



50th Season • 474th Production  
JULIANNE ARGYROS STAGE / OCTOBER 6-27, 2013

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# FAST COMPANY

by Carla Ching

Keith Mitchell  
SCENIC DESIGN

Ann Closs-Farley  
COSTUME DESIGN

Tom Ontiveros  
LIGHTING DESIGN

John Ballinger  
ORIGINAL MUSIC/SOUNDSCAPE

Jason H. Thompson  
PROJECTION DESIGN

Kelly L. Miller  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

Directed by  
**Bart DeLorenzo**

FAST COMPANY was workshopped and developed in the 2013 Pacific Playwrights Festival  
Commissioned with support from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project  
Developed in the Lark Play Development Center's Playwrights Workshop

## CAST OF CHARACTERS

(In order of appearance)

Blue .....	<i>Jackie Chung*</i>
H .....	<i>Nelson Lee*</i>
Francis .....	<i>Lawrence Kao*</i>
Mable .....	<i>Emily Kuroda*</i>

## SETTING

*Time: Now*

## LENGTH

*Approximately two hours, including one intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Production Assistant .....	<i>Kristen Coen</i>
Assistant Director .....	<i>Peter J. Kuo</i>
Magic Consultant .....	<i>Alfonso Aceituno</i>
Fight Consultant .....	<i>Ken Merckx</i>
Assistant/Associate/Assistant to the Costume Designer .....	<i>Adriana Lambarri</i>
Assistant Lighting Designer .....	<i>Rebecca Bonebrake</i>
Assistant Sound Designer .....	<i>Brian Svoboda</i>
Stage Management Intern .....	<i>Marissa Putnick</i>
Light Board Operator .....	<i>Sumner Ellsworth</i>
Sound Board Operator .....	<i>Bryan Williams</i>
Automation Operator .....	<i>Victor Mouledoux</i>
Projections Technician .....	<i>Jon Hyrkas</i>
Dresser .....	<i>Michelle McHale</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.*

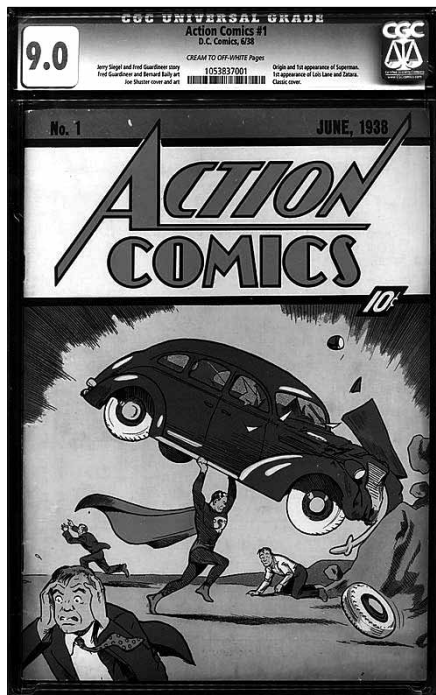
This play is a recipient of an Edgerton Foundation New American Plays Award

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# A Real Life Comic Caper

**A**ction Comics No. 1, which featured the first appearance of Superman in June 1938, is the most valuable comic book on the market today.

On November 30, 2011, actor Nicholas Cage's nearly pristine



*"The most important comic book in the history of comic books."*

*~ ComicConnection.com*

copy of *Action Comics* No. 1 sold for a record \$2,161,000 in an online auction—but that record-breaking sale was only part of the newsworthy story.

More than a decade prior, on

January 21, 2000, Cage reported the rare comic stolen to the Los Angeles police, along with high-grade copies of Batman's first appearance in *Detective Comics* No. 27 and *Marvel Mystery* No. 71. According to a collector's website, Cage had the books displayed in security frames mounted to the wall of his home.

The exact moment of the theft was unknown, but the comic might have been missing for a week before Cage discovered the frames were empty. The *Marvel Mystery* resurfaced a few months later but the other two comics remained lost.

In April 2011, Cage's copy of *Action Comics* No. 1 was discovered in a San Fernando Valley storage locker by a man who had bought the contents of the abandoned locker.

Cage's copy of *Action Comics* No. 1 was the first comic to sell for more than \$2 million at auction. At the time, Certified Guaranty Company (CGC), the leading grader of the quality of collectible comics, assigned it a grade of 9.0, making it the highest publicly-graded copy of Superman's first appearance, to that date.

