



53rd Season • 508th Production  
JULIANNE ARGYROS STAGE / APRIL 9-30, 2017

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# A DOLL'S HOUSE, PART 2

by Lucas Hnath

Takeshi Kata  
Se Hyun Oh  
SCENIC DESIGN

Sara Ryung Clement  
COSTUME DESIGN

Tom Ontiveros  
LIGHTING DESIGN

Cricket S. Myers  
SOUND DESIGN

Kimberly Colburn  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Bree Sherry  
STAGE MANAGER

Directed by  
Shelley Butler

## The Playwrights Circle

Susan Bowman and Freddie Greenfield • Mary Ann Brown and Rick Reiff • Sandy Segerstrom Daniels • Dr. Robert F. and Julie A. Davey  
Patricia Ellis • Margaret M. Gates • Don Hecht • Lea and Harmon Kong • Anne and Christian Mack  
Carl Neisser • Barbara Roberts • Peter and Joy Sloan

Honorary Producer

*A Doll's House, Part 2* was commissioned by South Coast Repertory.  
This play is a recipient of an Edgerton Foundation New American Plays Award.

## CAST OF CHARACTERS

(In order of appearance)

Anne Marie ..... *Lynn Milgrim*  
Nora ..... *Shannon Cochran*  
Torvald ..... *Bill Geisslinger*  
Emmy ..... *Virginia Vale*

## SETTING

*Norway. Inside the Helmer house, 15 years after Nora left Torvald.*

## LENGTH

*Approximately 90 minutes, with no intermission.*

## PRODUCTION STAFF

Production Assistant ..... *Kathleen Barrett*  
Assistant Director ..... *Brittany Campbell*  
Assistant to the Director ..... *Keira Talley*  
Costume Design Assistant ..... *J. Wendy Wallace*  
Stage Management Intern ..... *Elena L. Perez*  
Light Board Operator ..... *Dan Gold*  
Sound and Projections Operator ..... *Sam Levey*  
Dresser ..... *Jessica Larsen*  
Wig and Makeup Technician ..... *Gillian Woodson*  
Additional Costume Staff ..... *Alexis Riggs, Lauren Smith, Sarah Timm*

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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# The Slamming Door Heard 'Round the World

by Kimberly Colburn

Ibsen's controversial *A Doll's House* was met with a divided reception. The final moments of the play, as seen below, portrayed Nora leaving her husband and family. That slam of the door reverberated around the world. Feminists hailed Nora's actions, while others decried the loss of family values and argued that it would encourage women to abandon their family duties. A Copenhagen paper proclaimed, "Finally an event at The Royal Theatre, and an event of the first class! This play touches the lives of thousands of families; oh yes there are thousands of such doll-homes, where the husband treats his wife as a child he amuses himself with, and so that is what the wives become... Who, after seeing this play, has the courage to speak scornfully about run-away wives?" On the other hand, the *London Evening Standard* said "it would be a misfortune were such a morbid and unwholesome play to gain the favour of the public."

Few plays have spawned as many sequels, parodies or adaptations from the very outset. A revised version with an alternate ending premiered in Flensburg, Germany a few months following the Norwegian premiere. When leading woman Hedwig Niemann-Raabe refused to act the part as written, Nora did not leave home at the end of the play—the curtain instead fell after Torvald showed Nora the children and she sank to the ground—an amendment Ibsen later described as "a barbaric outrage." In 1881, Norwegian MJ Bugge published *How Nora Returned Home Again: An Epilogue*. The original script was forbidden to be performed in London, but in 1884 an adaptation of *A Doll's House* by Henry Arthur Jones and Henry Herman renamed *Breaking a Butterfly* premiered at the Princess Theatre in London. Productions of *A Doll's House* were forbidden as late as the 1920s in China. In the last 100 or so years, there have been far too many productions, adaptations, or artistic responses to list.

The play carries great weight still—there were three high profile London revivals of *A Doll's House* in 2013—and the role of Nora has been likened to the role of Hamlet for men, something every actor strives to tackle. Nora has also become a symbol of what is possible and a reminder of how far

behind women continue to be, when most plays and films still feature more male than female characters and work famously dries up for older women unless they are among a lucky handful. It's interesting that Ibsen, never shying from the controversy the play originally caused, publicly declared that he was not a feminist.

Given the weight and iconic status of *A Doll's House*, it is no surprise playwright Lucas Hnath used the idea of a sequel as a framework to explore modern relationships. What will happen when Nora returns to knock on that fateful door?

