



52nd Season • 495th Production
JULIANNE ARGYROS STAGE / JANUARY 3-24, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

THE MADWOMAN IN THE VOLVO

by Sandra Tsing Loh

Rachel Hauck
SCENIC DESIGN

Candice Cain
COSTUME DESIGN

Geoff Korf
LIGHTING DESIGN

Lindsay Jones
ORIGINAL MUSIC/SOUND DESIGN

Jerry Patch
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Jennifer Ellen Butler
STAGE MANAGER

Directed by

Lisa Peterson

Steve and Laurie Duncan

Honorary Producers

The Madwoman in the Volvo was developed, in part, at the 2014 Sundance Institute Theatre Lab at MASS MoCA
with continuing Post-Lab support through its initiative with the Andrew W. Mellon Foundation

The Madwoman in the Volvo was developed at the Ojai Playwrights Conference: Robert Egan, Artistic Director/Producer

CAST OF CHARACTERS

(In order of appearance)

Sandra	<i>Sandra Tsing Lob</i>
Actor A	<i>Caroline Aaron</i>
Actor B	<i>Shannon Holt</i>

SETTING

Southern California. Today.

LENGTH

Approximately 75 minutes with no intermission.

PRODUCTION STAFF

Associate Producer	<i>Frier McCollister</i>
Associate Dramaturg	<i>Kat Zukaitis</i>
Assistant Director	<i>Trey Kent Morehouse</i>
Production Assistant	<i>Sammy Brown</i>
Dialect Coach	<i>Andrea Caban</i>
Assistant to the Scenic Designer	<i>Chika Shizimu</i>
Costume Design Assistant	<i>Kate Poppen</i>
Stage Management Intern	<i>Cathy Hwang</i>
Light Board Operator	<i>Steven Williams</i>
Sound Board Operator	<i>Sam Levey</i>
Dresser	<i>Jessica Larsen</i>

The Actors and Stage Managers employed in this production are members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

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

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

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

Smoking is not permitted anywhere in the theatre.

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A Brief History of Menopause

