



53rd Season • 507th Production
SEGERSTROM STAGE / MARCH 24 - APRIL 23, 2017

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

THE SIEGEL

by Michael Mitnick

Michael B. Raiford
SCENIC DESIGN

David Kay Mickelsen
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Jerry Patch
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Roxana Khan
STAGE MANAGER

Directed by

Casey Stangl

Laurie & Steve Duncan
Honorary Producers

Originally commissioned by Washington Ensemble Theatre, Seattle, Washington
This play is a recipient of an Edgerton Foundation New American Plays Award.

CAST OF CHARACTERS

Alice	<i>Mamie Gummer</i>
Deborah	<i>Amy Aquino</i>
Ethan	<i>Ben Feldman</i>
Jordan	<i>Devon Sorvari</i>
Nelson	<i>Dominique Worsley</i>
Ron	<i>Matthew Arkin</i>

SETTING

Present day. A city.

LENGTH

Approximately 90 minutes, with no intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Sue Karutz</i>
Assistant Dramaturg	<i>Kat Zukaitis</i>
Assistant Director	<i>Rachel Berney Needleman</i>
Associate Scenic Designer	<i>Lisa Laratta</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Stage Management Intern	<i>Julia Bates</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Board Operator	<i>Danielle Kisner</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Additional Costume Staff	<i>Rebecca Clayton</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.

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.

— ORANGE COUNTY —
JEWISHLIFE
Media Partner

The Siegel and The Seagull

by Jerry Patch

There are plenty of romances going on in Anton Chekhov's four masterworks, one of which is *Uncle Vanya*. In that one, the Professor's daughter Sonya is enraptured with the dashing Astrov; but Astrov has no feeling for Sonya and instead pines for the Professor's wife, Yelena; so does Sonya's uncle, Vanya. And Yelena won't have either of them.

To make it an equation: A loves B who loves C and so does D, whose familial love is for A. And C doesn't love anybody.

The Seagull was influential enough to SCR half a century ago to inspire its logo (check it out). The great Russian writer became popular in America when the Group Theater's artists fell in love with his director Konstantin Stanislavski's "method" acting techniques. But in doing so, they applied American values and sentiments to Russian sensibilities.

Chekhov, who began his career as a newspaper humorist and later became perhaps the greatest of short story writers (see "The Lady and the Dog"), believed his plays were comedies. Because Chekhov's would-be lovers almost never wound up together and at play's end things returned to square one, American productions made them chronicles of loss. *The Three Sisters* long for Moscow; Ranevskaya in *The Cherry Orchard* sorrowfully sells her estate; Sonya and Vanya vow to work at their menial, meaningless tasks until death brings rest. As for *The Seagull's* complex quintet of would be lovers.....oy.

Russian audiences seeing the plays in their original language thought the plays were funny. Futility was comic. As Leo Tolstoy said of Chekhov's plays, "they are just as complicated and simple as real life. People just having dinner while their happiness is being created or torn apart." And the futile pursuit of romantic happiness more often drove Chekhov's characters than aims of gain.

"A romance must tell a story that develops a couple's romantic relationship and has an emotionally satisfying and optimistic ending."

—Romance Writers of America

"People of other nations poeticize love, or adorn it with roses and nightingales, but we Russians have to adorn love with imponderable problems."

—Anton Chekhov

"In all the world there is no heart for me like yours. In all the world there is no love for you like mine."

—Maya Angelou

"There's no such thing as a soul mate. I don't want half of a shared soul. I want my own damn soul."

—Rachel Cohn

"The very essence of romance is uncertainty. If ever I get married I'll certainly try to forget that fact."

—Oscar Wilde

"The one you love and the one who loves you are never, ever the same person."

—Charles Bukowski

"We were together. I forget the rest."

—Walt Whitman

American romances, whether on stage or in films, have changed through the years according to the circumstances and values of the generations from which they came. Brash and sassy '30s and '40s comedies became the Technicolor trysts of the '50s, after which came *Barefoot in the Park*, Mary Tyler Moore and Wendy Wasserstein's *The Sisters Rosenzweig*. Also Harry meeting Sally, someone *Sleepless in Seattle* and love in *La La Land*.

