



55th Season • 527th Production
JULIANNE ARGYROS STAGE / APRIL 14 - MAY 5, 2019

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

SHEEPDOG

by Kevin Artigue

Myung Hee Cho
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Cameron Jaye Mock
LIGHTING DESIGN

Vincent Olivieri &
Martín Carrillo
SOUND DESIGN

Martín Carrillo
ORIGINAL MUSIC

Jerry Patch
DRAMATURG

Holly Ahlborn
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Darlene Miyakawa
STAGE MANAGER

Directed by
Leah C. Gardiner

The Playwrights Circle

Sandy Segerstrom Daniels • Dr. Robert F. & Julie A. Davey • Patricia Ellis • Janet & Michael Hards
Tracy & Roger Kirwan • Carl Neisser • Michael Oppenheim • Carolina & John Prichard • Michael Ray
Susan Shieldkret & David Dull • Peter & Joy Sloan • Paula Tomei & David Emmes • Julia Voce • Judy & Wes Whitmore

Honorary Producer

SHEEPDOG was workshopped and developed in South Coast Repertory's 2018 Pacific Playwrights Festival.
This play is a recipient of an Edgerton Foundation New American Play Award.

CAST OF CHARACTERS

(In order of appearance)

Amina *Erika LaVonn*
Ryan *Lea Coco*
Female Voices *Melody Butiu*
Male Voices *Ricardo Salinas*

SETTING

A home in suburban Cleveland.

LENGTH

Approximately 1 hour and 30 minutes with no intermission.

PRODUCTION STAFF

Assistant Director *April Sigman-Marx*
Production Assistant *Amber Goebel*
Associate Scenic Designer *James Maloof*
Associate Costume Designer *Sarah Timm*
Sound Design Assistant *Cinthia Palmer*
Costume Design Intern *Sean Castro*
Stage Management Intern *Ruby (RJ) Patchell*
Light Board Operator *Sean Deuel*
Sound Board Operator *Jim Busker*
Automation Operator *Rob Harrison*
Wardrobe-Dresser *Margaret Jordan*
Additional Costume Staff *Kaler Navazo*

ACKNOWLEDGEMENTS

Special thanks to Rebecca Naomi Jones, Michael & Aedin Artigue, Erica Tazel, Amina Henry, Jen Silverman, Elizabeth Irwin, Michael Finkle, Corey Atkins, Page 73, SPACE at Ryder Farm, Officer Nakia Jones, Officer Douglas Dunwoody, Sgt. Tryna McCaulley, Mansfield Frazier and Brian Hennings.

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 and the actors.

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 by using the hashtag #SheepdogSCR and tagging the designers listed on P1.

I'm A Black Ex-Cop

And This is the Real Truth About Race and Policing

by Redditt Hudson

On any given day, in any police department in the nation, 15 percent of officers will do the right thing, no matter what is happening. Fifteen percent of officers will abuse their authority at every opportunity. The remaining 70 percent could go either way, depending on whom they are working with.

I worked with men and women who became cops for all the right reasons—they really wanted to help make their communities better. And I worked with people like the president of my police academy class, who sent out an email after President Obama won the 2008 election that included the statement, “I can’t believe I live in a country full of ni**er lovers!!!!!!” He patrolled the streets in St. Louis in a number of black communities with the authority to act under the color of law.

That remaining 70 percent of officers are highly susceptible to the culture in a given department. In the absence of any real effort to challenge department cultures, they become part of the problem. If their command ranks are racist or allow institutional racism to persist, or if a number of officers in their department are racist,

they may end up doing terrible things.

It is not only white officers who abuse their authority. The effect of institutional racism is such that no matter what color the officer abusing the citizen is, in the vast majority of those cases of abuse, that citizen will be black or brown. That is what is allowed.

And, no matter what an officer has done to a black person, that officer can always cover himself in the running narrative of heroism, risk and sacrifice that is available to a uniformed police officer by virtue of simply reporting for duty.

Cleveland police officer Michael Brelo was acquitted of all charges against him in the shooting deaths of Timothy Russell and Malissa Williams, both black and unarmed. Thirteen Cleveland police officers fired 137 shots at them. Brelo, having reloaded at some point during the shooting, fired 49 of the 137 shots. He took his final 15 shots at them after all the other officers stopped firing (122 shots at that point) and, “fearing for his life,” he jumped onto the hood of the car and shot 15 times through the windshield.

Not only was this excessive, it was tactically asinine if Brelo believed they were armed and firing.

