



54th Season • 514th Production  
JULIANNE ARGYROS STAGE / DECEMBER 3-24, 2017

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# SUGAR PLUM FAIRY

by Sandra Tsing Loh

Keith Mitchell  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Jared A. Sayeg  
LIGHTING DESIGN

John Ballinger  
SOUND DESIGN

Jerry Patch  
DRAMATURG

Frier McCollister  
ASSOCIATE PRODUCER

Joshua Marchesi  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Kathryn Davies  
STAGE MANAGER

Directed by  
**Bart DeLorenzo**

The Slutzky Family  
Honorary Producers

## CAST

(In order of appearance)

*Sandra Tsing Lob*

*Shannon Holt*

*Tony Abatemarco*

## LENGTH

*Approximately 75 minutes, with no intermission.*

## PRODUCTION STAFF

Production Assistant ..... *Ruben Bolivar*  
Costume Design Assistant ..... *Kaitlyn Kaufman*  
Stage Management Intern ..... *Lydia Runge*  
Light Board Operator ..... *Sean Deuel*  
Sound Board Operator ..... *Jim Busker*  
Automation Operator ..... *Latania Brown*  
Dresser ..... *Rebecca Clayton*  
Additional Costume Staff ..... *Megan Knowles, Melissa Meza*

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.*

*Photos may be taken before and after the show, and during intermission, but not during the performance.*

*Show your appreciation for the play and scenic designer:*

*#SugarPlumSCR @Keithellism*

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# The Nutcracker: A Tale of Hoffman

by Jerry Patch

Ernst Theodor Wilhelm Hoffman dropped Wilhelm as a middle name in favor of Amadeus, becoming E.T.A. Hoffman, out of admiration for Mozart about whom he had written. He gained some measure of early fame for an insightful review he wrote of Beethoven's Symphony No. 5, one he wrote after reading the score—he hadn't heard it played. A polymath, Hoffman also composed music, drew, painted and (trained as a lawyer) made his living as a judge. He was a prominent literary figure during the 19th century in Europe who faded in the 1900s.

He also wrote stories, wild and imaginative tales of fantasy and extended reality, set in worlds other than the one he lived in. A product of The Enlightenment and rationalist thinking, Hoffman believed his society stifled imagination, an essential element to creativity. His stories were sources for composers and choreographers. Jacques Offenbach's *Tales of Hoffman* became an opera; his story "The Sandman" was the basis for Leo Delibes' ballet, *Coppelia*, wherein a man falls in love with a large dancing doll.

His story "Nutcracker and Mouse King" told of a girl, Marie, who in her all too proper household wonders about a nutcracker broken that day. She goes to inspect it at night and finds it's alive, about to lead toy soldiers in a battle against canine-toothed mice led by a Mouse King. By story's end, she's gone off with the help of her strange godfather, Drosselmeier—either in a dream or some alternative reality—into another world.

Hoffman's story was adapted, reinvented and otherwise messed with for the next century and beyond. It was adapted and revised by Alexandre Dumas (père), author of *The Three Musketeers* and *The Count of Monte Cristo*, who softened the monsters and violence in Hoffman's original. When librettist/choreographer Marius Petipa adapted it for *The Nutcracker*, he defanged it even more: Marie became Klara, and what she lived with—the mice, nutcracker and others—was more easily resolved as a child's dream. Upon waking, she rejoined her happy family.

Revisions continued. A 1919 production eliminated the Sugar Plum Fairy and her Cavalier. Abridged versions of *The Nutcracker* were staged with other modifications.

The first U.S. production was staged by the San Francisco Ballet in 1944. A huge Christmas hit for the company, it was revived annually, with new productions going into their repertory in 1954, 1967 and 2004.

But what put *The Nutcracker* on ballet's front burner was the New York production mounted by George Balanchine in 1954, which immediately became an annual event. Choreographers, including Rudolf Nureyev, Yuri Grigorovich, Mikhail Baryshnikov and Peter Wright, continued to shuffle the order of the music, and to cut and/or expand aspects of the original. Recent, more radical productions from Mark Morris and Matthew Bourne, to name two, were introduced. Over time, Christmas productions of *The Nutcracker* spread throughout the U.S. Today *Nutcracker* productions provide 40% of the annual ticket sales for major American dance companies.

