



52nd Season • 496th Production
SEGERSTROM STAGE / JANUARY 22 - FEBRUARY 21, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

RED

by John Logan

Ralph Funicello
SCENIC DESIGN

Fred Kinney
COSTUME DESIGN

Tom Ruzika
LIGHTING DESIGN

Cricket Myers
SOUND DESIGN

Jackie S. Hill
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Kathryn Davies
STAGE MANAGER

Directed by

David Emmes

Honorary Producers

Sophia Hall and Lawrence Arden Cripe

Jean and Tim Weiss

Corporate Honorary Associate Producer

Kohut & Kohut LLP

RED premiered at the Donmar Warehouse Theatre, London on December 3, 2009. Michael Grandage, Artistic Director

Original Broadway Production Produced by Arielle Tepper Madover, Stephanie P. McClelland, Matthew Byam Shaw, Neal Street Productions, Fox Theatricals, Ruth Hendel/Barbara Whitman, Philip Hagemann/Murray Rosenthal and The Donmar Warehouse.

Likenesses of the Rothko Seagram Mural Panels used with permission.

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RED is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Mark Rothko *Mark Harelik*
Ken *Paul David Story*

SETTING

*Rothko's studio
222 Bowery, New York City
1958 - 1959*

LENGTH

Approximately 90 minutes, with no intermission.

PRODUCTION STAFF

Dramaturg *John Glore*
Assistant Stage Manager *Sue Karutz*
Costume Design Assistant *Megan Knowles*
Costume Research Assistant *Jacqueline Davis*
Stage Management Intern *Emma Avish*
Light Board Operator *Andrew Stephens*
Sound Board Operator *Jesus Rivera*
Wardrobe Supervisor/Dresser *Bert Henert*

ACKNOWLEDGEMENT

*South Coast Repertory would like to thank the Orange County Museum of Art's
Todd Smith, CEO and Director, and Kirsten Schmidt, Deputy Director of External Affairs,
for their collaboration on this project.*

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.
Electronic devices should be turned off or set to non-audible mode during the performance.
Smoking is not permitted anywhere in the theatre.*

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Seeing Red

by John Glone

“What do you see?” the artist Mark Rothko asks at the beginning of John Logan’s play, *Red*. The question is directed at the play’s only other character, the artist’s new young assistant, Ken, as he looks at Rothko’s latest painting. But it is also put to the audience—a kind of challenge to us as much as to Ken.

Words may be crucial to most plays—they certainly are to this one—but theatre is also about seeing; the word “theatre” derives from the Greek for “seeing place.” So when we are asked, “What do you see?”, it isn’t a trivial question.

Rothko wanted those who viewed his paintings to see them in an all-consuming way—not just to *see* them but to commune with them. He says as much to Ken, as Ken studies his painting: “Let it work on you... Let it spread out. Let it wrap its arms around you; let it embrace you, filling even your peripheral vision so nothing else exists or has ever existed or will ever exist. Let the picture do its work—but work with it. Meet it halfway for God’s sake! Lean forward, lean into it. Engage with it! ... Now, what do you see?”

Red—like any good play—asks its audience to lean in, too, to meet it halfway, to engage. It asks us not to let the simplicity of its form—two men alone on stage working together while

arguing about art—deceive us. *Red* is about one brief period in the life of one famous artist, but from that particular perspective the play invites us to consider more general questions: what does it mean to be an artist; what drives a person to devote his or her life to that pursuit; what are the costs; what are the rewards; how does one measure the value of one’s art; and to what extent does the world’s measurement of its value matter to the artist, if at all?

And finally, more general still: why do human beings need art to begin with?

These are the questions that Rothko and Ken argue over, and the stakes couldn’t be higher for them, because art isn’t just a part of their life: it *is* their life, the one that they have chosen—or that has chosen them. The hunger and the demons that have driven Rothko for more than 30 years in his pursuit of his own true art have turned him into a pompous, cantankerous bully (“pontifical, obsessive, opinionated, vain, arrogant, and brilliant” in the words of critic John Lahr). Still, if he projects self-confidence and self-importance through most of the play, we come to understand that those are masks for self-doubt and an insatiable need for the world’s approval and acclaim.