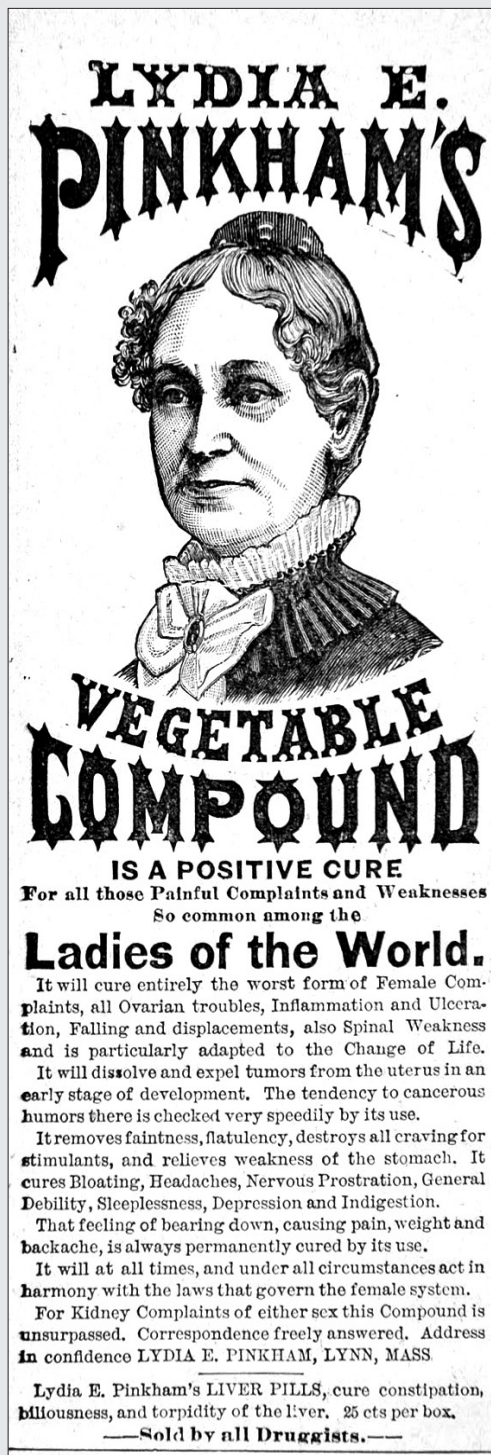
by Kat Zukaitis

Miniscule meals, hormone replacement therapy and yoga at all hours. More sex, less alcohol and an occasional Valium. Deep breathing and therapy... or nothing at all. The panoply of advice presented to women facing menopause is both abundant and confounding—and the advice, however sound, usually reflects more about the advisor than the advisee. The very term “menopause” speaks eloquently about Western attitudes towards the phenomenon. *La ménépausie*, a phrase coined in 1821 by French physician Charles Pierre Louis De Gardanne, comes from the Greek for “monthly stop.” The term is functional, but carries a strong implication of loss—rather than transition, or even growth.

There are only three species in which menopause occurs in nature: humans, pilot whales and killer whales.

Unsurprisingly, medical and cultural attitudes towards menopause have changed drastically through the ages. Below is a very brief survey of some of the major steps in that evolution.

References to menopause in Western literature show up as early as Aristotle. Given that the Greeks viewed the female body as an imperfect version of the male body, it is perhaps unsurprising that natural menstrual changes should have been viewed with so much suspicion and disgust throughout much of Western history. Medieval authorities speculated that menopause



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For all those Painful Complaints and Weaknesses
So common among the
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It will cure entirely the worst form of Female Complaints, all Ovarian troubles, Inflammation and Ulceration, Falling and displacements, also Spinal Weakness and is particularly adapted to the Change of Life.

It will dissolve and expel tumors from the uterus in an early stage of development. The tendency to cancerous humors there is checked very speedily by its use.

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Lydia Pinkham (1819–1883) was an iconic concocter and shrewd marketer of a commercially successful herbal-alcoholic “women’s tonic” meant to relieve menstrual and menopausal pains.

was God’s means of limiting the earth’s population. They popularly viewed menstrual blood as a foul poison being purged from the body; women whose monthly periods had ceased were thought to be infected with the blood that their bodies could no longer expel. One suggested remedy involved finding other ways to lose excess blood, like daily cuts to the big toes and calves. Orgasms were also common recommendations for women whose bodies were no longer independently expelling undesirable fluid.

The first successful oophorectomy, or removal of the ovaries, in Great Britain was performed by Scottish surgeon John Lizars in 1824. However, over the next 30 years, the 200 oophorectomies he performed had a 45% mortality rate.

Until the 19th century, menopause remained something of a medical mystery. Much of the popular literature on the subject linked menopausal symptoms to contemporary standards of lifestyle and morality, rather than to biology. In the 1883 *Ladies’ Guide In Health and Disease: Girlhood, Maidenhood, Wifehood, Motherhood*, American surgeon John Kellogg wrote that women who “transgressed nature’s laws” would find menopause to be “a veritable Pandora’s box of ills, and may well look forward to it with apprehension and foreboding.” The idea that menopause-related depression led to insanity was prevalent, although the biology of the process remained unclear. In extreme cases, a woman’s ovaries—regarded by the Victorians as the seat of feminine essence

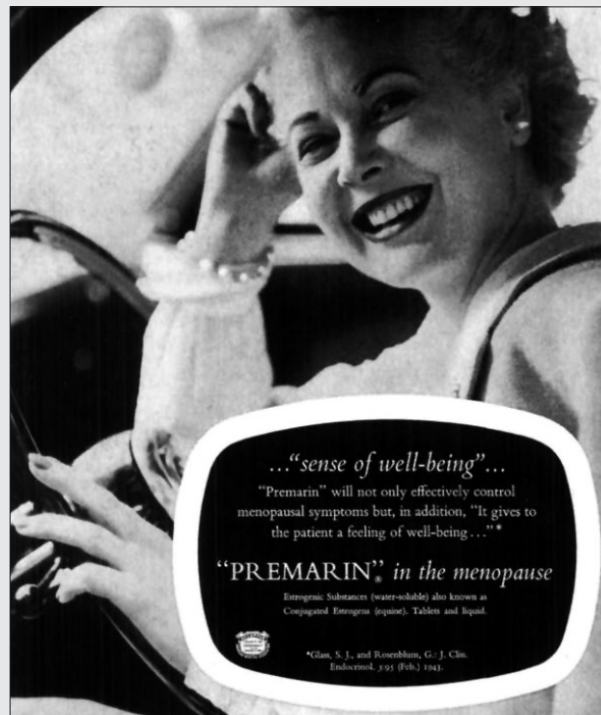
and virtue—were removed in an attempt to counteract hysteria and nymphomania. Some surgeons even sought to treat unseemly female desires with a clitoridectomy, the surgical excision of the clitoris.

