



62nd Season • 562th Production
JULIANNE ARGYROS STAGE / APRIL 12 - MAY 3, 2026

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Suzanne Appel
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

EAT ME

by Talene Monahon

Nicholas Ponting
SCENIC DESIGN

Samantha C. Jones
COSTUME DESIGN

Isabella Byrd
LIGHTING DESIGN

Lee Kinney
COMPOSER

evan cook
SOUND DESIGN

Eric Shethar
DRAMATURG

Joanne DeNaut, CSA
CASTING

The Telsey Office
Rose Bochner, CSA
Brian Sutow, CSA
ADDITIONAL CASTING

Angela Lopes
STAGE MANAGER

Directed by
Caitlin Sullivan

Apriem Advisors
SEASON PRODUCERS

Nickie & Mickey Williams
HONORARY PRODUCERS

The Playwrights Circle
HONORARY PRODUCERS

Eat Me is a world premiere production and was workshopped and developed at South Coast Repertory's 2025 Pacific Playwrights Festival as part of The Lab@SCR.

CAST OF CHARACTERS

(in order of appearance)

Cindy	<i>Anne Gee Byrd</i>
Chris	<i>Sheldon D. Brown</i>
Stevie	<i>Jake Borelli</i>
The Gourmand	<i>George Bennett Watson</i>
Beatrice	<i>Kacie Rogers</i>
Jen	<i>Carolyn Ratteray</i>

SETTING

Somewhere in America. Bigger than a town. Smaller than a city.

LENGTH

Approximately 100 minutes with no intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Kyrsten Goodrich</i>
Production Assistant	<i>Taylor Squires</i>
Associate Director	<i>Kayla Amani</i>
Intimacy Consultant	<i>Talya Klein</i>
Casting	<i>Tiffany Little Canfield, CSA; Josh Einsobn, CSA</i>
Costume Design Assistant	<i>Ayrika Johnson</i>
Assistant Lighting Designer	<i>Emily Schmit</i>
Light Board Operator	<i>Andre Lee</i>
A1	<i>Jordan Buckelew</i>
A2/Audio Support	<i>Andie Niederecker</i>
Automation Operator/Deck Crew	<i>Robbie Macey, Riley Wanner</i>
Wardrobe Supervisor	<i>Korinne Melvin</i>
Wig, Hair and Makeup Technician	<i>Crystal Martinez</i>

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Photos may be taken before and after the show, and during intermission, but not during the performance itself. Smoking, including the use of vapes, is not permitted anywhere in the theatre.

  @SouthCoastRepertory   @SouthCoastRep



Media Partner

Four Questions with Playwright Talene Monahon

Director of The Lab@SCR Andy Knight: As a playwright, you have a diverse body of work—from literary and historical re-imaginings, like *The Good John Proctor* and *Jane Anger*, to stirring social critique like *Meet the Cartozians*. Do you see any common threads in how inspiration finds you?

Talene Monahon: There's definitely a common thread of history and finding inspiration in real historical narratives as a jumping off point for storytelling. *Jane Anger* takes place in plague-ridden Jacobean London, *The Good John Proctor* takes place in Salem in 1692 and the first act of *Meet the Cartozians* follows the lead up to a federal court case in 1924. Funnily enough, *Eat Me* diverges from this theme—it takes place entirely in the present day and includes internet engagement and cellphone communication in a pretty substantial way. That said, the process of inspiration for *Eat Me* was not terribly different from any of my other work. For the most part, when I decide I want to commit to writing a play, it's because there's a question that's been nagging at me and I want to spend more time with it, looking at it from different angles. Often the historical component (if there is one) comes in later, when I inevitably grow curious about how people in other times have thought about this question. The question comes first, then the character, then plot. I also do a pretty pretentious thing where, before I begin writing, I find a quote that engages with the central question and place it at the top of the draft, so I can think about it while I'm writing. Sometimes the quote changes, but I always have one there, like a little compass for myself.

What was the impetus to write *Eat Me*?

I have been interested in examining how the practice of eating disorders/control around food defines the experience of being human. For various reasons, however, dramatizing a narrative about eating disorders felt like an extraordinary sort of booby-trap, and I sat with my questions about how to do it for a few years, trying to work out how I wanted to navigate it. About two years ago, a friend mentioned to me that he had encountered someone on a dating app claiming

to have an impossibly rare disorder called “gourmand syndrome”—an obsession with gourmet food, which springs up after a brain injury. That sparked something in me and became the jumping off point for *Eat Me*. The quote I used for *Eat Me* is from *Alice in Wonderland*, which is also where the title of the play comes from. It has nothing to do with gourmand syndrome. But it does have to do with growing larger or smaller, and getting into the garden.