**The end of *A Doll's House* by Henrik Ibsen (translated by Eva Le Gallienne), first performed at The Royal Theatre in Copenhagen in December 1879.**

HELMER: You really mean it's over, Nora? Really over? You'll never think of me again?

NORA: I expect I shall often think of you; of you—and the children, and this house.

HELMER: May I write to you?

NORA: No—never. You mustn't! Please!

HELMER: At least, let me send you—

NORA: Nothing!

HELMER: But, you'll let me help you, Nora—

NORA: No, I say! I can't accept anything from strangers.

HELMER: Must I always be a stranger to you, Nora?

NORA: Yes, unless it were to happen—the most wonderful thing of all—

HELMER: What?

NORA: Unless we both could change so that—Oh, Torvald! I no longer believe in miracles, you see!

HELMER: Tell me! Let me believe! Unless we both could change so that—?

NORA: —So that our life together might truly be a marriage. Good-bye. (She goes to the door.)

HELMER: Nora! Nora! She is gone! How empty it all seems! The most wonderful thing of all—? (From below is heard the reverberation of a heavy door closing.)

End of Play.

# Artist Biographies

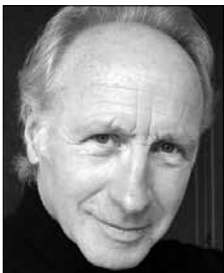


**SHANNON COCHRAN**

*Nora*

was last seen at SCR in *System Wonderland*. Her recent appearances include Lucas Hnath's *The Christians* at Steppenwolf Theatre and Roundabout Theatre Company's national tour of *Cabaret*.

Her other theatre credits include the national tour of *August: Osage County*, receiving a Helen Hayes nomination and Chicago Theatre Award; *Goldfish* (Route 66 Theatre); *The Little Foxes* (Goodman Theatre); *Dance of Death* (Joseph Jefferson Award); *A Little Night Music*, *Hamlet*, *The Father*, *The Lion in Winter* (Writers Theatre); *Man From Nebraska*, *The Unmentionables*, *Morningstar*, *Your Home in the West*, *The Geography of Luck* (Steppenwolf Theatre); and *The Last Goodbye* (Old Globe Theatre). She is an Obie and TheatreWorld awards-winner for Tracy Letts' *Bug* (Gate Theatre, London; Barrow Street Theatre). She has appeared at other theatres including Long Wharf Theatre, Mark Taper Forum, Geffen Playhouse, Court Theatre, Victory Gardens Theater, Marriott Theatre in Lincolnshire (Ill.), Cincinnati Playhouse in the Park, Playhouse on the Square and Barbican Center (London). Her directing credits include *Fallen Angels* (Remy Bumppo), *Dirty* (Zephyr), *Bug* (barebones productions), *The Rivalry*, *The Real Dr. Strangelove* and *Judgement at Nuremberg* (LA Theatre Works), *Therese Raquin* (Greasy Joan & Company) and *Private Passage* (Odyssey Theatre). Her film and television credits include *Captive State* (in production), *The Ring*, *Star Trek: Nemesis*, *Be Good for Rachel*, *The Perfect Family*, *Flowers and Weeds*, "Modern Family," "Scandal," "NCIS: LA," "Grey's Anatomy," "Star Trek: Deep Space Nine," "The Office," and "Law & Order: SVU."



**BILL GEISSLINGER**

*Torvald*

appeared at SCR previously in *Fool for Love*. As an acting company member at Oregon Shakespeare Festival (OSF) for 25 years, he participated in more than 70 productions including most recently *August: Osage County*, the world premiere of

*Ghost Light* by Tony Taccone and as assistant director of *A Streetcar Named Desire*. His other credits include the world premiere of *Continental Divide* by David Edgar (OSF, Berkeley Repertory Theatre, La Jolla Playhouse, in the U.K. at Birmingham Repertory and the Barbican Center in London) and the world premiere of *X's and O's* by K.J. Sanchez (Berkeley Repertory Theatre, Baltimore Center Stage). He also has performed at the Old Globe Theatre, Long Wharf Theatre, Huntington Theatre Company, Intiman Theatre, Denver Center Theatre Company, Virginia Stage Company, Mechanic Theatre, Artists Repertory Theatre, Merrimack Repertory Theatre and Portland Center Stage. Geisslinger's film and television credits include "Grimm," "Cheers," "St. Elsewhere," "News Radio," "Nowhere Man," *Dead by Sunset*, *A Thousand Heroes*, *Imaginary Crimes* and *American Playhouse: The Skin of Our Teeth*.