By the end of the century, though, the idea that sex hormones might be involved was taking hold, along with the idea that medical expertise held the key to menopause. Once menopause had been labeled a pathology, the gate to the medicalization—and monetization—of the event stood wide open. In the 1890s, Merck & Co., a U.S.-based pharmaceutical company, began selling Ovariin, a flavored powder made of pulverized cow ovaries, for menopausal symptoms and uterine complaints, and animal ovaries of various kinds soon came in vogue. By the 1970s, estrogen replacement therapies were among the top five most frequently prescribed drugs in the United States, although their efficacy and safety continue to be questioned.

The feminists of the 1970s argued against the pathologization of menopause, reclaiming it as a natural transition into a newly fulfilling era of life. Not coincidentally, that decade also saw the birth of the International Menopause Society, and the First International Congress on Menopause was held in Paris. And yet, the American physician David Reuben was able to declare, in his 1969 bestseller, *Everything You Always Wanted to Know About Sex*, that “as estrogen is shut off, a woman becomes as close as she can to being a man... having outlived their ovaries, they have outlived their usefulness as human beings.” Despite attempts over the past several decades to eliminate outright misogyny from mainstream explanations of menopause, cultural attitudes towards this life transition still carry a lot of baggage. “Even in our feminist era, if you think you are not defined by your reproductive potential... then look at society’s emphasis on youth and beauty and how it despises signs of age,” writes Louise Foxcroft in *Hot Flushes, Cold Science: A History of the Modern Menopause*. “Witness the horror and furor when a woman in her fifties or older behaves in a sexual way and lets on that she still likes sex and wants it.” The idea that menopause makes women crazy remains culturally prevalent, although in a more subtle (and perhaps insidious) fashion than in the Middle Ages.

The debate about how menopause should be understood both socially and biologically continues. Even today, there remains widespread disagreement over what exactly constitutes menopause, other than the cessation of menstruation. Take depression as an example. Depression and menopause continue to be popularly linked, although medical studies have come to very different conclusions about whether it is possible to claim that menopause causes depression. Unsurprisingly, perhaps, reported rates of menopausal depression vary widely across countries and cultures. In Canada, 82 percent of women agreed with the idea that “women became depressed and irritable at menopause.” Studies in India and China, though, found little incidence of depression at menopause, perhaps because the respect and opportunities afforded women in those coun-

In 1942, the first modern hormone preparation for menopause therapy was commercially introduced: Premarin, named for the source of its estrogens (**pregnant mares’ urine**). Premarin eventually became the most widely prescribed drug in the United States; its active ingredients are still derived from the urine of a pregnant mare.



tries tend to increase with age. Although the plethora of information currently available serves as an important tool for contemporary women navigating menopause, deciding which advice to heed—and which cultural narrative to subscribe to—is more difficult than ever.

In a 2011 *The Atlantic* review of the available literature on menopause, Sandra Tsing Loh points to one massive volume, Dr. Christiane Northrup’s *The Wisdom of Menopause*, that transformed the way she thought about the transition. “For biological reasons, females of the human species are often easier to control—intellectually, psychologically, and socially—during their childbearing years than they are before puberty or after menopause,” writes Northrup. The hormones present in women’s bodies during their years of menstruation help reinforce emotional attachments and provide a cushion from life’s frustrations or inequities, reinforcing their evolutionary roles as mothers and nurturers. But “as the vision-obscuring veil created by the hormones of reproduction begins to lift, a woman’s youthful fire and spirit are often rekindled, together with long-sublimated desires and creative drives.” This lucidity, according to Northrup, is a gift, a chance for women to take a clear-eyed look at their lives and to decide which passions will drive their next stage of achievement.