Playwright Michael Mitnick is a well-educated urban millennial. While life in rural America hasn't changed much for the young people who stayed there, the lives of Mitnick's urban peers have.

Adolescence is protracted. College can take longer, whether going beyond four years for a degree or continuing on to graduate or professional schools. Employment is scarce and internships have replaced entry level jobs.

"Girls," with its roommates, Tinder and hookups, replaced "Sex and the City" as the go-to chronicle of city love life.

The age for moving in together is likely the late 20s, with a destination marriage for early 30s, and children? Maybe later.

What hasn't changed is human nature. It wants a shared life with someone to love. But

how do we know who that person is? Isn't the one who heats our insides to molten lava the same one who completely pisses us off? What if, as we edge

toward commitment, s/he's the Wrong One?

Plus ça change, plus c'est la même chose.

Artist Biographies



AMY AQUINO

Deborah

is thrilled to be back at SCR, having performed in Sarah Treem's *A Feminine Ending* (2007). She began her career in New York, where she had roles in numerous productions at Playwrights Horizons and Circle Repertory Company; in Wendy Wasserstein's *The Heidi Chronicles* on Broadway and, more recently, in Wasserstein's *Third* at Lincoln Center; and Jonathan Tolins' *Secrets of the Trade* at Primary Stages.

Her West Coast appearances include Maria in *Twelfth Night* at San Diego's Old Globe, Mark Taper Forum's production of *Living Out* and the Geffen Playhouse's *The Underpants* by Steve Martin. Aquino's film career spans *Working Girl* and *Moonstruck* through *White Oleander* and *In Good Company* to last year's *Lazarus Effect*. Before landing her current role as Lt. Billets in Amazon's hit series, "Bosch," she was a regular on television's "Brooklyn Bridge" and "Picket Fences" and made countless guest appearances including recurring roles in "Glee," "Curb Your Enthusiasm," "ER," "Everybody Loves Raymond," "Freaks and Geeks," "Felicity" and Syfy's "Being Human." She holds an MFA in acting from the Yale School of Drama, is married to financial advisor Drew McCoy and served 20 years as a national officer of SAG-AFTRA. @aquino_amy



MATTHEW ARKIN

Ron

previously appeared at SCR in *All the Way*, *The Whale*, *The Prince of Atlantis* and *Our Mother's Brief Affair*. His Broadway credits include *Losing Louie*, *The Sunshine Boys* and *Laughter on the 23rd Floor*. Off-Broadway, he appeared in *Dinner with Friends* (Drama Desk nomination), *Round- ing Third*, *Indian Blood*, *War in Paramus*, *You Should Be So Lucky* and *Moonlight and Magnolias*.

His regional theatre work includes *Surf Report* at La Jolla Playhouse, *The Scene* at Hartford Stage, *Sight Unseen* at George Street Playhouse, *Little Footsteps* and *Lost in Yonkers* at Pennsylvania Stage Company, *Around the World in 80 Days* at The Cape Playhouse,

A Thousand Clowns at American Stage Company, *Two Rooms* and *True West* at TheatreWorks and *Talley's Folly* at Bay Street Theatre. His film and television credits include *Margot at the Wedding*, *Second Best*, *Raising Flagg*, *Death to Smoochy*, *An Unmarried Woman*, *The Curse*, "Aquarius," "NCIS," "Switched at Birth," "Harry's Law," "Medium," "Rescue Me" (recurring), the "Law & Order" franchise, "Ed," "Third Watch," "100 Centre Street" (recurring), "All My Children" (recurring) and "Simple Justice." Arkin is director of SCR's Acting Intensive Program and the author of the suspense novel *In the Country of the Blind* available at Amazon. For more information, visit matthewarkin.com.



BEN FELDMAN

Ethan

is honored to be making his SCR debut. Previously, he appeared on Broadway in *The Graduate*, opposite Kathleen Turner. Currently, he can be seen on the NBC comedy, "Superstore." This spring,

he returns to HBO's "Silicon Valley" as attorney Ron LaFlamme. His previous television credits include "Mad Men" (2012 Primetime Emmy Award nomination for Outstanding Guest Actor in a Drama Series), "A to Z," "The Mindy Project," "Children's Hospital" and "Drop Dead Diva." His film credits include *Between Us*, *As Above So Below*, *Friday the 13th* and *The Perfect Man*. He earned his BFA in acting from Ithaca College.