**LYNN MILGRIM**

*Anne Marie*

appeared at SCR previously in *Rest*, *The Trip to Bountiful*, *The Heiress*, *The Caucasian Chalk Circle*, *Bosoms and Neglect*, *The Countess*, *Death of a Salesman* and *Pygmalion*. On Broadway, she was seen in *Charley's Aunt*; *Otherwise Engaged*, directed by Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; and in the international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Her off-Broadway appearances include *Win/Lose/Draw*, *Echoes*, *Macbeth*, *Crimes of Passion*, *City Scene*, *Talking With* and *Ribcage* at Manhattan Theatre Club; and *Close of Play* and *Museum* at New York Shakespeare Festival. She has played leading roles in regional theatres nationwide including the Los Angeles productions of *The Marriage of Bette and Boo*, *Harvey*, *Eastern Standard* (Robby Award), *Treasure Hunt* (Robby nomination), *Accelerando* and *Brush Strokes*. She has guest-starred on numerous television shows and has been a series regular in pilots for CBS and ABC. She is a member of The Antaeus Company, where she appeared in *Hedda Gabler* (Robby nomination), *The Malcontent* (Stage-SceneLA Award for outstanding performance by a featured actress) and *Wedding Band*, *A Love-Hate Story in Black and White* (Ovation Award nomination).



**VIRGINIA VALE**  
*Emmy*

is thrilled to return to SCR after previously appearing in the world premieres of Eliza Clark's *Future Thinking* and Adam Rapp's *The Purple Lights of Joppa Illinois*. She is a graduate of The Juilliard

School Drama Division and winner of the John Houseman Award for Excellence in the Classics. Her credits include *Barefoot in the Park* (Bucks County Playhouse), Cape Cod Theatre Project and "The Mysteries of Laura" on NBC.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**LUCAS HNATH** (*Playwright*) has written plays that include *Hillary and Clinton*, *Red Speedo*, *The Christians*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye*, and *Death Tax*. His work has been produced at Actors Theatre of Louisville/Humana Festival of New Plays, Ensemble Studio Theatre, Mark Taper Forum, New York Theatre Workshop, Playwrights Horizons, Royal Court Theatre and Soho Rep. He has been a resident playwright at New Dramatists since 2011 and is a member of Ensemble Studio Theatre. He has received the Kesselring Prize, a Guggenheim Fellowship, the Whiting Award, two Harold and Mimi Steinberg/American Theatre Critics Association New Play Award citations, an Outer Critics Circle Award for Best New Play and an Obie Award.

**SHELLEY BUTLER** (*Director*) returns to SCR where she directed productions of *OZ 2.5*, *The Borrowers*, *A Wrinkle in Time*, *The Brand New Kid*, *Charlotte's Web* and *James and the Giant Peach*, NewSCRipts readings of *The Groundling*, *Bob* and *Incendiary*, and PPF readings of *Fast Company* and *How the World Began*. Butler has worked extensively with writers on new plays and musicals accumulating more than 30 Broadway, off-Broadway and regional credits to date. Her recent productions include the world premiere of *The Most Deserving* by Catherine Trieschmann (Denver Center for the Performing Arts, Women's Project Theater), *This is Fiction* by Megan Hart, starring Richard Masur at Cherry Lane Theatre. She has developed more than two-dozen new plays at companies including Hartford Stage, Denver Center, Yale Repertory Theatre, Geva Theatre Center, New York Stage and Film, Primary Stages, Ensemble Studio Theatre, Women's Project, The Lark Theater, PlayPenn, New Dramatists and Ma-Yi Theater Company. Butler is the recipient of a Drama League Directing Fellowship, was a 2005 Director's Guild of America

Trainee, is a member of the Stage Directors and Choreographers Society, and serves as associate director on *Beautiful: The Carol King Musical*.

