



53rd Season • 502nd Production
JULIANNE ARGYROS STAGE / OCTOBER 2-23, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

DISTRICT MERCHANTS

by Aaron Posner

inspired by William Shakespeare's *The Merchant of Venice*

Daniel Conway
SCENIC DESIGN

Garry Lennon
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

Peter Bayne
SOUND DESIGN and
ORIGINAL MUSIC

Sean T. Cawelti
PROJECTIONS DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Sammy Brown
STAGE MANAGER

Directed by

Michael Michetti

Talya Nevo-Hacohen and Bill Schenker
Honorary Producers

Samuel and Tammy Tang
Honorary Producers

Originally commissioned and produced by Folger Theatre at Folger Shakespeare Library, Janet Alexander Griffin, Artistic Producer, Washington, D.C., 2016

DISTRICT MERCHANTS was developed at The New Harmony Project

CAST OF CHARACTERS

(In order of appearance)

Shylock	<i>Matthew Boston</i>
Antoine DuPre	<i>Montae Russell</i>
Jessica	<i>Rachel Esther Tate</i>
Benjamin Bassanio	<i>Chris Butler</i>
Finneus (Finn) Randall	<i>Matthew Grondin</i>
Lancelot	<i>Akeem Davis</i>
Nessa	<i>Kristy Johnson</i>
Portia	<i>Helen Sage Howard Simpson</i>

SETTING

Washington, D.C., in the 1870s. More or less.

LENGTH

Approximately two hours and 40 minutes, including one intermission.

PRODUCTION STAFF

Dramaturgs	<i>Jerry Patch, Kat Zukaitis</i>
Production Assistant	<i>Amber Caras</i>
Assistant Director	<i>AJ Sclafani</i>
Dialect Coach	<i>Nike Doukas</i>
Assistant Scenic Designer	<i>Richard Ouelette</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Associate Lighting Designer	<i>Rose Malone</i>
Stage Management Intern	<i>Kayla Lindquist</i>
Light Board Operator	<i>Dan Gold</i>
Sound and Video Operator	<i>Sam Levey</i>
Deck Crew	<i>Ben Morrow</i>
Wardrobe Supervisor/Dresser	<i>Jessica Larsen</i>
Hair and Makeup Technician	<i>Jessa Pruitt</i>
Additional Costume Staff	<i>Lauren Graham, Lalena Hutton, Alexis Riggs Marlene Solis, Sarah Timm, J Wendy Wallace</i>
Hair and Makeup Build Staff	<i>Melanie Hincee</i>
Men's Barbering	<i>Benjamin Smith</i>

ACKNOWLEDGEMENT

Play Development Team: Michael Garcés, Michele Osberow, Ayanna Thompson, Erin Weaver.

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 Dream Deferred

by Kat Zukaitis

In 1860, a free black man in Washington, D.C., lived under constant threat of being kidnapped and sold into slavery. In 1870, that same man could vote, hold local office and enter government service. But although Washington's blacks were the first in the nation to gain suffrage, they also were among the first to lose it—along with the rest of the District's citizens—in 1874.

What happened?

The end of the Civil War in 1865 did not mean an end to the nation's identity crisis. Declaring that people are not property was one thing; determining the fate of the approximately four million freed slaves was a more complicated question. The radical Republicans in Congress, buoyed by military triumph and the largesse of the North's booming industrial economy, moved forward with confidence in the power of government to legis-

late a path to a more egalitarian America. Freedom in no way guaranteed social or political equality, and even abolition-

