



54th Season • 512th Production  
JULIANNE ARGYROS STAGE / SEPTEMBER 24 - OCTOBER 15, 2017

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# CURVE OF DEPARTURE

by Rachel Bonds

Lauren Helpert  
SCENIC DESIGN

Rachel Myers  
COSTUME DESIGN

Scott Zielinski  
LIGHTING DESIGN

Peter Bayne  
ORIGINAL MUSIC &  
SOUND DESIGN

John Glore  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Bree Sherry  
STAGE MANAGER

Directed by  
**Mike Donahue**

*Curve of Departure* was commissioned by South Coast Repertory and  
workshopped and developed in the 2016 Pacific Playwrights Festival.

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

## CAST OF CHARACTERS

(In order of appearance)

Linda .....	<i>Kim Staunton</i>
Rudy .....	<i>Allan Miller</i>
Felix .....	<i>Larry Powell</i>
Jackson .....	<i>Christian Barillas</i>

## SETTING

*A hotel room near the airport in Santa Fe, New Mexico.*

## LENGTH

*Approximately one hour and 20 minutes, with no intermission.*

## PRODUCTION STAFF

Production Assistant .....	<i>Elena Cruz</i>
Assistant Director .....	<i>Lena Romano</i>
Assistant Scenic Designer .....	<i>Anne Sberer</i>
Costume Design Assistant .....	<i>Kaitlyn Kaufman</i>
Assistant Lighting Designer .....	<i>Alexander Le Vaillant Freer</i>
Stage Management Intern .....	<i>Rachele Ekstrand</i>
Light Board Operator .....	<i>Dan Gold</i>
Sound Board Operator .....	<i>Jim Busker</i>
Dresser .....	<i>Rebecca Clayton</i>
Additional Costume Staff .....	<i>Tara Avila</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.*

THE ORANGE COUNTY  
**REGISTER**

*Media Partner*

# Something Certain in the Uncertainty

by John Gloré

**R**achel Bonds' new play, *Curve of Departure*, takes its title from a poem by Sharon Olds called *First Thanksgiving*. Written from the perspective of a mother contemplating her daughter's departure for college, the poem ends with these lines:

... As a child, I caught  
bees, by the wings, and held them, some seconds,  
looked into their wild faces,  
listened to them sing, then tossed them back  
into the air—I remember the moment the  
arc of my toss swerved, and they entered  
the corrected curve of their departure.

While Bonds' play isn't precisely about the kind of event being observed in the Olds poem, it does consider both curves and departures—and more generally, what it means to be a parent and to see one's family change through additions and losses and unexpected events.

It might be said that we plan our lives in straight lines, but live them in curves. Life seldom proceeds exactly as we intended, throwing curves at us that we usually have failed to see coming. (In his song, "Beautiful Boy," about a father's love for his young son, John Lennon famously observed, "Life is what happens to you when you're busy making other plans.") The course corrections required to respond to the unforeseen can be scary and maddening—but also sometimes liberating and life-changing in the best possible way. Each of the characters in Bonds' play has been thrown some major curves recently—the most obvious being the one that has brought them together far from home, in a hotel room in New Mexico. But as they deal with the immediate situation, they're also trying to adjust to other unexpected changes in their lives.

Several of those curves take the form of recent and prospective departures. The four characters are in New Mexico for a funeral, marking the premature end of a family member's life. That particular departure elicits decidedly mixed emotions—given their complicated feelings about the man who just died—but so, too, do the possi-

ble departures looming on the horizon. These four face some difficult choices ahead, made so much more difficult because, in each case, love is a major complicating factor. But while different kinds of love intensify the challenges they're facing, love also promises to help get them through the hard times.

It makes sense that Bonds would be drawn to the poetry of Sharon Olds, which has been praised for "its sensitive portrayal of emotional states, as well as its bold depiction of 'unpoetic' life events." That description applies equally well to Bonds' writing. Mike Donahue, the director of *Curve of Departure*, talks about a recurring dynamic in Bonds' plays, which he describes as "these great tectonic plates shifting in peoples' lives beneath the surface of what are seemingly innocuous every day interactions."