MAMIE GUMMER

Alice

is making her SCR debut. Last year, Gummer received rave reviews and a Drama Desk nomination for her lead performance of Jess in Roundabout Theatre Company's production of *Ugly Lies the Bone*. The actress made her off-Broadway debut in 2005 with the premiere of *Mr. Marmalade*, opposite Michael C. Hall (Theatre World Award). She then went on to co-star in *Uncle Vanya* with Maggie Gyllenhaal, Peter Sarsgaard and Denis O'Hare (Lucille Lortel nomination) and *The School for Lies* at The Classic Theatre

Company, The Second Stage's *The Water's Edge* (Lucille Lortel nomination), Lillian Hellman's *The Autumn Garden*, opposite Allison Janney and John Benjamin Hickey (Williamstown Theatre Festival) and the Tony Award-nominated Broadway revival of *Les Liaisons Dangereuses*, also for the Roundabout. She currently stars in the Amazon Studios and BBC drama, "The Collection." Her additional television credits include WGN America's "Manhattan" (Nora), CBS's "The Good Wife" (Nancy Crozier), "Emily Owens, MD" (Emily) for the CW and HBO's "John Adams" and "The Big C." Her films include *Ricki and the Flash*, *The End of the Tour*, *Cake*, *Taking Woodstock*, *Evening*, *The Lifeguard*, *Side Effects*, *Echo Park* and the upcoming *An Actor Prepares*, opposite Jeremy Irons and Jack Houston.



DEVON SORVARI
Jordan

is thrilled to be making her SCR debut. Her theatre credits include Elaine Robinson in the first national tour of *The Graduate* and productions at Lincoln Center (*Ab, Wilderness!*, *The Brontë*

Cycle), Mark Taper Forum (*The School for Scandal*), The Cape Playhouse (*Inherit the Wind*), Alley Theatre (*A Christmas Carol*), Philadelphia Theatre Company (*The Play about the Baby*), Alabama Shakespeare Festival (*Hamlet*, *Much Ado About Nothing*), Cleveland Playhouse (*The Imaginary Invalid*), Buffalo Studio Arena (*Summer and Smoke*), Syracuse Stage (*Romeo and Juliet*), The Mint (*Pericles*), HERE (*Greed Flood*), Expanded Arts (*As You Like It*), Tribeca Lab (*Macbeth*), A Noise Within (*The Illusion*), L.A. Theatre Works (*Fathers and Sons*, *Uncle Vanya*, *Cyrano de Bergerac* and others) and *The Crucible* and others at Antaeus Theatre Company, of which she is a proud company member. Her film credits include dying a gory death in the latest *Hellraiser* movie. Her television credits include "The Mentalist" and recurring roles on "Gilmore Girls" and "ER." She also is an award-winning audiobook narrator, and a graduate of NYU's Tisch School of the Arts. devonsorvari.com



DOMINIQUE WORSLEY
Nelson

is thrilled to make his California and South Coast Repertory debuts. His theatre credits include *Tug of War: Foreign Fire* (Chicago Shakespeare Theatre), *Accidentally Like a Martyr*, *The Muti-*

lated (A Red Orchid Theatre), *Tartuffe* (Court Theatre) and *Grand Concourse*, *Animal Farm* and *Blacktop Sky* u/s (Steppenwolf Theatre Company). His television credits include Fox Network's, "APB." Worsley received a BFA in theatre from the University of Illinois at Champaign-Urbana. dominiqueworsley.com.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

