of You*, "Daredevil," "The Good Wife," "Rizzoli & Isles" and "How to Make it in America." She graduated from The Juilliard School.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SIR PETER LEVIN SHAFFER (*Playwright*) was a British playwright of considerable range who moved easily from farce to the portrayal of human anguish. Educated at St. Paul's and Trinity College, Cambridge, Shaffer first worked for a music publisher and then as a book reviewer. His first play, *Five-Finger Exercise* (1960), is a tautly constructed domestic drama that almost overnight established his reputation as a playwright. It was followed by *The Private Ear*, *The Public Eye* (both 1962) and *The Royal Hunt of the Sun* (1964), a portrayal of the conflict between the Spanish and the Inca—"hope and hopelessness, faithlessness and faith." In 1965 Shaffer's adroit farce *Black Comedy* was performed. *Equus* (1973; filmed 1977), dealing with a mentally disturbed stableboy's obsession with horses, and *Amadeus* (1979; filmed 1984), about the rivalry between Mozart and his fellow composer Antonio Salieri, were successes with both critics and the public. Later plays include the biblical epic *Yonadab* (1985), *Lettice and Lovage* (1987) and *The Gift of the Gorgon* (1992). Shaffer was knighted in 2001.

KENT NICHOLSON (*Director*) returns to South Coast Repertory after directing *How to Write a New Book for the Bible* and *The Light in the Piazza*. His directing credits include shows for Berkeley Repertory Theatre, Seattle Repertory Theatre, Contemporary

American Theatre Festival, New York Musical Theatre Festival, Weston Playhouse, Theatre Under the Stars, TheatreWorks, Prospect Theatre Company, Rattlestick Playwrights Theatre and Actors Theatre of Louisville Humana Festival. He has directed critically acclaimed productions of *Death of a Salesman*, *All My Sons*, *Vincent In Brixton*, *Lizzie*, *Saint Ex*, *Grey Gardens*, *Jacques Brel Is Alive and Well and Living in Paris*, *Long Story Short*, *9 Circles*, *Small Tragedy*, *Satellites*, *Five Flights* and *Swimming in the Shallows*. A noted developer of both new plays and musicals, Nicholson has worked as a director and producer on world premieres of works by artists as diverse as Liz Duffy Adams, Adam Bock, Sheila Callaghan, Dave Eggers, Richard Greenberg, Chris Miller and Nathan Tysen and Stephen Schwartz to name a few. From 2001-08, he created and ran the New Works Initiative at TheatreWorks in Palo Alto. He currently serves as the director of musical theatre at Playwrights Horizons in New York and is the co-creator of The Uncharted Writers Group at Ars Nova.

JOHN IACOVELLI (*Scenic Design*) has created memorable designs at SCR including *Abundance* this season, *Rest*, *Silent Sky*, *Noises Off*, *Talley's Folly*, *The Philanderer*, *Heartbreak House* (Los Angeles Drama Critics Circle award), *Oleanna*, *Skylight*, *Shadowlands*, *Frankie and Johnny in the Clair de Lune*, *Faith Healer*, *Pick Up Ax* and 12 more. He has designed more than 300 plays and musicals at most major theatres in the U.S. including McCarter Theatre, Long Wharf Theatre, Seattle Repertory Theatre, Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre, St. Louis Repertory, Goodman Theatre, Oregon Shakespeare Festival, Deaf West Players, East West Players and Center Theatre Group. Iacovelli received a prime-time Emmy Award for the broadcast of the Broadway production of *Peter Pan*, starring Cathy Rigby. He was the film production designer on *Ruby in Paradise*, starring Ashley Judd in her film debut, and art director on *Honey*, *I Shrank the Kids!* His television credits include *Beckett Directs Beckett: Endgame* with The San Quentin Drama Workshop, *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring Mary Tyler Moore and Dick Van Dyke, "Babylon 5," "Ed," "Resurrection Blvd." and "Lincoln Heights." He has an MFA in scenic design from NYU's Tisch School of the Arts. iacovelli.com

ALEX JAEGER (*Costume Design*) previously designed at SCR for *Office Hour*, *Zealot*, *Cloudlands*, *Goldfish*, *What They Have*, *Skylight*, *But Not for Me*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg* and

Honorary Producer

SANDY SEGERSTROM DANIELS is a lifelong and passionate supporter of the arts. A music major in college, it's no surprise that she chose to help underwrite *Amadeus*. "I loved both the original SCR show and the movie," she says, "so I'm thrilled to be involved with this production." She has been a First Nights subscriber since the 1980s, a Platinum Circle donor since 2001 and a frequent Gala underwriter, including the landmark 50th Season Gala. In the past two seasons, as a member of The Playwrights Circle, she has helped underwrite two world-premiere productions featured in the Pacific Playwrights Festival. This production of *Amadeus* marks the first time Sandy has served as an exclusive Individual Honorary Producer. She is a member of the Segerstrom family, philanthropic leaders in Orange County, whose gift of land in the 1970s made it possible for SCR to relocate and build on its present site.

