



50th Season • 478th Production  
JULIANNE ARGYROS STAGE / MARCH 9-30, 2014

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# REUNION

by Gregory S Moss

Sibyl Wickersheimer  
SCENIC DESIGN

Stephanie Kerley Schwartz  
COSTUME DESIGN

Elizabeth Harper  
LIGHTING DESIGN

M.L. Dogg  
SOUND DESIGN

Edgar Landa  
FIGHT CHOREOGRAPHER

Kelly L. Miller  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Kathryn Davies\*  
STAGE MANAGER

Directed by  
**Adrienne Campbell-Holt**

Yvonne and Damien Jordan  
Honorary Producers

REUNION was workshopped and developed in the 2013 Pacific Playwrights Festival.

## CAST OF CHARACTERS

(In order of appearance)

Peter .....	<i>Kevin Berntson*</i>
Max .....	<i>Michael Gladis*</i>
Mitch .....	<i>Tim Cummings*</i>

## SETTING

*A worn, dated motel room in a working-class suburb of Boston. The present.*

## LENGTH

*Approximately one hour and 50 minutes, including one intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Production Assistant .....	<i>Bradley Zipser</i>
Assistants to the Scenic Designer .....	<i>Aubrey Lynn, William Sammons III</i>
Costume Design Assistant .....	<i>Kate Poppen</i>
Sound Design Assistant .....	<i>Mark Caspary</i>
Stage Management Intern .....	<i>Lilly Deerwater</i>
Light Board Operator .....	<i>Sumner Ellsworth</i>
Sound Board Operator .....	<i>Bryan Williams</i>
Dresser/Hair and Makeup Technician .....	<i>Jenni Gilbert</i>

\*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.*

*Electronic devices should be turned off or set to non-audible mode during the performance.*

*Smoking is not permitted anywhere in the theatre.*

# OrangeCoast

*Media Partner*

# A Conversation with Gregory S Moss

**T**o say that playwright Gregory S Moss is busy these days is an understatement. Lately, he has been splitting his time between New York and New Mexico, where he runs the graduate program of dramatic writing at the University of New Mexico. Moss recently finished two new plays and he's writing the book of a musical based on the life and work of Hunter S. Thompson with Joe Iconis. He's also working on a new show about Charles Ludlum with the renowned Pig Iron Theatre Company of Philadelphia. Heading into rehearsals for *Reunion*, SCR's Literary Director Kelly Miller talked to Moss about his writing—and the ferocity of the characters and music in his work.

**KELLY MILLER:** When did you first know you were a writer, then a playwright?

**GREGORY S MOSS:** I started writing at a pretty young age—maybe eight. I remember writing little illustrated stories that were structured like fairy tales. The first one was a made-up origin story for *Robin Hood*. After that I went through a solid adolescent phase of writing poems—and look, I'm not gonna throw my young, idealistic self under the bus, but I hope never to read those things again. I was deeply into Rimbaud, I wanted to be Rimbaud—someone who wrote so beautifully and lived this wild, itinerant life, then walked away from poetry altogether at age 20—his life and art were totally in sync. An utterly romantic, completely unfeasible model to imitate.

Writing plays didn't start till college—I was hired (for no money) to adapt *The Pied Piper of Hamelin* for a local children's theater. I was moving back and forth across the country from Los Angeles to Durham, N.C., to Cambridge, Mass., primarily acting and directing, when I wrote my first "real" play—a one-act monologue I wrote to perform myself, so I wouldn't have to pay someone else royalties. Even then, I didn't think I was a writer. I didn't believe it, really, until I met Paula Vogel. I saw Paula speak at The Huntington, and was just so lit up and inspired by her—like, "Here's someone talking about making theater, with immense passion and intensity, in a language I understand!" At last!!!

