



58th Season • 536th Production
SEGERSTROM STAGE / OCTOBER 2 - NOVEMBER 6, 2021

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

A SHOT RANG OUT **A PLAY IN ONE MAN**

by Richard Greenberg

Christopher Barreca
SCENIC DESIGN

Sara Ryung Clement
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Jesse Mandapat
SOUND DESIGN

Jerry Patch
DRAMATURG

Joanne DeNaut, CSA
CASTING

Kathryn Davies
STAGE MANAGER

Directed by
Tony Taccone

Sarah J. McElroy
Honorary Producer

Michael Ray
Honorary Producer

CAST

John *David Ivers*

SETTING

A stage.

LENGTH

Approximately 85 minutes, with no intermission.

PRODUCTION STAFF

Assistant Stage Manager *Natalie Figaredo*
Assistant Director *Anna Jennings*
Associate Scenic Designer *Carlo Maghirang*
Assistant Lighting Designer *Jacqueline Malenke*
Light Board Operator *Sean Deuel*
Follow Spot Operator *Rachele Ekstrand*
Sound Board Operator *Jim Busker*
Deck Crew *Ben Morrow*
Dresser *Tessa Oberle*

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 #AShotRangOutSCR and tagging the designers listed on P1.

Greenberg at a Glance

by Jerry Patch

Richard Greenberg is a bona-fide New Yorker. Born and raised just east of Manhattan on Long Island, he settled in the Chelsea district after graduating from Princeton and Yale Universities, with a year of grad work at Harvard in between.

His roommate for his first years in the city was the actress Patricia Clarkson, a fellow New Yorker who's still a close friend. He's moved once in 40 years, from W. 23rd St. to W. 22nd, a block away. He hates leaving town, and hates traveling even more.

His favorite writer is Dawn Powell, a slick, satirical stylist and contemporary and friend of Dorothy Parker, John Dos Passos, James Thurber, and her editor, Maxwell Perkins. Originally from Ohio, she chronicled New York life and its people, writing novels and plays from the 1930s to her death in 1965 at 69.

She was known as a "writer's writer," a tag that is often put on Greenberg. There has been no more "literate" playwright in America over the last 40 years than he, having been compared to writers from Noel Coward to Henry James. His Tony winner, *Take Me Out*, is being revived on Broadway this fall, and has been optioned for a television series.

He has written well over 30 plays,

most of which were set in or around New York City and produced on and off-Broadway. He has won every playwriting prize in New York, most of them more than once.

All of which makes his 33-year association with South Coast Repertory something of an anomaly. *A Shot Rang Out* is the 13th play by Greenberg to be produced here, 10 of which were world premieres.

Most of these productions required Greenberg to be on site for development and rehearsals of his texts—which meant enduring travel he loathes. But surprise! The native New Yorker enjoyed Orange County, long enough over the years to find local favorites still abiding here and rue the losses of those now gone.

Greenberg loves our temperate climate; loved staying near SCR in the Marriott Suites. He mourned the loss of the flagship El Torito Grill on Anton Blvd., and breakfasts at Jerry's Deli around the corner. The typewriter on which he wrote until he could no longer justify not using a computer sits in place of honor: a bookshelf in the office of his pal, Joanne DeNaut, SCR's casting director for decades.

In 2020, the onset of the pandemic and the unresolved restrictions placed on assembling creatives and audiences prompted Artistic Director David Ivers to ask Greenberg for a solo play—one that

Did You Know?

Playwright Richard Greenberg has received 13 SCR commissions, 13 SCR productions and 10 SCR world premieres?

New plays and musicals are a vital component of South Coast Repertory's mission, vision and values. To catch a glimpse of some of the works-in-progress, join us for our **NewSCRipts** play reading series—admission is free!

Monday, Oct. 25, 2021 at 7:30 pm
Louder by Caroline V. McGraw

Monday, Dec. 6, 2021 at 7:30 pm
Script and playwright to be announced

Monday, April 25, 2022 at 7:30 pm
Funnie by Jessica Moss

THE LAB@SCR

Commissions and NewSCRipts are among the nine initiatives in South Coast Repertory's comprehensive new play development program, The Lab@SCR. To learn more, snap this code:



could be performed by a single actor and streamed if audiences could not gather in person. *A Shot Rang Out* is the result. It was Greenberg's idea that Ivers be cast in the role, a part he wrote with Ivers in mind.