## Two Critical Views of *The Nutcracker*, the Most Popular Ballet in America:

"That warm and welcoming veneer of domestic bliss in *The Nutcracker* gives the appearance that all is just plummy in the ballet world...Cautious companies have reduced an art form to a rotation of over-roasted chestnuts, marking...how dull and risk-averse American ballet has become.

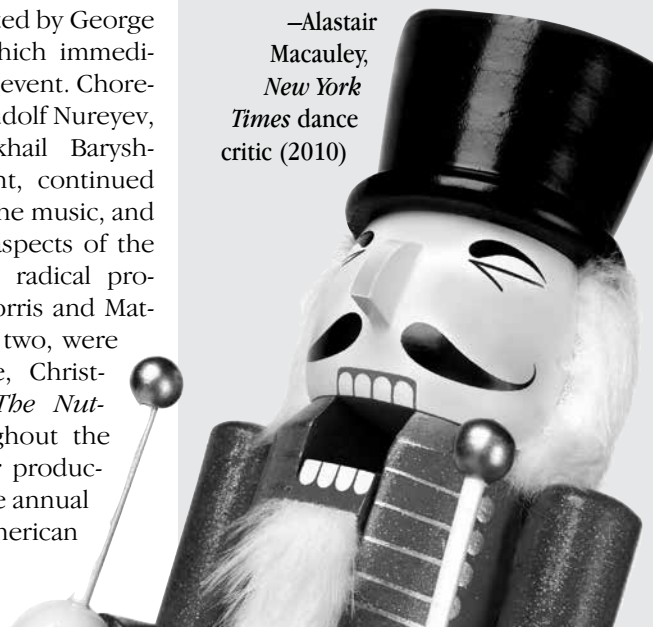
"Ballet was brave...with works such as Michel Fokine's sexy *Scheherazade* (1910), Massine's Cubist *Parade* (1917), and Nijinsky's rough-hewn *Rite of Spring* (1913). Has ballet...forgotten how eye-opening and ultimately nourishing creative destruction can be?"

— Sarah Kaufman

Pulitzer Prize-winning dance critic,  
*Washington Post* (2009)

"Over the last 70 years this ballet—conceived in the Old World—has become an American institution. Its amalgam of children, parents, toys, a Christmas tree, snow, sweets and Tchaikovsky's astounding score is integral to the season of good will that runs from Thanksgiving to New Year...The importance of this ballet to America has become a phenomenon that surely says as much about this country as it does about this work of art."

—Alastair  
Macauley,  
*New York Times* dance  
critic (2010)



# Suite on a Ballet Girl

by Jerry Patch

There's plenty of music underscoring Sandra Tsing Loh's *Sugar Plum Fairy* and most of it is by Pyotr Ilyich Tchaikovsky.

Choreographer Marius Petipa, who wrote the *Nutcracker* libretto adaptation that premiered in St. Petersburg in 1892, had given his composer explicit scoring instructions—down to the tempi used and the number of bars in each section. Even more confining, Tchaikovsky included a piece written in response to a colleague's betting challenge: could he write a melody from the sequence of a one-octave scale? He did so, using an octave scale in descending order, that became the Adagio from the Grand pas de deux.

*The Nutcracker* was commissioned following the 1890 success of the two authors' *The Sleeping Beauty*. From the entire 85-minute original ballet score, Tchaikovsky selected eight of its 23 sections to be played in concert performance: *The Nutcracker Suite*, Op. 71a. First performed separately eight months before the ballet's premiere, it proved immediately popular and was subsequently played on concert stages around the world—as well as used in the Walt Disney film *Fantasia*. The Suite includes: as selected by the composer,

- I. Miniature Overture
- II. Danses caractéristiques
  - a. March
  - b. Dance of the Sugar Plum Fairy
  - c. Tarantella
  - d. Intermezzo (Journey through the Snow)
  - e. Russian Trepak
  - f. Chinese dance
  - g. Andante maestoso (Pas de Deux)
- III. Waltz of the Flowers

The premiere was a long evening of two separate offerings: a Tchaikovsky opera, *Iolanta*, and the new ballet. Both were met with critical indifference, perhaps

accounting for the half-century lag in subsequent productions outside Russia, even while Tchaikovsky's Suite flourished in concert halls.

