



56th Season • 530th Production  
JULIANNE ARGYROS STAGE / SEPTEMBER 29 - OCTOBER 20, 2019

# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

## THE CANADIANS

by Adam Bock

Lauren Helpern  
SCENIC DESIGN

Denitsa Bliznakova  
COSTUME DESIGN

Josh Epstein  
LIGHTING DESIGN

Cricket S Myers  
SOUND DESIGN

Yee Eun Nam  
PROJECTIONS

Andy Knight  
DRAMATURG

Joanne DeNaut, CSA  
CASTING

Jenny Jacobs  
STAGE MANAGER

Directed by  
**Jaime Castañeda**

Susan Shieldkret & David Dull  
Honorary Producer

Sarah J. McElroy  
Honorary Producer

THE CANADIANS was commissioned by South Coast Repertory  
and workshopped and developed in the 2019 Pacific Playwrights Festival.

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

## CAST OF CHARACTERS

Bobby/Trish/Andy/White Rabbit/A Man on Deck Nine ..... *Corey Brill*  
Brendan ..... *Daniel Chung*  
Beth/Little Harry/Wally/A Man on Deck Nine ..... *Corey Dorris*  
Johnny/Mayor Claudette/Oliver/Indian Princess  
    A Man on Deck Nine ..... *Linda Gebringer*  
Gordy ..... *Kyle T. Hester*

## LENGTH

*Approximately 1 hour and 20 minutes with no intermission.*

## PRODUCTION STAFF

Assistant Stage Manager ..... *Nicki Heskin*  
Dialect Coach ..... *Philip D. Thompson*  
Assistant to the Scenic Designer ..... *Mauri Smith*  
Costume Design Assistant ..... *Erik Lawrence*  
Stage Management Interns ..... *Janette Braggs, Teiya Dyke*  
Light Board Operator ..... *Sean Deuel*  
Sound Board Operator ..... *Aaron Centeno*  
Video Operator ..... *Abraham Lopez*  
Dressers ..... *Josie Austin, Rebecca Clayton*  
Wig Assistant ..... *Kristi D'Arrigo*  
Additional Costume Staff ..... *Lalena Hutton, Tessa Oberle, Emily Wilson*

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 #CanadiansSCR and tagging the designers listed on P1.*

**89.3 KPCC**

*Media Partner*

# The World According to Bock

by Andy Knight

A modest New York apartment, where a middle-aged gay man sits on his Eames sofa and reflects on his life and failed relationships. A nondescript reception area, where a woman—who seems born to be a receptionist—answers the phone with “Northeast Office.” A church basement, where members of a 12-step program gather before their morning meeting. A high-rise office building, where temps work on a case for “dumb lawyers saying dumb things to other dumb lawyers about dumb things stupid people did.” These are the worlds that playwright Adam Bock constructs in his plays.

At first, they seem entirely familiar, even tedious. Take that Northeast Office, for example, the setting of Bock’s dark comedy *The Receptionist*, which premiered at Manhattan Theatre Club in 2007. There, Beverly—the receptionist—sits at her desk and, for most of the play, routes phone calls, guards her good pens (that are frequently stolen) and manages the love lives of her friend Cheryl Lynn and her colleague Lorraine. The play shows its audience the workaday world in all its mundane, fluorescent glory. But Bock, who spent some time as a receptionist himself, knows that world is also inherently funny. With his clipped, matter-of-fact and often disjointed dialogue, the playwright delights his audience with Beverly’s nine-to-five woes. “I came in yesterday,” she tells Mr. Dart from the Central Office, “and there were five jams in the copier. Five! Five! Someone just left it like that. Can you? It was probably Lorraine.”

