



52nd Season • 498th Production
SEGERSTROM STAGE / MARCH 25 - APRIL 24, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

FUTURE THINKING

by Eliza Clark

Dane Laffrey
SCENIC DESIGN

Melissa Trn
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Stowe Nelson
SOUND DESIGN

Kimberly Colburn
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Kathryn Davies
STAGE MANAGER

Directed by
Lila Neugebauer

The Playwrights Circle

Susan Bowman and Freddie Greenfield • Mary Ann Brown and Rick Reiff • Dr. Robert F. and Julie A. Davey • Mr. Brian Drake and Dr. Diane A. Drake
Patricia Ellis • Valerie and Geoff Fearn • Don and Sue Hecht • Lisa and Richard de Lorimier • Sarah and Thom McElroy • Carl Neisser
Talya Nevo-Hacohen and Bill Schenker • Barbara Roberts • Olivia and Alan Slutzky • Laurie Smits Staude • Linda and Tod White

Honorary Producers

Future Thinking was commissioned by South Coast Repertory and workshopped and developed in the 2014 Pacific Playwrights Festival.
This play is a recipient of an Edgerton Foundation New American Plays Award.

CAST OF CHARACTERS

(In order of appearance)

Peter Ford *Arye Gross*
Jim Barnard *Enver Gjokaj*
Chiara Farrow *Virginia Vale*
Crystal Farrow *Heidi Dippold*
Sandy Mills *Jud Williford*

SETTING

Comic Con. San Diego.

LENGTH

Approximately two hours, including one intermission.

PRODUCTION STAFF

Assistant Stage Manager *Leia Crawford*
Assistant Director *Clint Foley*
Costume Design Assistant *Kaitlyn Kaufman*
Assistant Lighting Designer *Sherrice Mojgani*
Stage Management Intern *Cathy Hwang*
Light Board Operator *Andrew Stephens*
Sound Board Operator *Jesus Rivera*
Automation Operator *Isaac Jacobs*
Wardrobe Supervisor *Bert Henert*

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.
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.*

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A Fantasy Within Reach

"Everybody wants to be inside of something they don't get to be. That's kind of the way life works, right?"

— Chiara in Future Thinking

by Kimberly Colburn

Future Thinking takes place near a large comic convention, often referred to as a Comic Con. San Diego Comic Con is one of the largest and best-known, but there are also conventions in Long Beach and Los Angeles. In fact, there are comic conventions all over the world. Over time, as some of these conventions have grown larger, they showcase many art forms, like movies, television shows, or video games, that have a comic book origin, fantasy or science-fiction element. At these conventions, it is common for people to dress as their favorite characters—a cultural phenomenon that has become more widespread, as fans now often dress up for their favorite movies such as *Harry Potter*, *Lord of the Rings*, or *Star Wars*.

Role-playing can be aspirational—those who engage in this behavior assume an identity that allows them to imagine themselves to be greater

than they are. This capacity to imagine ourselves as another character is a fundamental cognitive function of humanity—even small children will play make-believe. It requires a powerful sense of imagination and even non-role-playing people will recognize the profound significance when they become engrossed in a novel, game or drama.

The vast majority of people who dress up as their favorite fictional characters have a firm grasp on the difference between that fantasy world and the reality they live in. It's like a better version of real-life, or opens a window to what life could be, or simply provides a mechanism for escaping the doldrums of the quotidian. More broadly, imagining ourselves as someone else plays a role in our culture and our economy. If this seems implausible, envision people buying products or services they believe will improve their lives—the potential for transformation drives most marketing campaigns, and role-playing is another



kind of manifestation of this.

The trouble comes if the fantasy subsumes a person's ability to discern what is real and what is imaginary. Think of those few gamers whose video game becomes their whole life, an ex-lover who can't face the reality of a recent break-up or actors who can't drop character and leave a role they are playing. In these rare instances, the line between fantasy and reality is decidedly blurry.



Artist Biographies



HEIDI DIPPOLD
Crystal Farrow

first appeared at SCR in the world premiere of Noah Haidle's *Mr. Marmalade*, later in Joe Penhall's *Dumb Show* and most recently in the world premiere of Noah Haidle's *Smokefall*. Last year, she played Marilyn Monroe opposite Geoffrey Arend and Ed Asner in the L.A. Theatre Works production of *Arthur Miller – A Life*. She also played Mrs. Robinson in the L.A. Theatre Works national tour of *The Graduate*. Dippold received a Big Easy Award for her work as Olivia in *Twelfth Night* at The New Orleans Shakespeare Festival. She also has appeared at Berkeley Repertory Theatre, Long Wharf Theatre, Signature Theatre (NYC) and Cleveland Play House, to name a few. Her favorite television roles include a recurring role on HBO's "The Sopranos," serial-killing identical twins on "NCIS" and Jeffrey Tambor's love interest on the sitcom "20 Good Years." She has appeared in numerous commercials and survived the horrible horror film, *House*. Dippold is an MFA graduate of Rutgers University Mason Gross School of the Arts and is certified in Fitzmaurice Voicework®.