MICHAEL MITNICK (*Playwright*) wrote *Sex Lives of Our Parents* (Second Stage Uptown, The Kennedy Center), *Fly by Night* with Will Connolly and Kim Rosenstock (Drama Desk-nominated for Best Musical, Playwrights Horizons, Dallas Theater Center, TheatreWorks), *Ed, Downloaded* (Denver Center Theatre Company, Washington Ensemble Theatre) and *Spacebar: A Broadway Play* by Kyle Sugarman (City Lights Theater Company, The Wild Project). His songs have been sung at Lincoln Center, Joe's Pub at the Public Theater, The Cutting Room and The Guggenheim. He is currently writing commissions for the Geffen Playhouse and Roundabout Theatre Company. His film work includes screenplays for *The Giver* and the upcoming *The Current War* with Benedict Cumberbatch and Michael Shannon (December 2017). In television, he wrote for the HBO show "Vinyl." He has a BA from Harvard University and an MFA in playwriting from the Yale School of Drama. Mitnick was born and raised in Pittsburgh.

CASEY STANGL (*Director*) returns to SCR after just directing *Flora & Ulysses*. Her other SCR work includes David Ives' *Venus in Fur*, Sarah Ruhl's *In the Next Room, or the vibrator play*, Sofia Alvarez's *Between Us Chickens* and many Theatre for Young Audiences productions. Her recent projects include *Cloud 9* for Antaeus Theatre Company, where she also directed the award-winning productions of *Peace In Our Time*, *The Curse of Oedipus* and *The Liar*; Nambi E. Kelley's adaptation of *Native Son* for La Jolla Playhouse/UCSD; *Stage Kiss* for Guthrie Theater; *Ab, Wilderness, Love and Information* and *Venus in Fur* for American Conservatory Theater; and development work on *The Bottomless Bowl*, a new Josh Kornbluth piece, at Berkeley Repertory's Ground Floor. Stangl was the founding artistic director of Eye of the Storm Theatre in Minneapolis—a company devoted to new work—for which she was named Minnesota Artist of the Year. She is a member of the Ovation Rules Committee at Los Angeles Stage Alliance and proudly serves on the executive board of the Stage Directors and Choreographers Society, the national labor union for stage directors and choreographers.

MICHAEL B. RAIFORD (*Scenic Design*) is a scenic and costume designer based in Austin, Texas. He previ-


ously designed *Orange, Going to a Place where you Already Are, Peter and the Starcatcher* and *Death of a Salesman* at SCR. His national and regional theatre and opera credits include Geva Theatre (Rochester, NY), The Cleveland Play House, Opera Boston, Kansas City Repertory Theatre, Central City Opera, Aurora Theatre Company, PlayMakers Repertory Company, Maltz Jupiter Theatre, Ford's Theatre (Washington, D.C.), The New Victory Theater (New York) and Actors Theatre of Louisville. At Actors Theatre, Raiford designed more than 20 shows including a dozen world-premiere productions at The Humana Festival of New American Plays. In Austin, he has designed at Ballet Austin, Austin Lyric Opera, Rude Mechanicals, ZACH Theatre and Hyde Park Theatre. In addition, he recently directed *Blast, The Music of Disney* for a national tour of Japan. Raiford received his MFA from University of Texas at Austin, where he also taught design for 10 years. He is a member of United Scenic Artists, Local 829. To see more of his work, visit flickr.com/photos/michaelraiford/sets.

DAVID KAY MICKELSEN (*Costume Design*) has designed more than 300 productions at the nation's leading theatres including SCR; Guthrie Theater; Denver Center Theatre Company (59 productions); Arizona Theatre Company (47 productions); The Cleveland Play House (21 productions); Cincinnati Playhouse in the Park (14 productions); Ford's Theatre (Washington, D.C.); Williamstown Theatre Festival; Berkeley Repertory Theatre; Geffen Playhouse; Pasadena Playhouse; Laguna Playhouse; The Old Globe; San Diego Repertory Theatre; A Contemporary Theatre; the Oregon, Utah, Colorado and Illinois Shakespeare festivals; Studio Arena Theatre; Portland Center Stage; Northlight Theatre; Pioneer Theatre Company; Geva Theatre; The Repertory Theatre of St. Louis; Children's Theatre Company of Minneapolis; Tennessee Repertory Theatre; Missouri Repertory Theatre; Sundance Theatre Festival; New Mexico Repertory Theatre; Pennsylvania Center Stage; Florida Stage; The Maltz-Jupiter Theatre;

Ensemble Studio Theatre; Irish Repertory Theatre; Theatre of the Open Eye; Jean Cocteau Repertory Theatre; The Hampton Playhouse; and Timberlake Playhouse. Originally from Canby, Ore., he graduated with an MFA from California Institute of the Arts and is a member of the United Scenic Artists. davidkaymickelsen.com.