But then, late in the play, in the same breath that Beverly laments about her husband’s extravagant teacup collection, Bock rips away the comfortable world that the audience has grown accustomed to and reveals

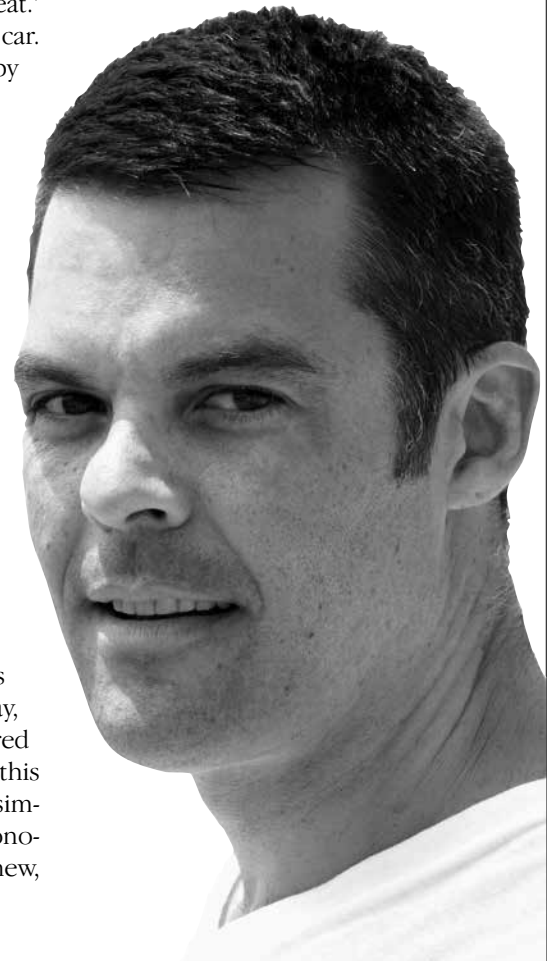
the actual business of this office—the business of surveillance, interrogation and, perhaps, even torture. Suddenly, those conversations about pens feel strangely macabre. But the swift comedy—for Bock’s plays rarely exceed 90 minutes—leaves little room for reflection as it hurtles toward its unsettling finish. Only after the show ends, can an audience begin to unpack what they’ve just witnessed.

“I always have a moment,” Bock said in an interview with Adam Greenfield, associate artistic director at Playwrights Horizons (where much of Bock’s work has been produced), “this moment that suddenly shifts the whole play. Because I think that in our lives, I mean, we’re all wandering along thinking ‘Oh this is going great.’ And then suddenly you get hit by a car. Or someone tells you the truth, by mistake.”

In many of Bock’s plays, these shifts are big, shocking events—akin to getting hit by a car. The sudden threat of danger in *The Receptionist*, for example. Or in Bock’s *A Life*, which premiered at Playwrights Horizons in 2016, the play’s protagonist, Nate Martin (the middle-aged gay man on the Eames sofa)—spoiler alert—abruptly drops dead of a heart attack only halfway through the play. These are overt twists, ones that irrevocably change the world for the characters and the audience. But some of Bock’s shifts are subtler, though no less impactful. In his most recent play, *Before the Meeting*, which premiered at Williamstown Theatre Festival this summer, Bock uses a character’s simple truth—revealed in a long monologue—to thrust the world into a new, sharper focus.

*The Canadians*, Bock’s South Coast Repertory commission, brings audiences to Port Alison, Manitoba, where a young man named Gordy navigates life in a small town. It’s a new setting for the playwright, but not unfamiliar territory. “I am a Canadian who has lived in the U.S. for most of my adult life,” Bock says. “I love the experience of exploring a new world, but also knowing another one. It’s a bit like being gay—learning to be comfortable in many different environments, hopefully learning from them all.”

With his plays, Bock shows just how important that learning is—for they reliably prove that no world is entirely as it seems.