Artist Biographies



CAROLINE AARON
Actor A

is making her SCR debut. She made her Broadway debut in Robert Altman's *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and later appeared in the film. She also starred in a Broadway revival of *The Iceman Cometh*. Aaron has worked extensively with director Mike Nichols (on Broadway, *Social Security*; in film, *Working Girl*, *Primary Colors* and *What Planet Are You From?*). She headlined the West Coast premiere of Wendy Wasserstein's *The Sisters Rosensweig*. She recently starred on Broadway in Woody Allen's comedy, *Honeymoon Hotel*. In other work with Allen, she appeared in *Crimes and Misdemeanors*, *Alice*, *Bullets Over Broadway*, *Husbands and Wives* and *Deconstructing Harry*. Her work with Nora Ephron includes *Sleepless in Seattle*, *This Is My Life*, *Lucky Numbers* and *Love, Loss, and What I Wore*. Last season, she starred in Lincoln Center's award-winning play *A Kid Like Jake*. Her film and television credits include recurring roles in "Episodes," "Transparent," *Beyond the Sea*, *Edward Scissorhands* and *Bounce*. Among her numerous honors are Helen Hayes and Drama-Logue awards (*The Sisters Rosensweig*) and a Blockbuster Award for Best Supporting Actress (*Bounce*).



SHANNON HOLT
Actor B

was previously seen at SCR in *Dead Man's Cell Phone* and *Ben and The Magic Paintbrush*. She most recently appeared as Rosemary in *Picnic* at The Antaeus Company, where she is a company member. She also has appeared at Laguna Playhouse, Center Theatre Group/Mark Taper Forum, Trinity Repertory Company, Indiana Repertory Theatre, The Public Theater in New York and Actors Theatre of Louisville. In Los Angeles, she has worked on many stages including Evidence Room, Rogue Machine Theatre, The Theatre @ Boston Court, The Actors' Gang, Odyssey Theatre Ensemble, The Matrix Theatre Company, Los Angeles Theatre Center and East West Players. She has received nominations and awards from *LA Weekly*, *Stage Raw*, LA Stage Alliance Ovation and *Backstage West*. Her film and television credits include *The Marc Pease Experience*, *Elsewhere*,

"The Suite Life On Deck," "Seinfeld," "That 70's Show" and "ER" among others.



SANDRA TSING LOH
Sandra

is a writer/performer whose solo theatre shows include *Aliens in America* and *Bad Sex With Bud Kemp* (both off-Broadway at Second Stage Theatre), *Sugar Plum Fairy* (Geffen Playhouse, Seattle Repertory Theatre), *I Worry* (The Kennedy Center, Actors Theatre of Louisville) and, most recently, *The Bitch Is Back* (Broad Stage). Her bestselling *New York Times* Notable Book, *Mother on Fire*, was inspired by her hit solo show in 2005, during which time *Variety* named her one of America's 50 most influential comedians. Her memoir, *The Madwoman in the Volvo: My Year of Raging Hormones*, was selected as one of *The New York Times'* 100 Most Notable Books, and was inspired by her Best American Essay in *The Atlantic*, for which she is a contributing editor. The play version of *Madwoman* received development support from Sundance Theatre Lab and Ojai Playwrights Conference. Loh has been a regular commentator on NPR's "Morning Edition," and on PRI's "This American Life" and "Marketplace"; her weekly segment, "The Loh Life," is heard on KPCC, and her syndicated radio minute, "The Loh Down on Science," is heard weekly by 4 million people. Loh is currently an adjunct professor at UC Irvine in drama and science communication. sandratsingloh.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SANDRA TSING LOH (*Playwright*) see bio above.