**How did your time studying at Brown University influence your work?**

In more ways than I can name. It put in me in touch with my peers—Cory Hinkle, Dan Le Franc, Ann Marie Healy, Christina Anderson, Dipika Guha, Meg Miroshnik—and legitimized what I thought were my deviant artistic tendencies. Brown taught me to value community and hard work. It taught me to value my personal weirdo writerly DNA and gave me a practical set of tools to craft those impulses into something that (one hopes) becomes meaningful for an audience. Brown gave me a context and community in which to do the thing I wanted so badly to do.

I grew up, I should say, in a working-class family, in a working-class town. Being an artist as a job? And going to a school where someone might help you figure out how to



Gregory S Moss

do that? It never occurred to me; I didn't think such things existed. I thought artists were like aristocrats—you had to be born into it.

**The thematic, stylistic and literal terrain of your plays is so varied and imaginative—from the dark, surreal world of *House of Gold* to the hard edge of *punk play* to the more naturalistic Los Angeles of *La Brea*. How do these ideas and worlds come to you—and what are you finding most intriguing right now?**

Writing plays for me is always about challenging my own habits. I like to try different things. And each story requires a specific container that will best bring it to the stage. I'm restless. But as I write more, I find I am more comfortable with my own voice. I'm less concerned with reinventing the wheel each time out, and more invested in getting things down the way I see and hear them.

I take ideas from all over the place, especially other art forms—music, movies and comics in particular. I listen to people talk on buses and in coffee shops and write down what they say. I mine my own personal past for things. Sometimes things just come to you.

I am increasingly interested in the intersection between naturalism and expressionism or surrealism. There's a sweet spot, between straight realism (which I don't think theater does very well, actually) and something more dream-like. That's usually where I'm aiming—a nice bridge between the familiar and the strange.

### What was the original inspiration for *Reunion*?

I wanted to write a conventionally structured two act play about working-class characters, that would then subvert or break up the familiarity of the form. What was important to me was to capture a certain kind of character I knew as a kid, wondering what might have happened to them. Tough, working-class, deeply macho Massachusetts kids. I was also thinking a lot about getting older, the sort of unfairness of how time keeps moving, and how we contend with things that we lose to that.

### What other sources inspired the play—and how do you describe it to friends?

I like to describe it as a Tennessee Williams play in Mamet drag. Or a Smiths song played by Metallica.

My dad gave me this story by Nathaniel Hawthorne—“Dr. Heidegger’s Experiment”—about a group of elderly people who are given this potion that makes them, temporarily, young again. They have all these hopes and plans for how THIS time they’re gonna get it RIGHT, do things correctly. Then they drink the potion and just do all the same stupid things they did the first time around. So that dual sense—of wanting to go back, and of falling prey to the same mistakes—that was a big part of the play for me.

### How important is it that the play is set in your hometown of Newburyport, Massachusetts?

It’s important to me! But no—I think it’s more about specific kinds of tough working-class kids who are regionally specific to Boston—angry, tough, hyper-masculine and always busting each other’s balls. The location is important because it forms these kinds of men, and these kinds of friendships.

### So much of this play is about male friendship and cruelty and aging—and about trying to reconcile who you were in

### high school with who you’ve become as an adult. How does the play resonate with who you were back then—and who you’ve become?

The play is about kids I was afraid of in middle and high school. This was not my social circle. But that culture—of swagger and brutal male bonding—that was in the water there, and parts of it, much as I resist it, have definitely shaped me. There are some years I would like a “do over” on, for sure.

### Music is such an important part of the aural and emotional landscape of your plays. In this play, metal. Punk rock in your fierce coming-of-age drama *punk play*. Why is that?

’Cause that music—punk, metal—so perfectly expresses adolescent male energy and rage. And I’m always gonna be a little in love with that period of life, painful as it was. As a kid, music is identity. You let everyone know who you are through the shorthand of your favorite bands, and your devotion to them is borderline fanatical. I think the internet has changed that, but really, back then? Social lines were drawn over whether you wanted to listen to an extended guitar solo or not.

I was in bands in my teens and 20s, too, so music is a big part of how I process things.

### What do you hope people will walk away with after seeing *Reunion*?

I hope they find it diverting, and laugh, and are moved by it.

Want more? Click on the code to read the entire interview.



