



49th Season • 470th Production  
SEGERSTROM STAGE / MARCH 29 - APRIL 28, 2013

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# Smokefall

by Noah Haidle

Marsha Ginsberg  
SCENIC DESIGN

Melanie Watnick  
COSTUME DESIGN

David Weiner  
LIGHTING DESIGN

Lindsay Jones  
ORIGINAL MUSIC/SOUND DESIGN

John Glore  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Directed by  
Anne Kauffman

Bette and Wylie Aitken  
Honorary Producers

A World Premiere Co-Production with Goodman Theatre, Chicago, Illinois

SMOKEFALL was commissioned by Goodman Theatre

## CAST OF CHARACTERS

(In order of appearance)

Violet .....	<i>Heidi Dippold*</i>
Footnote/Fetus Two .....	<i>Leo Marks*</i>
Colonel/Johnny .....	<i>Orson Bean*</i>
Beauty .....	<i>Carmela Corbett*</i>
Daniel/Fetus One .....	<i>Corey Brill*</i>
Sparky .....	<i>Max</i>

## SETTING

*A house in Grand Rapids, Michigan.*

## LENGTH

*Approximately one hour and 30 minutes with no intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager .....	<i>Kathryn Davies*</i>
Assistant Director .....	<i>Beth Lopes</i>
Dog Wrangler .....	<i>Katherine McKalip</i>
Assistant Scenic Designers .....	<i>Michael Simmons, Liz Toonkel</i>
Costume Design Assistant .....	<i>Melody Broscious</i>
Stage Management Interns .....	<i>Caitlin Dominguez, Stephanie Hawkins</i>
Light Board Operator .....	<i>Aaron Shetland</i>
Sound Board Operator .....	<i>GW Rodriguez</i>
Automation Operator .....	<i>Victor Mouledoux</i>
Wardrobe Supervisor .....	<i>Bert Henert</i>
Additional Costume Staff .....	<i>Jess Brown, Sarah Timm</i>

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

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

*Video taping and/or recording of this performance by any means whatsoever are strictly prohibited.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

*Smoking is not permitted anywhere in the theatre.*



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# Footfalls

It is only in appearance that time is a river. It is rather a vast landscape and it is the eye of the beholder that moves.

~ Thornton Wilder



There is a land of the living and a land of the dead and the bridge is love, the only survival, the only meaning.

~ Thornton Wilder



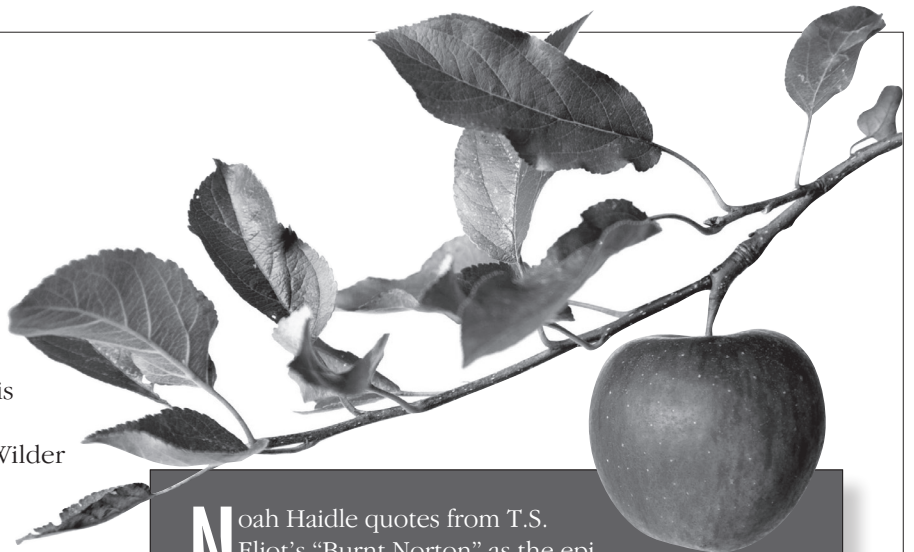
It is right that he too should have his little chronicle, his memories, his reason, and be able to recognize the good in the bad, the bad in the worst, and so grow gently old down all the unchanging days, and die one day like any other day, only shorter.