# Artist Biographies



## COREY BRILL

*Bobby/Trish/Andy/White Rabbit/A Man on Deck Nine*

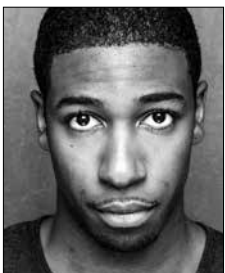
appeared at SCR previously as Kit Marlowe in *Shakespeare in Love*, David in *Office Hour*, Josh in *Of Good Stock*, Rufus in *Five Mile Lake*, a fetus in Noah Haidle's *Smokefall* and as Mr. Darcy in *Pride and Prejudice*. He is always thrilled to be back. His Broadway credits include Gore Vidal's *The Best Man*, Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo* (understudy) and the first national tour of the Sam Mendes/Rob Marshall production of *Cabaret*. He has performed at regional theatres around the country including The Kennedy Center for the Performing Arts, Actors Theatre of Louisville, Seattle Repertory Theatre, The Old Globe, Williamstown Theatre Festival, Hartford Stage, La Jolla Playhouse, Chalk Repertory Theatre, Young Jean Lee's Theater Company and Antaeus Theatre Company. His television and film appearances include "Chicago P.D.," "You're the Worst," "Scorpion," "The Walking Dead," "Perception," "CSI: Miami" and HBO's *The Normal Heart*. He earned his BFA from Otterbein College and MFA from UC-San Diego.



## DANIEL CHUNG

*Brendan*

returns to SCR and *The Canadians* after appearing in the play's NewSCRipts and Pacific Playwrights Festival readings. He was in the co-production of *Office Hour* at Long Wharf Theatre and Berkeley Repertory Theatre, directed by Lisa Peterson. He is a UCLA alumnus with a BA in psychology. He is a member of Faultline Theater in San Francisco.



## COREY DORRIS

*Beth/Little Harry/Wally/A Man on Deck Nine*

is making his first appearance in an SCR production; he was in the 2019 Pacific Playwrights Festival reading of *Unlikable Heroine* by Melissa Ross. This is his first stage play since Rogue Machine Theatre's *Dutch Masters* (2016), for which he won a *Stage Raw* Award for Best Two-Person

Performance with Josh Zuckerman; and received an LA Stage Alliance Ovation Award nomination for Best Production in the 2016-17 theatre season. He is a member of the digital theatre company, TeamStarkid (StarKid Productions), which just celebrated its 10th anniversary and whose highest-rated production has 23 million views on YouTube. Off-Broadway, he appeared in *Trail to Oregon* and his LA theatre credits include *The Guy Who Didn't Like Musicals*. His film and television credits include "Station 19," "Futureman," "The Grinder" and Disney's "Stuck in the Middle." He earned his MFA at The Juilliard School.



## LINDA GEHRINGER

*Johnny/Mayor Claudette/Oliver/Indian Princess/A Man on Deck Nine*

appeared at SCR previously in *The Roommate*, *Going to a Place where you Already Are* and *How to Write a New Book for the Bible*, for which she received a Los Angeles Drama Critics Circle nomination. She also appeared in the world premieres of *The Parisian Woman*; *The Language Archive*; *The Piano Teacher*; *A Naked Girl on the Appian Way*; *Getting Frankie Married—and Afterwards*; *Hold Please*; *But Not for Me*; and *The Intelligent Design of Jenny Chow*, a role she repeated in its New York premiere at the Atlantic Theatre Company. Her other SCR credits include *Circle Mirror Transformation*; *Doubt, a parable*; *Hamlet*; *The Retreat from Moscow*; *A Delicate Balance*; *All My Sons*; *Relatively Speaking*; *The Last Night of Ballyhoo*; *Arcadia*; and *Good as New*. She has played leading roles in theatres across the country, most recently in the world premiere of the one-woman show, *Lady in Denmark*, at Chicago's Goodman Theatre; the world premieres of *Vicuña* at Kirk Douglas Theatre; *The Comparables* at Seattle Repertory Theatre; and *I Saw My Neighbor on the Train and I Didn't Even Smile* and *Cat on a Hot Tin Roof* at Berkshire Theatre Festival; *Surf Report* at La Jolla Playhouse; *The Women* and *Since Africa* at The Old Globe; and *The Crowd You're In With* (Jeff Award nomination) at Goodman Theatre. Her recent television credits include "S.W.A.T.," "Fear the Walking Dead," "Grey's Anatomy," "Perry Mason" (HBO) and recurring roles on "Touch" and "Justified." Her other television work includes "NCIS," "Raising Hope," "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "Ally McBeal," "Frasier" and "The West Wing" and the films *Into the Storm*, *Kreep* and *As Good As It Gets*.