ENVER GJOKAJ
Jim Barnard

previously appeared at SCR in the Pacific Playwrights Festival reading of *Future Thinking*. His other theatrical credits include *Arms and the Man* at The Old Globe and *The Cherry Orchard* with Kate Burton. Gjokaj's recent television and film work includes "Agent Carter," "The Walking Dead," "Community," "Dexter" and Marvel's *The Avengers*.



ARYE GROSS
Peter Ford

returns to SCR having appeared most recently in *Circle Mirror Transformation*. He also appeared here in *The Time of Your Life*, *Wild Oats* and the world premieres of *Our Mother's Brief*

Affair, *Screwball*, *Let's Play Two* and *Brooklyn Boy*, a role he reprised on Broadway. His recent Los Angeles-area productions include *Parfumerie* (the inaugural production at The Wallis Annenberg Center in Beverly Hills) and the world premieres of Donald Margulies' *Coney Island Christmas* at Geffen Playhouse and *Above The Fold* at Pasadena Playhouse, playing opposite Taraji P. Henson. His other recent credits include the West Coast premiere of *Stupid F**king Bird* at The Theatre @ Boston Court, where he previously had performed in Julia Cho's *Winchester House* and *Uncle Vanya* (adapted by Annie Baker) for The Antaeus Company, where he also was seen in the world premiere of *Chekhov X 4*. His film and television credits include *Harvest* (with Victoria Clark), *Grey Gardens*, *Minority Report*, *Big Eden*, "The Riches" (with Eddie Izzard), "Law & Order" and the recurring role of Dr. Sidney Perlmutter on ABC's "Castle." Gross is a 1978 graduate of SCR's Professional Actor Training Program and previously worked with Lila Neugebauer on *After the Revolution* at Center Stage in Baltimore, Md.



VIRGINIA VALE
Chiara Farrow

is thrilled to return to SCR after previously appearing in the West Coast premiere of Adam Rapp's *The Purple Lights of Joppa Illinois*. She is a graduate of The Juilliard School Drama Division and winner of the John Houseman Award for excellence in the classics. Her credits include *Barefoot in the Park* (Bucks County Playhouse) and "The Mysteries of Laura" on NBC.



JUD WILLIFORD
Sandy Mills

is happy to make his SCR debut. Some of his recent credits include the first two national tours of *Wicked*, *Scapin* (with Bill Irwin), *Twelve Angry Men* (directed by Frank Galati) and *Macbeth* (title role). He has performed at numerous regional theatres around the country including The American Conservatory Theater (four years as a com-

pany member), Asolo Repertory Theatre (two seasons as a company member) People's Light Theatre, Aurora Theatre Company, California Shakespeare Theater, The Echo Theater Company and International City Theatre in Long Beach. His select television and film credits include "Angel from Hell" (pilot, 2105), *The Tripper* (directed by David Arquette) and *And Two From the Line* (short). Williford received his master's degree from The American Conservatory Theatre.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ELIZA CLARK (*Playwright*) has had her plays developed at Manhattan Theatre Club, the Studio at Cherry Lane Theatre, Page 73 Productions, Ensemble Studio Theatre, Provincetown Playhouse, The New York International Fringe Festival and Yale University. She has received commissions from SCR and Yale University's O'Neill Studio. Clark was a member of Ensemble Studio Theatre's emerging writers group, Youngblood and was the 2010 Page 73 Playwriting Fellow. Her play, *Edgewise*, was co-produced by Page 73 and The Play Company in 2010 and her play, *Recall*, was produced by Colt Coeur at The Wild Project in 2012. Both *Edgewise* and *Recall* are published by Samuel French. Clark also has written for television including AMC's "Rubicon" and "The Killing" as well as "Extant," produced by Steven Spielberg on CBS. She is a writer/producer on a new show, "Animal Kingdom," airing this summer on TNT. She currently is developing Margaret Atwood's "Maddaddam" trilogy with Darren Aronofsky for HBO.