“It is not necessary that you believe that the officer who choked Eric Garner set out that day to destroy a body. All you need to understand is that the officer carries with him the power of the American state and the weight of an American legacy, and they necessitate that of the bodies destroyed every year, some wild and disproportionate number of them will be black.”

**-Ta-Nehisi Coates,
*Between the World and Me***



"This two-person play may boast a small cast, but the questions it asks—about love, prejudice and the harsh reality that each can influence the other—are enormous. How do you grapple with your past, while confronting your present, as you struggle to build a future?"

I hope audiences will leave considering those questions and ask themselves how their own blindspots inform their relationships with loved ones and strangers alike."

—Leah C. Gardiner, Director, *Sheepdog*

But they weren't armed and they weren't firing. Judge John O'Donnell acquitted Brelo under the rationale that because he couldn't determine which shots actually killed Russell and Williams, no one is guilty.

Here's what I wish Americans understood about the men and women who serve in their police departments—and what needs to be done to make the system better for everyone.

1. There are officers who willfully violate the human rights of the people in the communities they serve;
2. The bad officers corrupt the departments they work for;
3. The mainstream media helps sustain the narrative of heroism that even corrupt officers take refuge in.

When you take a job as a police officer, you do so voluntarily. You understand the risks associated with the work. But because you signed on to do a dangerous job does not mean you are then allowed to violate the human rights, civil rights, and civil liberties of the people you serve. It's the opposite. You should protect those rights and, when you don't, you should be held accountable. That simple statement will be received by police apologists;

4. Cameras provide the most objective record of police-citizen encounters available;
5. There are officers around the country who want to address institutional racism.

Racism is woven into the fabric of our nation. At no time in our history has there been a national consensus that everyone should be equally valued in all areas of life. We are rooted in racism in spite of the better efforts of Americans of all races to change that.

Because of this legacy of racism, police abuse in black and brown communities is generations old. It is nothing new. It has become more visible to mainstream America largely because of the proliferation of personal recording devices, cellphone cameras, video recorders—they're everywhere.

We need police officers. We also need them to be held accountable to the communities they serve.

*Redditt Hudson is the board chair for The Ethics Project. He is a former St. Louis police officer who left the force in 1999 to focus on addressing systemic problems in the criminal justice system (including abuse of police authority) and improving the police/community relationship. He is the author of the critical investigative report *Suffering in Silence*, which catalogued human rights abuses in St. Louis City jails and led to several formal actions to address the conditions in them.*

Facts on Fatal Police Shootings

In 2018: 1,116

In 2017: 1,147

- There is no correlation between population density and fatal police shootings (FPS).
- There is no correlation between an area's frequency of violent crimes and the frequency of police shootings.
- 5 California cities ranked in the top 9 for frequency rates of FPS. Neither Los Angeles nor San Diego were cited.
- Blacks were 3 times more likely to be killed by police than whites.
- 21% of white victims were unarmed and non-violent; 30% of black victims were unarmed and non-violent.
- 20% of police shootings involved mental illness.
- California, where 1 in 9 Americans live, suffered the most police shootings. Texas was second, Arizona third, followed by Georgia and Colorado. New York was well down in the bottom half of the states (16 FSP vs. 115 in California).
- 67% of FSP victims were not fleeing the scene.

Artist Biographies



MELODY BUTIU
Female Voices

is grateful to return to South Coast Repertory to be a part of this production. Her other SCR credits include *Naked Mole Rat Gets Dressed: The Rock Experience* (Theatre for Young Audiences), *A Christmas Carol* (2018), *Shipwrecked! An Entertainment*, *The Intelligent Design of Jenny Chow*, *Ivy + Bean* and *Junie B. Jones in Jingle Bells Batman Smells*. Her Broadway credits include *Doctor Zhivago* and off-Broadway, David Byrne's *Here Lies Love* (The Public Theater). Her regional theatre credits include *Vietgone* (Denver Center for the Performing Arts), *Here Lies Love* (Seattle Repertory Theatre), *Merrily We Roll Along* (Wallis Annenberg Center for the Performing Arts), *Sunday in the Park with George* (Huntington Theatre), *Monstress* (American Conservatory Theatre), *Stage Kiss* and *Shipwrecked!* (Geffen Playhouse), *Helen* (Getty Villa), *A Perfect Wedding* (Kirk Douglas Theatre), *Long Story Short* (San Diego Repertory), *A Little Night Music* and *Golden Child* (East West Players), *36 Views* (Portland Center Stage), *Dogeaters* and *Boy* (La Jolla Playhouse). Her film and television credits include *The Patients*, *A Mother's Greatest Fear*, "The Kominsky Method," "NCIS: LA," "Kingdom," "Rizzoli & Isles," "Gotham," "NCIS" and "Modern Family." She earned an MFA from UC-San Diego. melodybutiu.com, IG: @mellowdeebee