The attitude that nature is chaotic and that the artist puts order into it is a very absurd point of view, I think. All that we can hope for is to put some order into ourselves.
~Willem de Kooning

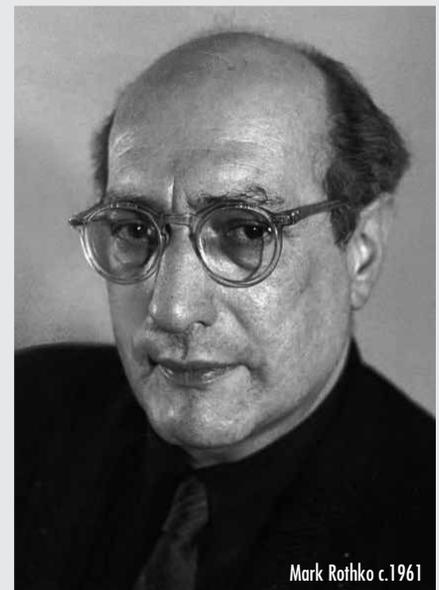
The most seductive thing about art is the personality of the artist himself.
~Paul Cézanne

The job of the artist is always to deepen the mystery.
~Francis Bacon

“What do you see?” When Rothko repeats the question very near the end of the play (it’s actually the tenth time he asks it in the play), although Ken gives the same single-word answer he gave at the beginning, our own answer is likely to be deeply informed by the intervening 90 minutes of stage time. (In fact, the question itself and Ken’s simple answer also resonate in different, much more com-

plexified ways.) We have been given an opportunity to look beyond the surface of a man, an artist, a genius and understand him in a new way.

We may not have any better idea of what makes Rothko tick; but having engaged with Logan’s portrait of him, we can better apprehend both the shimmering red and the gnawing black that pour out of him and into his paintings.



Quickness and Stillness

[Rothko’s Seagram murals] are what you imagine might be the last lights, the final flickers of colour that register in a mind closing down. Or at the end of the world. “Apocalyptic wallpaper” was a phrase thrown at Rothko’s kind of painting as an insult. It is simply a description; the apocalypse is readable in these paintings like a pattern in wallpaper—abstract, pleasurable horror...

~ Jonathan Jones in *The Guardian*

In November 2014, a pair of Mark Rothko paintings sold at auction for a combined \$76 million, not bad for work once dismissed as “apocalyptic wallpaper.” One can only imagine what the artist himself might have had to say about such a gargantuan sum, given his ambivalence toward the commodification of his art. It’s likely he would have grumbled at the fact that a single paint-

Art to me is an anecdote of the spirit, and the only means of making concrete the purpose of its varied quickness and stillness.
~Mark Rothko

We have our Arts so we won’t die of Truth.
~Friedrich Nietzsche

ing by his rival, Jackson Pollock, had sold a few years earlier for twice that amount. But surely he also would have had at least a passing thought about his humble, impoverished beginnings, and the financial struggles he faced through much of his early career.

A leader of the New York School of abstract expressionists and now generally regarded as one of the most important American artists of the 20th century, Mark Rothko earned his reputation based

primarily on the so-called “color field” paintings he created during the last two decades of his life; but he moved through many artistic phases before arriving at his mature style.

His early work—figurative, expressionistic portraits, nudes, and urban scenes, characterized by a mood of brooding introspection and isolation—was influenced by his first and only art teacher, Max Weber, a proponent of the European Modernist school. During the Depression, Rothko became politicized, falling in with a group of leftist artists who defined themselves in part against a more traditional American aesthetic. In 1938, he took part in an exhibit at the Mercury Gallery called *The Ten: Whitney Dissenters*, which opened concurrently with and in opposition to an exhibit of American representational art at the Whitney Museum.