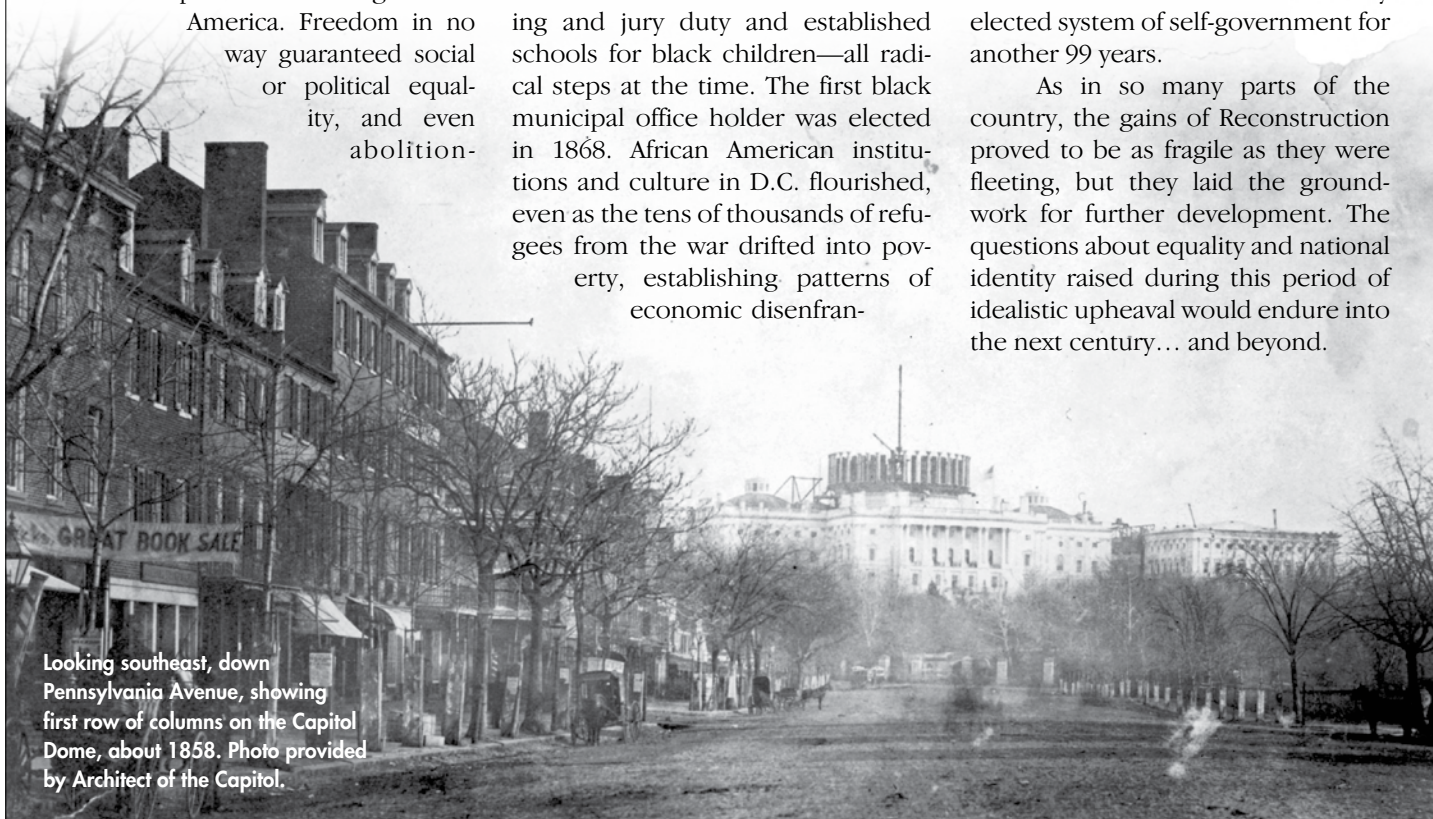
ist leaders hesitated to commit to full integration and civil rights for African Americans. But for a few volatile years, the gleaming possibilities of what the nation could become loomed as large as the challenges of rebuilding.