Was the dynamic and uncanny world of *Eat Me* clearly defined in your head from the start, or was it something you shaped gradually while writing the play?

The world was not clear in my head from the start! I first tried to write the play quite naturalistically and couldn't make it work. For one thing, I found that I was really disinterested in pathologizing disordered food behavior—that actually, the naming of disorder itself felt like it took something away from the mystery and relative universality of what I was trying to capture. I also became really focused on trying to convey the internal feeling of obsession. I wanted the audience to feel with Chris as his mind zigzagged outside of the present moment, to uncover with him the slippery feeling of becoming an unreliable narrator to oneself. That's when the character of the Gourmand entered the play, and he helped guide me towards that.

***Eat Me*'s director, Caitlin Sullivan, is a close collaborator of yours. What excites you about the artistic partnership and keeps you working together?**

Caitlin is such a treasured collaborator, and I have learned so much from our work together, beginning with *The Good John Proctor* in 2023. I have learned how to articulate better what I'm after in my work, how to think more rigorously about design and how to problem-solve on my feet. I think to be a great director means to embody a bevy of seemingly contradictory qualities: to be exacting but also nurturing, visionary but granular, decisive but flexible. Very few people can straddle these binaries with grace and humility, but Caitlin really can.

Artist Biographies



JAKE BORELLI

Stevie

is making his South Coast Repertory debut. Coming off an eight-year series regular stint on “Grey’s Anatomy,” playing the show’s first openly gay male doctor, Levi Schmitt, Borelli is excited to

return to the stage. Some of his past theatre credits include the Antaeus Theatre Company’s production of *Picnic* and Paris Barclay’s production of *The Normal Heart*. He can also be seen starring in Freeform’s *The Thing About Harry*, Nickelodeon’s “The Thundermans” and Netflix’s #REALITYHIGH.



SHELDON D. BROWN

Chris

(he/him) is delighted to make his South Coast Repertory debut. His credits include Goodman Theatre (*Fat Ham*), Steppenwolf Theatre Company (*Choir Boy, 1919*), Court Theatre (*Othello, Oedipus,*

Man In The Ring) and Roundabout Theatre Company (*A Soldier’s Play* Broadway tour). Film and TV acting and writing credits include *Cicada* (Spirit nominated, Best First Screenplay) and “The Big Leap” (FOX), as well as appearances in music videos for emerging icons Sapphira Cristál of RuPaul’s Drag Race and Daniel Kyri. Brown received his BFA in Acting from Emerson College and is represented by Innovative Artists and Stewart Talent Chicago. IG: @sbterance



ANNE GEE BYRD

Cindy

previously appeared at SCR as Mrs. Higgins in *Pygmalion* and as the mother in *The Beauty Queen of Leenane*. She has performed locally at Mark Taper Forum, Kirk Douglas Theatre, Geffen Playhouse,

Pasadena Playhouse, La Mirada Theatre, Ensemble Theatre Company in Santa Barbara, as well as across the country, including American Conservatory The-

ater in San Francisco, American Shakespeare Theatre in Connecticut, Cincinnati Playhouse in the Park, Great Lakes Theater Festival, Indiana Repertory Theatre, La Jolla Playhouse, McCarter Theatre Center, The Old Globe in San Diego and Seattle Rep. She is a staunch member of the Antaeus Theatre Company. She has received four Drama Critics Circle Awards and numerous Ovation nominations. Her television credits include “Lucky Hank,” “911,” “NCIS: Los Angeles,” “How to Get Away with Murder,” “Shameless,” “Murder in the First” and “Rake.”