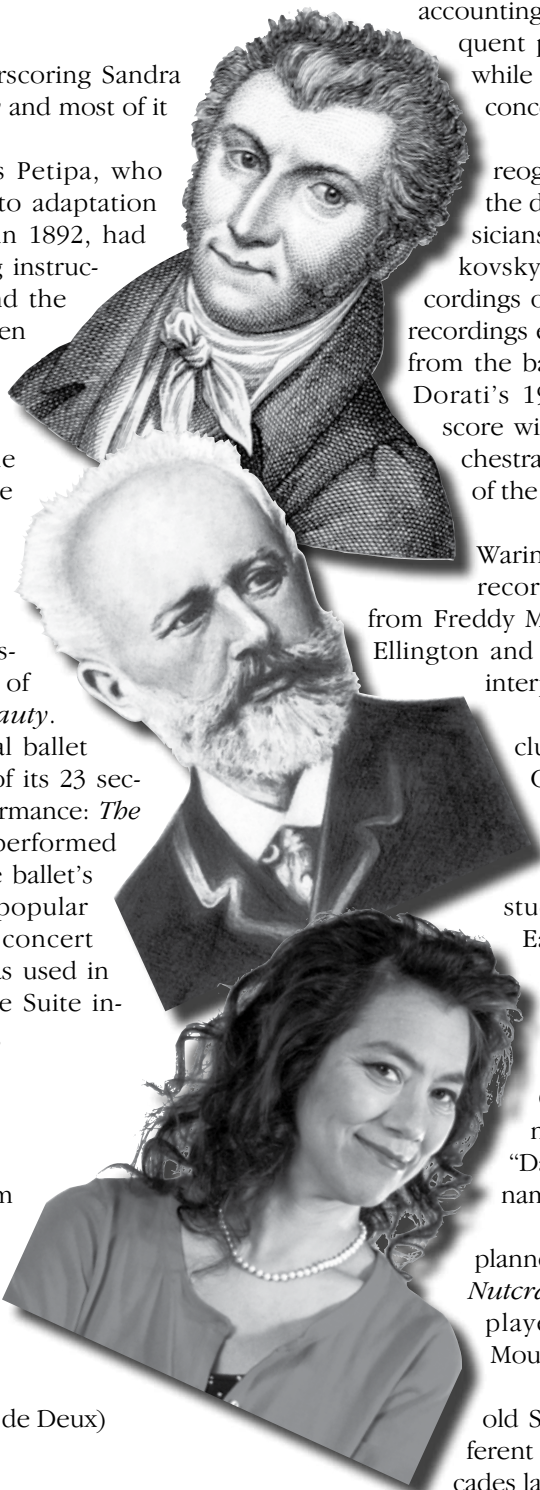
Like the liberties taken by choreographers staging *Nutcracker* over the decades (see previous article), musicians have had their way with Tchaikovsky's music. Besides the many recordings of the entire ballet, many classical recordings exist of just the Suite and sections from the ballet. Some cite conductor Antol Dorati's 1975 recording of the complete score with the Royal Concertgebouw Orchestra (Amsterdam) as perhaps the best of the many traditional recordings.

Additionally, pop artists like Fred Waring (1947) and his Pennsylvanians recorded the Suite, while jazz artists from Freddy Martin to Shorty Rogers, to Duke Ellington and Billy Strayhorn made their own interpretations.

Other more recent covers included comic verses composed by Ogden Nash and read by Peter Ustinov; a boogie piano arrangement of the Marche called "Nut Rocker" by top Los Angeles studio musicians Al Hazan (piano), Earl Palmer (drums) Tommy Tedesco (guitar) and Red Callender (bass); a humorous version by Spike Jones; "Klezmer Nutcracker" by the Shirim Klezmer Orchestra; and Belgian rapper Lunaman's "Nutcracka" that quotes "Dance of the Sugar Plum Fairy." To name but a few.