In the five years following the end of the war, Congress passed the Thirteenth, Fourteenth and Fifteenth Amendments to the Constitution. Collectively known as the Reconstruction Amendments, these measures abolished slavery, established birthright citizenship and extended the vote to African American men. In Washington, where constitutional limits on federal power did not apply, Congress embarked on ambitious programs of reform, using the nation's capital as a laboratory for experiments in racial equality. In addition to abolishing slavery and implementing universal manhood suffrage ahead of the rest of the nation, the District of Columbia integrated streetcars and railroads, prohibited racial discrimination in office holding and jury duty and established schools for black children—all radical steps at the time. The first black municipal office holder was elected in 1868. African American institutions and culture in D.C. flourished, even as the tens of thousands of refugees from the war drifted into poverty, establishing patterns of economic disenfran-

chisement that would endure for the next century.

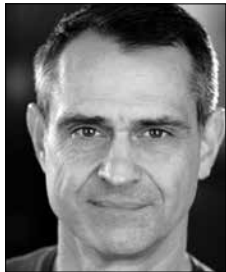
But lasting change proved easier to imagine than to effect and, in the 1870s, the political pendulum began to reverse course. Federally mandated institutions like the Freedmen's Bureau lacked the funding, personnel and political power necessary to restructure the social hierarchy of Washington and the South. Congress, frustrated by a lack of quick results, dismantled the bureau in 1872. Alarmed by the cost of the vast social projects they'd set in motion in the capital—and by the size and influence of the African American electorate—the resurgent conservative wing of Congress declared the experiment in interracial democracy a failure and took steps to limit voters' power. Washington's elected officials were replaced with a territorial governor and then, in 1874, a tribunal of presidentially appointed officials, disenfranchising the entire city. D.C. would not have a democratically elected system of self-government for another 99 years.

As in so many parts of the country, the gains of Reconstruction proved to be as fragile as they were fleeting, but they laid the groundwork for further development. The questions about equality and national identity raised during this period of idealistic upheaval would endure into the next century... and beyond.



Looking southeast, down Pennsylvania Avenue, showing first row of columns on the Capitol Dome, about 1858. Photo provided by Architect of the Capitol.

Artist Biographies



MATTHEW BOSTON
Shylock

is making his SCR debut. He originated the role of Shylock in *District Merchants* at the Folger Theatre. His other New York and regional credits include leading roles at such theatres as Yale Repertory Theatre, Hartford Stage, A.C.T., Berkeley Repertory Theatre, Intiman Theatre, Huntington Theatre Company, Trinity Repertory, TheaterWorks, Repertory Theatre of St. Louis, Portland Center Stage, George Street Playhouse, Center Stage, Dallas Theater Center, A Contemporary Theatre (ACT), Two River Theater Company, Cleveland Playhouse, Great Lakes Theater Festival, The Shakespeare Theatre of New Jersey, Alabama Shakespeare Festival, Human Race Theatre Company, Northern Stage, Kitchen Theatre Company, 59E59, SoHo Rep, Working Theater, as well as many others. His film and television credits include “Blue Bloods,” “The Mysteries of Laura,” “Law & Order,” *In the Family*, *Ghost Ship*, *Into the Blue*, *Camp Wilderness*, “One Life to Live” and “All My Children.”



CHRIS BUTLER
Benjamin Bassanio

is a two-time Ovation, NAACP, LA Drama Critics Circle and Garland Award-winner for his work in *Yellowman* (The Fountain Theatre) and *Stick Fly* (The Matrix Theatre Company). His other theatre work includes the Broadway revival of *110 in the Shade* (Roundabout Theatre Company); *Death of a Salesman* (SCR); *Race* (A.C.T.); *Julius Caesar* (Shakespeare Santa Cruz); *Gem of the Ocean*, *One Flew Over the Cuckoo’s Nest* (Rubicon Theatre Company); *A Raisin in the Sun*, *The Piano Lesson* (Oregon Shakespeare Festival); *Twelfth Night*, *Much Ado About Nothing*, *Romeo and Juliet* (The Shakespeare Center of LA); *Blue* (Pasadena Playhouse); and *A Midsummer Night’s Dream* (The Globe Theatre). His television credits include “The Good Wife,” “Scandal,” “Modern Family,” “True Detective,” “Major Crimes,” “Shameless,” “Law & Order: SVU,” “NCIS: Los Angeles,” “Bones,” “Criminal Minds,” “True Blood” and “King & Maxwell.” His film credits include *Rescue Dawn*, *30 Nights*, *Burning Dog* and *Cradle 2 the Grave*. Butler holds an MFA in theatre (University of California, San Diego) and a BA in dramatic arts (University of North Carolina at Chapel Hill).