As usual, Greenberg has been a periodic presence during the development and rehearsal of his text—but this time over Zoom. A true man of the theatre, Richard's play is both a celebration of returning to the art form, and the tale of one man's odyssey—one taken by many of us—before, during and after a period of great stress. And a welcome back.

Greenberg in the OC



Top: Peter Frechette, Kandis Chappell and Kario Salem in world premiere of *The Extra Man* (1991); above, Dylan Baker in *Night and Her Stars* (1994); above right, Jon Tenney and John Slattery in the world premiere of *Three Days of Rain* (1997); below right, Frederick Weller, Odin, Peter Frechette and Ilene Getz in the world premiere of *Hurrah at Last* (1998).

Top: JD Cullum and Schulman in *The*; middle, Kate Arrin; Mark Williams in *the*; of *The Violet Hour* (2

“The Unity Bridge spanning Bristol Street was erected in 1994 and given its name because it unites the forces of Commerce, as represented by the mall, with the Arts, as represented by the bank.”
 –excerpt taken from an Orange County tour guide’s spiel in Greenberg’s *Everett Beekin*.



and Susannah Schulman in the world premiere of *Dazzle* (2002);
 ngton and Curtis
 the world premiere
 (2002).

Top: Caroline Lagerfelt and T. Scott Cunningham in the world premiere of *The Injured Party* (2008), below right, Kevin Rahm and Susannah Schulman in the revival of *Three Days of Rain* (2011); above left, Linda Gehringer, James Yaegashi and Ann Guilbert in the world premiere of *A Naked Girl on the Appian Way* (2005); below left, Arye Gross and Marin Hinkle in the world premiere of *Our Mother’s Brief Affair* (2009).

Artist Biographies



DAVID IVERS

John

is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed here, and he directed *She Loves Me* (2020), and the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh. In 2015, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two, Two Guvnors*. 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 director. He was a resident artist at Denver Center for the Performing Arts 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 Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has 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.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of *The Perplexed*, *The Babylon Line*, *Our Mother's Brief Affair*, *The Assembled Parties* (Tony, Drama Desk nominations), *Take Me Out* (Tony Award for Best Play; Drama Desk Award; NY Drama Critics Circle Award; Outer Critics Circle Award; Lucille Lortel Award), *The House in Town*, *The Violet Hour*, *The Dazzle* (Outer Critics Circle Award), *Everett Beekin*, *Three Days of Rain* (L.A. Drama Critics Award; Pulitzer finalist), *The American Plan* and many other plays.

TONY TACCONE (*Director*) most recently directed *Kiss My Aztec*, a new musical he co-wrote with John Leguizamo. In 2019, he ended his tenure as artistic director of Berkeley Repertory Theatre, during which time it presented more than 70 world, American and West Coast premieres and sent 24 shows to New York, two to London and one to Hong Kong. He has directed new work by Tony Kushner, Julia Cho, John Le-

guizamo, Lemony Snicket, Culture Clash, David Edgar, Danny Hoch and Itamar Moses. Two of his shows, *Continental Divide* and *Tiny Kushner*, transferred to London and three landed on Broadway: *Bridge & Tunnel*, *Wishful Drinking* and *Latin History for Morons*. Prior to working at Berkeley Rep, Taccone served as artistic director of Eureka Theatre, where he commissioned Tony Kushner's legendary *Angels in America* and co-directed its world premiere. His regional credits include productions at Actors Theatre of Louisville, Arena Stage, Center Theatre Group, Guthrie Theater, La Jolla Playhouse, Oregon Shakespeare Festival and The Public Theater. In 2015, Taccone received the Margo Jones Award for "demonstrating a significant impact, understanding, and affirmation of playwriting."