The shifting of tectonic plates causes earthquakes, of course, some of them devastating. "I write a lot about grief," Bonds has said. "And fear. And death. Dark things. Time passing. I find myself returning again and again to the things in my life that I can't seem to put into words or explain. I keep trying to find a way to explain them." But it's useful to remember that tectonic shifts also give rise to new, extraordinary geographical forms, from mountains to archipelagos. Whatever emotional earthquakes the characters in *Curve of Departure* are experiencing, they face them with a kind of quiet, everyday heroism, and there's every reason to believe the tremors will ultimately lead to opportunities for new growth.

Any attempt to describe Bonds' play in an easily grasped logline will inevitably be reductive, because the play offers a nuanced portrait of life in all its messiness. Its characters and their relationships are idiosyncratic and complex; the "ragtag little group" they form is a nontraditional sort of family. But as the play traces the "corrected curves" of their story, it touches repeatedly on values that have sustained the human race since its beginning: compassion, caring and selfless kindness.



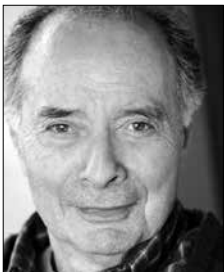
THE CAST: Christian Barillas, Kim Staunton,  
Larry Powell and Allan Miller.

# Artist Biographies



**CHRISTIAN BARILLAS**  
*Jackson*

appeared at SCR previously in *Amadeus*, *Peter and the Starcatcher*, *A Christmas Carol* and *The Motherf\*\*ker with the Hat*, for which he received a Los Angeles Drama Critics Circle nomination. On “Modern Family,” he recurs as Ronaldo opposite Nathan Lane and, most recently, appeared in “The Handmaid’s Tale.” His other recent credits include Romeo in *Romeo & Juliet* and *Richard III* (Utah Shakespeare Festival), *Pride and Prejudice* and *Twelfth Night* (Oregon Shakespeare Festival) and *Lydia* (Yale Repertory Theatre and Denver Center for the Performing Arts). His additional theatre credits include *R&J* at A Noise Within, *Macbeth* with Antaeus Theatre Company, *Sonia Flew* at Laguna Playhouse, *A Very Old Man with Enormous Wings* at Center Theatre Group and Cornerstone Theater Company’s *As You Like It* presented at Pasadena Playhouse. His other television credits include a recurring role as a transgender informant on “The Bridge,” “The Great Indoors,” Marvel’s “Agents of S.H.I.E.L.D.” and “Without a Trace.” He was a series regular on CBS’ “The Jim Gaffigan Show” and also appeared in the pilot for ABC Family’s “Bunheads,” opposite Sutton Foster. His film credits include Martin McDonagh’s *Seven Psychopaths*, *Best Night Ever*, *Bosco’s Guitar* and *Two Man Job*. Barillas attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy. christianbarillas.com



**ALLAN MILLER**  
*Rudy*

has acted in more than 300 films, television productions and plays. He last appeared at SCR in *Brooklyn Boy* by Donald Margulies and most recently in *Awake and Sing* (Odyssey Theatre) and *Broadway Bound* (Odyssey Theatre, La Mirada Theatre for the Performing Arts). He was in *Three Views of the Same Object* (Rogue Machine Theatre), *Brooklyn Boy* (Man-

hattan Theatre Club), and *Substance of Fire* (Seattle Repertory Theatre). He created the role of Abe Burrows in *Are You Now...* at Yale Repertory Theatre. His latest film was *Bad Words* and his most recent television role was in an episode of “Silicon Valley.” For 10 years, he was artistic director of the Back Alley Theatre (Los Angeles). He has directed more than 40 plays, including his own award-winning play, *The Fox*. Miller taught at Yale School of Drama, New York University and currently is teaching at the Actors Studio Drama School. He is the author of the book *A Passion for Acting*, also available in a digital version from Amazon, and the DVD *Auditioning*. allanmiller.org