AKEEM DAVIS
Lancelot

is making his SCR debut. He is from Miami, Fla., and is a graduate of Florida State University. Based in Philadelphia, Davis has regional credits with the Folger Theatre (*District Merchants*), People’s Light and Theatre Company (*All My Sons*), Theatre Horizon (*In The Blood* and *Lobby Hero*) and Simpatico Theatre Project (*The Brothers Size*). He is a proud man of Omega Psi Phi Fraternity, Inc., and is the 2015 F. Otto Haas Emerging Theatre Artist Award winner.



MATTHEW GRONDIN
Finneus (Finn) Randall

is thrilled to be making his debut at SCR—with such a terrific group of people! His recent credits include *Women In Jeopardy* and *Good People* (Ensemble Theatre Company); *A Moon for the Misbegotten* (Rubicon Theatre Company); *Bad Jews* (Stage West Theatre); the world premiere of *Everything You Touch* and the West Coast premiere of *Shiv* (u/s The Theatre @ Boston Court); *Rabbit Hole* and *Spinning Into Butter* (Actor’s Co-Op); and *Friends Like These* (New York Fringe). He is a member of Antaeus Theatre Company’s A2 Ensemble, where he has participated in various ClassicFests and staged readings. He also is a writer—his first play, *Granite*, was staged at Joan Scheckel’s Collective Loft.



KRISTY JOHNSON
Nessa

appeared at SCR previously in *Jitney*. Her theatre credits include *Above The Fold* (Pasadena Playhouse; NAACP Theatre Award, Best Supporting Female Equity, alongside Golden Globe winner and Academy Award nominee Taraji P. Henson), *Jitney* (Pasadena Playhouse), *Intimate Apparel* (Pasadena Playhouse), *The Good Negro* (u/s, Goodman Theatre), *Ma Rainey’s Black Bottom* (Court Theatre), *A Song for Coretta* (Eclipse Theatre; Joseph Jefferson Award nominee, Actress in a Supporting Role), *It’s a Wonderful Life* (touring company, American Theater Company) and *I Am Who I Am: The*

Story of Teddy Pendergrass (Black Ensemble Theater). Her film and television credits include *Battle of the Year*, "Criminal Minds," "Hart of Dixie," "General Hospital" and "House." Johnson is a graduate of Harvard University and the University of Chicago Law School.



MONTAE RUSSELL
Antoine DuPre

appeared at SCR previously in *Jitney*. His New York theatre credits include Broadway productions of *King Hedley II* and *Prelude to a Kiss*. He has performed in several off-Broadway and Los Angeles productions including the portrayal of Charlie "Bird" Parker in the NAACP Theatre Award nominated *Bird Lives!*, as well as the August Wilson 20th Century staged readings at The Kennedy Center, and has performed in all 10 of the plays in August Wilson's Pittsburgh Cycle. He has guest-starred in several television shows, most recently "Rizzoli & Isles," and spent several seasons on NBC's "ER" as Paramedic Zadro White. His film credits include *The Player's Club*, opposite Lisa Raye, *Banged Out*, *Laurel Avenue* and *Lily in Winter* opposite Natalie Cole.