CHRISTOPHER BARRECA (*Scenic Design*) has designed more than 200 productions including four Broadway shows—*Rocky* (2014 Tony, Drama Desk, Outer Critics Circle awards), *Search and Destroy*, *Our Country's Good* and *Chronicle of a Death Foretold* (American Theatre Wing Award). His off-Broadway work includes Adrienne Kennedy's *He Brought Her Heart Back in a Box* (2018 Obie Award), Joe Morton's *Turn Me Loose*, Athol Fugard's *Master Herold and the Boys* (directed by the playwright), *Painted Rocks*, *The Train Driver*, *Blood Knot*, David Byrne's *Joan of Arc: Into the Fire*, Richard Greenberg's *Three Days of Rain* (Drama Desk Award nomination) and *Neon Psalms* (American Theater Wing Award nomination). His regional credits include Culture Clash's *The Birds*, Charles Ludlum's *Hedda Gabler* and Anna Deavere Smith's *Twilight: Los Angeles*. His international credits include Waris Dirie's *Desert Flower* (Music Theater and St. Gallen Concert), Wole Soyinka's *A Scourge of Hyacinths* (BMW Award nomination), *King Lear* (Dijon Festival) and Stephen Dallane's *Solo Macbeth* (Almeida, London). He also directed *Dachniki* (Golden Spotlight Award nomination, Russia). He is the head of the scene design program and holds the Robert Corrigan Chair at CalArts. chrisbarreca.com.

SARA RYUNG CLEMENT (*Costume Design*) returns to SCR where her past projects include costumes for *Cambodian Rock Band*, *A Doll's House, Part 2*, *4000 Miles*, *Completeness* and *Becky Shaw*; sets and costumes for *How the World Began*; and the set design for *Absurd Person Singular*. Her upcoming projects include costumes for *Rattlesnake Kate* at the Denver Center and sets for *It's Christmas, Carol!* at the Oregon Shakespeare Theatre. Her work has been seen off-Broadway at Second Stage Uptown and Ma-Yi, and regionally at the Guthrie Theatre, Pasadena Playhouse, Folger Theatre, Geffen Playhouse, Seattle Repertory, Mixed Blood, St. Louis Rep, Center Stage Baltimore, East West Players, Cornerstone Theater Company, Yale

Repertory Theatre, Native Voices at the Autry and others. She is on the set design faculty at UCLA School of Theater, Film and Television and is a recipient of the Donald and Zorca Oenslager Fellowship in Design. She earned a MFA at Yale School of Drama and an AB from Princeton University. sararyungclement.com

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is a professor at the University of California, Irvine, where he is the head of the lighting design program. He has designed for various regional theatres such as Oregon Shakespeare Festival, Repertory Theatre of St. Louis and Utah Shakespeare Festival. He was delighted to design the inaugural production for Outside SCR this summer—*American Mariachi* and *You're a God Man, Charlie Brown*. He has designed productions at SCR since 1994 including *Outside Mullingar, Where the Mountain Meets the Moon, The Whipping Man, Long Road Today/El Largo Camino de Hoy, 4,000 Miles, Three Days of Rain, La Posada Mágica, Saturn Returns, Culture Clash in AmeriCCa, Doubt, a parable, and My Wandering Boy*. His recent designs include *Opera Festival on Ice* for Bietak Production (Muscat, Oman); *All is Calm* at the Alabama Shakespeare Festival; *Macbeth, Cymbeline* and *No Child* at Great River Shakespeare Festival; *Mojada* at Oregon Shakespeare Festival and Portland Center Stage; *Murder for Two* at Cincinnati Playhouse in the Park and Center REpertory Company (Walnut Creek, Calif.) and *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist. He is a member of the United Scenic Artists, Local 829/International Alliance of Theatrical Stage Employees. His complete design portfolio can be found at www.lradesigns.com. Alcaraz is an associate artist and the resident lighting designer at SCR.