LISA PETERSON (*Director*) returns to SCR after directing *Collected Stories* by Donald Margulies. At Center Theatre Group, she directed Culture Clash's *Chavez Ravine: An L.A. Revival* (2015 Ovation Award, Best Production), *Palestine New Mexico*, *Water and Power*, *Chavez Ravine*, *Electricidad*, *House of Bernarda Alba*, *Body of Bourne* and *Mules*. She co-wrote and directed *An Iliad*, with Denis O'Hare (Broad Stage, New York Theater Workshop, Obie and Lortel Awards). She has directed world premieres by Tony Kushner, Beth Henley, Naomi Wallace, Chay Yew, Richard Montoya, Luis Alfaro, Fernanda Coppel, David Henry Hwang, Stephen Belber, Jose Rivera, Ellen McLaughlin, Marlane Meyer, Philip Kan Got-

anda, Lisa Ramirez, John Belluso, Caryl Churchill, Janusz Glowacki, Cheryl West, and many others at theaters including New York Theater Workshop, The Public Theater, Vineyard Theatre, Manhattan Theatre Club, Primary Stages, Guthrie Theater, Actors Theater of Louisville, Seattle Repertory, Berkeley Repertory, Arena Stage and McCarter Theatre Center. She was associate director at La Jolla Playhouse for three years and resident director at Mark Taper Forum for 10 years.

RACHEL HAUCK (*Scenic Design*) returns to SCR after designing *The Clean House*, *Mr. Marmalade* and *Sidney Bechet Killed a Man*. Her recent work in New York includes *Night Is a Room*, *Our Lady of Kibeho*, *And I and Silence* (Signature Theatre); *Grand Concourse*, *The Patron Saint of Sea Monsters*, *The Call*, *Go Back to Where You Are* (Playwrights Horizons); *Bright Half Life* (Women's Project); *To the Bone* (Cherry Lane Theatre); *Hamlet in Bed*, *Stay* (Rattlestick Playwrights Theater); *An Iliad* (New York Theatre Workshop, McCarter Theatre Center, international tour); *Slowgirl* (LCT3); *Harper Regan*, *Bluebird* (Atlantic Theater Company); *Regrets* (Manhattan Theatre Club); *This Wide Night* (Naked Angels, nominated for a Lucille Lortel Award); and *Orange, Hat and Grace* (Soho Rep, Drama Desk nomination). Her recent regional work includes *Animal* (Studio Theatre, Washington, D.C.); *The Good Book* (Court Theatre); *Into the Woods*; *Medea/Macbeth/Cinderella*; *Henry IV, Part Two*; *The Music Man*; *Othello* (Oregon Shakespeare Festival, Wallis Annenberg Center for the Performing Arts); *Clybourne Park*; *Cat on a Hot Tin Roof* (Guthrie Theater); *Chavez Ravine*; *Palestine New Mexico*; *Water and Power*; *Electricidad* (Center Theatre Group); and *Assassins* (Playmakers Repertory Company). Hauck was the resident set designer for the Eugene O'Neill Playwrights Conference for 10 seasons, as well as the recipient of the Princess Grace Award in theater; an NEA/TCG Fellow; and a Lilly Award for design excellence.

CANDICE CAIN (*Costume Design*) returns to SCR where she previously designed *The Injured Party*, *Shipwrecked!*, *A Feminine Ending*, *The Violet Hour*, *Everett Beekin*, *Dinner with Friends*, *Collected Stories* and *Three Days of*