**LARRY POWELL**  
*Felix*

was last seen at SCR in the role of Felix in the Pacific Playwrights Festival reading of *Curve of Departure* and he is truly happy to be a part of the actual production, as well. His recent credits include Peter in *Evanston Salt Costs Climbing* at the Ojai Playwrights Conference and Remy/Jason in *The Legend of Georgia McBride* at Geffen Playhouse. Before that, he appeared in *Lost in The Stars* at UCLA’s Royce Hall, directed by Anne Bogart, and the world premiere of Theresa Rebeck’s new play, *Seared*, at San Francisco Playhouse. He played Homer in Center Theatre Group’s production of *Father Comes Home From the Wars*, for which he received an Ovation Award nomination. He originated the role of Associate Pastor Joshua in Lucas Hnath’s *The Christians* (Humana Festival of New American Plays, Playwrights Horizons and Mark Taper Forum). His other credits include Martin Luther King Jr. in *The Mountaintop* (L.A. Theatre Works and Actors Theatre of Louisville); *While I Yet Live* (Primary Stages); *The Brothers Size* (Actors Theatre of Louisville); *Broke-ology* (Lincoln Center Theater and Kansas City Repertory Theatre); *four seasons* at the Obie Award-winning The Fire This Time Festival; and *Bronzeville* (Robey Theatre Company, NAACP Award nomination). He will appear in the upcoming film, *The Browsing Effect*. Powell is also a published playwright and a graduate of Carnegie Mellon University.



**KIM STAUNTON**  
*Linda*

last appeared at SCR as Linda in *Death of a Salesman* (2013) and as Berniece in *The Piano Lesson*. She has been a guest company member at the Denver Center Theatre Company (DCTC) for the past 14 seasons, and represented DCTC as an inaugural Lunt-Fontanne Fellow at Ten Chimneys Foundation. Staunton has appeared regionally at Milwaukee Repertory Theater, Indiana Repertory Theatre, Ebony Repertory Theatre, Center Theatre Group/Kirk Douglas Theatre, Portland Stage Company, Syracuse Stage, Seattle Repertory Theatre, Berkeley Repertory Theatre, Arizona Theatre Company, Lake Dillon Theater Company, Lone Tree Arts Center, Virginia Stage Company, Pittsburgh Public Theatre, Colorado Shakespeare Festival, Folger Theatre, Arena Stage, Hartford Stage Company and the O'Neill Theatre Center. She has performed in numerous productions on and off-Broadway. Her film credits include *First Sunday*, *Changing Lanes*, *Heat*, *Dragonfly*, *Bark*, *Holy Man*, *Deceived* and *Amos and Andrew*. Her television appearances have included guest-starring roles on "Eleventh Hour," "Army Wives," "The Nine," "Bones," "Strong Medicine," "Judging Amy," "Law & Order," "City of Angels," "New York Undercover" and TNT's original movie, *Glory & Honor*. Staunton is a native of Washington, D.C., and a graduate of The Juilliard School.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**RACHEL BONDS** (*Playwright*) has had plays developed or produced by South Coast Repertory, Ars Nova, Women's Project Theater, Manhattan Theatre Club, Atlantic Theater Company, La Jolla Playhouse, McCarter Theatre Center, Studio Theatre, Ensemble Studio Theatre, Actors Theatre of Louisville, SPACE on Ryder Farm, Williamstown Theatre Festival and New York Stage & Film, among others. Her plays include *Curve of Departure* (SCR, Studio Theatre); *Five Mile Lake* (SCR, McCarter; Weissberger Award); *Sundown*, *Yellow Moon* (Ars Nova/WP); *At the Old Place* (La Jolla); *The Wolfe Twins* (Studio Theatre); *Swimmers* (Marin Theatre Company; Sky Cooper Prize). She is an alumna of the EST's Youngblood, Ars Nova's Play Group and SPACE on Ryder Farm's Working Farm Writers' Group. She was the 2016 Tow Foundation Playwright-in-Residence at Ars Nova. Bonds is an alumna of Brown University.