CAROLYN RATTERAY

Jen

is an actor, director and writer based in the Los Angeles area. She has appeared Off-Broadway and in regional theatres as well as in TV/film and voice-overs. Credits include appearances at Mark

Taper Forum, Geffen Playhouse, Pasadena Playhouse, Boston Court Pasadena, A Noise Within, Antaeus Theatre Company, The Echo Theater Company and Garry Marshall Theatre. Regional theatres include The Old Globe and the Classical Theatre of Harlem. She has studied theatrical clown and her one-woman show, *Both And (A Play About Laughing While Black)* played at Boston Court, Wallis Annenberg Center for Performing Arts and the International Black Theatre Festival, while her original comedy pilot, *Un-Claimed*, had a successful film festival run. Some film and television credits include “The Lincoln Lawyer,” “Grey’s Anatomy,” “Riley Parra,” *Season of Love*, “Castle,” “NCIS,” “All My Children,” “Chemistry,” “The Young and the Restless” and “Law & Order: Criminal Intent.” Education/Training: M.F.A., The Old Globe/University of San Diego; B.F.A., New York University.

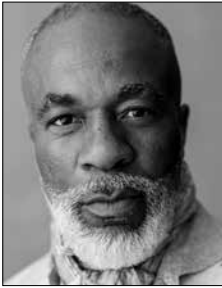


KACIE ROGERS

Beatrice

(she/her) is a two-time NAACP Award-winning actor, writer, producer and voice artist trained at AMDA College and Conservatory of the Performing Arts. Her television credits include

“Curb Your Enthusiasm,” “Grace & Frankie,” “Grand Crew” and “Home Economics,” and she is currently recurring on season two of “The Pitt” on HBO Max. She has performed with several theatres across Los Angeles, including The Getty Villa (*The Heal*), Gefen Playhouse (*Furlough’s Paradise*), A Noise Within (*The Bluest Eye*, *King Hedley II*), The Echo Theater Company (*Berta, Berta*) and Boston Court Pasadena (*Octopus’s Garden*). Her solo show, *I Sell Windows*, was produced in Los Angeles with Outside In Theatre, co-produced by Bottle Tree Theatre Co., and later performed at the Edinburgh Festival Fringe. She is the co-founder of Bottle Tree Theatre Co. and founder of Kacie Rogers Coaching. kacierogerscoaching.com | [@kacie.rogers](https://www.instagram.com/kacie.rogers)



**GEORGE BENNETT
WATSON**

The Gourmand

(he/him/his/king) is making his SCR debut. He is a stage and screen actor whose career spans more than three decades across classical repertory, contemporary drama, and world premiere development. He most recently created the role of Johnny Pierce in the world premiere of *Relentless*, written by Rae Binstock, at Syracuse Stage. In 2025, he portrayed David, Henry, and Mike in Amina Henry’s world premiere *Interstate* Off-Off Broadway. Regional theatre credits include *The Piano Lesson* at Arena Stage, *Two Trains Running* at Hartford Stage, and repertory performances in *Coriolanus* and *Timon of Athens* at Utah Shakespeare Festival. He has also appeared at Williamstown Theatre Festival and Berkeley Repertory Theatre. Television credits include HBO’s “The Wire,” CBS’s “Blue Bloods” and NBC’s “Law & Order: Organized Crime.” He studied at Atlantic Acting School. Instagram: [@thejeorgebennettwatson](https://www.instagram.com/thejeorgebennettwatson)

PLAYWRIGHT, DIRECTOR AND DESIGNERS

TALENE MONAHON (*Playwright*) is a Brooklyn-based playwright of Armenian descent. Her play *Meet the Cartozians* premiered at Second Stage Theater in October 2025, directed by David Cromer, and was a *New York Times* Critic’s Pick, as well as ranking on *Vulture’s* “Top 10 Best Plays of 2025” and *TheaterMania’s* “Top 5 Plays of 2025.” Other plays include: *The Good John Proctor* (dir. Caitlin Sullivan, *The New Yorker’s* “Top 10 Best Plays of 2023”), *Jane Anger* (dir. Jess Chayes, 2022 Off-Broadway Alliance Best New

Play Nominee) and *How to Load a Musket* (dir. Jaki Bradley, *TheaterMania’s* “The 10 Best Theater Productions of 2020”). Regional and international productions include Trinity Repertory Company, Shakespeare Theatre Company of D.C., Warehouse Theatre, Shakespeare in Detroit and London’s Jermyn Street Theatre. Monahon teaches Playwriting at the Sewanee Writers’ Conference. Upcoming plays: *Wonder! A Woman Keeps a Secret* (dir. Aileen Wen McGroddy, Northern Stage, 2026). B.A. Dartmouth College.