**TAKESHI KATA** (*Scenic Design*) returns to SCR after designing *Office Hour* last season. His New York credits include *Man From Nebraska* (Second Stage); *Gloria and Outside People* (Vineyard Theatre); *Forever* (New York Theatre Workshop); *BFE* and *Doris to Darlene* (Playwrights Horizons); *Through a Glass Darkly*, *Port Authority* and *The Intelligent Design of Jenny Chow* (Atlantic Theatre Company); *Adding Machine* and *Orson's Shadow* (The Barrow Group) and *Gone Missing* (The Civilians). Regionally, Kata has worked at Alley Theatre, American Players Theatre, Cleveland Play House, Dallas Theater Center, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Hartford Stage, Kirk Douglas Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, The Old Globe, Skylight Opera, Steppenwolf Theatre Company, Williamstown Theatre Festival and Yale Repertory Theatre. Kata has won an Obie Award and has been nominated for Drama Desk and Barrymore awards. He is an assistant professor at USC School of Theatre.

**SE HYUN OH** (*Scenic Design*) returns to SCR after designing *Office Hour* last season. His upcoming scenic design project is *Yoga Play* at South Coast Repertory (starts April 19). His recent scenic design credits include *Building the Wall* (Fountain Theatre); *Two Kids That Blow Shit Up* (Artists At Play and Lounge Theatre); *Hedda Gabler* (Antaeus Theatre Company); and *BED* (Echo Theatre Company). His musical/opera credits include *Another Sun* (associate design, Hyundai Theatre Group); *A Midsummer Night's Dream* (associate design, Teatro dell'Opera di Roma); and *Le Roi Malgre Lui* (associate design, Bard SummerScape). He holds an MFA in theatre design from Northwestern University and works in theatre and architecture. sehyunoh.com

**SARA RYUNG CLEMENT** (*Costume Design*) returns to SCR where her recent projects include costumes for *4000 Miles*, *Completeness* and *Becky Shaw*; sets and costumes for *How the World Began*; and the set design for *Absurd Person Singular*. Her regional theatre credits include *Vietgone* (Oregon Shakespeare Festival, Seattle Repertory Theatre); *The Model Apartment* (Geffen Playhouse); *The Astronaut Farmworker* (La Jolla Playhouse POP Tour); *Sunsets and Margaritas* (Denver Center Theatre Company, Theatreworks); *Hearts* (Center Stage Baltimore); *Kentucky, Washer/Dryer*, *Steel Magnolias* (East West Players); *atTraction*, *A Holtville's Night Dream* (Cornerstone Theater Company); *Hold These Truths*, *This Wonderful Life* (Perseverance


Theatre); *Seven Spots on the Sun*, *The Golden Dragon* (The Theatre @ Boston Court); *Night of the Iguana*, *Hamlet* (A Noise Within); *Miss Julie* (Yale Repertory Theatre); *They Don't Talk Back*, *Off the Rails* (Native Voices at the Autry); and others. She is on the set design faculty at UCLA School of Theater, Film and Television. She earned her MFA from Yale School of Drama. sararyungclement.com

**TOM ONTIVEROS** (*Lighting Design*) returns to SCR having previously designed *Going to a Place where you Already Are*, *Fast Company*, *The Motherf\*\*ker with the Hat* and *The Long Road Today*. His work also has been seen off-Broadway in *The Exonerated* (The Culture Project) and *Tune in Festival* (Park Avenue Armory). His other New York credits include *Happy Days* (The Flea), *Patience*, *Fortitude*, and other *Antidepressants* (INTAR), *Nada Que Declarar* (Danspace) and *Veils, Vestiges and the Aesthetics of Hidden Things* (Ontological Hysterical Theater). His regional theatre credits include *They Don't Talk Back*, *Guards at the Taj*, *Most Wanted* (La Jolla Playhouse); *Vicuña*, Gordon Davidson Memorial (Center Theatre Group); and *My Old Lady*, *Visions of Kerouac* (Marin Theatre Company). Internationally, he designed *Schick Machine* (Hong Kong Cultural Centre) and *Garden of Deadly Sound* (Hungarian National Theatre). His other Los Angeles credits include *Figaro 190210!* (LA Opera), *Animals out of Paper* (East West Players), *Café Vida*, *Seed*, *West Hollywood Musical* (Cornerstone Theater Company) and *The Gospel at Colonus* (Ebony Rep). His awards include *The Exonerated* (Lucille Lortel, Unique Theatrical Experience), *My Barking Dog* (L.A. Critics Choice Award, Best Lighting Design), *Shiv* (Nominated Best Projection Design, *StageRaw*) and *Completeness* (Nominated Best Lighting, Ovation).