Moss’ photos of Newburyport, Mass. (circa 2007) taken while making *The Yankee City Theater Project*, a documentary theater piece about the town. Left: Houses being torn down near the Merrimac River. Right: Graffiti under an abandoned railroad bridge between Newburyport and Salisbury.



# Artist Biographies



**KEVIN BERTNSON\***

*Peter*

has performed on stage at South Coast Repertory (*Sideways Stories from Wayside School*), La Jolla Playhouse (*Boy, The School for Wives*) and San Diego Repertory Theatre (*A Christmas Carol*). He also has appeared in *Teen Witch:*

*The Musical*, *Spring Awakening* and *Love's Labour's Lost*. His television credits include "2 Broke Girls," "Kickin It," "Inside Amy Schumer," "Private Practice," "Rules of Engagement," a recurring role on "Hart of Dixie," as well as appearances in more than 25 commercials. An improv instructor at The Groundlings Theater in Los Angeles, Berntson performs improvisation regularly. His comedy short "Traffic Signals," which he co-wrote and co-stars in, won Best Comedy Short at the LA Comedy Shorts Festival. Berntson studies acting at Steppenwolf West with Tom Irwin and holds an MFA from UC San Diego.



**TIM CUMMINGS\***

*Mitch*

returns to SCR after appearing in *Eurymedea* last season. His recent credits: portrayed Ned Weeks in the four-month run of *The Normal Heart* at The Fountain (Los Angeles Drama Critics Circle and *LA Weekly* nomination for Best

Lead Actor and Best Production, Broadway World and Eddon Awards winner for Best Lead Actor); *The Phantom Tollbooth* (Main Street Theater); *The Firebird* (Disney Hall); *The New Electric Ballroom* (Rogue Machine Theatre), for which Cummings won the LADCC, the *LA Weekly*, and the *StageSceneLA* award for Best Supporting Actor; *The Walworth Farce* and *WAR* (Theatre Banshee); *Camino Real* and *Tartuffe* (The Theatre @ Boston Court); *The Winter's Tale* and *Hamlet* (Theater 150); *Slasher* and *The Last Schwartz* (Zephyr Theatre); *Only Say The Word* (Ensemble Studio Theatre/LA); *The Pursuit of Happiness* (Laguna Playhouse); *Burn This* (Stages Theatre Center); and *Closer* (Hollywood Food Chain). In New York, he appeared in *Frankie & Johnny in the Clair de Lune* (Edie Falco and Stanley Tucci, director Joe Mantello) and *The Guys* (Sigourney Weaver and Susan Sarandon, director Jim Simpson). His film and television credits include *Spirited*, *Something Strange*, "Criminal Minds," "My Two Fans," *Presence*, *Exit Interview* and *The Box*. He is a graduate of New York University's Tisch School of the Arts. Cummings serves as associate director of the Youth Program at the Ojai Playwrights Conference.



**MICHAEL GLADIS\***

*Max*

appeared at SCR previously in *Princess Marjorie* by Noah Haidle and the Pacific Playwrights Festival readings of *Reunion* and *Kin*. His New York theater credits include *Fifth of July* with the Signature Theater Co., *Baal* at The Flea

Theater, *The Main(e) Play* and *Nami* with Partial Comfort Productions, *Dog Sees God* at SoHo Playhouse, *St. Crispin's Day* at Rattlestick Playwrights Theater, and a national tour of *Romeo & Juliet*, among others. His film credits include the soon-to-be-released *Devil's Knot*, *Knights of Badassdom* and *In Security*. He can also be seen in *J. Edgar* and *K-19: The Widowmaker*. On television, Gladis appeared on "The Mentalist," "Justified," "Eagleheart," "How I Met Your Mother," "House M.D.," "The Good Wife," and three seasons as Paul Kinsey on "Mad Men." Also, he will soon be invading your home as Deputy Chief Holland Knox on the new CBS series, "Reckless."