But by the 1940s, Rothko became interested in myth and symbolism and the writings of such intellectuals as Carl Jung and Friedrich Nietzsche (whose *The Birth of Tragedy* figures significantly in *Red*). This led him to abandon expressionism and embrace the influence of surrealism, in work characterized by abstract imagery that aimed to release the kind of primal emotions embedded in ancient myths.

During the 1940s, his aesthetic approach remained unsettled and sometimes changed abruptly. According to theartstory.org:

The decisive shift came in the late 1940s, when he began creating the prototypes for his best-known works. They have since come to be called his “multi-forms”: figures are banished entirely, and the compositions are dominated by multiple soft-edged blocks of colors which seem to float in space. Rothko wanted to remove all obstacles between the painter, the painting and the viewer. The method he settled on used shimmering color to swamp the viewer’s visual field. His paintings were meant to entirely envelope the viewer and raise the viewer up and out of the mechanized, commercial society over which artists like Rothko despaired. In 1949, Rothko radically reduced the number of forms in his pictures, and grew them such that they filled out the canvas, hovering on fields of stained color that are only visible at their borders. These, his best known works, have come to be called his “sectionals,” and Rothko felt they better met his desire to create universal symbols of human yearning . . . The all-over compositions, the blurred boundaries, the continuousness of color, and the wholeness of form were all elements of his development towards a transcendental experience of the sublime.

In order to envelop the viewer, Rothko worked on large canvases, which led some critics to suggest he was using size to compensate for lack of substance—to which Rothko responded, “I realize that historically the function of painting large pictures is painting something very grandiose and pompous. The reason I paint them, however . . . is precisely because I want to be very intimate and human.”

In 1953, Rothko refused an offer from the Whitney to buy two of his paintings, citing “a deep sense of responsibility for the life my pictures will lead out in the world.” By the late 1950s, Rothko’s elevated position in the art world was secure. In 1958, he was invited to represent the U.S. in the Venice Biennale and was given a major commission to paint a



In reference to his murals for the Seagram Building, Rothko said: “After I had been at work for some time . . . I realized that I was much influenced by Michelangelo’s walls in the staircase room of the Medicean Library in Florence (above). . . . He makes the viewers feel that they are trapped in a room where all the doors and windows are bricked up, so that all they can do is butt their heads forever against the wall.”

series of murals for the Four Seasons restaurant in the newly completed Seagram Building in Manhattan (as dramatized in *Red*). In 1961, he received his first major solo exhibition, in the Museum of Modern Art, for which he refused to include anything painted before 1945.

In 1964, Rothko received his most important commission, to create murals for an interdenominational chapel in Houston. Rothko began the paintings in the winter of 1964 and continued to work on them until 1967; but the Rothko Chapel wasn’t dedicated until 1971, almost a year to the day after the artist had committed suicide.

Rothko had been subject to severe depression for many years and, by 1968, his health had deteriorated due to heavy drinking and an aortal aneurysm. He continued to feel that his work wasn’t sufficiently respected by the art world, a resentment that fed his depression. On Feb. 25, 1970, at the age of 66, Rothko took an overdose of anti-depressants and slashed his arms. That morning, his assistant arrived at his studio to find the artist—in the words of critic Jonathan Jones—“lying dead in a wine-dark sea of his own blood . . . The pool emanating from him on the floor of his studio measured 8ft x 6ft. That is, it was on the scale of his paintings. It was, to borrow the art critical language of the time, a colour field.”

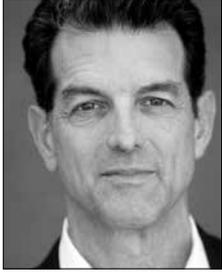


Copyright restrictions prevent us from reprinting Mark Rothko’s paintings. For examples of his work: <http://www.markrothko.org>



To view the Seagram murals that are the subject of *Red*: <http://www.tate.org.uk/whats-on/exhibition/rothko/room-guide/room-3-seagram-murals>