HELEN SAGE HOWARD SIMPSON
Portia

(who goes by Sage) is thrilled to be making her SCR debut. She is originally from beautiful Bozeman, Mont., and studied theatre and Hispanic studies at Lewis & Clark College in Portland, Ore. She went on to perform with a variety of theatre companies in San Francisco before moving south to attend UC Irvine, where she received her MFA in acting. Simpson now resides in Los Angeles and is a proud founding member of the theatre company Fugitive Kind, where she most recently played Olivia in *Shine Darkly Illyria* and was nominated for an Ovation Award (featured actress) for her performance as Courtney in *The Pliant Girls*. Her other recent roles with Fugitive Kind include Peter Quince (*Midsummer Night's Dream*), Lady Macbeth (*Macbeth*) and Eugene (*The Fire Room*).



RACHEL ESTHER TATE
Jessica

is making her SCR debut. Her regional theatre credits include *Stupid F**king Bird* (Nina) at Cygnet Theatre, *Appropriate* (u/s River) at Mark Taper Forum, *Vanya and Sonia and Masha and Spike* (Nina)

at Arena Stage directed by our playwright Aaron Posner, *Our Town* (Emily) at Mirror Repertory Company and *Rocky Horror Show* (Phantom) at Actor's Theatre of Charlotte. Her New York credits include *Saint Joan* and *Hamlet* with Bedlam Theatre and *Blood Privilege* with Second Skin Theatre. rachelesthertate.squarespace.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

AARON POSNER (*Playwright*) is an award-winning playwright and director. His other plays include *Stupid F**king Bird* (a finalist for the Steinberg Award and winner of the 2014 Helen Hayes Award for Outstanding New Play), *Life Sucks*, *No Sisters* (all re-inventions of Chekhov plays), *The Tempest* and *Macbeth* (both with Teller of Penn & Teller), *Who Am I This Time? & Other Conundrums of Love* (adapted from Kurt Vonnegut short stories), *The Chosen* and *My Name Is Asber Lev* (adapted from the Chaim Potok novels), *Sometimes a Great Notion* (adapted from Ken Kesey), a nine-actor *Cyrano* and a musical adaptation of Mark Twain's *A Murder, A Mystery and A Marriage*. He is a founder and former artistic director of Philadelphia's Arden Theatre and has directed at major regional theatres across the country. He is an artistic associate at the Folger Theatre in Washington, D.C., where *District Merchants* premiered.

MICHAEL MICHETTI (*Director*) is the co-artistic director of The Theatre @ Boston Court in Pasadena, where his directing credits include Aaron Posner's *Stupid F**king Bird*, plus world premieres of Eric Whitacre's *Paradise Lost: Shadows & Wings*, his own adaptation of Oscar Wilde's *A Picture of Dorian Gray* and Tom Jacobson's *The Twentieth-Century Way*, which went on to have an acclaimed run at New York's Rattlestick Playwrights Theater. His other directing credits include Jacobson's *Captain of the Bible Quiz Team* for Rogue Machine Theatre; *Figaro*, *The Grapes of Wrath*, *Hamlet*, *Don Juan* and *As You Like It* at A Noise Within; Brecht's *Edward II* for Circle X; *Amy's View*, starring Carol Lawrence, at Florida Repertory Theatre; *Noises Off* at PlayMakers Repertory Company; *A Life in the Theatre*, starring Hal Holbrook, at Pasadena Playhouse; *Kiss Me, Kate*, *Carousel* and *Man of La Mancha* at Reprise Theatre Company. He has received two Ovation Awards and five Los Angeles Drama Critics Circle Awards for his direction.

DANIEL CONWAY (*Scenic Design*) previously designed *The Tempest* for SCR, American Repertory Theater and Chicago Shakespeare Theater, directed by Aaron Posner and Teller. His recent projects include *Penn & Teller on Broadway*, directed by John Rando; *At Wit's End*, *Love in Afghanistan* and *Vanya and Sonia and Masha and Spike* for Arena Stage; the premiere of *American Song* directed by Mark Clements for Milwaukee Repertory Theater; *The Game's Afoot* for Cleveland Play House;