Approximately 100 copies of *Action Comics* No. 1 remain in existence, but experts believe that only five others, all privately owned, approach the quality of Cage's copy.

Source: The Hollywood Reporter

## A Glossary of Grift

**CONFIDENCE GAME**, or **CON**: An attempt to defraud a person or group by gaining their confidence.

**CREW**: A group of con artists.

**FAST COMPANY**: Sophisticated players who are more capable of spotting the cruder methods of cheating (or conning) and are, therefore, more difficult to swindle.

**THE FIXER**: The crew member who provides back-up to the Inside Man and obtains props, constructs the set, and manipulates people to set the stage for the con to take place.

**GRIFT**: To obtain goods or money illegally by use of skill rather than violence.

**GRIFTER**: One who lives by her wits instead of by force. One who grifts. Also known as a con artist.

**THE INSIDE MAN**: The crew member in charge, who actually performs the con.

**THE LURE**: A crew member who seduces the Mark to get what they need.

**THE MARK**: The intended victim of a con. Also known as a sucker, chump, or patsy.

**PIG-IN-A-POKE**: A classic con that originated in the Late Middle Ages, when meat was scarce but cats and dogs were not. A suckling pig was sold in a poke (or bag), but when the victim opened it, they'd find the pork had been swapped with cat or dog meat.

**THE ROPER**: The crew member who identifies and lures in The Mark.

**THE SPANISH PRISONER**: A classic con that originated in the late 19th century, in which a con-man tells a victim he is corresponding with a wealthy person who has been imprisoned in Spain. The con-man extorts the victim for money to help secure the release of the prisoner, promising that he'll be financially rewarded when the prisoner returns. Modern variants include the advance-fee fraud or Nigerian money transfer scam.

**G**ame Theory is the study of how people interact and make decisions in both cooperative and competitive environments. It is a branch of applied mathematics used to predict outcomes in economics, business, political science, computer science and other disciplines—even poker.

# Artist Biographies



**JACKIE CHUNG\***

*Blue*

is making her SCR debut. Her off-Broadway and regional credits include *Macbeth 1969* (Long Wharf Theatre), *microcrisis*, *The Children of Vonderly* (Ma-Yi Theater Company), *You for Me for You* (Woolly Mammoth Theatre/Ma-Yi), *Mother Courage and Her Children* (The Public Theater/New York Shakespeare Festival) and *Trickle, Japanoir* (Ensemble Studio Theatre). Chung's other New York credits include *After*. (Partial Comfort Productions), *The Sporting Life* (Studio 42) and *The Director* (The Flea Theater). Her film, television and web credits include *Going Local*, *4 Dates*, *Pretty Precious Unicorns*, "Fortune Son" and the upcoming independent film *Someone Else*. Chung recently workshoped Jackie Sibblies Drury's *Really Really Really Really* at the Sundance Theatre Lab and Jiehae Park's *Hannah and the Dread Gazebo* at the Ojai Playwrights Conference. She is a member of Partial Comfort Productions, the Ensemble Studio Theatre and a proud volunteer with the 52nd Street Project.



**LAWRENCE KAO\***

*Francis*

is making his SCR debut. He grew up in Hacienda Heights, Calif., as an only child left to his imagination. Playing Lysander in a high school production of *A Midsummer Night's Dream* furthered his interest in pretending. While studying theatre at UCI, he began dancing with Kaba Modern, which led to his participation on MTV's "America's Best Dance Crew." He played Norman Lee in East West Player's *Krunk Fu Battle Battle*. You can also catch him on an episode of "Franklin & Bash," a recurring role as Tim on "The Walking Dead," "Hawaii 5-0," and non-union bootleg films he sells out of the back of his trunk. He is now roaming the mean streets of Hollywood, accompanied by his acting mentor, Stuart Rogers, and his manager, Chris Roe, fending off Lawrence Kao unbelievers. He is thrilled to finally be part of a production at SCR! [youtube.com/iamLawrenceKao](http://youtube.com/iamLawrenceKao). Subscribe!