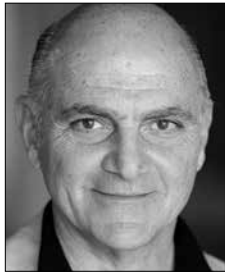
A dozen films (with more planned) have used some or all of *The Nutcracker's* score, as well as TV shows played by characters from Mickey Mouse to Beavis and Butt-head.

And it also inspired a 12-year-old Sandra in Malibu to imagine a different life in a snowy clime and, four decades later, to imagine *Sugar Plum Fairy*. It's protean—music for the ages.



From top to bottom: E.T.A. Hoffman; Pyotr Ilyich Tchaikovsky; and Sandra Tsing Loh.

# Artist Biographies



## TONY ABATEMARCO

is co-artistic director at Skylight Theatre Company. His awards include an Ovation Award for lead actor in a play for *The Mystery of Irma Vep* at The Tiffany Theatre. He is a three-time Los Angeles Drama Critics' Circle (LADCC)

Award nominee for lead performance, including SCR's *Bach at Leipzig*, and most recently for *Red* at International City Theatre, Long Beach. He has appeared in Long Beach Opera's *The Soldier's Tale* by Igor Stravinsky and LA Opera's *Wonderful Town* by Leonard Bernstein. He received two National Endowment Directing Fellowships, founded two seminal LA theatres (Accident Theatre and The Night House), and has directed on Broadway (Julie Harris in *Lucifer's Child*), at The Arts Theatre in London's West End (Robyn Peterson's *Catwalk Confidential*), regionally and in Paris. His on-camera work totals 67 appearances including "How to Get Away with Murder," the films *Town & Country*, *Sleeping with the Enemy*, HBO's "Sacrifice," "The L Word," "E.R." and "Frasier." He has had seven national commercials running in the last four years. He teaches at USC and Santa Monica College's Emeritus College. As a playwright, he has won *LA Weekly* and *Drama-Logue* awards. His play, *Beautiful*, world premiered at Skylight Theatre (2012) and his latest, *Forever House*, premiered there in 2016. [tonyabatemarco.com](http://tonyabatemarco.com)



## SHANNON HOLT

was previously seen at SCR in *The Madwoman In The Volvo*, *Dead Man's Cell Phone* and *Ben and The Magic Paintbrush*. Her recent credits include the L.A. Theatre Works national tour of *Judgment at Nuremberg* and *FRED* at Dixon

Place in New York City. Her other stage work includes appearances at Berkeley Repertory Theatre, Pasadena Playhouse, Center Theatre Group/Mark Taper Forum, Trinity Repertory Company, Indiana Repertory Theatre, Laguna Playhouse, Actors' Theatre of Louisville and The Public Theater in New York. In Los Angeles, she has worked on many stages including Evidence Room, Rogue Machine Theater, The Theatre @ Boston Court, Actors' Gang, Odyssey Theatre Ensemble, Matrix The-

atre Company, Los Angeles Theatre Center, East West Players and The Antaeus Company, where she is a member. She has received nominations and awards from *LA Weekly*, *Stage Raw*, LA Stage Alliance Ovation, *BroadwayWorld* and *Backstage West*. Her film and television credits include *The Marc Pease Experience*; *Elsewhere*; *Bob Roberts*; "The Suite Life On Deck," "Seinfeld," "ER" and "That '70s Show."