Company, *Hairspray*, *Chess* and *Sunset Boulevard* directed by Eric Schaeffer for Signature Theatre; *Sabrina Fair* for Ford's Theatre; and *The Merry Wives of Windsor* for Shakespeare Theater Company. His current and upcoming productions include *Jelly's Last Jam*, directed by Matt Gardiner for Signature Theatre; *At Wit's End* directed by David Esbjornsen for Cincinnati Playhouse in the Park; and *Hand to God*, directed by Joanie Schultz, *Three Sisters*, directed by Jackson Gay, and the premiere of *No Sisters* written and directed by Aaron Posner for Studio Theatre. He has been nominated 12 times for the Helen Hayes Award for Outstanding Set Design, and received the award in 2000, 2009 and 2015 for *Stunning* at Woolly Mammoth Theatre, directed by Anne Kaufmann.

GARRY LENNON (*Costume Design*) is a Los Angeles-based costume designer. Previously, at SCR, he designed costumes for *Jane of the Jungle*. This summer, he designed Independent Shakespeare Company's production of *Richard III*. At The Theatre @ Boston Court, he designed *Colony Collapse*, *My Barking Dog*, *Seven Spots on the Sun* and *The Missing Pages of Lewis Carroll*. He also has designed for Reprise Theatre Company's productions of *Kiss Me*, *Kate*, *Carousel*, *Man of La Mancha* and *Flora, the Red Menace*. His work was seen in Cornerstone Theater Company's *It's All Bueno*, *Los Illegals*, *Waking up in Lost Hills* and *Mary Shelley's Santa Claus*, and the premiere productions of *Sister Act* at Pasadena Playhouse and Alliance Theatre. He has designed at Bard SummerScape, Mixed Blood Theatre, Dallas Children's Theater and the International City Theatre. Lennon is a professor and the chair of the Theatre Department at California State University, Northridge.

ELIZABETH HARPER (*Lighting Design*) returns to SCR, where she previously designed *Office Hour*, *Venus in Fur*, *tokyo fish story* and *Reunion*. Her design credits include *Ma Rainey's Black Bottom* and *Immediate Family* (Mark Taper Forum); *A Raisin in the Sun*, *Woman Laughing Alone with Salad* and *Throw Me on the Burnpile and Light Me Up* (Kirk Douglas Theatre); *Play Dead*,

Wait Until Dark, *Bad Jews* and *Good People* (Geffen Playhouse); *The Twentieth-Century Way* and *The Golden Dragon* (The Theatre @ Boston Court); and *Crescent City* (The Industry). She served as a technical consultant for installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include events for Microsoft, On-Live, Ubisoft and Universal Studios. Harper holds an MFA in design for stage and film from Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at CalArts.

PETER BAYNE (*Sound Design/Original Music*) returns to SCR, where he previously designed *Office Hour* and *James and the Giant Peach*. His other theatre credits include *A Noise Within* (*The Tempest*, *You Can Never Tell*), The Fountain Theatre (*Baby Doll*, *Dream Catcher*, *Painter Rocks of Revolver Creek*, *Citizen*, *Reborn*, *The Brothers Size*, *Broomstick*, *In the Red and Brown Water*, *The Normal Heart*, *The Blue Iris*, *Cyrano*, *On the Spectrum*, *Bakersfield Mist*, *Opus*, *Coming Home*, *El Nogalar*, *Shining City*), Antaeus Theatre Company (*Cloud 9*, *Henry IV Part 1*, *The Liar*, *The Malcontent*), Rubicon Theatre Company (*Other Desert Cities*), The Colony Theatre Company (*Year Zero*), The Actors' Gang (*Break the Whip*), Rogue Machine Theatre (*Lost Girls*), Skylight Theatre Company (*Forever House*, *Disconnection*), Theatre of Note (*Copy*) and The Elephant Theatre Company (*Unorganized Crime*, *Twilight of Schlomo*, *Parasite Drag*, *100 Saints You Should Know*, *Revelation*). His other regional credits include American Repertory Theater, Commonwealth Shakespeare Company, Shakespeare and Company and Actors' Shakespeare Project. Bayne is active as a composer in film and television. He produces dance music and performs in indie bands. He earned a BA in music from Vassar College and an MFA in composition and theory from Brandeis University. peterbayne.com

