



50th Season • 476th Production
JULIANNE ARGYROS STAGE / JANUARY 5-26, 2014

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

TRUDY AND MAX IN LOVE

by Zoe Kazan

Laura Jellinek
SCENIC DESIGN

Melanie Watnick
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Kimberly Colburn
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

Directed by
Lila Neugebauer

Pam and Jim Muzzy
Honorary Producers

TRUDY AND MAX IN LOVE was commissioned by South Coast Repertory and workshopped and developed in the 2013 Pacific Playwrights Festival.

CAST OF CHARACTERS

Trudy *Aya Cash**
Other Woman *Celeste Den**
Other Man *Tate Ellington**
Max *Michael Weston**

SETTING

New York: Present day.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Production Assistant *Kristen Coen*
Assistant Director *Travis Kendrick*
Assistant Scenic Designer *Yin-chiao Liao*
Assistant Costume Designer *Adriana Lambarri*
Stage Management Intern *Lilly Deerwater*
Light Board Operator *Sumner Ellsworth*
Sound Board Operator *Bryan Williams*
Dresser *Jessica Larsen*

ACKNOWLEDGEMENT

*Thank you to The New Group in New York City for its support
in the development of Trudy and Max in Love.*

Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
Video taping and/or recording of this performance by any means whatsoever are strictly prohibited.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Smoking is not permitted anywhere in the theatre.*

Lovestruck

“Friendship is born at that moment when one person says to another: “What! You too? I thought that no one but myself . . .”

~ C.S. Lewis,
The Four Loves

“Love does not make itself felt in the desire for copulation (a desire that extends to an infinite number of women) but in the desire for shared sleep (a desire limited to one woman).”

~ Milan Kundera,
The Unbearable Lightness of Being

“We write to taste life twice, in the moment and in retrospect.”

~ Anaïs Nin

“I believe that everything happens for a reason. People change so that you can learn to let go, things go wrong so that you appreciate them when they’re right, you believe lies so you eventually learn to trust no one but yourself, and sometimes good things fall apart so better things can fall together.”

~ Marilyn Monroe

“Have you ever been in love? Horrible isn’t it? It makes you so vulnerable. It opens your chest and it opens up your heart and it means that someone can get inside you and mess you up.”

~ Neil Gaiman,
The Sandman,
Vol. 9: *The Kindly Ones*

“Let me live, love and say it well in good sentences.”

~ Sylvia Plath,
The Bell Jar

“I generally avoid temptation unless I can’t resist it.”

~ Mae West

“Confusing monogamy with morality has done more to destroy the conscience of the human race than any other error.”

~ George Bernard Shaw

“Love is that condition in which the happiness of another person is essential to your own.”

~ Robert A. Heinlein,
Stranger in a Strange Land

“How I feel is that if I wanted anything I’d take it. That’s what I’ve always thought all my life. But it happens that I want you, and so I just haven’t room for any other desires.”

~ F. Scott Fitzgerald,
The Beautiful and Damned

“We have to continually be jumping off cliffs and developing our wings on the way down.”

~ Kurt Vonnegut

“What I’m saying is — and this is not a come-on in any way, shape or form— is that men and women can’t be friends because the sex part always gets in the way.”

~ Harry, from
When Harry Met Sally



In a study published in the *Journal of Social and Personal Relationships*, Linda Sapadin asked more than 150 professional men and women what they liked and disliked about their cross-sex friendships. Topping women’s list of dislikes: sexual tension. Men, on the other hand, more frequently replied that sexual attraction was a prime reason for initiating a friendship, and that it could even deepen a friendship. Either way, 62 percent of all subjects reported that sexual tension was present in their cross-sex friendships.

~ *From Psychology Today*

Artist Biographies



AYA CASH*
Trudy

is making her SCR debut. She is a New York-based actress, last seen on the west coast in *Seminar* at the Ahmanson Theatre. Her New York theatre credits include shows at Playwrights Horizons

(*The Pain and the Itch, Three Changes*), Atlantic Theater Company (*Happy Hour, Offices*), Manhattan Theatre Club (*From Up Here*), Rattlestick Playwrights Theater (*Killers and Other Family*), Ars Nova (*Playlist, Missed Connections*) MCC Theater (*The Other Place*) and Summer Play Festival (*Whore, Not Waving*). Her film credits include *Sleepwalk with Me, The Oranges, The Bits in Between, Deception, Off Jackson Avenue, Winter of Frozen Dreams, The Happy House*, the upcoming *Can a Song Save Your Life?* and *Why Now?* Cash was a series regular on the Fox series “Traffic Light” and has filmed pilots for NBC, FOX, CW and FX, as well as guest-starred on many New York-based shows. She recently recurred on “The Newsroom” and “We Are Men” and can currently be seen in Martin Scorsese’s *The Wolf of Wall Street*.