Artist Biographies



MARK HARELIK

Mark Rothko

returns to SCR where he previously appeared in *In a Garden*, *Cyrano de Bergerac*, *The Beard of Avon*, *The Hollow Lands*, *Tartuffe* and *Search and Destroy*. He appeared on Broadway in *The Light in the Piazza* and *The Normal Heart* and off-Broadway in *Old Money*, *The House in Town* and *The Beard of Avon*. His film credits include *Trumbo*, *42*, *Election*, *Jurassic Park III*, *For Your Consideration*, *Eulogy*, *The Detroit Job*, *Meeting Spencer* and *Watching the Detectives*. His television credits include “Getting On,” “Agent X,” “The Leftovers,” “Unbreakable Kimmy Schmidt,” “Awake,” “Scandal,” “Breaking Bad,” “Seinfeld” and “The Big Bang Theory.” He has worked regionally at The Old Globe, La Jolla Playhouse, Mark Taper Forum, Seattle Repertory Theatre, Intiman Theatre, American Conservatory Theater, Goodman Theatre, Arena Stage, McCarter Theater, Shakespeare Theatre Company (Washington, D.C.), and many others. He also is a playwright whose works include *The Immigrant*, *The Legacy* and *Lost Highway*.



PAUL DAVID STORY

Ken

appeared at SCR previously in the NewSCRipts reading of *Death of the Author*. He was a Broadway stand-by for Alan Strang in *Equus* and played Junius Urban in *The Caine Mutiny Court Martial*. His off-Broadway credits include *Our Leading Lady* at Manhattan Theatre Club and *The Basic Training of Pavlo Hummel* at The Public Theater. Regionally he appeared in *The Lion in Winter* at The Colony Theatre Company, *Romeo and Juliet* at Arizona Theater Company, *The Tempest* and *Cymbeline* at A Noise Within, *The Lion in Winter* at the Ensemble Theatre Company, *Rosencrantz and Guildenstern Are Dead* at Baltimore’s Center Stage and *Pride & Prejudice* at Dallas Theater Center. He also co-directed *My Sister* by Janet Schlapkohl at Odyssey Theatre Ensemble. His film and television credits include *In Time*, *American Violet*, *The Undying*, *St. Nick*, *Vartan LLP*, “The Mentalist,” “Body of Proof,” “Nip/Tuck” and “Law & Order: SVU.” He is the founder and artistic director of the USC Neighborhood Academic

Initiative Theatre Workshop, which supports student literary scholarship through the performing arts, bringing literature to life in South Central L.A. He is a graduate of the University of North Carolina School of the Arts.

PLAYWRIGHT, ARTIST, DIRECTOR AND DESIGNERS

JOHN LOGAN (*Playwright*) received the Tony, Drama Desk, Outer Critic Circle and Drama League awards for his play, *Red*. This play premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. He is the author of more than a dozen other plays including *Never the Sinner* and *Hauptmann*. His adaptation of Ibsen’s *The Master Builder* premiered on the London’s West End in 2003. As a screenwriter, Logan had three movies released in 2011: *Hugo*, *Coriolanus* and *Rango*. His previous film work includes *Sweeney Todd* (Golden Globe award); *The Aviator* (Oscar, Golden Globe, BAFTA and WGA nominations); *Gladiator* (Oscar, Golden Globe, BAFTA and WGA nominations); *The Last Samurai*; *Any Given Sunday* and *RKO 281* (WGA award, Emmy nomination).

MARK ROTHKO (*Artist*) was born Marcus Rothkowitz in the town of Dvinsk, Latvia, then part of the Russian Empire, and immigrated to the United States with his family at the age of 10, settling in Portland, Ore. A gifted student, Rothko attended Yale University on scholarship from 1921-23 but, disillusioned by the social milieu and financial hardship, he dropped out and moved to New York to “bum around and starve a bit.” A chance invitation from a friend brought him to a drawing class at the Art Students League where he discovered his love of art. He took two classes there but was otherwise self-taught. Rothko painted in a figurative style for nearly 20 years, his portraits and depictions of urban life baring the soul of those living through The Great Depression in New York. The painter Milton Avery offered Rothko both artistic and nutritional nourishment during these lean years. In the 1930s, Rothko exhibited with The Ten, a close-knit group of nine (!) American painters, which included fellow Avery acolyte Adolph Gottlieb. Success was moderate at best but the group provided important incubation for the abstract expressionist school to come. The war years brought an influx of European surrealists, influencing most of the New York painters, among them Rothko, to take on a neo-surrealist style. Rothko experimented with mythic and symbolic painting for five years before moving to pure abstraction in the mid-1940s and ultimately