ELIZABETH HARPER (*Lighting Design*) returns to SCR, where she previously designed *District Merchants, Office Hour, Venus in Fur, tokyo fish story* and *Reunion*. Her design credits include *Ma Rainey's Black Bottom* and *Immediate Family* (Mark Taper Forum); *A Raisin in the Sun, Woman Laughing Alone with Salad* and *Throw Me on the Burnpile and Light Me Up* (Kirk Douglas Theatre); *Play Dead, Wait Until Dark, Bad Jews* and *Good People* (Geffen Playhouse); *The Twentieth-Century Way* and *The Golden Dragon* (Ovation Award winner, The Theatre @ Boston Court); and *Crescent City* (The Industry). She served as a technical consultant for installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include events for Microsoft, On-Live, Ubisoft and Universal Studios. Harper holds an MFA in design for stage and film from Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at CalArts.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *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 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



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(*Book Club Play*), Kirk Douglas Theatre (*Endgame, Twist Your Dickens, The Little Dog Laughed*), Pasadena Playhouse (*Stoneface, Above the Fold*), The Los Angeles Theatre (*Carrie*) and Geffen Playhouse (*Play Dead, Wrecks, Some Girls, Emergency*). Myers also designed *Tangled, The Musical* aboard 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. cricketmyers.com

JERRY PATCH (*Dramaturg*) was affiliated with SCR 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*. He was project director of SCR's Pacific Playwrights Festival from its 1998 inception 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 Theatre Company for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He is an artistic consultant, following seven seasons as director of artistic development, for Manhattan Theatre Club in New York.

ROXANA KHAN (*Stage Manager*) is returning to SCR after working on *All the Way* and *Mr. Popper's Penguins* earlier this season. She recently spent five seasons at Tony Award-winning Oregon Shakespeare Festival on *Guys and Dolls, Head Over Heels, The Count of Monte Cristo, The Cocoanuts, Into the Woods, King Lear, The Tenth Muse, Romeo and Juliet, Animal Crackers, Willful* and *Henry IV, Part II*. Her Los Angeles credits include *A Cinderella Christmas* (Lythgoe Family Panto/Pasadena Playhouse), *The Golden Dragon* (The Theatre @ Boston Court), *Guys and Dolls* and *Into the Woods* (The Wallis Annenberg Center for the Performing Arts), *Godspell, The Boxcar Children* and *Charlotte's Web* (Laguna Playhouse) and Kirk Douglas Theatre. She has stage-managed play festivals, readings and workshops along the west coast. She earned her degree from Biola University and is a proud member of Actors' Equity Association.

SUE KARUTZ (*Assistant Stage Manager*) has been part of the stage management team at SCR for 20 productions, her favorites being the recent *Moby Dick* from

HONORARY PRODUCERS

STEVE AND LAURIE DUNCAN are pleased to serve as Individual Honorary Producers for the fourth consecutive season by underwriting SCR's world-premiere production of *The Siegel* by Michael Mitnick. Along with being Platinum Circle members, First Nights subscribers and major supporters of the Gala, the Duncans have previously underwritten Sandra Tsing Loh's *The Madwoman in the Volvo*, Kneehigh's *Tristan & Yseult* and Amy Herzog's *4,000 Miles*. Steve, who currently serves as Vice President of Advancement on SCR's board, recently stated: "Laurie and I are delighted to once again support SCR in its leadership role of producing new work by established and emerging playwrights. Likewise, we are thrilled to be among SCR's audience and patrons in experiencing the best theatre in America!"

Lookingglass Theatre and last season's *One Man, Two Gwnors*. Elsewhere, she has toured with Robert Wilson's *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 *Corteo* (Russia and Belgium). She earned her Equity card off-Broadway on *Howard Crabtree's When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West Theatre, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Utah Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf, and is a staff stage manager at Disneyland.

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 plays *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 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.