~ Samuel Beckett



Estragon: I can't go on like this.  
Vladimir: That's what you think.  
Estragon: If we parted? That might be better for us.  
Vladimir: We'll hang ourselves tomorrow. *(Pause.)* Unless Godot comes.  
Estragon: And if he comes?  
Vladimir: We'll be saved.  
Estragon: Well? Shall we go?  
Vladimir: Pull on your trousers.  
Estragon: What?  
Vladimir: Pull on your trousers.  
Estragon: You want me to pull off my trousers?  
Vladimir: Pull ON your trousers.  
Estragon: *(realizing his trousers are down)* True. *(He pulls up his trousers.)*  
Vladimir: Well? Shall we go?  
Estragon: Yes, let's go. *(They do not move.)*

~ final lines of *Waiting for Godot*  
by Samuel Beckett



Noah Haidle quotes from T.S. Eliot's "Burnt Norton" as the epigraph for the printed text of *Smokefall*.

Here is the opening of that poem; the eight lines following the ellipsis are those used as Haidle's epigraph.

Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.  
What might have been and what has been  
Point to one end, which is always present.  
Footfalls echo in the memory  
Down the passage which we did not take  
Towards the door we never opened  
Into the rose-garden. ...

Time past and time future  
Allow but a little consciousness.  
To be conscious is not to be in time  
But only in time can the moment in the rose-garden,  
The moment in the arbour where the rain beat,  
The moment in the draughty church at smokefall  
Be remembered; involved with past and future.  
Only through time time is conquered

~ T.S. Eliot, "Burnt Norton"

Hello, I must be going.  
I cannot stay,  
I came to say  
I must be going.  
I'm glad I came  
But just the same  
I must be going.

~ Groucho Marx

# Artist Biographies



## ORSON BEAN\*

*Colonel/Johnny*

is making his SCR debut. He was nominated for a Screen Actors Guild award for his performance in the film *Being John Malkovich*. He starred on Broadway for 20 years, winning a Theater World Award and a Tony Award nomination in the process. He appeared on "The Tonight Show" more than 200 times, 100 of them as substitute host. He played Mrs. McCluskey's husband in the final three seasons of "Desperate Housewives," and beat Charlie Sheen with a cane on "Two and a Half Men." It seems to have done Charlie no good. He is blessed to be married to the actress Alley Mills.



## COREY BRILL\*

*Daniel/Fetus One*

made his SCR debut last season as Mr. Darcy in *Pride and Prejudice* and is thrilled to be back. Broadway credits include Gore Vidal's *The Best Man*, *Bengal Tiger at the Baghdad Zoo* (understudy) and *Cabaret* (Broadway national tour). Regional theatre credits include *How I Learned to Drive* (Santa Monica Rep), *The Glass Menagerie* (The Kennedy Center), *Doubt* (Seattle Repertory Theatre); *Opus* (The Old Globe); *Lady Windermere's Fan* and *On the Razzle* (Williamstown Theatre Festival), *The Bay at Nice* (Hartford Stage), *Beauty* (La Jolla Playhouse), *Twelfth Night* and *Three Sisters* (Chalk Repertory Theatre). Television appearances include "CSI: Miami" and "Confessions of a Dog." He earned his MFA from University of California, San Diego. coreybrill.com



## CARMELA CORBETT\*

*Beauty*

is thrilled to be returning to SCR after appearing in *Eurydice* by Sarah Ruhl, and in the reading of Steven Drukman's new play, *Death of the Author*. She is a recent graduate of the Juilliard

drama division, where some of her roles included Sorel in *Hayfever*, Helena in *All's Well that Ends Well*, Isabella Bird and Nell in *Top Girls*, Miss Leighton in *Once in a Lifetime* and Amy in *Mine* by Laura Marks. Originally from London, she moved to New York at 19 to study at the Lee Strasberg Institute during which time she auditioned for Juilliard. She narrates for Audible Books and is a member of the Misrule Theatre Company in the UK. She has also performed with the National Youth Theatre and National Youth Music Theatre of Great Britain, most notably at her majesty Queen Elizabeth's private 80th birthday celebration.