Two Sisters and a Piano. His additional credits include *Mr. Burns* for Guthrie Theater; *A Parallelogram* and *Other Desert Cities* for Mark Taper Forum; *The Nether*, *Eclipsed* and *The Paris Letter* for Kirk Douglas Theatre; *Major Barbara* for Theatre Calgary; *Arcadia*, *Rock 'n' Roll*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming* and more for American Conservatory Theater; *Two Sisters and a Piano* for The Public Theater; *Wiesenthal* at the Acorn Theatre (also at the Wallis Annenberg Center for the Performing Arts and the Royal Manitoba Theatre); *A Wrinkle in Time*, *A Streetcar Named Desire*, *Romeo & Juliet*, *Dead Man's Cell Phone*, *Cat on a Hot Tin Roof* and *August: Osage County* for Oregon Shakespeare Festival; *Extraordinary Chambers*, *Love, Loss and What I Wore* and *Third* for Geffen Playhouse; *The Man Who Shot Liberty Valance* for Rubicon Theatre; 15 productions at Magic Theatre, San Francisco; *Life Is a Dream* for California Shakespeare Theater; *Romeo & Juliet*, *Gulls*, *Light* and *Gilgamesh* for The Theatre @ Boston Court; 14 productions at Studio Theatre in Washington, D.C.; and *Breaking Through*, *Looped*, *Doubt* and *Talley's Folly* for Pasadena Playhouse.

LAP CHI CHU (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman

Theatre, American Repertory Theater, Arena Stage, Dallas Theater Center, Portland Center Stage and Evidence Room. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. His awards include the Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation Award, multiple Bay Area Theatre Critics Circle Awards, a “Drammy” for best lighting, as well as a Lucille Lortel Award nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

DARRON L WEST (*Sound Design*) returns to SCR, having previously designed *Of Good Stock*, *The Tempest*, *How the World Began* and *Chinglish*. He is a Tony and Obie award-winning sound designer whose work for theatre and dance has been heard in more than 500 productions nationally and internationally, on Broadway and off. His accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel and AUDELCO awards and the Henry Hewes Design Award. He is a proud recipient of a 2012 Princess Grace Award.

PHILIP D. THOMPSON (*Accent/Language Coach*) teaches at UC Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework and is the co-founder of Knight-Thompson Speechwork. He is the past president of the Voice and Speech Trainers Association. He is the head of voice and text at the Utah Shakespearean Festival and has served as resident coach there for 15 seasons and more than 100 productions. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. This is his 25th production at SCR.

JENNIFER ELLEN BUTLER (*Stage Manager*) is the production stage manager at SCR, where she has been a part of the stage management team for 13 seasons and more than 50 productions. Her other theatre credits include productions at Laguna Playhouse, Utah Shakespeare Festival, California Shakespeare Theater, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She also has stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors’ Equity since 2007.

TALIA KRISPEL (*Assistant Stage Manager*) is excited to be back at SCR. Her SCR credits include *Pinocchio*, *Abundance* and the 2014 and 2015 productions of *A Christmas Carol*. She received her MA degree from the Educational Theatre Program at New York University, Steinhardt (May 2012). Her other credits include *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat* (starring Clay Aiken and Tony nominee Keala Settle), *The Sound of Music*, *Dirty Rotten Scoundrels*, *Radio City Musical Hall Christmas Spectacular*, *Inherit the Wind* (starring Christopher Plummer and Brian Dennehy), *Dame Edna: Back with a Vengeance*, *How the Grinch Stole Christmas* (original Broadway company), the Broadway workshop of *Legally Blonde* and *The Times They Are A-Changin’* (directed/choreographed by Twyla Tharp). Krispel is a proud member of Actors’ Equity Association. This performance is dedicated to Mychal Adair-Lynch and Dad. taliakrispel.com.

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *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.



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

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

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes re-

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

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



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