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**GREGORY S MOSS** (*Playwright*) is a writer, performer and educator from Newburyport, Mass. His work has been seen at La Comédie Française, Clubbed Thumb, The A.R.T., Guthrie Theater, Playwrights Horizons, PlayPenn, SoHo Rep, Steppenwolf Garage and New York Theatre Workshop. Moss is a 2012 MacDowell Fellow, a Playwrights Center Core Member, and the recipient of a 2010-2011 Jerome Fellowship and a 2011-2012 McKnight Fellowship. His work has been published by *Play: A Journal of Plays*, *n+1* and *Playscripts*. He is currently working on commissions from Playwrights Horizons and Woolly Mammoth Theatre Company. In collaboration with composer/lyricist Joe Iconis, Moss is creating a new musical based on the life and work of Hunter S. Thompson for La Jolla Playhouse. Recent productions include *Billy Witch* at Studio 42 (New York City) and APAC (New York), *House of Gold* at La Comédie Française (winner, Prix du Public) and at Ensemble Studio Theatre/LA (*LA Times* and *LA Weekly* Critics' Pick); *sixsixsix*, Antimatter Collective (Editor's Pick, *Flavorpill*), and *La Brea*, Clubbed Thumb (NYC). His upcoming project is *I Promised Myself To Live Faster* in collaboration with Pig Iron Theater Company (Philadelphia). His writing and news are updated regularly at gregorysmoss.com. Moss would like to thank to Ken Pres-tinzi, The Playwrights' Center, Isaac Butler, Kelly Miller, Steven Jaehnert, Kate Rourke, Daniel Duque-Estrada, Alston Brown, Sheila Callaghan, Caroline Prugh and Derek Zasky for their assistance in the development of this script. *Reunion* is dedicated to Kristen Kosmas.

**ADRIENNE CAMPBELL-HOLT** (*Director*) is the artistic director of the Brooklyn-based theatre company Colt Coeur. Her upcoming projects include *Red* (starring Tim Daly, Dorset Theatre Festival). Her recent projects include Nikole Beckwith's *Everything is Ours* (Colt Coeur at HERE); *The Scene* (Dorset Theatre Festival, starring Tim Daly); Eliza Clark's *Recall* (Colt Coeur at Wild Project); Will Eno's *Flu Season* (American Conservatory Theater, SF); *Fish Eye* (Colt Coeur at HERE); *Mormons, Mothers and Monsters* (Barrington Stage); *The Last Days of Judas Iscariot* (Yale Repertory Theatre); Steven Levenson's *Seven Minutes in Heaven* (Colt Coeur at HERE); *Missed Connections* (Ars Nova); and *One Child Born: The Music of Laura Nyro* (Joe's Pub). Her devised works include *Tunnel to Bang* (EdgeFest LA), *In Communicado* (nest at Diavolo, LA), *Radio Sintesi* (nest, NYC). Her regional work includes *Young Jean Lee's Church* (choreographer, Harbor Stage Company) and *Three Days of Rain* (Amphibian Stage, Texas). Campbell-Holt has directed workshops/readings for Roundabout Theatre Company, Playwrights Horizons, The Civilians, LAByrinth, La Jolla Playhouse, SCR, the Orchard Project, Rattlestick Playwrights Theater, Hartford Stage and Clubbed Thumb. She is a recipient of a Jerome Foundation/Tofte Lake Fellowship, the Ensemble Studio Theatre/Sloan grant, and a member of the Lincoln Center Directors Lab. She earned a BA from Barnard College at Columbia University.

**SIBYL WICKERSHEIMER** (*Scenic Design*) is an award-winning set designer, artist and assistant professor at the USC School of Dramatic Arts. Wickersheimer's regional design credits include productions at Oregon Shakespeare Festival, Seattle Repertory Theatre, Portland Center Stage, Lookingglass Theatre, Berkeley Repertory, Arizona Theatre Company, The Kirk Douglas Theatre, Geffen Playhouse and SCR. She has designed in numerous smaller theatres in Southern California, including more than 10 productions at The Actors' Gang. Her designs for The Actors' Gang productions of *1984* and *The Trial of the Catonsville 9* have toured across the U.S., Greece, Hong Kong, Australia, Spain, Mexico and Colombia. She was also the Associate Set Designer for Siti Company's *Trojan Women (After Euripides)* at the Getty Villa. Outside of the traditional theatre space, Wickersheimer has designed several unique projects such as a modular stage for the large scale dinosaur and Sabertooth cat puppet performances at the Natural History Museum of Los Angeles County, *Toy Story Musical* for a Disney cruise ship, and the set for Diavolo Dance Company's *Transit Space*. She is a fine artist creating mixed media installations and sculpture which have been exhibited in numerous galleries in Southern California.