**KYLE T. HESTER**  
*Gordy*

last appeared at SCR in the Pacific Playwrights Festival reading of *The Canadians* and he is so happy to be a part of this play again! His recent theatre credits include *Wild Goose Dreams* (La Jolla Playhouse),

*A Midsummer Night's Dream* and *Hamlet* (Santa Cruz Shakespeare), *King Lear* (Harold Clurman Laboratory Theatre), *Rosencrantz and Guildenstern Are Dead* (A Noise Within) and *Death and Cockroaches* (Chalk Repertory Theatre). He received his MFA from UC-San Diego and BFA from New York University's Tisch School of the Arts. [kylehesteractor.com](http://kylehesteractor.com)

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**ADAM BOCK** (*Playwright*) is best known for *Before the Meeting*, *A Life*, *A Small Fire*, *The Receptionist*, *The Drunken City*, *The Thugs* and *Swimming in the Shallows*. He writes both comedy and drama, blending whimsical surrealism with dark and painful explorations of character. Jesse Green, co-chief theatre critic for *The New York Times*, says Bock's *Before the Meeting* is a "knockout premiere ... [with character stories that] balance heart and humor." Bock has had more than 15 plays produced at prestigious theatres including Manhattan Theatre Club, Playwrights Horizons, Soho Rep., Second Stage Uptown, Rattlestick Playwrights Theater, Clubbed Thumb, Yale Repertory Theatre, Tricycle Theatre (London) and the Williamstown Theatre Festival. He has received an Obie Award, Bay Area Theatre Critics Award, Clauder Prize, Will Glickman Award, Heideman Award and a Guggenheim Fellowship; and he has been nominated for Drama Desk and Outer Critics Circle awards. He has been a resident playwright at New Dramatists and an artistic associate at Shotgun Players and Encore Theatre.

**JAIME CASTAÑEDA** (*Director*) has directed *The Luckiest* by Melissa Ross, *Seize the King* by Will Power, *At the Old Place* by Rachel Bonds, *Guards at the Taj* by Rajiv Joseph (La Jolla Playhouse), *Vietgone* by Qui Nguyen (American Conservatory Theater), *The Royale* by Marco Ramirez (American Theater Company), *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Dallas Theater Center), *Chimichangas and Zoloft* by Fernanda Coppel (Atlantic Theater Company), *The Motherf\*\*ker with the Hat* by Stephen Adly Guirgis (Kitchen Dog Theater), *How We Got On* by Idris Goodwin (Cleveland Play House), *Welcome to Arroyo's* by Kristoffer Diaz (The Old Globe), *Red Light Winter* by Adam Rapp (Perseverance Theatre), *Tiger Style!* by Mike Lew (Eugene O'Neill The-

atre) and *The Royal Society of Antarctica* by Mat Smart (Portland Center Stage, JAW Festival). Castañeda spent four seasons at the La Jolla Playhouse as associate artistic director and five seasons with the Atlantic Theater Company as artistic associate. He is the recipient of a Drama League Fellowship and a Princess Grace Award, and holds an MFA in directing from the University of Texas, Austin.