SEAN T. CAWELTI (*Projection Design*) graduated from the University of California, Irvine, with his BA in drama



The cast of *Moby Dick*

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 from the novel by Herman Melville
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with honors in directing and studied puppetry at Tisch School of the Arts at NYU. He is the founding artistic director of Rogue Artists Ensemble, a multi-media, puppet and mask company in Los Angeles. He has won awards for his work as a designer, director and playwright, honored with a UNIMA Citation of Excellence for *Gogol Project* and was presented the 2015 Sherwood Award by the Center Theatre Group in Los Angeles for his work as a director. Cawelti was selected by the City of Los Angeles' Cultural Affairs Department to travel to Brazil for two months to study woodcarving and Candomblé, a religion born of African and Catholic traditions. His directing and design work has been seen at the Getty Villa, SCR, Segerstrom Center for the Arts, Cornerstone Theater Company, Chicago Opera Theater, L.A. Theatre Works, Geffen Playhouse, New York City Opera, Imago Theatre in Portland and the Center for Puppetry Arts in Atlanta. He has designed puppets, masks, props and video for theatre, music videos, museums, concerts and arena shows including the recent Kanye West Yeezus world tour. seancawelti.com

SAMMY BROWN (*Stage Manager*) returns to SCR after previously assisting on *The Madwoman in the Volvo*. His off-Broadway credits include *Summer Valley Fair* (Theatre 3, New York Musical Theatre Festival) and *The Old Man and the Old Moon* (New Victory Theater). Brown has worked regionally with Laguna Playhouse, The Actors Fund in Los Angeles, Chicago Shakespeare Theater, Williamstown Theatre Festival and Hope Summer Repertory. He holds a BS in stage management from the University of Evansville and an MFA in drama from the University of California, Irvine.

MARC MASTERSON (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premiers including CrossRoads commissions with plays *Vietgone* and *Orange* and the Diálogos project in Santa Ana. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhat-

HONORARY PRODUCERS

TALYA NEVO-HACOHEN AND BILL SCHENKER (*Honorary Producers*) became subscribers after seeing their first SCR production in 2009 and are now First Nighters on both stages, members of Platinum Circle and major donors to the Gala. Last season, they joined Playwrights Circle and assisted in underwriting the world premiere of Eliza Clark's *Future Thinking*. Talya, a real estate executive, recently joined SCR's Board of Trustees and served on this year's Gala Committee. Bill, a television audio engineer, acted in New York and L.A. for nearly two decades. The couple shares a passion for live professional theatre and its transformative power, saying "It takes you to places where you may never go in life, whether you're an actor or an audience member." Furthering their wonderful commitment to SCR, Talya and Bill are thrilled to serve as Individual Honorary Producers of Aaron Posner's *District Merchants*.

SAMUEL AND TAMMY TANG (*Honorary Producers*) are pleased to take a second turn as Individual Honorary Producers. Samuel is Vice President, Development, on the SCR Board of Trustees and also chairs the Board's Major Gifts Committee. The Tangs are fully engaged in the life of the theatre as Honorary Producers of the Pacific Playwrights Festival, First Nights subscribers on both stages, and Gala underwriters. Their company is also a member of the Corporate Circle. Describing the experience of being honorary producers, the couple says, "This is wonderful opportunity to support a play that wrestles with timeless themes through humor, sensitivity and thought provoking dialogue."



MR. POPPER'S PENGUINS

book by Robert Kaulzaric
music and lyrics by George Howe
based on the novel by Richard and Florence Atwater
directed by Art Manke

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tan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Shakespeare Theatre. His recent directing credits include *All the Way*, *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, where 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. He has served 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 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*. 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 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.