## SANDRA TSING LOH

is a writer and performer whose solo theatre shows include *Aliens in America* and *Bad Sex With Bud Kemp* (both off-Broadway at Second Stage Theatre), the original solo show *Sugar Plum Fairy* (Geffen Playhouse, Seattle Repertory Theatre), *I Worry* (The Kennedy Center, Actors Theatre of Louisville) and *The Bitch Is Back* (Broad Stage). Her bestselling *New York Times* Notable Book, *Mother on Fire*, was inspired by her hit solo show in 2005, during which time *Variety* named her one of America's 50 most influential comedians. Her memoir, *The Madwoman in the Volvo: My Year of Raging Hormones*, was selected as one of *The New York Times*' 100 Most Notable Books; it was inspired by her Best American Essay in *The Atlantic*, for which she is a contributing editor. The play version of *Madwoman* premiered at South Coast Repertory in 2016 and enjoyed subsequent runs at the Pasadena Playhouse and Berkeley Repertory Theatre. *Madwoman* has since been optioned for TV by Paramount Television and Anonymous Content. Loh has been a regular commentator on NPR's "Morning Edition," and on Public Radio International's "This American Life" and "Marketplace"; her daily radio minute, "The Loh Down on Science," is heard locally on KPCC (89.3 FM) and is internationally syndicated. Loh is an adjunct professor in drama and science communication at the University of California, Irvine. She has two teen daughters, Maddy and Suzy; this show is dedicated to them, and all others who are young at heart.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

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

**BART DELORENZO** (*Director*) returns to South Coast Repertory, where he directed the premieres of *tokyo*

*fish story*, *Fast Company*, *Doctor Cerberus* and *Shipwrecked! An Entertainment*, as well as *Dead Man's Cell Phone*, along with NewSCRipts and Pacific Playwrights Festival readings. He is the artistic director of LA's Evidence Room, where he recently directed *The False Servant*, *Passion Play*, *Annapurna*, *Ivanov*, *Margo Veil* and *The Receptionist* with the Odyssey Theater Ensemble. His recent directing credits include *Stage Kiss*, *Death of the Author*, *Coney Island Christmas* and *Joan Rivers* at the Geffen Playhouse; *Annapurna* with The New Group; *Time Alone* with Belle Reve Theatre at LATC; *Kiss, Go Back to Where You Are*, *Day Drinkers* and *A Number* with the Odyssey Theatre; *Need to Know* at Rogue Machine Theatre; *Women in Jeopardy* with the Ensemble Theatre Company of Santa Barbara; *The Night Watcher* at Washington, D.C.'s, Studio Theatre; *Cymbeline* at A Noise Within and *I See You Made an Effort* with Annabelle Gurwitch, all over the country. He is on the faculty at CalArts. He has received Los Angeles Drama Critics Circle awards, *LA Weekly* Awards, *Backstage* Garland Awards and the Alan Schneider Director Award.

**KEITH MITCHELL** (*Scenic Design*) is delighted to be working at SCR, where he recently designed the Theatre for Young Audiences production of *Ella Enchanted*. He has designed a dozen shows for SCR including *Shipwrecked!*, *Doctor Cerberus*, *Venus in Fur* and *Mr. Popper's Penguins*. He also has designed award-winning productions for a variety of southland theatres including 24th Street Theatre, A Noise Within, Kirk Douglas Theatre, Center Theatre Group, Geffen Playhouse, Getty Villa, ETC, Lewis Family Playhouse and Odyssey Theatre Ensemble. He has designed more than 20 shows for The Falcon Theatre, now the Garry Marshall Theatre, including *The Value of Names*, with the late Jack Klugman (Ovation Award, Scenic Design) and 18 seasons for Los Angeles Philharmonic's Summersounds, World Music and Art for Kids series at the Hollywood Bowl. Mitchell is an Emmy Award-winning art director and works on a variety of commercials, television promotions and film projects. You might recognize Discovery Channel's Shark Week, KFC, Taco Bell, Toyota, NBC's "The Voice," 2018 Winter Olympics Social Media Campaign and *American Assassin*. He recently illustrated a children's book, *I Love To Go Camping* by JoAnn Dickinson. He is a USC alumnus.