to his signature style of two or three rectangles floating in fields of saturated color in 1949. Beginning in the early 1950s, Rothko was heralded, along with Jackson Pollock, Willem deKooning, Franz Kline and others, as the standard-bearers of the New American Painting—a truly American art that was not simply a derivative of European styles. By the late 1950s, Rothko was a celebrated (if not wealthy) artist, winning three mural commissions that would dominate the latter part of his career. Only in the last of these, The Rothko Chapel in Houston, was he able to realize his dream of a truly contemplative environment in which to interact deeply with his artwork. *Red* presents a fictionalized account of Rothko's frustrated first attempt to create such a space in New York's Four Seasons restaurant. He sought to create art that was timeless; paintings that expressed basic human concerns and emotions that remain constant not merely across decades but across generations and epochs. He looked to communicate with his viewer at the most elemental level and, through his artwork, have a conversation that was intense, personal and, above all, honest. A viewer's tears in front of one of his paintings told him he had succeeded. While creating a deeply expressive body of work and garnering critical acclaim, Rothko battled depression and his brilliant career ended in suicide in 1970.

DAVID EMMES (*Director/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. 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.

RALPH FUNICELLO (*Scenic Design*) returns for his 29th season at SCR. Among his many SCR credits are designs for *Zealot*, *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Buried Child*, *Good* and *Da*. His work has been seen on and off-Broadway and at many resident theatres including Lin-

coln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He also has designed for New York City Opera, L.A. Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence in Design and Collaboration, and his designs have been recognized by the Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

FRED KINNEY (*Costume Design*) returns to SCR after having designed costumes for *Sight Unseen* and for the Pacific Playwrights Festival workshop of *Sunlight*. He also designed scenery at SCR for *Ordinary Days*, *A Year with Frog and Toad*, *Robin Hood*, *The Emperor's New Clothes*, *Lucky Duck*, *A Wrinkle in Time* and the upcoming production of *Pinocchio*. His other credits include *A Flea in Her Ear* (A Noise Within); *Loch Ness*, *A New Musical*, *Passion Play*, *The Laramie Project: Part 1 & Part 2* (The Chance Theater); *Amadeus*, *Looped* (sets and costumes), *The 39 Steps*, *Loot* and *In The Continuum* (Ensemble Theatre Company); *Intimate Apparel* (San Diego Repertory Theatre); *Peter Pan and Wendy* (Prince Music Theater); *Serious Money* (Yale Repertory Theatre); *The Price* and *Old Wicked Songs* (Vienna's English Theatre); and *Wit*, *Common Enemy*, *Masquerade*, *Steel Magnolias*, *Ethel Waters*, *Tartuffe*, *Sleuth*, *Angel Street*, *Proof*, *Noises Off*, *On Golden Pond* and *Bus Stop* (Triad Stage). He is a recipient of the NEA/TCG Career Development Program for Designers, holds an MFA from the Yale School of Drama and is a professor of set design at California State University, Fullerton.

TOM RUZIKA (*Lighting Design*). *Red* marks the start of Ruzika's 40th season with SCR, where he has designed more than 90 productions, including co-designing with Donna Ruzika every production of *A Christmas Carol*. His lighting designs have been seen on Broadway, in national tours, at major regional theatres and at many national and international dance and opera companies. For 10 summers, Ruzika has designed the Broadway musicals at the Hollywood Bowl. His entertainment lighting can be seen at theme parks in six different countries, and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. He has

created a master plan for illuminating the architectural facades of 104 historic buildings on Broadway in downtown Los Angeles. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