**MIKE DONAHUE** (*Director*) is a New York-based director. His New York City credits include the world premieres of Matthew Lopez's *The Legend of Georgia McBride* (MCC Theater, Geffen Playhouse, Denver Center for the Performing Arts, Joe A. Callaway Award, Outer Critics Circle Nomination); Jordan Seavey's *Homos, or Everyone In America* (Labyrinth Theater Company); Jen Silverman's *Phoebe in Winter* (Clubbed Thumb), *The Hunters* (Cherry Lane Mentor Project) and *The Moors* (The Playwrights Realm); and Ethan Lipton's *Red-Handed Otter* (The Playwrights Realm). Regionally, he directed the world premieres of Jen Silverman's *The Roommate* (Williamstown Theatre Festival, Humana Festival of New American Plays) and *Collective Rage* (Woolly Mammoth Theatre); Rachel Bonds' *The Wolfe Twins* (Studio Theatre) and *Swimmers* (Marin Theatre Company); and Lauren Feldman's *Grace, or The Art of Climbing* (Denver Center for the Performing Arts). He has directed readings and workshops at Manhattan Theatre Club, Roundabout Underground, New York Theatre Workshop, Soho Rep, McCarter Theatre Center, Berkeley Repertory Theatre, Eugene O'Neill Theater Center and Ars Nova. Donahue is the recipient of a Fulbright Artist Grant-Berlin, the Dramaleague Fall Fellowship, The Boris Sagal Fellowship at Williamstown and was the artistic director of the Yale Summer Cabaret for two seasons. He is a graduate of Harvard University and the Yale School of Drama. Coming up, he'll direct *Curve of Departure* for Studio Theatre and the world premiere of Matthew Lopez's *Zoey's Perfect Wedding* (Denver Center for the Performing Arts).

**LAUREN HELPERN** (*Scenic Design*) has designed scenery for numerous critically acclaimed productions including *4000 Miles* at Lincoln Center Theater (Lucille Lortel Award); the Pulitzer Prize-winner *Disgraced* at Lincoln Center's LCT3; *The Model Apartment* for Primary Stages, which was on *Time* magazine's and Ben Brantley's *New York Times*' "Best of Theater" lists; *Bad Jews* at Roundabout Theatre Company, which was on *AM New York*'s Top 10 list; *BUG* at Barrow Street Theatre (Obie Award); and *Blue Man Group/Live at Luxor* in Las Vegas (Eddy Award, also productions in Boston and Chicago). Based in New York City, she has designed on and off-Broadway and for companies including Playwrights Horizons, Manhattan Theatre Club, MCC Theater, Atlantic Theater Company, La MaMa, Second Stage and TheatreworksUSA. Regionally, she has designed at La Jolla Playhouse, Geffen Playhouse, The Old Globe, Arizona Theatre Company, Huntington Stage Company, Portland Center Stage, Guthrie Theatre, Bucks County Playhouse, Cleveland Playhouse, Chautauqua Theatre Company and Anchorage Opera, among others. She is a production design-

er for the web series “Janice Gunter: Ghost Hunter.” Helpern has designed events and benefits for a diverse group of clients. Her work can be seen at [laurenhelpern.com](http://laurenhelpern.com).

**RACHEL MYERS** (*Costume Design*) is a designer for stage and film in both costume and scenic design. She has designed for many regional theatres including Center Theatre Group, South Coast Repertory, The Shakespeare Theatre, Getty Villa, The Watermill Center and Williamstown Theatre Festival. Her Los Angeles design credits include Rattlestick West, Los Angeles Ovation Awards, International Artist Managers’ Association, The Theatre @ Boston Court and VS. Theatre Company. Her production design film credits include *Short Term 12* (winner of SXSW and Independent Spirit awards), *The Drowning*, *Search Party*, *Identity Theft*, *Chronicles Simpson*, *Saving Lincoln* and *Liminal* (winner of Best Art Direction at the Barcelona International Film Festival, Punta del Este Festival and Action on Film Festival). Her television designs include “East Los High” for Hulu, “Five Points” for Facebook, “Sing It” for YouTube-Red, “Faking It” for MTV, “Blue” for Lifetime (nominee for an Art Directors Guild Award) and “Paloma” and “Video Game High School” for Lionsgate (2014 and 2015 Producers Guild Award nominations and a Streamy Award nomination for Best Production Design). Her commercial clients include Crayola, ADIDAS, Ray Ban, ESPN, Volkswagon, Marriott, DAQRI, Hewlett Packard, Turbo Tax, Wrigley’s, Gevalia, CVS, Soul, Pampers, L’Oreal, Schick, Taco Bell, Macaroni Grill and Getty Images. Her award-winning experiential design company, 3 PENNY DESIGN, has conceived and produced live events, brand activations, pop-ups and interiors for “The Emmys,” “The Golden Globe Awards,” VIDCON in Times Square and more. Myers received her MFA from the Yale School of Drama and is a member of the Art Directors Guild, Local 800, and United Scenic Artists, Local 829. Additional samples of her work can be viewed at [3pennydesign.com](http://3pennydesign.com) and [rachelmyersdesign.com](http://rachelmyersdesign.com).