LEA COCO
Ryan

is happy to be making his first SCR appearance. His notable theatre credits include work with The Public Theater in New York, Blue Man Group (as a Blue man), Actors Theatre of Louisville, Utah Shakespeare Festival, Chicago Shakespeare Theatre and Steppenwolf Theatre, among many others. His television credits include guest star and recurring roles on networks such as NBC, CBS, TNT, ABC and FOX. He can be seen in films such as *Dorian Blues*, *J. Edgar*, *Sinister 2* and The Hallmark Channel's highest-rated Christmas movie, *The Sweetest Christmas*. He recently finished filming his third season with Ava DuVerney's hit show, "Queen Sugar," as bad boy Jacob Beadreaux. He is a graduate of Carnegie Mellon University.



ERIKA LAVONN
Amina

is making her SCR debut. She has worked on small and big screens, in soaps and dramas including "Law & Order: SVU" and *War of the Worlds*. From historical human to a fictional feral, LaVonn has portrayed the likes of Marian Anderson in *My Lord, What a Night*, to Nala and Serabi in Broadway's *The Lion King*. She has had the privilege of working overseas and at numerous theatres from coast to coast including those located in Portland, Denver, Louisville, Kansas, Minneapolis, Baltimore, Delaware, Hartford, Boston, and at The Kennedy Center for the Performing Arts in Washington, D.C. She counts *The Christians* (The Wilma Theater, Syracuse Stage), *What I Learned in Paris* (Indiana Repertory Theatre), *The Mountaintop* (Guthrie Theater, Blumenthal Center, Arizona Theatre Company) and *The Lion King* amongst her favorites.



RICARDO SALINAS
Male Voices

is an original member of the critically acclaimed performance troupe Culture Clash, which has forged a unique role on the American stage. As a theatre artist, writer, social commentator and activist, he and his co-creators, Richard Montoya and Herbert Sigüenza, have written more than a dozen plays and performed more than 5,000 shows nationwide including several times at SCR. Salinas continues to tour his solo show *57 Chevy*, written by Cris Franco, and will be performing at San Diego Repertory Theatre this fall in *Bad Hombres*, *Good Wives* written by Herbert Sigüenza. This spring, he's keeping busy being on the faculty both at Occidental College and UCLA.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

KEVIN ARTIGUE (*Playwright*) writes plays, TV, and film. He was raised in Redlands, Calif., and lives in Brooklyn. He's a current member of the Dorothy Strelsin New American Writers Group at Primary Stages, and is an alumus of Interstate 73 Writers Group and The Public Theater's Emerging Writers Group. His plays have been performed and developed with Page 73, The Public Theater, SCR, SPACE

on Ryder Farm, Golden Thread Productions, the National New Play Network, New York Theatre Workshop, Long Wharf Theatre, Portland Center Stage and the Playwrights' Center. He has films in development with Imperative Entertainment, Star Thrower Entertainment and Scott Free Productions. He earned an MFA from the Iowa Playwrights Workshop.

LEAH C. GARDINER (*Director*) returns to SCR where she previously directed the world premiere of Pulitzer Prize-finalist *Blue Door*. Most recently, her production of *If Pretty Hurts Ugly Must Be a Mubfucka* at Playwrights Horizons was named a *New York Times* Critics' Pick. Her other New York credits include *Generations* and *born bad* (for which she received an Obie Award) at Soho Rep; *The Ruins of Civilization* at Manhattan Theatre Club; *Wit* starring Judith Light at the Union Square Theatre (plus the national tour); *The Loneliness of the Long Distance Runner* at Atlantic Theatre Company; *Fidelis* at The Public Theater; *Pitbulls* at Rattlestick Playwrights Theater; Pulitzer Prize-finalist *Bulrushers* at Urban Stages; and *Dead Are My People* at New York Theatre Workshop/Noor Theatre. Her regional credits include *Bread* at WaterTower Theatre, *Antony and Cleopatra* and *Otello* at Houston Shakespeare Festival, *The Normal Heart* at ACT (San Francisco), *Fences* at Oregon Shakespeare Festival, *By the Way, Meet Vera Stark* at Alliance Theatre, *Sucker Punch* at Studio Theatre (Washington, D.C.) and Anna Deveare Smith's *Notes from the Field* at Baltimore Center Stage/Berkeley Repertory Theatre. Gardiner has directed in both London and Japan, and has acted as herself in Ira Sachs' feature film *Little Men*, opposite Greg Kinnear. She earned an MFA from the Yale School of Drama. LeahC-Gardiner.com