**LAUREN HELPERN** (*Scenic Design*) is happy to return to SCR, where she previously designed *Curve of Departure*. Her work has been seen in numerous southern California productions including *Seize the King*, *At the Old Place* and *Tiger Style!* (La Jolla Playhouse); *Skin-tight* and *A Funny Thing Happened on the Way to the Gynecologic Oncology Unit...* (Geffen Playhouse); and *Always...Patsy Cline* (Coronet Theatre, Los Angeles). Based in New York City, she has designed many critically acclaimed productions including *4000 Miles* at Lincoln Center (Lucille Lortel Award), the Pulitzer Prize-winner *Disgraced* at LCT3, *Bad Jews* at Roundabout Theatre Company and *Bug* at Barrow Street (Obie Award). Regionally, she has worked at Ford's Theatre, Arizona Theatre Company, Pioneer Theatre Company, Huntington Stage Company, Portland Center Stage, Bucks County Playhouse, Cleveland Play House, Chautauqua Theatre Company and Anchorage Opera, among others. She designed the national tour of *American Girl Live!* and several productions for *Blue Man Group*. She is a production designer on the web series "Janice Gunter: Ghost Hunter" (on WhoHaHa) and art-directed several other projects. She has designed benefits, events and installations for a diverse group of clients. Her work can be seen at [laurenhelpern.com](http://laurenhelpern.com).

**DENITSA BLIZNAKOVA** (*Costume Design*) is happy to return to SCR, where she previously designed the costumes for *The Sisters Rosensweig*, *Amos & Boris* and *Orange*. Her theatre design work has been seen nationwide at venues including Geffen Playhouse, Mark Taper Forum, The Old Globe, La Jolla Playhouse, Denver Center for the Performing Arts, Kennedy Center for the Performing Arts, Cleveland Play House, A Noise Within, Boston Court Pasadena, Williamstown Theatre Festival and the Falcon Theatre. Bliznakova's work for opera includes *Carmen* at Los Angeles Opera and *Murder in the Cathedral* at San Diego Opera. Her costume design and stylist credits for other media include films and music videos. Her work has been nominated for an LA Stage Alliance Ovation Award for Outstanding Costume Design and a Colorado Theatre Guild Henry Award. She is a professor in the School of Theatre, Television and Film at San Diego State University and is the head of the MFA design and technology program there. Bliznakova is an alumna of Parsons School of Design and Brandeis University. Her work may be viewed at [Denitsa.com](http://Denitsa.com).

**JOSH EPSTEIN** (*Lighting Design*) has designed lighting at many of the top regional theatres in the country. His recent productions include *Little Shop of Horrors* (Pasadena Playhouse), *The Legend of Georgia McBride* (Geffen Playhouse), *Indecent* (Arena Stage), *Romeo and Juliet* (Guthrie Theater) and *The Humans* (Geva Theatre Center). His work has also been seen at the Mark Taper Forum, Goodman Theatre, Kirk Douglas Theatre, Trinity Repertory Company, Baltimore Center Stage, Kansas City Repertory, Long Wharf Theatre, Alliance Theatre, Actors Theatre of Louisville, PlayMakers Repertory Company, Cincinnati Playhouse in the Park and Paper Mill Playhouse. In addition, Epstein is an ensemble member at IAMA Theatre Company (Los Angeles) and on faculty at the UCLA School of Theater, Film and Television. He is an LA Ovation Award winner, a Knight of Illumination nominee and a Helen Hayes Award nominee. He was a recipient of the NEA/TCG Career Development Program for Designers and currently serves on the Eugene O'Neill Playwrights Conference Artistic Council. Epstein received his MFA from New York University's Tisch School of the Arts. He lives in Los Angeles with his wife and three daughters. [joshepsteindesign.com](http://joshepsteindesign.com)