Rain (also at Manhattan Theatre Club). At Center Theatre Group as costume director, she designed *different words for the same thing*, *Nightingale* with Lynn Redgrave, "13," *Stuff Happens*, *Living Out*, *Stones in His Pockets*, *The Body of Bourne*, *Enigma Variations* with Donald Sutherland (also in Toronto and London), *Tongue of a Bird* (also at Intiman Theatre and The Public Theater), *Neat*, *Mules*, *Dealer's Choice* and *Blade to the Heat* (Ovation Award nomination). Her other design work includes *Bocon!*, *Black Butterfly*, *The Square Root of Terrible* with P.L.A.Y.; *The Affliction of Glory* in a co-production with The J. Paul Getty Museum; *The Beauty Queen of Leenane* at Berkeley Repertory Theatre; *Tales of the Lost Formicans*, *Antony and Cleopatra*, *Joe Turner's Come and Gone*, *Playboy of the Western World* and *Orphans*, among others at Oregon Shakespeare Festival; *The Immigrant* at Cincinnati Playhouse in the Park; and more than 30 productions as resident designer at Virginia Stage Company. She also has designed at other theatres including Greenway Court Theatre (*Orphans* with Al Pacino and Jesse Eisenberg), La Jolla Playhouse, Portland Stage Company, The Empty Space Theatre and Evidence Room.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *Sight Unseen*, *Taking Steps*, *Back at Leipzig*, *The Further Adventures of Hedda Gabler*, *Lovers and Executioners*, *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *Two Sisters and a Piano*, *The Summer Moon* and *References to Salvador Dali Make Me Hot*. Korf is a member of the ensemble of Cornerstone Theater Company, where he has designed nearly 40 productions over the past 24 years. His designs also have appeared in productions at La Jolla Playhouse, The Old Globe, Mark Taper Forum, Oregon Shakespeare Festival, Seattle Repertory Theatre, A Contemporary Theatre, Intiman Theatre, Seattle Children's Theatre, Long Beach Opera, San Francisco Opera, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre Company, Actors Theatre of Louisville, Guthrie Theater and on Broadway. Korf is a graduate of California State University, Chico, and the Yale School of Drama. He also serves as the head of design at the University of Washington in Seattle.

Going to a Place where you Already Are

by Bekah Brunstetter
directed by Marc Masterson

Thoughtfully and with quiet wit, this love story explores the meaning of life and the possibility of an afterlife.



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LINDSAY JONES (*Original Music and Sound Design*) returns to SCR where he previously designed *One Man, Two Guvnors*, *Smokefall* and *Vesuvius*. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His off-Broadway credits include *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Barbecue* (The Public Theater), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages) and many others. His regional credits include the Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage and many others. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in the U.K. He has received seven Joseph Jefferson Awards and 23 nominations; two Ovation Awards and three nominations; a Los Angeles Drama Critics Circle Award; as well as three Drama Desk Award nominations; two Helen Hayes Award nominations; and many others. His film scoring credits include Magnolia Pictures' *The Brass Teapot* and HBO Films' *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award for Best Documentary, Short Subject). lindsayjones.com.

JERRY PATCH (*Dramaturg*) was affiliated with South Coast Repertory from 1967-2005 and returned in 2014 as literary consultant. He served as dramaturg on nearly 150 new plays developed and seen at SCR including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005 and, for seven years, served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC Irvine, UC San Diego, CSU Long Beach and other institutions. He was consulting dramaturg for New York's Roundabout Theater Company for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He is now artistic development consultant following seven seasons

Honorary Producers

STEVE AND LAURIE DUNCAN (*Honorary Producer*) are pleased to serve as Individual Honorary Producers for the third consecutive season, having previously underwritten Kneehigh's *Tristan & Yseult* last season and Amy Herzog's *4,000 Miles* in 2013. Steve serves as Vice President, Advancement, on the SCR Board of Trustees and chairs the Long Range Planning Committee. He and Laurie are members of the Platinum Circle, First Nights subscribers on both stages and Gala underwriters. According to the Duncans, "after years of listening to and enjoying Sandra's sense of humor in her contributions to Southern California Public Radio (such as the "Loh Down on Science," "The Loh Life"), we were confident her new play would be highly entertaining. We wanted to lend our support to this production and SCR's long history of encouraging new plays and playwrights. We are excited about the play and want to thank the SCR audiences and patrons for their continued support of the best theater in America!"

as director of artistic development for Manhattan Theatre Club in New York.

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.



RED

by John Logan
directed by David Emmes

In this Tony Award-winning drama, abstract expressionist and living legend Mark Rothko wrestles with a new painting—and what it represents.

Jan 22 – Feb 21, 2016 • Segerstrom Stage

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Orange County's Tony Award-winning Theatre

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. 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 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*. 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 *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. This season, he will direct John Logan's *Red* (Jan. 22-Feb. 21, 2016). 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.



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