CAITLIN SULLIVAN (*Director*) is a New York-based director and theatre maker. She previously collaborated with Talene Monahon on the world premiere of *The Good John Proctor* (Bedlam, *The New Yorker’s* Best Theatre of 2023). Other recent work includes the world premieres of *Calf Scramble* (Primary Stages); *Ohio* (Edinburgh Fringe, Bristol Old Vic, Fringe First Award); *The Antiquities* (Playwrights Horizons, Vineyard Theatre, Goodman Theatre, Drama Desk nomination for Outstanding Director); *The Keep Going Songs* (LCT3, Obie Award); *Find Me Here* and *WORK HARD HAVE FUN MAKE HISTORY* (Clubbed Thumb); *Nova* (The Lyceum Edinburgh, Pemberley) and *Sanctuary City* (New York Theatre Workshop). Sullivan was a founding member and the Artistic Director of Seattle’s critically acclaimed Satori Group. She is a graduate of Williams College, an alum of the Drama League Directors Project and Next Stage Artist Residency, a former Clubbed Thumb Directing Fellow and a New Georges Affiliate Artist. caitlinesullivan.com

NICHOLAS PONTING (*Scenic Design*) is a set designer, installation and stained-glass artist based in San Diego. His work has been seen at TheaterWorks Hartford, La Jolla Playhouse, The 5th Avenue Theatre, IAMA Theatre Co., Boston Court Pasadena, LA Opera, Chautauqua Theater Company, Antaeus Theatre Company, Detroit Public Theatre and others. Ponting is the associate scenic designer and installation supervisor for Optika Moderna, creating immersive theatrical experiences. Recent Optika collaborators: La Jolla Playhouse, Museum of Contemporary Art San Diego and The New Children’s Museum of San Diego. He has also worked as a stained glass artist for over 15 years, creating contemporary stained glass and teaching at his studio. You can see two of his windows in the exhibition *Space Makers* at La Jolla Historical Society. He is the Interim Head of Scenic Design at San Diego State University. He earned his MFA at UC San Diego and his BA at Western Washington University. nicholasponting.com IG: [@nicholasponting](https://www.instagram.com/nicholasponting)

SAMANTHA C. JONES (*Costume Design*) (she/her) is excited to join South Coast Repertory for this world premiere. She is a costume designer and educator with previous design credits at Geffen Playhouse, Center Theatre Group, Oregon Shakespeare Festival, Huntington Theatre Company, Goodman Theatre, Court Theatre, Paramount Theatre (Aurora), Steppenwolf Theatre Company, Northlight Theatre, Drury Lane Theatre, Writers Theatre, Looking-glass Theatre Company, Chicago Children's Theatre, TimeLine Theatre, Porchlight Music Theatre, Jackalope Theatre, Cleveland Play House, Kansas City Repertory Theatre, Alley Theatre, Seattle Children's Theatre, First Stage Theatre, Skylight Music Theatre, Indiana Repertory Theatre, Peninsula Players Theatre and others. Her work can be viewed at samanthac-jones.com.

ISABELLA BYRD (*Lighting Design*) is a Lighting Designer for live performance. Broadway work includes *Cabaret*, *Dog Day Afternoon*, *Romeo + Juliet* and *An Enemy of the People*. Her 2024 Broadway debut season received double Tony Award nominations. Byrd is the recipient of a Drama Desk Special Award for her work in the 2023-24 season, on and Off-Broadway. Selected designs and world premieres include Caryl Churchill's *Glass. Kill. What If If Only. Imp.* (The Public Theater), *Infinite Life* (Annie Baker), *Primary Trust* (Ebony Booth), *Weather Girl* and *Epiphany* (Brian Watkins), *Sanctuary City* (Martyyna Majok), Jeremy O. Harris' *DADDY: A Melodrama* and multiple by Will Arbery: *Heroes of the Fourth Turning*, *Corsicana* and *Plano*. Most recently, she designed *You Got Older* (Clare Barron) and *Prince Faggot* (Jordan Tannahill). International designs in London and Edinburgh and regionally across the U.S. Honors include three Lortel Awards, two Obies, a Henry Hewes, and has been featured in *The New Yorker*. She is a proud USA829 union member, supporting pay equity and sustainability. isabellabyrd.design