**EMILY KURODA\***

*Mable*

is thrilled to be back at SCR (*Our Town*, *Ballad of Yachiyo* and the Pacific Playwrights Festival reading of *Dogeaters*). She has performed in more than 25 shows and workshops at East West Players. Other theatres include Kirk Douglas Theatre, Mark Taper Forum, The Public Theater, La Jolla Playhouse, Seattle Repertory Theatre, Singapore Rep, Berkeley Repertory Theatre, The Doolittle Theater, Huntington Theatre Company, Los Angeles Theatre Center, Zephyr Theatre, LA Women's Shakespeare and The Shakespeare Center of Los Angeles. Her television credits include seven years as Mrs. Kim on "Gilmore Girls," Suho in "Under One Roof" with Flavor Flav, Margaret Cho's mother in "Drop Dead Diva" as well as appearances on "Medium," "Grey's Anatomy" and "Bloodline." Feature films include *Red*, *Aussie & Ted*, *The Sensei*, *Minority Report*, *Stranger Inside*, *About Love* (Emmy nominated), *Peep World* and the upcoming *Justice Angel*. She is the recipient of five *Drama-Logue* awards, a Garland Award for Outstanding Performance, an L.A. Ovation Award nomination for Best Lead Actress in a Play, Playwrights Arena Award, the East West Players Award for Outstanding Contribution to L.A. Theatre and the *Entertainment Today* Best Actress Award for *Winter People*.



**NELSON LEE\***

*H*

is making his SCR debut. Most recently, he reprised his role of Ryu in *Maple and Vine* at The City Theatre in Pittsburgh after having completed its West Coast premiere at A.C.T. in San Francisco. Off-Broadway, he played David in the world premiere of Zayd Dohrn's *Outside People* with Naked Angels at the Vineyard Theatre in New York. Other New York theatre credits include *7 Stories* and *Hardly* with Rocketship Theatre. His film and television credits include *Virtuality*, "Blade: The Series," "Oz," *Traffic*, "Covert Affairs," "Hawaii Five-O," "Longmire," "Bones," "The Chicago Code," "Law & Order," "Law & Order: SVU," "Law & Order: Criminal Intent," *Vacancy 2*, *About*

*Cherry*, *Bold Native*, *Ring of Death* and HBO's *Strip Search*, directed by Sidney Lumet. Lee trained at the American Academy of Dramatic Arts in New York City and received his degree from the University of Toronto.

### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**CARLA CHING** (*Playwright*) is a Los Angeles native whose theatre career started when she stumbled into New York City's pan-Asian performance collective, Peeling, writing and performing with them for three years—her first theatre training. Since then, she has written *TBA* (2g, directed by Denyse Owens, published in *Out of Time and Place*), *The Sugar House at the Edge of the Wilderness* (Ma-Yi Theatre Company, directed by Daniella Topol), *Dirty* (finalist for the Cherrylane Mentorship Project), *Big Blind/Little Blind* and *The Two Kids That Blow Shit Up*. Other production and/or development includes Ensemble Studio Theatre (First Light 2011 and 2012), The Lark Play Development Center (Meeting of the Minds and Lark Playwright's Workshop), Partial Comfort, Desipina & Company, The Hegira, Vampire Cowboys and The Women's Project (2008-10 Lab). She was a 2008 New York Urban Artists Initiative fellow and a 2009-10 Teachers and Writers Collaborative fellow. She has been in residence at Voice and Vision, The Rockefeller Foundation's Pocantico Center and New York Stage and Film. She served as artistic director of the Asian American theatre company 2g for three seasons. She's currently a proud member of the Ma-Yi Writers Lab, New Dramatists and the 2013-14 CTG Writers' Workshop. Ching is currently working on a CrossRoads commission for SCR. She thanks Bart, Kelly, Jackie, Emily, Lawrence, Nelson, Peter, the design and production team and everyone at SCR, EST, Graeme, Lindsay, Val, ICM, Henry and her family. For Chris.

**BART DELORENZO** (*Director*) returns to SCR where he directed the world premieres of Roberto Aguirre-Sacasa's *Doctor Cerberus* and Donald Margulies' *Shipwrecked!*

*An Entertainment*, as well as Sarah Ruhl's *Dead Man's Cell Phone*. He is the founding artistic director of Evidence Room theatre in Los Angeles, where he directed many premieres over the last 18 years, including plays by David Greenspan, Naomi Wallace, Martin Crimp, Philip K. Dick, Gordon Dahlquist, Kelly Stuart, David Edgar and Edward Bond. Recent Evidence Room credits include Sharr White's *Annapurna*, Anton Chekhov's *Ivanov*, Len Jenkins' *Margo Veil* and Adam Bock's *The Receptionist* produced with the Odyssey Theatre Ensemble. Other directing credits include Donald Margulies' *Coney Island Christmas* (Geffen Playhouse), Shakespeare's *Cymbeline* (A Noise Within), Justin Tanner's *Day Drinkers* (Odyssey) and *Voice Lessons* (Zephyr Theatre), Karen Zacarias' *Legacy of Light* and Mark Brown's *Around the World in 80 Days* (Cleveland Playhouse), *King Lear* (The Antaeus Company), Michael Sargent's *The Projectionist* (Kirk Douglas Theatre), Charles Mee's *bobrauschenbergamerica* (Inside the Ford), and Caryl Churchill's *A Number* (Odyssey). He is on the faculty at CalArts. For his work, he has received six *LA Weekly* awards, three Backstage Garlands, three Los Angeles Drama Critics Circle Awards, and is the 2012 recipient of Theatre Communications Group's Alan Schneider Director Award.