CELESTE DEN*
Other Woman

returns after appearing in this season’s *Death of a Salesman* and last season’s international tour of *Chinglish* at SCR, Berkeley Repertory Theatre and the 2013 Hong Kong Arts Festival. Her other theatre credits include the world premieres of *Wild Swans* at American Repertory Theatre and Young Vic in London; *Between Two Friends* and *Island* at Actors Theatre of Louisville; *11 Septembre 2001* and *Peach Blossom Fan* with Center for New Performance; *Spit, Shine, Glisten* with Cotsen Center for Puppetry; and *Laws of Sympathy* with Playwrights’ Arena. Regional credits include *King Lear* with Center for New Performance; *Conjunto* at Borderlands Theatre; *Othello* at The Theatre @ Boston Court; *The Joy Luck Club* at East West Players; *The Merchant of Venice* with LA Women’s Shakespeare; and *Attrapee* with Poor Dog Group. Film

and television credits include “Dumb American Family” (Adult Swim), “Castle” (ABC), “Criminal Minds” (CBS), “The Doctor” (WB), and *Larry Crowne* (Universal). Den received her BFA from the University of Florida and MFA from the California Institute of the Arts. www.celeste.den.com



TATE ELLINGTON*
Other Man

is making his SCR debut and is thrilled to be part of this production. His previous theatre credits include the Broadway production of *The Philanthropist* and off-off Broadway in *Dog Sees God* (original cast) and *The Shape of Things*. He has appeared on television in “The Good Wife,” “The Walking Dead,” “Psych,” “Don’t Trust the B--- in Apartment 23,” “Wolfpack of Reseda” and “Rescue Me.” His film credits include *The Elephant King, The Kitchen, Remember Me, Breaking Upwards* and *The Invention of Lying*. He earned his BFA at the University of Mississippi. Ellington is also an accomplished visual artist. tateellingtonart.com. For Chrissy.

is making his SCR debut. His theatre credits include the off-Broadway productions of *Extinction* and *Snakebit*; regionally he appeared in *Dead End, Matchmaker, Johnny on the Spot* and *Misha’s Party* (all at Williamstown Theatre Festival); in the Los Angeles productions of *Other Desert Cities* (Center Theatre Group) and *Waverly Gallery* (Pasadena Playhouse). Films include *Expecting, Quad, Brooklyn Brothers Beat the Best, State of Play, Last Kiss, Love Wedding Marriage, Wedding Daze, Garden State, Pathology, Dukes of Hazzard, Harts War, Lucky Numbers, Wisecraft, Getting to Know You* and *Coyote Ugly*, among others, as well as the upcoming *Wish I Was Here, Gravy* and *See You in Valhalla*. He has done large recurring arcs on several television shows including “House,” “Six Feet Under,” “Psych,”



MICHAEL WESTON*
Max

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“Scrubs,” “Law & Order: SVU,” and the upcoming “Those Who Kill.” His other television work includes *Coma* (mini-series), “The Office,” “White Collar,” “CSI: N.Y.,” “The Good Guys,” “NCIS: L.A.” and yes, “Burn Notice,” among others.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ZOE KAZAN (*Playwright*) was born and raised in Los Angeles and currently resides in New York. Kazan’s first play, *Absalom*, was produced in 2009 at the Humana Festival at the Actors Theater of Louisville. Her second play, *We Live Here*, was commissioned and produced off-Broadway by Manhattan Theatre Club in 2011. Kazan also wrote, executive produced, and starred in the movie *Ruby Sparks*, for which she was nominated for an Independent Spirit Award for Best Screenplay. In addition, Kazan is an award-winning stage and film actress whose on-screen credits include *Revolutionary Road*, *It’s Complicated*, *The Exploding Girl* and the upcoming *The Pretty One*, *In Your Eyes*, *The F Word* and HBO miniseries “Olive Kitteridge.”