LEE KINNEY (*Composer*) is a music producer and sound designer based in New York City, working in theatre, events and film. His Broadway credits include *Fear of 13* (starring Adrien Brody and Tessa Thompson) and *Is This A Room*. His select Off-Broadway and regional credits include *Prince Faggot* (Studio Seaview, Playwrights Horizons, Soho Rep); *Meet the Cartozians*, *Walden* (Second Stage Theatre); *The Gig: After Moise* (Williamstown Theatre Festival); *The Good John Proctor* (Bedlam), *You Will Get Sick*, *Exception to the Rule* (Roundabout Theatre Company); *Selling Kabul* (Playwrights Horizons); *DADDY: A Melodrama* (Vineyard Theatre, The New Group, Almeida

Theatre); *Help* (The Shed), *Prayer For The French Republic*, *Morning Sun* (Manhattan Theatre Club); and *Virgin Voyages*. He has won or been nominated for Sound Design awards from Outer Critics Circle, Lucille Lortel, Drama Desk, Henry Hewes and Joseph Jefferson awards. Thanks to Kris.

EVAN COOK (*Sound Design*) (he/him) is a New York City-based sound designer. He is honored to make his South Coast Repertory debut on *Eat Me*, thanks to the support of the SCR staff and the *Eat Me* creative team. Recent sound design: *My First Nutcracker 2025* at New York City Children's Theater and for imissmycafe.com. Find his website at evancook.audio.

ERIC SHETHAR (*Dramaturg*) (he/him) is a dramaturg, creative producer and curator who is one of the Co-Directors of Brooklyn's The Brick Theater. Some favorite past collaborators include Liza Birkenmeier, Vichet Chum, fake friends (Michael Breslin & Patrick Foley), Young Jean Lee, Erin Markey, Peter Mills Weiss & Julia Mounsey, River Ramirez, Mei Ann Teo, Else Went and Whitney White at institutions including Ars Nova, Chautauqua Theater Company, iHeartRadio, The Mercury Store, The Public Theater, Second Stage, South Coast Repertory (two seasons of the Pacific Playwrights Festival), the Williamstown Theatre Festival (two seasons) and WP Theater, where he is currently developing an original piece with magician Rachel Wax and Anne Kauffman. He currently teaches Dramaturgy at NYU's Playwrights Horizons studio, and his writing on performance and nightlife has appeared in *Culturebot*, The Helix Queer Performance Network, and the 2024 and forthcoming 2025 *Honcho Campout Zine*.

JOANNE DENAUT, CSA (*Casting*) is Casting Director for The LAB@SCR and served as SCR's full-time Casting Director for more than three decades, casting over 300 productions from classics to world premieres by the country's leading playwrights. In addition, she has cast numerous workshops and readings, including the Annual Pacific Playwrights Festival. She has also consulted and cast for other theatres, including Denver Center for the Performing Arts, Seattle Repertory, Center Theatre Group, and La Jolla Playhouse, as well as in collaborations with The Public Theater, Manhattan Theatre Club, Baltimore Center Stage, and Berkeley Repertory. Film credits include work with Octavio Solis, the American Film Institute and as a casting associate on various film and television projects. She also served as the Casting Director for USC's MFA New Works Festival as well as Ojai Playwrights Conference. DeNaut currently teaches the Audition class at Saddleback Community College

and additional classes at UCI, Cal State Fullerton and USC. She is a member of CSA.

THE TELSEY OFFICE (*Additional Casting*) With offices in both New York and Los Angeles, The Telsey Office casts for theatre, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. Please visit thetelseyoffice.com for our credits.

ANGELA LOPES (*Stage Manager*) (she/they) is stage managing their first show at South Coast Repertory and they are so thankful to be here! Lopes grew up in Santa Cruz, CA and is a proud graduate of Cabrillo College (AA Theatre Arts) and Ithaca College (BFA Stage Management). Work includes the Off-Broadway productions of *Life and Trust*, and *Burnout Paradise*. Some favorite New York and regional credits include *El Mentiroso* (Arts on Site), *The Picher Project* (Dixon Place), *Sweeney Todd* (Cabrillo Stage), *Rusalka* (Opera Ithaca), *A Christmas Carol* (Santa Cruz Shakespeare), and *No Child...* (Kitchen Theatre Company). Much love to family, friends, and mentors. Enjoy the show!