## HEIDI DIPPOLD\*

*Violet*

first appeared onstage at SCR in the world premiere of Noah Haidle's *Mr. Marmalade* and later in Joe Penhall's *Dumb Show*. She recently received a Big Easy Award for her work as Olivia in *Twelfth Night* at The New Orleans Shakespeare Festival. She has also appeared onstage at Berkeley Repertory Theatre, Long Wharf Theatre, Signature Theatre (New York City) and The Cleveland Play House, to name a few. Favorite television roles include a recurring role on HBO's "The Sopranos," serial killing identical twins on "NCIS" and Jeffrey Tambor's love interest on the sitcom "20 Good Years." She has appeared in numerous commercials and survived the horrible horror film, *House*. She would like to thank "Joanne, Noah, Anne, my family and most of all Shad and my little bunny, Tess for allowing me to have this opportunity." She is an MFA graduate of Rutgers University Mason Gross School of the Arts.



## LEO MARKS\*

*Footnote/Fetus Two*

returns to SCR, after appearing as George in the world premiere of *The Language Archive* and Bill Walker in *Major Barbara*. He has also performed at Berkeley Repertory Theatre, Seattle Repertory Theatre, Washington, D.C.'s Shakespeare Theatre Company, The Old Globe, Intiman Theatre, Geffen

Playhouse, Ahmanson Theatre, Pasadena Playhouse, Kirk Douglas Theatre, Actors Theatre of Louisville, Pittsburgh Irish and Classical Theatre, La MaMa E.T.C., Soho Rep, and Playwrights Horizons, among many others. He's a member of The Antaeus and Evidence Room companies, and a founder of New York's Elevator Repair Service. Marks won an Obie Award for Heather Woodbury's *Tale of 2 Cities; An American Joyride on Multiple Tracks*. Other accolades include Bay Area Critics Circle, Best Supporting Actor nominee, 2011; *LA Times* "Culture Monster" 2010 Year-End Top Flight Performances for George in *The Language Archive*; *Pittsburgh Post-Gazette* Performer of the Year, 2012; *Pittsburgh Post-Gazette's* Top Ten Leading Men, 2010 and 2011; and several *LA Weekly* nominations and awards. He has made many television appearances.

### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**NOAH HAIDLE** (*Playwright*) has had his plays premiere at Lincoln Center Theatre, Roundabout Theatre Company, Goodman Theatre, Huntington Theatre Company, Long Wharf Theatre, Woolly Mammoth Theatre Company, SCR, Rattlestick Playwrights Theater, Williamstown Theatre Festival, Summer Play Festival, HERE Arts Center, as well as many others around the country and abroad. He is a graduate of Princeton University and The Juilliard School, where he was a Lila Acheson Wallace playwright-in-residence. He is the recipient of three Lincoln Center Le Compte Du Nuoy Awards, the 2005 Helen Merrill Award for emerging playwrights, the 2007 Claire Tow Award and an NEA/TCG theatre residency grant. He is published by Methuen in London, Suhrkamp in Berlin and Dramatists Play Service in New York. His first produced screenplay, *Stand Up Guys*, starring Al Pacino, Christopher Walken and Alan Arkin opened in February. Haidle is a proud resident of Detroit.

**ANNE KAUFFMAN** (*Director*) is an Obie Award-winning director. Her production highlights include *Detroit* (Playwrights Horizons), *Belleville* (New York Theatre Workshop, Yale Repertory Theatre), *Tales from My Parents' Divorce* (The Flea Theater, Williamstown Theatre Festival), *This Wide Night* (Naked Angels), *Slow Girl* and *Stunning* (LCT3), *Sixty Miles to Silver Lake* (Page 73 Productions, Soho Rep), *God's Ear* (Vineyard Theatre, New Georges), *The Thugs* (Soho Rep) and the new musical *We Have Always Lived in the Castle* (Yale Repertory Theatre). Upcoming productions include *Somewhere Fun* (Vineyard Theater), *Cherokee* (The Wilma Theater) and *100 Days* (Z Space). Kauffman is a recipient of the Joan