**ANGELA BALOGH CALIN** (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions including *Abundance*, *Peter and the Starcatcher*, *The Whipping Man*, *Rest*, *The Whale*, *The Trip to Bountiful*, *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed

more than 60 productions for Alliance Theatre, Hollywood Bowl, Chautauqua Theater Company, Milwaukee Repertory Theater, Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Calin is a resident artist at A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

**JARED A. SAYEG** (*Lighting Design*) is a four-time Ovation Award nominee and recipient of the Ovation, *StageRaw*, Garland and LADCC Kinetic Lighting awards. His designs have been seen throughout the U.S., on and off-Broadway, London's West End, Canada, Spain, Edinburgh and Las Vegas. His national tour work includes *Blithe Spirit* starring Angela Lansbury, *The Who's Tommy* with Alice Ripley, *Queen of Spades* starring Plácido Domingo (Madrid) and *Rolling with Laughter* at Her Majesty's Theatre (West End). On Broadway, Sayeg designed *The Illusionists* (Neil Simon Theatre, national tours) *Bravo Bernstein*, *Gotdam Glory* (Carnegie Hall) and was on the design teams for *PRIMO*, Andrew Lloyd Webber's *The Woman in White* and the *Radio City Christmas Spectacular*. Regionally, he has designed for Center Theatre Group, Pasadena Playhouse, Sacramento Music Circus, International City Theatre, Reprise Theatre Company, Ensemble Theatre Company, Cabrillo Music Theatre, Laguna Playhouse, Virginia Stage Company, The Colony, Shakespeare Theatre of New Jersey and Civic Light Opera of South Bay. His other designs include *Le Cirque Bijou* for Norwegian Cruise Lines, and 18 productions sailing worldwide for Holland America. He is principal designer for the USA International Ballet Competitions, held every four years. Sayeg became the youngest member of the United Scenic Artists, Local 829, and serves as a trustee to its executive board. jaslighting.com

**JOHN BALLINGER** (*Sound Design*) returns to SCR, where his previous shows include *A Midsummer Night's Dream*, *The Borrowers*, *Fast Company* and *OZ 2.5*. He is an award-winning composer/sound designer/musical director and CalArts alumnus and has recorded, toured or performed with Moira Smiley and VOCO, Tracy Bonham, Rufus Wainwright, Van Dyke Parks and "Dancing With the Stars." His work as a composer includes scores and songs for television, short films, theatre and live events. His off-Broadway credits include *Annapurna* at the New Group and *F\*\*ing Hipsters* at the Signature Theatre.

His regional credits include numerous plays at the Geffen Playhouse, A Noise Within, Ensemble Studio Theatre-LA, Circle X Theatre, Evidence Room, Hollywood Fringe, The Two Roads Theater, The Theatre @ Boston Court, Highways Theater, UCLA, CalArts, Occidental College, UC Irvine, John Anson Ford Theater, La Mirada Theater for the Performing Arts, Getty Villa, Falcon Theater and The Broad Stage.

**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; for seven years, he 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, and acts as a literary consultant for South Coast Repertory.

**KATHRYN DAVIES** (*Stage Manager*) previously stage-managed *Tales of a Fourth Grade Nothing*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *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 Bohème* 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, TCM Film Festival,

**THE SLUTZKY FAMILY** (*Honorary Producers*) is two generations of lovers of great theatre. Alan Slutzky is in his second year as SCR Board President and he and his wife, Olivia, are deeply involved with the life of the theatre. They're First Nighters on both stages, major Gala underwriters and, with this show, are enjoying their fourth time as Honorary Producers. Previously, they helped underwrite *Topdog/Underdog*, *Death of a Salesman* and *Peter and the Starcatcher*. Last season, they generously helped underwrite the young audiences show, *Tales of a Fourth Grade Nothing*. Previous to that, they were part of The Playwrights Circle, underwriting the world premieres of *Future Thinking* and *The Parisian Woman*. Alan was introduced to SCR when his parents, Joel and Judy, began bringing their family to SCR in the early 1990s. Joel and Judy Slutzky are SCR stalwarts who have been subscribing and supporting SCR since the late 1980s. Today, they're First Nighters on both stages and members of Platinum Circle. The family has enjoyed their three decades of involvement with SCR and looks forward to many more to come.

Los Angeles Film Festival and as team leader at Sundance.

**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; *Hand to God* at the Alliance Theatre; *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 proj-

ects. The world premieres 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.