KYRSTEN GOODRICH (*Assistant Stage Manager*) (she/her) was born and raised in California, where she earned her BA in Theatre from CSU Chico in 2016 and her MFA in Stage Management from UC Irvine in 2021. She focuses on implementing anti-racist and stage intimacy training across all her work and enjoys guest lecturing in Stage Management courses whenever possible. Her credits include *Man of La Mancha* (Musical Theatre West); *The Incredible Book Eating Boy*, *The Heart Sellers* (South Coast Repertory); *The Inheritance: Part 1 & Part 2*, *Who's Afraid of Virginia Woolf?* (Geffen Playhouse); *The Rocky Horror Show* (Cygnet Theatre); *Escape to Margaritaville*, *Steel Magnolias*, *A Christmas Carol*, *The Amish Project* (Theatre SilCo); *The SpongeBob Musical*, *Young Frankenstein*, *The Who's Tommy*, *Cabaret*, *Jesus Christ Superstar* and others (Clinton Area Showboat Theatre); *Disney's The Little Mermaid*, *Chicago* (The Lexington Theatre Company). Cheers!

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed for SCR and during that season, he directed *She Loves Me*. In addition, he directed the 2024 production of *Joan*—both the world premiere at SCR and the 2025 East Coast premiere at Barrington Stage Company—the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh and the 2022 reading of Spenser

Honorary Producers

Honorary Producers are the essential supporters who bring South Coast Repertory's productions to life. Their generosity, paired with our artists' talent, ensures the world-class theatre for which SCR is renowned.

Apriem Advisors proudly serves as the 2025/26 Season Producer for all productions.

Since their first date at SCR in 2015, **Nickie and Mickey Williams** have become loyal supporters and Opening Night subscribers, with Nickie also serving on the SCR Board of Trustees. This marks their fifth production as Honorary Producers, reflecting a deep commitment to championing bold new stories.

The Playwrights Circle has underwritten a world-premiere production every season since 2002, debuting dozens of new works. A complete list of members is included on your program insert.

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Davis' *A Million Tiny Pieces*. He spent August 2023 directing Guthrie Theater's production of *The Importance of Being Earnest*. He was last seen onstage at SCR as John in Richard Greenberg's world premiere of *A Shot Rang Out* and as part of his SCR tenure, created the theatre's Outside SCR program in partnership with Mission San Juan Capistrano. Prior to his appointment as Artistic Director, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Before arriving to SCR in his current capacity, Ivers 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. Ivers' early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's most prestigious 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.

SUZANNE APPEL (*Managing Director*). For more than two decades, Appel has pursued a personal mission to bring people together through transformative experiences led by form-challenging artists. Working in partnership with Artistic Director David Ivers and reporting to the Board of Trustees, Appel is responsible for providing strategic leadership for SCR's long-term sustainability and growth. She oversees SCR's business operations, including fund-raising, marketing and community relations. Her accomplishments as Managing Director of Off-Broadway's Vineyard Theatre (2017-2024) include expanding the revenue-generating capacity of the organization, bringing on seven new board members, negotiating a two-production, industry-first producing partnership with Audible (David Cale's *Harry Clarke* and Ngozi Anyanwu's *Good Grief*), and transferring four Tony-nominated productions to Broadway. She is perhaps most proud of working with Artistic Director Sarah Stern to keep all Vineyard Theatre full-time staff employed during the COVID pandemic and developing a 2022-26 plan raising all arts worker wages. Appel joined The Vineyard after serving as Director of External Affairs for Hubbard Street Dance Chicago. Prior to her role at Hubbard Street, she served as Managing Director at Cutting Ball Theater in San Francisco, where she nearly doubled the organization's operating budget and built a two-plus-month operating reserve in four years. She was awarded the Alfred Drake Award from Brooklyn College, an honor given to an accomplished theatre professional who has made significant contributions to the American theatre. Her previous positions include roles with Dance Theater Workshop, Yale Repertory Theatre, Berkeley Repertory Theatre and Wesleyan University. Her volunteer work includes serving on the Board for Arts Orange County and South Coast Metro Alliance. Previously, she served as Chair of the Wesleyan Fund (2020-24). She is a graduate of Wesleyan University, Yale School of Drama and Yale School of Management (MFA/MBA).

MARTIN BENSON (*Founding Artistic Director*), (Mar. 15, 1937-Nov. 30, 2024) co-founder of SCR, directed nearly one-fifth of SCR's productions, including the 2020 production of *Outside Mullingar*. 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 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 directed American classics such as *A Streetcar Named Desire*, and 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.



This Theatre operates under an agreement between the League of Resident Theatres and 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 Stage Directors and Choreographers Society, a national theatrical labor union.



The theatre is a member of Arts Orange County, the official local arts agency.