**BETTE AND WYLIE AITKEN** (Honorary Producers) are treasured supporters of SCR and have been particularly enthusiastic in their underwriting of new plays. The Aitkens have been Honorary Producers of five SCR world premieres over the past five seasons including Lucinda Coxon's *Nostalgia*, Julie Marie Myatt's *My Wandering Boy* (as members of The Playwrights Circle), Lauren Gunderson's *Emilie: La Marquise du Châtelet Defends Her Life Tonight*, Itamar Moses's *Completeness*, and last season's *How the World Began* by Catherine Treischmann. They also supported the West Coast premiere of Noah Haidle's *Saturn Returns*, in addition to the 2008 Pacific Playwrights Festival. The Aitkens have been actively involved at SCR since 1998, as First Nights subscribers, Gala underwriters, and Platinum Circle members. They are also major contributors to SCR's Next Stage Campaign and Legacy Campaign. Wylie served ten years on the Board of Trustees (2000-2010), with two years as president (2009 and 2010) and was recently elected the chair of the California Arts Council. Now in her third year as an SCR Trustee, Bette serves as vice president/community relations and has twice chaired SCR's Gala to huge success. "It is an honor to produce new and exciting plays. It is a greater honor to receive the thanks of the playwrights, directors, actors and staff of this great institution who sacrifice so much to enrich all of us."

and Joseph F. Cullman Award for Extraordinary Creativity, Lilly Award, the Alan Schneider Director Award and several Barrymore Awards. She is a New York Theatre Workshop Usual Suspect, a member of Soho Rep's Artistic Council, on the New George's Kitchen Cabinet, an alumna of the Lincoln Center Directors Lab and The Drama League, a founding member of The Civilians and an associate artist with Clubbed Thumb.

**MARSHA GINSBERG** (*Scenic Design*) is making her SCR design debut. Other theatre credits include *Elfriede Jelinek's Jackie* (Women's Project & Productions), *Red Dog Howls* (New York Theatre Workshop), David Levine's *Habit* (PS122/FIAF at Essex Street Market, Luminato Festival, Mass MOCA), *Our Class* (The Wilma Theater), *Er nichts als er* (zu mit Robert Walser, Meetfactory, Prague), *Map of Virtue* (13P @ New York Theatre Workshop), *Blue Flower* (American Repertory Theater, Elliot Norton Design Award), *Telephone* (The Foundry Theatre) and *Kaf-*

*eneion* (Athens/Epidaurus Festival). Her recent opera designs include *Powder Her Face* by Thomas Ades (New York City Opera at BAM), *Phaeton* (Saarlandisches Staatstheater, Saarbruecken), *Ariadne Auf Naxos* (Opera National de Bordeaux), *Methusalem Project* (Nationaltheater Weimar) and Wolfgang Rihm's *Proserpina* (Spoleto Festival USA). She has received the NEA/TCG Career Design Fellowship, MacDowell Colony Fellowships and Watermill Center Residencies. Her education includes a MFA from NYU Tisch, Visual Arts at Whitney Independent Study Program and BFA Cooper Union. Upcoming projects include *Nikolai and the Others* (Mitzi Newhouse, Lincoln Center Theater) and *Somewhere Fun* (Vineyard Theatre).

**MELANIE WATNICK** (Costume Design) is pleased to return to collaborate with SCR after previously designing *On the Mountain*. She has been working as a professional costume designer in theatre and dance for more than 12 years. Costume designs for dance include national and international tours for ABTII, Ballet X, Company C, Complexions, Contemporary Ballet, Kansas City Ballet, Singapore Dance Theatre, Malashock Dance and Backhaus Dance. Costume designs for theatre include work with The Juilliard School, Seattle Repertory Theatre, San Diego Repertory Theatre, The Barter Theatre, Great Lakes Theatre Festival, The Open Fist Theatre Company and Rogue Machine Theatre. Watnick also has served as lecturer at University of California, Irvine, UC San Diego, Hartnell College and is currently a faculty member at Pepperdine University. She earned her MFA from UC San Diego, and her BA with an emphasis in design from UC Santa Barbara. She is currently working with choreographer Jodie Gates on a new work for Ballet West.

**DAVID WEINER** (*Lighting Design*) is making his SCR design debut. He worked with Anne Kauffman previously on *Maple & Vine* at Playwrights Horizons and *Six Degrees of Separation* at Williamstown Theatre Festival. Broadway credits include *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *Reasons to Be Pretty*, *Butley*, *Dinner at Eight* (Lincoln Center Theater), *Betrayal* (Roundabout Theatre Company) and *The Real Thing*. He has designed off-Broadway at MCC Theatre, Manhattan Theatre Club, Second Stage Theatre, The Public Theater, New York Theater Workshop, Theater for a New Audience, Vineyard Theatre and Atlantic Theater Company. Regional credits include Center Theatre Group, Guthrie Theater, La Jolla Playhouse, Alley Theatre, McCarter Theatre Center, Huntington Theatre Company, American Repertory