**KEITH MITCHELL** (*Scenic Design*) is delighted to return to SCR after last designing *Anastasia Krupnick*. Before that, he designed two *Junie B. Jones* shows, *Shipwrecked! An Entertainment*, *Dead Man's Cell Phone* and *Ben and the Magic Paintbrush*. By day, Mitchell is an Emmy Award-winning art director and works on a variety of television and film projects. He has designed productions for A Noise Within, Kirk Douglas Theatre, Center Theatre Group, Geffen Playhouse, Getty Villa, Bootleg Theater, Evidence Room, Lewis Family Playhouse, Odyssey Theatre Ensemble, The Matrix Theatre Company, Artworks, Celebration Theatre, 24th Street Theatre and created a 24-hour installation for Glow at Venice Beach. He has designed over 20 shows for The Falcon Theatre, including *The Value of Names*, with the late Jack Klugman (Ovation Award for Scenic

Design). He was the principal developing artist for the Childsplay production *Rock, Scissors, Paper*, which was awarded a Rockefeller Grant. He just concluded his 10th season as scenic consultant for Los Angeles Philharmonic's Summersounds, Music and Art for Kids at the Hollywood Bowl.

**ANN CLOSS-FARLEY** (*Costume Design*) is making her SCR debut. Her recent credits include *ModRock: The Musical*, *Annapurna*, *American Misfits*, *Coney Island Christmas*, *Eric Idle's What About Dick?*, *The Pee-wee Herman Show* (on Broadway), *Disney's Toy Story: The Musical*, *An Evening Without Monty Python*, *Gronholm Method*, *Beat Goes On*, *Cabaret of Souls*, *Margo Veil* and *Around The World in 80 Days*. She has received multiple Ovation Awards and the Center Theatre Group's Richard E. Sherwood Award for Emerging Artists. She is a long-time member of the Evidence Room and The Actors' Gang theatre companies in Los Angeles. Closs-Farley also styles the World Poker Tour, designs for Kaiser Permanente Theatricals, and is an art director for Big Machine Productions. [annclossfarley.com](http://annclossfarley.com)

**TOM ONTIVEROS** (*Lighting Design*) designs with light and projection for theatre, dance and live music. His credits include *The Motherfucker with the Hat*, *Sideways Stories from Wayside School* (SCR); *The Exonerated* (New York City premiere); *The Tune In Festival* (Park Avenue Armory); *Schick Machine* (Hong Kong Cultural Centre); *The Tyrant* (Chicago Museum of Contemporary Art); *Garden of Deadly Sound* (Hungarian National Theatre Festival; Cluj, Romania); The Cabrillo Festival of Contemporary Music (with conductor Marin Alsop); *Full Circle*, *Nada Que Declarar* with Allyson Green Dance (Danspace, NYC); *Slide*, directed by Rinde Eckert (Ojai Music Festival); *Enemy Slayer* (Phoenix Symphony); *Garden of Lila* (Japan America Theatre); *Candida*, *Indiscretions*, *My Old Lady* and *Visions of Kerouac* (Marin Theatre Company); *Contagion*, *Funnyhouse of a Negro*, *The Language of Angels* and *Dr. Faustus Lights the Lights* (Intersection for the

Arts); *Summertime*, *Wintertime* and *First Love* (Magic Theatre); *Most Wanted* (La Jolla Playhouse); *Placas*, directed by Michael John Garcés (San Francisco International Arts Festival); and *Seed*, *Café Vida*, *Making Paradise* and *On Caring for the Beast* (Cornerstone Theatre). He also designed for venues including San Diego Museum of Art, Chicago Museum of Contemporary Art, Mondavi Center, Joyce SoHo, Ontological-Hysterical Theatre, Zellerbach Studio Theatre and The Culture Project, New York City. Ontiveros is an assistant professor of lighting design at USC.