LILA NEUGEBAUER (*Director*) is a New York-based director whose recent work includes *Kill Floor* (Lincoln Center Theater); *The Wayside Motor Inn* (Drama Desk nomination, Signature Theatre); Mike Bartlett's *An Intervention* and *The Valley of Fear* (Williamstown Theatre Festival); Amy Herzog's *After the Revolution* and *4000 Miles* (Baltimore Center Stage); Zoe Kazan's *Trudy and Max in Love* (SCR); Lucas Hnath's *Red Speedo* (Studio Theatre); Dan LeFranc's *Troublemaker* (Berkeley Repertory Theatre); *Partners* and *O Guru Guru Guru* (2014, 2013 Humana Festivals); Annie Baker's *The Aliens* (San Francisco Playhouse, Studio Theatre); Eliza Clark's *Edgewise* (Cherry Lane Studio); *Snow Day* (Drama League); and associate-directing Karen O's *Stop The Virgins* (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 Theater, New Ohio Theatre) and *The Essential Straight & Narrow* (New Ohio Theatre). She is an

alumna of the Drama League, Soho Rep Writer/Director Lab, Lincoln Center Directors Lab, Ensemble Studio Theatre member, New Georges Affiliated Artist and a Princess Grace Award recipient. Her upcoming projects include Sarah Delappe's *The Wolves* (New York Stage and Film); *The Sandbox*, *Drowning* and *Funnyhouse of a Negro* (as an evening); Branden Jacobs-Jenkins' *Everybody*; and Annie Baker's *The Antipodes* (all at Signature Theatre).

DANE LAFFREY (*Scenic Design*) is making his SCR design debut. On Broadway, he designed set and costumes for Deaf West's *Spring Awakening* and the set for *Fool For Love*. His recent off-Broadway credits include set and/or costumes for *The Christians*, *Indian Summer* and *Iowa* (Playwrights Horizons); *The Glory of the World* (BAM Harvey Theater); *Cloud 9* (Atlantic Theater Company); *Bad Jews* and *Tigers Be Still* (Roundabout Theatre Company); *Arlington* (Vineyard Theatre); *King Liz*, *American Hero* and *The Talls* (2nd Stage Theatre); *Disgraced* (Lincoln Center Theater); *The Maids* (Red Bull Theater); *I Remember Mama* and *The Patsy* (Transport Group); and *The Few* (Rattlestick Playwrights Theater). He has worked regionally at Actors Theatre of Louisville's Humana Festival of New American Plays, Center Theatre Group/Mark Taper Forum, Williamstown Theatre Festival, The Old Globe, Huntington Theatre Company, Goodspeed Musicals, Denver Center Theatre Company, The Wallis Annenberg Center, Center Stage, Dallas Theatre Center, New York Stage & Film and others. He has worked internationally in Tokyo, Oslo, Osaka and throughout Australia. He has been nominated for a Drama Desk Award and four American Theatre Wing Henry Hewes Awards.

MELISSA TRN (*Costume Design*) is making her SCR design debut. She is a Los Angeles-based designer whose New York credits include *Trojan Women (After Euripides)* at BAM and SITI Company; *Antigone* at SITI Company; *From The Fire* (composed by Elizabeth Swados); *My Sweet Charlie* at Abingdon Theatre Company; *The Screens* and *Baal* at Columbia Stages; and *The Sporting Life*, *The Erotic Diary of Anne Frank* and *Spacebar* at Studio 42. Her regional credits include *Antigone* at Getty Villa; *The Recommendation* at IAMA Theatre Company; *The 39 Steps* at Triad Stage; *Roller Disco* at American Repertory Theater's Oberon; *Richard II* at Yale Repertory Theatre; *The Me Nobody Knows* at St. Louis Black Repertory Company; and *Hands on a Hardbody*, *Cataclysm*, *Con*, *Little Shop of Horrors*, *A Midsummer Night's Dream* and *Wake Up!* at Telluride Theatre where she is also an associate artist. She earned her MFA at Yale School of Drama.


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, Goodman Theatre, American Repertory Theater, Arena Stage, Dallas Theater Center, Portland Center Stage and Evidence Room. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. His awards have included the Los Angeles Drama Critics 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 Award nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

STOWE NELSON (*Sound Design*) is making his SCR design debut. His New York credits include *Indian Summer* (Playwrights Horizons, upcoming), *Iphigenia in Aulis* (Classic Stage Company), *The Painted Rocks at Revolver Creek* and *The Wayside Motor Inn* (Signature Theatre) and *Buyer & Cellar* (Barrow Street Theatre, national tour). Regionally, he has designed *Ropes* (Two River Theatre); *Tinker to Evers to Chance* (Merrimack Repertory Theatre); *4000 Miles* (Actors Theatre of Louisville); *Clarkston* (Dallas Theatre Center); *An Iliad* (Hudson Valley Shakespeare); and *Under the Skin*, *Blithe Spirit* and *Ghosts* (Everyman Theatre). As a company member of The Mad Ones, he has designed sound for *The Tremendous Tremendous*, *The Essential Straight & Narrow* and *Samuel & Alasdair* (New York Innovative Theatre Award, Drama Desk nomination). Find more information at wingspace.com/stowe.