LILA NEUGEBAUER (*Director*) is a New York-based director whose recent work includes Dan LeFranc’s *Troublemaker* (Berkeley Repertory Theatre), Lucas Hnath’s *Red Speedo* (The Studio Theatre, Washington, D.C.), Mallery Avidon’s *O Guru Guru Guru* (2013 Humana Festival), Annie Baker’s *The Aliens* (San Francisco Playhouse; The Studio Theatre), *Circle Mirror Transformation* (Juilliard), *The Valley of Fear* (Williamstown Theatre Festival), Eliza Clark’s *Edge-wise* (Cherry Lane Studio) and *Snow Day* (Drama League), *The Wii Plays* (Ars Nova), and associate directing Karen O’s *Stop The Virgens* (St. Ann’s Warehouse, Sydney Opera House). As co-artistic director of The Mad Ones, Neugebauer conceives and directs ensemble-devised work, including *Samuel & Alasdair: A Personal History of the Robot War* (Ars Nova, The Brick, New Ohio Theatre). She is a recipient of the Princess Grace Award; an alumna of the Drama League, Soho Rep Writer/Director Lab, Lincoln Center Directors Lab; a member of Ensemble Studio Theatre; and a New Georges Affiliated Artist. Her upcoming work includes Dorothy Fortenberry’s *Partners* (2014 Humana Festival).

LAURA JELLINEK (*Scenic Design*) is a theatre and opera designer based in New York. Her recent theater projects include *Taking Care of Baby* (Manhattan Theatre Club), *What Rhymes with America* (Atlantic Theater Company), *The Imaginary Invalid* (Bard Summer-scape) as well as multiple projects with Daniel Fish, The Debate Society, Target Margin and The Mad Ones

Honorary Producers

PAM AND JIM MUZZY (*Honorary Producers*) were smitten with *Trudy and Max in Love* and are thrilled to underwrite its world premiere. Among SCR’s most dedicated and enthusiastic supporters, the Muzzys have served as Honorary Producers for seven plays since 2005: Bill Cain’s *How to Write a New Book for the Bible* (2012), Donald Margulies’ *Sight Unseen* (2012), Adam Gwon’s *Ordinary Days* (2010), Sarah Ruhl’s *Dead Man’s Cell Phone* (2008); the world premieres of Jeff Whitty’s *The Further Adventures of Hedda Gabler* (2006) and Noah Haidle’s *Princess Marjorie* (2005); and our holiday production of Octavio Solis’ *La Posada Mágica*. Pam serves on the SCR Board of Trustees, and she and Jim have been First Nights subscribers for over a decade. They are also Platinum Circle members, Gala underwriters, and major donors to the Next Stage and Legacy campaigns. “Jim and I feel fortunate to have a theatre the caliber of SCR in our community and are pleased to be able to support it,” says Pam.

(where Lila Neugebauer is a co-artistic director). Upcoming, she has projects with Sam Gold (MCC Theater) and Anne Kauffman (Playwrights Horizons). Her opera credits include *Owen Wingrave* with Daniel Fish at Curtis/Opera Philadelphia, a fully staged *Messiah* with Sam Helfrich at the Pittsburgh Symphony Orchestra, and *The Cunning Little Vixen* with Emma Griffin at The Juilliard School. This spring, she has operas with Jordan Fein and Robin Guarino. In 2010, she designed *Ghosts* (Christopher Wheeldon, San Francisco Ballet), which was nominated for an Isadora Duncan Award for Outstanding Achievement in Visual Design, and in 2013 she received an Obie Award for Sustained Excellence in Set Design. She holds a BA in mathematics from Brown University and an MFA in set design from New York University, where she is an adjunct professor.

MELANIE WATNICK (*Costume Design*) is pleased to return to collaborate with SCR after previously designing *Smokefall* and *On the Mountain*. She has been working as a professional costume designer in theatre and dance for more than 13 years. Her costume designs for dance include works for Ballet West, ABTII (part of American Ballet Theatre), Ballet X, Company C, Complexions, Contemporary Ballet, Kansas City

Ballet, Singapore Dance Theatre, Malashock Dance and Backhaus Dance. Costume designs for theatre include work with The Juilliard School, Seattle Repertory Theatre, San Diego Repertory Theatre, The Barter Theatre, Great Lakes Theatre Festival, The Open Fist Theatre Company and Rogue Machine Theatre. Watnick also has served as lecturer at University of California, Irvine; UC San Diego and Hartnell College and is currently a faculty member at Pepperdine University. She earned her MFA from UC San Diego and her BA, with an emphasis in design, from UC Santa Barbara. She is currently working with choreographer Jodie Gates on a new work for Ballet West.