JESSE MANDAPAT (*Sound Design*) is making his SCR design debut. He was nominated in Los Angeles for a 2021 Ovation Award in Sound Design for *The Curious Incident of the Dog in the Night-Time* (Greenway Court Theatre) and was previously named Sound Designer of the Year by *StageSceneLA* in 2019. His off-Broadway designs include *Bundle of Sticks* (INTAR), *Tell Hector I Miss Him* (Atlantic Theatre Company), *Fool For Love* (Theatre for the New City), *Fish Men* (INTAR) and *Locusts Have No King* (INTAR). His Los Angeles designs include *West Adams* (Skylight Theatre), *Red Ink* (Playwright's Arena), *Defenders* (The Broadwater), *The Chinese Lady* (Artists At Play), *Be A Good Little Widow* (Odyssey Theater Ensemble), *Exit Strategy* (LA LGBT Center), *1984* (Greenway Court Theatre), *The Two Kids That Blow Shit Up* (Artists At Play) and *An Accident* (Griot Theatre). Special projects include *The Castle Rock Live Experience* (Hulu activation at San Diego Comic-Con 2018), *The Fantastic Kim Sisters* (East West Players Theatre For Youth) and *What Goes Around* (Kaiser Permanente Educational Theatre). He earned a BA in Music at UC San Diego and an MFA in Sound Design from CalArts.

Honorary Producers

SARAH J. McELROY is thrilled to be an Individual Honorary Producer of *A Shot Rang Out* and even attended the Solo Flights Festival at Theatre Aspen where it was workshopped. This is her second time underwriting a world premiere; she was the Honorary Producer of *The Canadians* during the 2019-20 season, and before that underwrote 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 serves on the Gala Committee.

MICHAEL RAY is an Honorary Producer for the fifth time with his sponsorship of *A Shot Rang Out*. He was also one of two Season Producers for the inaugural Outside SCR at the Mission San Juan Capistrano this summer. During the 2018-19 season, Michael underwrote both *M. Butterfly* and, as a member of Playwrights Circle, *Sheepdog*. He joined the theatre's Board of Trustees in 2018 and currently serves as Vice President of Community Relations, playing an important role not only as an enthusiastic supporter but also as an energetic ambassador for SCR in the community.

JERRY PATCH (*Dramaturg*) served as dramaturg on over 150 new plays, including the world premieres of *Abundance, Freedomland, Golden Child, Intimate Apparel, Search and Destroy, Three Days of Rain, Ruined* and *Wit*. He was the founding project director for South Coast Repertory's Pacific Playwrights Festival and artistic director of the theatre program of Sundance Institute. A professor of theatre and film, he was consulting dramaturg for Roundabout Theatre Company (New York) for nearly a decade and resident artistic director at The Old Globe in San Diego. He is now artistic consultant for Manhattan Theatre Club where he served over a decade as Director of Artistic Development, and is resident dramaturg at SCR.

KATHRYN DAVIES (*Stage Manager*) previously stage-managed *You're a Good Man, Charie Brown, The Velveteen Rabbit, Poor Yella Rednecks, Sugar Plum Fairy, Orange, The Roommate, All the Way, Future Thinking, Red, Vietgone, The Whipping Man, Tartuffe, Reunion, Trudy and Max in Love, The Motherf**ker with the Hat, How to Write a New Book for the Bible, Sight Unseen, Topdog/Underdog, In the Next Room or the vibrator play, Doctor Cerberus, Ordinary Days, Our*

Mother's Brief Affair and *The Injured Party*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Les Contes D'Hoffmann* at Hawaii Opera Theatre; *Of Mice and Men* at Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre; and *The Designated Mourner* at the Edinburgh Fringe Festival. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles film festivals.

NATALIE FIGAREDO (*Assistant Stage Manager*) is a production stage manager whose credits include *With Love and a Major Organ* (Boston Court Pasadena), *The Cake* (Geffen Playhouse), *The Cake* (Echo Theatre), *Reasons to be Pretty*, *The Lieutenant of Inishmore* (Long Beach Playhouse) and *Tender Napalm* (Six01 Studio). Her credits as an assistant stage manager and production assistant include *What You Are* (The Old Globe), *American Mariachi* (Outside SCR), *Poor Yella Rednecks*, *Amos and Boris*, *Little Black Shadows*, *Junie B. Jones is Not a Crook*, *Tales of a Fourth Grade Nothing*, *Yoga Play*, *Orange*, *Mr. Popper's Penguins*, *Going to a Place where you Already Are* and *A Year with Frog and Toad* (SCR) and *Closer* (The Macha Theatre).

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 and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. 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 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.