**STEPHANIE KERLEY SCHWARTZ** (*Costume Design*) is making her SCR design debut. For Pasadena Playhouse, she designed scenery and costumes for *Twelve Angry Men*. As resident designer at Rogue Machine Theatre, she designed scenery and/or costumes for *Falling*, *One Night in Miami...* (multiple nominations), *Three Views of the Same Object*, *New Electric Ballroom*, *Blackbird* (LA Weekly Award), *Monkey Adored*, *Treefall* (LA Weekly, Garland, Backstage Awards), *Sunset Limited*, *Compleat*

**YVONNE AND DAMIEN JORDAN** (*Honorary Producers*) became involved with SCR in the late 1990s as First Nights subscribers and have been ardent friends and supporters of the theatre ever since. Damien is serving his second year as SCR Board President and Yvonne played a leading role earlier this season as Vice Chair of SCR's hugely successful 50th Season Gala Ball, Theatrical Gold. She is also on the Advisory Committee for SCR's Dialogue/*Diálogos* project, a major community engagement initiative funded by The James Irvine Foundation. The Jordans have been members of Platinum Circle for well over a decade. They are generous Gala underwriters and major donors to SCR's Next Stage and Legacy endowment campaigns. They have supported two world premieres with The Playwrights Circle—Kate Robin's *What They Have* (2008) and Richard Greenberg's *Our Mother's Brief Affair* (2009). In addition to serving as Honorary Producers of the Pacific Playwrights Festival since 2009, they helped underwrite Steven Drukman's *The Prince of Atlantis* (2012) and David Henry Hwang's *Chinglish* (2013), and traveled with the show to the Hong Kong Arts Festival. They sum up their SCR involvement with: "We have thoroughly enjoyed being part of the SCR family, and we take great pride in supporting SCR's mission of striving to be the finest theatre in America!"

*Female Stage Beauty* (Garland Award, Ovation nomination), among others. Her costume designs for Center Theatre Group/Mark Taper Forum include *The Lieutenant of Inishmore* and Randy Newman's *Harps & Angels*. For Moving Arts at [Inside] the Anson Ford, she designed scenery for *Song of Extinction* by E.M. Lewis, which won *LA Weekly's* Production of the Year 2009. Other recent productions include scenery and costumes for *Tomorrow* by Donald Freed; scenery for *Absolutely Filthy* at Sacred Fools Theater; scenery for *Paradise: a Bluegrass Musical* at Ruskin Group Theatre; and scenery and costumes for Rank at Odyssey Theatre Ensemble. Her work has also been seen at Matrix Theatre, Pacific Resident Theatre and The Colony Theatre Company, among many others. Selected film and television include, for TNT, costume design *The Wizard of Oz in Concert* at Avery Fisher Hall (with Jewel as Dorothy) and production designer and costume designer for *Where the Rivers Flow North* and *A Stranger in the Kingdom* for Kingdom County Productions, Vt.