**SCOTT ZIELINSKI** (*Lighting Design*) has created designs for more than 300 productions in theatre, dance and opera throughout the world. He has worked extensively in New York (including *Topdog/Underdog* on Broadway) and at most regional theatres including Arena Stage, Goodman Theatre, Guthrie Theater, Joseph Papp Public Theater, Lincoln Center Festival, Mark Taper Forum, New York Theatre Workshop and Steppenwolf Theatre Company. His extensive work outside the U.S. includes theatre productions in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Goteborg, Hamburg, Hong Kong, Istanbul, Linz, Ljubljana, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rotterdam, Rouen, St. Gallen, Seoul, Shanghai, Shizuoka, Singapore, Stockholm, Stuttgart, Sydney, Tokyo, Toronto, Vienna, Vilnius and Zurich. His opera and dance highlights include productions for Opera Australia, Bregenzer Festspiele, Brooklyn Academy of Music, Canadian Opera Company, Opera Colorado, English National Opera, Houston Grand Opera, Lithuanian National Opera, Lyric Opera of Chicago, Minnesota Opera, National Changgeuk Opera of Korea, De Nederlandse Opera, New York City Opera, Opera Philadelphia, Pittsburgh Opera, Opera de Rouen Haute Normandie, Royal Opera House, San Francisco Opera, Spoleto Festival, American Ballet Theatre, American Dance Festival, Boston Ballet, Canada Dance Festival, Centre National de la Danse (Paris), Dance Theater Workshop, Houston Ballet, The Joyce, Kansas City Ballet, The Kennedy Center, National Ballet of Canada, Pacific Northwest Ballet, San Francisco Ballet and Stuttgart Ballet. [scottzielinski.com](http://scottzielinski.com)

**PETER BAYNE** (*Original Music and Sound Design*) returns to SCR, where he previously composed and sound-designed *District Merchants*, *Office Hour* and *James and the Giant Peach*. His other theatre credits include Center Theatre Group, A Noise Within, The Theatre @ Boston Court, The Fountain Theatre (resident composer and sound designer), Antaeus Theatre



# ADULT ACTING CLASSES

**Taught by a faculty of professional theatre artists**

South Coast Repertory’s nationally-acclaimed program of adult acting, playwriting and improvisation classes is designed for both career-minded professionals and those interested in personal growth and development.

FALL CLASSES START OCT. 9  
WINTER CLASSES START JAN. 22

714-708-5555 • [scr.org/classes](http://scr.org/classes)

South Coast Repertory

Company, Rubicon Theatre Company, The Colony Theatre Company, The Actors' Gang, Rogue Machine Theatre, Skylight Theatre Company, Theatre of Note and The Elephant Theatre Company. His other regional credits include American Repertory Theater, Commonwealth Shakespeare Company, Portland Playhouse, Shakespeare and Company and Actors' Shakespeare Project. Bayne is active as a composer in film and television. He produces dance music and performs as a multi-instrumentalist. He earned a BA in music from Vassar College and an MFA in composition and theory from Brandeis University. peterbayne.com

**JOHN GLORE** (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings including the Pacific Playwrights Festival world premieres of *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre, in 1998) and *Peace* (Getty Villa, 2009) and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

**BREE SHERRY** (*Stage Manager*) has previously worked off-Broadway on *These Paper Bullets!* (Atlantic Theater Company). Her regional theatre credits include *A Doll's House, Part 2* and *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 Di-*

*vided*, *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. Sherry 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*) has expanded the theatre's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. 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 Goodman 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; *Bybalia*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *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. The world premieres



# KIDS & TEENS ACTING CLASSES

**KIDS** build focus and explore creative expression while learning to work effectively with others.

**TEENS** gain acting skills and professional insight while developing their own artistic voices.

**Winter session starts Jan. 9**

714-708-5555 • [scr.org/classes](http://scr.org/classes)

South Coast Repertory



he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. 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 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 and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

**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 com-

mitment 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.