CRICKET MYERS (*Sound Design*) is thrilled to return to SCR after designing *Mr. Wolf, Zealot, Trudy and Max in Love, 4000 Miles, The Fantasticks, The Parisian Woman, Sight Unseen, Elemeno Pea, The Trip to Bountiful* and *Three Days of Rain*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. She also has designed regionally at the Ahmanson Theatre (*Sunshine Boys*), Mark Taper Forum (*Bent, Steward of Christendom, Joe Turner's Come and Gone, Vigil, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore*), La Jolla Playhouse (*Guards at the Taj, Sideways, The Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*Twist Your Dickens, The Little Dog Laughed*), Pasadena Playhouse (*Stoneface, Above the Fold*), The Los Angeles Theater (*Carrie*) and Geffen Playhouse (*Play Dead, Wrecks, Some Girls, Emergency*). Myers also designed *Tangled, The Musical* aboard the Disney Magic. She has earned 16 Ovation nominations and won the Los Angeles Drama Critics Circle Kinetic Award for Outstanding Achievement in Theatrical Design and Los Angeles Drama Critics Circle and Garland Awards. cricketmyers.com

KATHRYN DAVIES (*Stage Manager*) previously stage-managed *OZ 2.5, The Whipping Man, Tartuffe, Reunion, Trudy and Max in Love, Ivy+Bean: the Musical, 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. Her 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 (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

Honorary Producers

SOPHIA HALL AND LAWRENCE ARDEN CRIPE (*Honorary Producers*) are passionate champions of great theatre and have been involved with SCR for more than 20 years. They joined Platinum Circle in 1999 and have been First Nights subscribers on both stages for seven seasons. The Cripes are four-time Honorary Producers of the Pacific Playwrights Festival. Three years ago, they stepped up to be Individual Honorary Producers and relished their role as underwriters of Arthur Miller's *Death of a Salesman* in 2013 and Kneehigh's *Tristan & Yseult* last season. In describing what drew them to *Red*, Sophia comments, "We are fascinated by this play because of its rare 'behind-the-scenes' look at the creation of art by a visionary struggling to adjust to a changing art world." The couple also are Gala underwriters and major donors to the Legacy Campaign, including the Emmes/Benson Founders Endowment. Sophia is completing her second year as president of the SCR Board of Trustees and has served on the board since 2008.

JEAN AND TIM WEISS (*Honorary Producers*) are among SCR's most steadfast supporters, with a passion for theatre that is matched by their generosity. They have actively been involved in the life of the theatre for more than two decades, bringing their vision and enthusiasm to benefit SCR today and helping to ensure adequate resources to serve the community for years to come. With John Logan's *Red*, the Weisses have underwritten an unprecedented 17 productions. These plays reflect their interest in a rich variety of theatrical expression. From Dominique Serrand's 2014 staging of Molière's *Tartuffe* to new work—such as *Intimate Apparel* by Lynn Nottage—from modern classics like *The Real Thing* by Tom Stoppard to reimagined masterpieces such as last season's *The Tempest*, the Weisses have done it all. The dynamic couple also are major donors to the Next Stage and Legacy campaigns. Tim served nine years on the SCR Board, including two terms as president. In recognition of his extraordinary leadership and service, he was elected an Honorary Trustee in 2009. Jean chaired the hugely successful 2008 Gala, "A Midsummer Night's Dream ... Celebrating 45 Years of South Coast Repertory." Tim sums up their involvement, "Jean and I are proud to have been associated with SCR for so many years; we love the work, the people and the integrity, both artistic and personal, that SCR has demonstrated for more than 50 years."

SUE KARUTZ (*Assistant Stage Manager*) has been part of the stage management team at SCR on more than 15 productions, her favorite being the recent *One Man, Two Guvnors*. Elsewhere, she has toured with *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea) and *Cirque du Soleil's Corleo* (Russia and Belgium). Off-Broadway, she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf. When not at SCR, she often runs "Mickey and the Magical Map" at Disneyland.

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR and in March will direct the world premiere of *Going to a Place where you Already Are* by Bekah Brunstetter. 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.



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.