Theatre, Kansas City Repertory and Berkeley Repertory Theatre. He designed the exhibit lighting for the new North Carolina State Museum of Natural Sciences Nature Research Center located on the Capital Square in downtown Raleigh, N.C. Weiner has received numerous design awards including the 2012 Lucille Lortel Award (*Through a Glass Darkly*), 2011 L.A. Ovation Award (*Venice*), 2011 Drama Desk nomination (*Small Fire*) and 2005 Lucille Lortel Award (*Rodney's Wife*). DavidWeinerDesign.com.

**LINDSAY JONES** (*Original Music/Sound Design*) is making his SCR design debut. Off-Broadway credits include *Through the Night* (Union Square/Westside Theatres), *Wild With Happy* (The Public Theater), *The Burnt Part Boys* (Playwrights Horizons/Vineyard Theatre), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages) and many others. Regionally he has designed for the Guthrie Theater, CenterStage, American Conservatory Theatre, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Yale Repertory Theatre, The Old Globe, Chicago Shakespeare Theater, Steppenwolf, Lookingglass Theatre and many others. International credits include Stratford Festival (Canada), Royal Shakespeare Company (England), as well as productions in Austria, Zimbabwe, South Africa and Scotland. Awards include six Joseph Jefferson Awards and 16 nominations, two Ovation Awards and three nominations, L.A. Drama Critics Circle Award, two ASCAP Plus Awards, two Drama Desk Award nominations, as well as nominations for Henry Hewes Design, Barrymore, and many others. Film scoring: Magnolia Pictures' *The Brass Teapot* (in theaters on April 6) and HBO Films' *A Note of Triumph* (2006 Academy Award, Best Documentary). Hear more at lindsayjones.com.

**BETH LOPES** (*Assistant Director*) is thrilled to return to SCR after assisting David Emmes on *Three Days of Rain*. Favorite projects include *The Crucible*, *The Hamlet Project*, and the inaugural production of the New Swan Shakespeare Festival, *The Comedy of Errors*. Lopes resides in Los Angeles and is currently collaborating with long-time friend and composer, Matt Roi Berger on *Or What You Will*, a rock opera version of Shakespeare's *Twelfth Night*. bethlopes.com

**JOHN GLORE** (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and read-

ings, including the Pacific Playwrights Festival world premiere of *Cloudlands*, book and lyrics by Octavio Solis and music and lyrics by Adam Gwon. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009); and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country. His adaptation of *A Wrinkle in Time* debuted at SCR in 2010 and has since moved on to more than a dozen productions nationwide.

**JAMIE A. TUCKER\*** (*Stage Manager*) is excited to be in his 11th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage managed or assisted on 59 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and five seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Tucker is a proud member of Actors' Equity.

**KATHRYN DAVIES\*** (*Assistant Stage Manager*) previously stage managed *The Motherf\*\*ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *Dividing the Estate*

at Dallas Theater Center; *La Bobème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest and LAFF and as team leader at Sundance.

**GOODMAN THEATRE** Named the country's Best Regional Theatre by Time magazine (2003), Goodman Theatre has been internationally recognized for its artists, productions and educational programs since 1925. Artistic Director Robert Falls' and Executive Director Roche Schulfer's leadership has earned unparalleled artistic distinction and garnered hundreds of awards, including the Tony Award for Outstanding Regional Theatre (1992). Chicago's oldest and largest not-for-profit producing theater, the Goodman recently celebrated the tenth anniversary of its state-of-the-art two-theater complex in Chicago's downtown theater district, and has experienced unprecedented success over the past 10 years in its new facility, earning more than 90 awards for its productions and producing 25 new-work commissions.

**MARC MASTERSON** (*Artistic Director*) is in his second season with SCR. He previously served for 11 years as Artistic Director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded community-based projects. Recent directing credits include *Eurydice* and *Elemeno Pea* at SCR, *The Kite Runner* in Louisville and the Cleveland Playhouse, *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*. World premieres 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. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He 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. He is married to Patricia Melvin, and they have two daughters—Laura and Alex

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

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

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

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of SCR, and directed this season's opening play *Absurd Person Singular*, and last season's successful revival of *Sight Unseen* by Donald Margulies. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. 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.



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