**ELIZABETH HARPER** (*Lighting Design*) is making her SCR design debut. Her theatrical design credits include *A Raisin in the Sun*, directed by Phylicia Rashad (Kirk Douglas Theatre, Center Theatre Group, 2011 Ovation Award nominee for Best Lighting Design), 2012 NAACP Theatre Award nominee for Best Lighting Design), *Play Dead* (directed by Teller), *Wait Until Dark* and *Good People* (Geffen Playhouse, 2012 Ovation Award nominee for Best Lighting Design), *The Twentieth-Century Way* (The Theatre @ Boston Court, 2010 Ovation Award nominee for Best Lighting Design), *Crescent City* (The Industry), and *It's*

*Always Sunny in Philadelphia* and *Family Guy Live* (Gibson Amphitheater). She has served as a technical consultant for art installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include shows and events for Microsoft, On-Live, Comedy Central and Universal Studios. Harper holds an MFA in design for stage and film from the Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at California Institute of the Arts. Her design work and sketches were selected for display at the 2011 Prague Quadrennial and were part of an exhibit showcasing the work of emerging American designers. She is a member of United Scenic Artists, Local 829. [eharperdesign.com](http://eharperdesign.com)

**M.L. DOGG** (*Sound Design*) is making his SCR design debut. He has designed for such companies as Signature Theatre, Huntington Theatre Company, The Pearl Theatre Company, Geffen Playhouse, Williamstown Theatre Festival, The Debate Society, Dorset Theatre Festival, Ars Nova, The Public Theater, Milwaukee Repertory Theater, Second Stage Theatre, New York Stage and Film, Playwrights Horizons, Waterwell Productions, Nicholas Ward Productions, Fordham University Theatre, Roundabout Theatre Company, Out Of Balanz, Shelby Company, Scott Sanders Productions, Boise Contemporary Theater, Why Not Theatre, The Living Room For Artists, Inc., Stillpoint Productions, 13P, NYU/Tisch School Of the Arts, Two River Theater Company, Working Theatre, Epic Theatre Ensemble, The Women's Project, Theatre B, Classic Stage Company, Clubbed Thumb, Wash and Fold Productions, Shakespeare & Company, Monster(less) Actors Inc. and the Actors Theatre Of Louisville. He is an IRNE, IT Award and Drama Desk nominee, and received a fringeNYC award for his design for *Go-Go Kitty*, *GO!*.

**EDGAR LANDA** (*Fight Choreographer*). In addition to performing and directing, Landa creates violence and mayhem for theatres large and small. His recent acts of violence include *The Steward of Christendom* (Center Theatre Group/Mark Taper Forum); *Parfumerie* (Annenberg Center for the Performing Arts); *The Nether* (Center Theatre Group/Kirk Douglas Theatre); Mayhem in the past includes *The Motherf\*\*ker With The Hat* (SCR); *Helen* (Getty Villa); *Romeo & Juliet* and *Love's Labors Lost* (Shakespeare & Company); *Homebody/Kabul* (Mark Taper Forum); *Anna In The Tropics* (SCR); *The Lieutenant of*

*Inishmore* (Florida Studio Theatre); *Oedipus El Rey* (The Theatre @ Boston Court)—2010 Ovation Award. Landa serves on the faculty of the USC School of Dramatic Arts and is a proud member of Son of Semele Ensemble and Shakespeare & Company (Lenox, Mass.). He is also a Death Racer ([youmaydie.com](http://youmaydie.com))—you can follow his adventure racing exploits on his blog: [mymuddyshoes.com](http://mymuddyshoes.com)

**KELLY L. MILLER** (*Dramaturg*) is the literary director of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the literary manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to the support of playwrights and the development of new work. Her favorite dramaturgy at SCR includes *Fast Company*, *The Parisian Woman*, *The Whale*, *How to Write a New Book for the Bible*, *The Prince of Atlantis*, *Completeness*, *Circle Mirror Transformation*, *Becky Shaw*, *Doctor Cerberus*, *Saturn Returns and Emilie*; *Big Love*, *War of the Worlds* and *Creditors* (Actors Theatre of Louisville); *Hearts*, *Wintertime* and *Going Native* (Long Wharf Theatre). Miller has worked as a freelance consultant for The O'Neill National Playwrights Conference, The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, PlayPenn, Carnegie Mellon and The Kennedy Center.

**KATHRYN DAVIES\*** (Stage Manager) previously stage managed *Trudy and Max in Love*, *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 Bobème* 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 The-

atre 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.



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.