**CRICKET S. MYERS** (*Sound Design*) is thrilled to return to SCR after designing *The Siegel*, *Red, 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 Award 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*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*), La Jolla Playhouse (*Guards at the Taj*, *Sideways*, *The Nightingale*), Kirk Douglas Theatre (*Endgame*, *Twist Your Dickens*, *The Little Dog Laughed*), Pasadena Playhouse (*Stoneface*, *Above the Fold*), The Los Angeles Theater (*Carrie*), The Montalban (*I Only Have Eyes*) and Geffen Playhouse (*Play Dead*, *Wrecks*, *Some Girls*). Myers also designed *Tangled*, *The Musical* for the *Disney Magic* cruise ship. She has earned 20 Ovation Award 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. cricketsmyers.com

**KIMBERLY COLBURN** (*Dramaturg*) is South Coast Repertory's literary director and co-director of the Pacific Playwrights Festival. Her recent dramaturgical work has included the world premiere productions of *Going to a Place where you Already Are* by Bekah Brunstetter, *Orange* by Aditi Kapil, and *Future Thinking* by Eliza Clark. Formerly, she was the literary manager at Actors Theatre of Louisville, where she was the dramaturg for the world premieres of *Partners* by Dorothy Fortenberry, *The Roommate* by Jen Silverman and *Dot* by Colman Domingo, among others. Prior to that, she was associate literary director at SCR and was the dramaturg for world premieres of *The Long Road Today* by José Cruz González, Zoe Kazan's *Trudy and Max in Love* and *A Wrinkle in Time* adapted by John Glore, among dozens of other productions, workshops and readings. She has worked with companies including Los Angeles Opera, Mixed Blood Theatre, Sledgehammer Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Autry Museum of the American West.



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**BREE SHERRY** (*Stage Manager*) has previously worked off-Broadway on *These Paper Bullets!* (Atlantic Theater Company). Her regional theatre credits include *Destiny of Desire* (SCR); *These Paper Bullets!* (The Geffen Playhouse); *Kiss Me Kate* (Pasadena Playhouse); *Princess & Pirates* (Kirk Douglas Theatre), *A Snow White Christmas* (San Diego Repertory); *Shear Madness* and *12 Angry Men* (Florida Repertory Theatre); *The Reduced History of Comedy Abridged*, *Talley's Folly*, *Equally Divided*, *Stella & Lou*, *Devil's Music* and *Mrs. Mannerly* (Merrimack Repertory Theatre); *Nutcracker* and *The Sun Also Rises* (The Washington Ballet); *Bad Jews*, *The Motherf\*\*ker with the Hat* (Studio Theatre); *A Christmas Carol*, *A Doll House*, *Dial "M" for Murder*, *Masquerade*, *Steel Magnolias* and *The Sunset Limited* (Triad Stage); and *The Servant of Two Masters* and *Rough Crossing* (Yale Repertory Theatre). She is operations manager for the International Festival of Arts and Ideas, touring stage manager with the Reduced Shakespeare Company, and has served as production manager for UC-Santa Barbara's Department of Theatre and Dance. She has worked on the Latin Grammy and the Drama Desk Awards. She earned her BA in technical theatre and design from Elon University and her MFA in stage management from Yale University, School of Drama.

**MARC MASTERSON** (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premieres including CrossRoads commissions with *Vietgone* and *Orange* and the Diálogos project in Santa Ana. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Shakespeare Theatre. His recent directing credits include *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play

**THE PLAYWRIGHTS CIRCLE** consists of avid playwrights who help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2002, The Playwrights Circle has underwritten works by writers including Eliza Clark (*Future Thinking*), Rajiv Joseph (*Mr. Wolf*), Beau Willimon (*The Parisian Woman*), Rachel Bonds (*Five Mile Lake*), Amy Freed (*Safe in Hell*), Richard Greenberg (*A Naked Girl on the Appian Way* and *Our Mother's Brief Affair*), Christopher d'Amboise (*The Studio*), Julie Marie Myatt (*My Wandering Boy*), Kate Robin (*What They Have*), Julia Cho (*The Language Archive*), Lauren Gunderson (*Silent Sky*) and Octavio Solis and Adam Gwon (*Cloudlands*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

Susan Bowman and Freddie Greenfield  
 Mary Ann Brown and Rick Reiff  
 Sandy Segerstrom Daniels  
 Dr. Robert F. and Julie A. Davey  
 Patricia Ellis  
 Margaret M. Gates  
 Don Hecht  
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House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where 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. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**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 the world premiere of 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* and Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD 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.