KIMBERLY COLBURN (*Dramaturg*) is the literary director and co-director of the Pacific Playwrights Festival at SCR. Recently, she was the literary manager at Ac-

tors Theatre of Louisville, where she was the dramaturg for the world premieres of *Partners* by Dorothy Fortenberry, *The Roommate* by Jen Silverman and *Dot* by Colman Domingo, among others. Formerly, as the associate literary director at SCR, she was the dramaturg for world premieres of *The Long Road Today* by José Cruz González, Zoe Kazan's *Trudy and Max in Love*, and *A Wrinkle in Time* adapted by John Glore, among dozens of other productions and readings. She has worked with companies including Los Angeles Opera, Sledgehammer Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Autry. She earned a BA from University of California, Riverside, and MA from the University of Oregon.

KATHRYN DAVIES (*Stage Manager*) previously stage-managed *Red*, *Vietgone*, *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *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 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.




"A dazzling piece of theater... extravagantly enjoyable"
—Newsday

AMADEUS

by Peter Shaffer
directed by Kent Nicholson

May 6 – June 5
Segerstrom Stage

Honorary Producer:
SANDRA SEGERSTROM DANIELS
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South Coast Repertory

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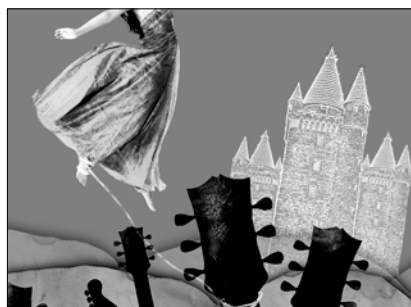
LEIA CRAWFORD (*Assistant Stage Manager*) started her professional career at SCR and is happy to be back. At SCR, she worked on *James and the Giant Peach*, *The Whale*, *The Motherf**ker With the Hat*, *The Importance of Being Earnest*, *A Little Night Music*, *dead man's cell phone* and *An Italian Straw Hat*, to name a few. Previously, Crawford wrapped up L.A. Theatre Works' national tour of *Bram Stoker's Dracula*. She worked on *Massoud: The Lion of Panjshir* and *Neva* at Center Theatre Group; and *Murder For Two*, *Switzerland*, *The Gospel According to Thomas Jefferson*, *Charles Dickens and Count Leo Tolstoy: Discord*, *The Pianist of Willesden Lane*, *Play Dead*, *The Judy Show*, *Miss Julie*, *Build*, *The Break of Noon* and *Ruined* at Geffen Playhouse. She also enjoys her work with the Los Angeles Contemporary Dance Company. Her other theatre credits include *The Surgeon and Her Daughters* by Chris Nunez and *Permission* by Robert Askins at Ojai Playwrights Conference, *Story Pirates*, *The Antaeus Company*, *Classic and Contemporary American Plays*, *Shakespeare Center of Los Angeles* and *REDCAT*. Her film credits include of *Diani & Devine Meet the Apocalypse*, *Rap Battle 4: Cinderella vs. Belle*, *Princess Rap Battle 5: Maleficent vs. Daenerys* and *Princess Rap Battle 6: Hermione vs. Katniss*.

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Going to a Place where you Already Are*, *Zealot*, *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 served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre

THE PLAYWRIGHTS CIRCLE consists of avid playgoers who help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2004, The Playwrights Circle has underwritten works by writers including Rajiv Joseph (*Mr. Wolf*), Beau Willimon (*The Parisian Woman*), Rachel Bonds (*Five Mile Lake*), Amy Freed (*Safe in Hell*), Richard Greenberg (*A Naked Girl on the Appian Way* and *Our Mother's Brief Affair*), Christopher d'Amboise (*The Studio*), Julie Marie Myatt (*My Wandering Boy*), Kate Robin (*What They Have*), Julia Cho (*The Language Archive*), Lauren Gunderson (*Silent Sky*) and Octavio Solis and Adam Gwon (*Cloudlands*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

THE 2015-16 PLAYWRIGHTS CIRCLE

Susan Bowman and Freddie Greenfield
 Mary Ann Brown and Rick Reiff
 Dr. Robert F. and Julie A. Davey
 Mr. Brian Drake and Dr. Diane A. Drake
 Patricia Ellis
 Valerie and Geoff Fearn
 Don and Sue Hecht
 Lisa and Richard de Lorimier
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the Light Princess

adapted from the fairy tale by George MacDonald
 music & lyrics by Mike Pettry
 book by Lila Rose Kaplan
 directed by Casey Stangl

In this new musical, the princess can fly—but she can't land. Can she come down to earth before her 16th birthday and escape the witch's curse?

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tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville 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*. The world premieres he 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, 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 leading 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; 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 schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. 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.

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 com-

mitment 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*. He directed revivals of Beth Henley's *Abundance*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale and Rest* (world premiere); and *The Whipping Man* by Matthew Lopez. 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 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.