**CRICKET S MYERS** (*Sound Design*) is thrilled to return to SCR after designing *Photograph 51*; *Sweeney Todd: The Demon Barber of Fleet Street*; *Kings*; *A Doll's House, Part 2*; *The Siegel*; *Red*; *Mr. Wolf*; *Zealot*; *Trudy and Max in Love*; *4000 Miles*; *The Fantasticks*; *The Parisian Woman*; *Sight Unseen*; *Elemeno Pea*; *The Trip to Bountiful*; and *Three Days of Rain*. On Broadway, she earned a Tony Award nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. Regionally, she designed at the Ahmanson Theatre (50th Anniversary Celebration, *Sunshine Boys*); Mark Taper Forum (*Bent*, *Steward of Christendom*, *Joe Turner's Come and Gone*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*); La Jolla Playhouse (*The Squirrels*, *Guards at the Taj*, *Sideways*, *The Nightingale*); Kansas City Repertory Theatre (*Sex with Strangers*); Kirk Douglas Theatre (*Mutthouse*, *Endgame*, *Twist Your Dickens*); Pasadena Playhouse (*Stoneface*, *Above*

*the Fold*); the Los Angeles Theatre (*Carrie*); The Montalban Theatre (*I Only Have Eyes*); The Wallis Annenberg Center for the Performing Arts (*Blues in the Night*); and Geffen Playhouse (*The Untranslatable Secrets of Nikki Corona*, *Play Dead*, *Wrecks*, *Some Girls*). She has earned 22 Ovation Award nominations and won the Ruth Morley Award from the League of Professional Theatre Women. [cricketmyers.com](http://cricketmyers.com)

**YEE EUN NAM** (*Projections*) is a Los Angeles-based scenic and projection designer for opera, theatre and any form for live performances. Her recent regional theatre design works include *Black Super Hero Magic Mama* (Geffen Playhouse), *Sweat* (Mark Taper Forum), *Border-town Now* (Pasadena Playhouse) and *Citizen: An American Lyric* (Kirk Douglas Theatre, Fountain Theatre). Her other theatre design works include *Joy Luck Club* (Sierra Madre Playhouse), *Hannah and The Dread Gazebo* (Fountain Theatre), *Mountain Top* (Garry Marshall Theatre), *SAPO* (Getty Villa) and *Mother of Henry, Members Only*, *Dementia*, *A Mexican Trilogy: An American Lyric* (Latino Theater Company). Her opera and music theatre design works include *Then I Stood Up: A Civil Rights Cycle* (LA Opera Connects), *Notorious RBG in Song* (Skirball Cultural Center), *Venus and Adonis/Savitri* (New Camerata Opera, NYC), *Backwards from Winter* (Center for Contemporary Opera, NYC), *Cruzar la Cara de la Luna* (The Soraya, LA), *Lobengrin* (New World Center) and *A Midsummer Night's Dream*, *The Tales of Hoffmann*, *Crucible* and *L'enfant et les sortilèges* (Miami Music Festival, Miami). Her upcoming projects include *Sisters in Law* (Wallis Annenberg Center for the Performing Arts), *Aubergine* (South Coast Repertory), *And Then They Came For Me* (MainStreet Theatre). She earned her BFA in metal craft at Seoul National University and her MFA in theatre design at UCLA. View her portfolio: [yeeeunnam.com](http://yeeeunnam.com)

**ANDY KNIGHT** (*Dramaturg*) is South Coast Repertory's literary manager. At SCR, his dramaturgy credits include the world premieres of Lauren Yee's *Cambodian Rock Band*; Qui Nguyen's *Vietgone*; Catherine Trieschmann's Theatre for Young Audiences play, *OZ 2.5*; and the west

# Aubergine

by Julia Cho  
directed by Lisa Peterson

In this poetic tale of love, loss and healing, a meal is sometimes more than just food.

Age 14 & above. Contains adult language.

가지

OCT 19 - NOV 16

SCR.org  
(714) 708-5555

South Coast Repertory

coast premieres of Karen Zacarías' *Destiny of Desire*; and Sarah Burgess' *Kings*. His other recent credits include the world premiere of Carla Ching's *The Two Kids That Blow Sh\*t Up* with Artists at Play. Before SCR, Knight worked at Goodman Theatre in Chicago.