**JOHN BALLINGER** (*Original Music and Soundscape*) returns to SCR, where his previous shows include *A Midsummer Night's Dream* (composer/sound design/musical director) and *The Borrowers* (composer/sound design). He is an award-winning composer/sound designer/musical director and CalArts alumnus. He has recorded, toured or performed with Moira Smiley and VOCO, Tracy Bonham, Rufus Wainwright, Van Dyke Parks and "Dancing With the Stars." His work as a composer includes scores and songs for television, short films, theatre and live events. His notable collaborations include original music, design and musical direction for the *Joan Rivers Show* and *Coney Island Christmas* at Geffen Playhouse; *Celebration of the Lizard* (The Doors musical) at San Diego Repertory; *Cymbeline* at A Noise Within; *Echo's Hammer, 1001*, and *The Government Inspector* at Theatre @ Boston Court; and *Annapurna* at the Odyssey Theatre Ensemble.

**JASON H. THOMPSON** (*Projection Design*) returns to SCR where he designed *Ordinary Days* (directed by Ethan McSweeney) and *A Wrinkle in Time* (directed by Shelley Butler) Broadway and New York credits include *Baby It's You!*, *Venice* (The Public Theater), *Remember Me* (Parsons Dance Company, Joyce Theatre/national tour) and *This Beautiful City* (Vineyard Theatre). Recent credits include *Citizen Twain* (Val Kilmer, national tour); *Tales from Hollywood* (Guthrie Theater); *Cage Songbooks* (San Francisco Symphony, Carnegie Hall,



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New World Symphony); *Heart of Darkness* (The Actor's Gang, Los Angeles); *Crescent City Opera* (The Industry, Los Angeles); *The Great Immensity* (Kansas City Repertory, TED Conference); *The Mountaintop*, *Distracted* and *Wheelhouse* (TheatreWorks); *No Good Deed* (Furious Theatre Company, LADCC nomination); *Re:Union* (Vancouver, Jessie Award nomination); *Venice* (Kirk Douglas Theatre, Kansas City Rep, LA Ovation Award); *Bad Apples* (Circle X Theatre Company); and *Justin Love* (Celebration Theatre, LA Weekly Award nomination). Thompson has also designed video for *Stars on Ice* for the last seven years. [jasonhthompsondesign.com](http://jasonhthompsondesign.com)

**KELLY L. MILLER** (*Dramaturg*) is the literary director of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the literary manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to the support of playwrights and the development of new work. Her favorite dramaturgy at SCR includes *The Parisian Woman*, *The Whale*, *How to Write a New Book for the Bible*, *The Prince of Atlantis*, *Completeness*, *Circle Mirror Transformation*, *Becky Shaw*, *Doctor Cerberus*, *Saturn Returns* and *Emilie*; *Big Love*, *War of the Worlds* and *Creditors* (Actors Theatre of Louisville); *Hearts*, *Wintertime* and *Going Native* (Long Wharf Theatre). Miller has worked as a freelance consultant and writer for The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, PlayPenn, Carnegie Mellon and The Kennedy Center.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for 11 seasons and more than 40 productions, and is thrilled to be kicking off the 50th Season in the Argyros. Her other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre,

TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also 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.

**MARC MASTERSON** (*Artistic Director*) is in his third season with SCR. His recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. 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 numerous community-based projects. Other directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *The Importance of Being Earnest* and *Macbeth* in Louisville. Among the world premieres he directed at the Humana Festival are 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, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group 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 the overall administration of SCR and has been man-



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aging 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 UC 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 has taught a graduate classes 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*, 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 South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include *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. 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.

**SOUTH COAST REPERTORY** marks its 50th season in 2013-14 and is widely recognized as one of the leading Tony Award-winning professional theaters in the United States. Founding Artistic Directors David Emmes and Martin Benson inspired and led SCR for its first half-century and still direct productions each season. Artistic Director Marc Masterson and Managing Director Paula Tomei lead SCR and continue the theatre's commitment to works that illuminate compelling personal and social issues of our time, not only onstage, but through active education and outreach programs. Audiences enjoy productions that balance classic and modern offerings, and benefit from SCR's renowned and extensive new play development program, including the Pacific Playwrights Festival. SCR-developed works have garnered eight Pulitzer Prize nominations, including Margaret Edson's *Wit* in 1999 and David Lindsay-Abaire's *Rabbit Hole* in 2007. Headquartered in Costa Mesa, Calif., SCR produces 13 shows and eight public readings each season.



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.