MYUNG HEE CHO (*Scenic Design*) is a set and costume designer for theatre, opera, dance and live entertainment. She designed *Goldfish*, *The Piano Teacher*, *System Wonderland* and others at SCR. Her recent credits include sets for *Nikki Corona*, *Black Super Hero Magic Mama* at Geffen Playhouse; *Trojan Women*, a new Korean opera, at the LIFT Festival (London), Holland Festival and Wiener Festwochen; set and costumes for *In the Body of the World* at Manhattan Theatre Club and American Repertory Theater; *The Thieving Magpie* at Glimmerglass Opera; *The Marriage of Figaro* at Washington National Opera and *Golden Fairytale Fanfare* at Shanghai Disney Resort. Her other selected credits include *Trans Scripts* at A.R.T.; *Stuck Elevator* at ACT; *Emotional Creature* at The Linney Theatre, Berkeley Repertory Theatre and Market Theatre, Johannesburg; *The Magic Flute* at the Canadian Opera Company and *The Good Person of Szechuan* at the Landestheater Linz (Austria). She is professor of stage design at UCLA and a recipient of multiple Princess Grace Awards.

LEAH PIEHL (*Costume Design*) returns to SCR where she designed *Kings*, *The Light in the Piazza*, *Mr. Wolf*, *The*

*Motherf**ker with the Hat* and the Theatre for Young Audiences productions of *Pinocchio*, *Robin Hood* and *The Borrowers*. Her other credits include *Romeo and Juliet* (Oregon Shakespeare Festival), *The Taming of the Shrew* (Great Lakes Theater), *Underneath the Lintel* and *Krapp's Last Tape* (Geffen Playhouse), *Halfway to Dawn* (BAM), *Race* and *Twist Your Dickens* (Kirk Douglas Theatre), *Pygmalion*, *The Heiress*, *Intimate Apparel* (Pasadena Playhouse), *The Steward of Christendom* (Mark Taper Forum); *The Most Deserving* (Denver Center for the Performing Arts); *Stardust* (REDCAT); *Arcadia*, *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Bars and Measures*, *Futura*, *The Pain and the Itch* and *Tartuffe* (Boston Court Pasadena); and *Hedda Gabler* (Antaeus Theatre Company). She recently designed the feature film, *All Stars*. Her work has been featured at MOMA, Art Basel Miami and 2010 Whitney Biennial. Piehl has a BA from UC-Berkeley and an MFA in costume design from CalArts. leahpiehl.com

CAMERON JAYE MOCK (*Lighting Design*) has designed for opera, theatre, concert and dance throughout the United States and Europe, spanning the fields of scenic, lighting and projection design. Some of his most recent work includes scenic and lighting design for Badisches Staatstheater Karlsruhe's *Alcina* and scenic design for San Francisco Symphony's *Boris Godunov*. His other productions include *Peter Grimes*, *Peer Gynt* and *On the Town* (San Francisco Symphony), *Iphigénie en Tauride* (Teatro Nacional de São Carlos), *Daphne* (The Cleveland Orchestra), Beethoven's *Missa Solemnis* (a co-production with the Los Angeles Philharmonic and San Francisco Symphony), *Hope, Faith, Charity*, *La Virgen de Guadalupe*, *Melancholia*, *Desert Rats* and *The Mother of Henry* (The Latino Theater Company), *Iris* (Bard Summerscape), *Semele*, *Agrippina* and *A Flowering Tree* (Opera Omaha), *Pelléas et Mélisande* (Cincinnati Symphony Orchestra), *Così fan tutte* and *Don Giovanni* (Milwaukee Symphony Orchestra), *Don Giovanni* (San Francisco Opera's Merola program), Frank Zappa's *200 Motels* (LA Philharmonic), *Radamisto* and Jonathan Dove's *Flight* (The Juilliard School), *Turn of the Screw* (Opera Columbus), a world premiere of *The Classical Style* (Ojai Music Festival), *Saul* (Trinity Wall Street) and *La voix humaine* and *Il segreto di Susanna* (Opera San Antonio). He is co-creator of Mac Moc Design LLC.