**JENNY JACOBS** (*Stage Manager*) is from Orange, Calif., and received her BA from California State University, Long Beach, and MFA from the University of California, Irvine. Her past credits include *Hairspray* and *Three Musketeers* (Palos Verde Performing Arts); *Plaid Tidings* (Laguna Playhouse); *The Sound of Music*, *Hello Dolly*, *Altar Boyz* and *All Shook Up* (3-D Theatricals); *Peter Pan*, *Noises Off* and *Kings* at South Coast Repertory; and *Titus Andronicus*, *Reefer Madness*, *A Midsummer Night's Dream*, *Anything Goes*, *Urinetown*, *The Tempest* and *The Cider House Rules*. For the past nine years, she has been touring with *Menopause the Musical* across the U.S. and Canada. She teaches and mentors theatre students at East Los Angeles College and has taught at Cal State, Long Beach. She has been a proud member of Actors Equity Association for the last 10 years.

**NICKI HESKIN** (*Assistant Stage Manager*) is thrilled to join SCR for *The Canadians*; she previously served as ASM for *Catch Me if You Can* (Musical Theatre West) and *Jesus Christ Superstar* (Lewis Family Playhouse). Heskin's selected production stage management credits include *Into the Woods*, *CATS*, *Sondheim on Sondheim*, *Music Man* (Lewis Family Playhouse), *33 Variations* (Ophelia's Jump Productions) and *Frontier Feats of Wonder* stunt show (Knott's Berry Farm). Her theatrical directing credits include *Bad Jews* (Ophelia's Jump Productions), *Baby with the Bathwater* (Chino Community Theatre), *Circle Mirror Transformation* and *Gidion's Knot* (Women's Theatre Workshop). Her assistant-directing credits include *Parade*, *42nd Street* (3-D Theatricals), *In the Next Room* (Ophelia's Jump Productions), *Music Man* (Grove Theatre), *The Underpants* and *Five Door Farce* (Chino Community Theatre). In 2018-19, she served as interim producer for Broadway at the Gardens and Rancho Cucamonga Community Theatre at Lewis

## HONORARY PRODUCERS

**SUSAN SHIELDKRET & DAVID DULL** step into the spotlight for the first time as Individual Honorary Producers with their sponsorship of the world premiere of *The Canadians*. As members of Playwrights Circle, they previously have underwritten the world premieres of *Sheepdog* earlier this year and *Little Black Shadows* in 2018. First Nights subscribers on both the Segerstrom and Julianne Argyros stages, they began attending shows at SCR in 2003 and have been Platinum Circle donors since 2016. Susan is a trustee of the theatre and serves currently on the Gala and Platinum Circle committees.

**SARAH J. McELROY** makes her debut as an Individual Honorary Producer with her sponsorship of the world premiere of *The Canadians*, having previously underwritten the world premieres of *The Parisian Woman*, *Five Mile Lake* and *Mr. Wolf* as a member of Playwrights Circle. She is a First Nights subscriber on the Segerstrom Stage and has been a Platinum Circle donor since 2016. She is a member of SCR's Board of Trustees and is currently chairing the Golden Circle Committee and served on the Gala Committee.

Family Playhouse and the producer of *In the Heights*, *Seussical* and *Miracle on 34th Street*.

**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR this past March and the 2019-20 season is the first that he has programmed here. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic

Judith Viorst's

# ALEXANDER

and the

# TERRIBLE,

# HORRIBLE,

# NO GOOD,

Very

# BAD DAY

based on the book by Judith Viorst  
book & lyrics by Judith Viorst  
music by Shelly Markham  
directed by Kari Hayter

NOV 8-24

SCR.org • (714) 708-5555

This delightful musical can put a smile on  
the crabbiest of faces. Ages 4+

South Coast Repertory

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 (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. In 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. In May 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration.

**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.