LAP CHI CHU (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theater, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Signature Theater, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards have included the Los Angeles Drama Critic's Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *4000 Miles, The Fantas-*

ticks, The Parisian Woman, Sight Unseen, Elemenopea, The Trip to Bountiful and *Three Days of Rain*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. Her designs off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at the Ahmanson Theatre (*Sunshine Boys*), Mark Taper Forum (*Steward of Christendom, Joe Turner's Come and Gone, Vigil, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore*), La Jolla Playhouse (*Sideways, The Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*Twist Your Dickens, The Little Dog Laughed*), Pasadena Playhouse (*Crowns*) and Geffen Playhouse (*Play Dead, Wrecks, Some Girls, Emergency*). Other selected Los Angeles designs include The Colony Theater Company, The Antaeus Company, The Celebration Theater, Ford Amphitheater and Circle X Theatre. Myers has earned 16 Ovation nominations, and won IADCC and Garland awards in Los Angeles. cricketmysers.com

KIMBERLY COLBURN (*Dramaturg*) is the associate literary director and Pacific Playwrights Festival coordinator at SCR. She's also serving as the dramaturg for the Dialogue/*Diálogos* project, working with playwright José Cruz González as he spends two years creating a theatrical piece inspired by the stories of the nearby Santa Ana community. Other favorite dramaturgical projects at SCR include *A Wrinkle in Time* (adapted for the stage by John Gore), *Pride and Prejudice, Elemenopea* and *Jane of the Jungle*. She has worked as dramaturg, performer, director and producer with companies including Los Angeles Opera, Chance Theater, Sledgehammer Theatre, Lord Leebrick Theatre, Critical Mass Ensemble, Native Voices at the Autry, Artists at Play and she co-founded the Full Frontal Artists Collective in San Diego. Upcom-

STUDIO SCR

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AMBITIOUS PROVOCATIVE FUN

South Coast Repertory has hand-picked five of SoCal's most intriguing artists for this eclectic, cutting-edge series in its intimate Nicholas Studio. An alternative to the work found on SCR's other stages, Studio SCR aims to energize the local theatre scene while giving audiences a chance to explore, experience and meet each other. Grab your seats now and get set for the ride of your life!

DISCOVER THE LINEUP: scr.org/studioSCR (714) 708-5555

50TH SEASON South Coast Repertory

ing, she'll be the dramaturg on *Partners* by Dorothy Fortenberry in the 2014 Humana Festival at Actors Theatre of Louisville. She received her bachelor's in theatre from University of California, Riverside and her masters in performing arts administration from the University of Oregon.

KATHRYN DAVIES* (Stage Manager) previously stage-managed *Ivy+Bean: the Musical*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Her favorite credits include *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

MARC MASTERSON (*Artistic Director*) is in his third season with SCR. His recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100

world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded numerous community-based projects. Other directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth* in Louisville. World premieres directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate school of business

at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She teaches a graduate class in nonprofit management at UC Irvine.

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 L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and 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*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of George Bernard Shaw's *Misalliance*, Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. 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 *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, 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 in theatre and film from USC.

Tony Award-winning **SOUTH COAST REPERTORY**, founded in 1964 by David Emmes and Martin Benson, is celebrating its 50th Season. Now under the leadership of Artistic Director Marc Masterson and Managing Director Paula Tomei, SCR is widely recognized as one of the leading professional theatres in the United States. SCR is committed to theatre that illuminates the compelling personal and social issues of our time, not only on its stages but through its wide array of education and outreach programs. While its productions represent a balance of classic and modern theatre, SCR is renowned for its extensive new-play development program, which includes the nation's largest commissioning program for emerging and established writers and composers. Each year, it showcases some of the country's best new plays in the Pacific Playwrights Festival, which attracts theatre professionals from across the country. Of SCR's more than 475 productions, one-quarter have been world premieres, whose subsequent stagings achieved enormous success throughout America and around the world. Two SCR-developed works have won Pulitzer Prizes, and another eight were named Pulitzer finalists. In addition, SCR works have won several Obie Awards and scores of major new-play awards. Located in Costa Mesa, California, SCR's David Emmes/Martin Benson Theatre Center is home to the 507-seat Segerstrom Stage, the 336-seat Julianne Argyros Stage and the 94-seat Nicholas Studio. Today, SCR produces 13 shows and eight public readings each season. More information is available at www.scr.org.



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.