VINCENT OLIVIERI (*Sound Design*) is pleased to return to SCR for *Sheepdog*. His previous projects include *Going to a Place where you Already Are*, *Five Mile Lake*, *Jitney*, *The Heiress*, *A Feminine Ending* and *Noises Off*. His Broadway credits include the design and score for *High*. His off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* and *Fatal Attraction: A Greek Tragedy*. His New York City and regional credits include productions with The Geffen Playhouse (Ovation nominations), Woolly Mammoth Theatre, Cincinnati Playhouse in the Park

(LCT Award), Portland Center Stage, Center Stage (Baltimore), Barrington Stage Company, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. He has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Kira Oblensky, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Olivieri was the resident sound designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at UC Irvine. soundandstage.net/sound.

MARTÍN CARRILLO (*Sound Design/Original Music*) is an Ovation Award-winning sound designer (2004, 2007) and has created music and sound environments in a number of contexts since 1996. His sound design and original music for Pig Iron's *Tragedy of Joan of Arc* (1998) received attention and critical acclaim in Philadelphia with a Barrymore Award nomination and was a preamble to collaborations with sound designer François Bergeron for six venues at Tokyo DisneySea (2001). He also was the audio designer for two main venues at Hong Kong Disneyland (2005). His Los Angeles theatrical credits include *Eat Me* (2004, *LA Weekly* Theater Award nomination), *Have You Seen Alice* (*LA Weekly* Theater Award for Sound Design, 2012; Ovation Award nomination), *Buddy Buddette*, *Romeo and Juliet: Antebellum New Orleans 1836* (Ovation Award, 2004), *Heavier Than*, *American Misfit*, *Paradise Lost: Shadows and Wings* (Ovation Award, 2007); *Gifts of the Spirit* (2018, Ron Athey and the Broad Museum); *Karen O & Danger Mouse Present an Encounter with Lux Prima* at the Marciano Art Foundation (2019, spatial sound engineer) and *Baby It's You* (2010, NAACP Theatre Award for Sound Design, Large Venue). His first feature-length score for the film adaptation of *Eat Me* premiered in 2017. He is proud to be designing and composing during SCR's 55th season after working here as an associate on *The Education of Randy Newman* (2000)—it seems like only yesterday.

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 for the Pacific Playwrights Festival from its 1998 inception through 2005; and, 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 Roundabout Theatre Company (New York) for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. Following seven seasons as director of artistic development for Manhattan Theatre Club in New

THE PLAYWRIGHTS CIRCLE (*Honorary Producer*) consists of avid playgoers 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 Lucas Hnath (*A Doll's House, Part 2*), 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.

Sandy Segerstrom Daniels
 Dr. Robert F. & Julie A. Davey
 Patricia Ellis
 Janet & Michael Hards
 Tracy & Roger Kirwan
 Carl Neisser
 Michael Oppenheim
 Carolina & John Prichard
 Michael Ray
 Susan Shieldkret & David Dull
 Peter & Joy Sloan
 Paula Tomei & David Emmes
 Julia Voce
 Judy & Wes Whitmore

York, he is now an artistic consultant for MTC, the Colorado New Play Festival and SCR.

DARLENE MIYAKAWA (*Stage Manager*) last worked at SCR on *Ella Enchanted*. A member of Actors' Equity Association and the American Guild of Musical Artists, she has worked around the U.S. in opera, theatre (primarily Shakespeare and new works) and recently started to delve into corporate events (Salesforce Conference, Miami; annual Gamestop Conference; and TD Bank WoW! Awards, a 12-city tour), one-night concerts and fundraisers. Her recent credits include Playwright's Arena, Opera San Jose, California Symphony, Fort Worth Opera, Pasadena Playhouse, Tri-Cities Opera, New York City Opera, UCLA's Center for the Art of Performance, Opera San Antonio, The Getty Villa and East West Players. Miyakawa was also the director of production for 10

years at Long Beach Opera and served as production manager for Opera Maine, Opera Memphis, Opera Santa Barbara, Festival Opera and the inaugural year of Artists at Play.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019, with a proven track record of theatrical excellence, dynamic leadership and creating meaningful connections with audiences. Prior to his appointment as artistic director at SCR, he served as artistic director for Arizona Theatre Company. Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama, and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

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 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 on OneOC's Nonprofit Advisory 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. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In October 2018, she received the Helena Modjeska Cultural

Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the *Orange County Business Journal's* 2018 "OC 500."

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 LA 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.