



61st Season • 554th Production

JULIANNE ARGYROS STAGE / OCTOBER 27 - NOVEMBER 24, 2024

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Suzanne Appel
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

JOAN

written by Daniel Goldstein

Wilson Chin
SCENIC DESIGN

Kish Finnegan
COSTUME DESIGN

Philip Rosenberg
LIGHTING DESIGN

Beth Lake
SOUND DESIGN

Jerry Patch
DRAMATURG

Larry Amoros
SCRIPT SUPERVISOR

David Nevell
VOICE & DIALECT
COACH

Joanne DeNaut, CSA
CASTING

Matthew Meeks
STAGE MANAGER

Melissa Rivers
CREATIVE CONSULTANT

Directed by
David Ivers

Talya Nevo-Hacohen & Bill Schenker
HONORARY PRODUCERS

Susan Shieldkret & David Dull
HONORARY PRODUCERS

JOAN is presented with permission from Mills Entertainment and Melissa Rivers
in association with Sheboygan Productions and Larry Amoros.

CAST OF CHARACTERS

Melissa/Young Joan *Elinor Gunn*
Joan/Mrs. Molinsky *Tessa Auberjonois*
Dr. Molinsky/Edgar Rosenberg/Johnny Carson/Others *Andrew Borba*
Jimmy/Blake/Harold/Chet/Others *Zachary Prince*

UNDERSTUDIES

Joan/Mrs. Molinsky/Melissa/Young Joan *Lily Holleman*
Dr. Molinsky/Edgar Rosenberg/Johnny Carson/ Jimmy/
Blake/Harold/Chet/Others *Rafael Goldstein*

LENGTH: *Approximately 100 minutes with no intermission.*

PRODUCTION STAFF

Assistant Stage Manager *Lauren Buangan*
Associate Director *Rob Salas*
Production Assistant *Raven Chatt*
Costume Design Assistant *Sean Castro*
Assistant Sound Designer *Eric Backus*
Light Board Operator *Hannah Ferla*
Follow Spot Operator *Adam Manning*
Sound Board Operator *Jordan Buckelew*
Automation Operator *Ben Morrow*
Wardrobe Supervisor/Dresser *Corbyjane Troya*
Wig and Makeup Technician *Kate Galleran*
Additional Costume Staff *Serena Chang, Ruby Hernandez*

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

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

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



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About My Mother

...Excerpts from The Book of Joan by Melissa Rivers

If there is an afterlife, my mother is coming back as a pack animal. It's the only other one of God's creatures that was born and raised to work as hard as she did.

"Melissa, when it comes to work, pretend you're a hooker during Fleet Week: Say 'Yes' to Everything."

My mother had little patience for pretentious phony-baloneys, which in Hollywood means everyone. Actors and movie stars are known for being notoriously grand (or, as my mother would say, "graaaaand") and filled with their own self-importance. I can attest to this because my mother was an actress.

My mother remembered everything; she had to. The woman loved to lie. Her relationship to the truth was like Jennifer Aniston's relationship with Angeline Jolie—they weren't close.

One of the biggest wishes in my mother's life was for me to be married and settled down with a good man. Her search began on my first day of third grade. All the children in my school had to stand up in assembly that day and tell everyone a little something about themselves. Obviously the parents had trained them in what to say.

"I'm Neil Conyers. My daddy's a doctor, and I want to be a baseball player." "I'm Tammy Levy, and I'm four feet tall, and I have a sister named Ivy." Then it was my turn. "I'm Melissa Rosenberg, and I'm single, and I'd like to meet a nice Jewish boy with liquid assets and a good nose." Some of the teachers laughed, and some were appalled. My mother just smiled knowingly and waited in the back of the auditorium to collect phone numbers.

One of the few things my mother failed at in life was being a sports mom. She looked at sports the way Liberace looked at women—the outfits might be interesting, but the rest was boring and useless.

My mother truly believed that men care more about beauty than brains, and that a

man would rather spend twenty years with a stunning dunce than twenty minutes with Eleanor Roosevelt. Yet she insisted that I go to college. For years, I found that highly insulting.

My mom always said that in the world of show business, gift giving is more than just a nice way of saying "Hello," or "Thank You," or "I'm thinking of you." It's actually a way of saying "I'm thinking of me, and hopefully this gift I'm giving you will somehow benefit me when you're casting your next film..."

In one of her last interviews, my mother was asked "Who is your favorite character in literature?" She said "Ted Bundy." I understand many of you may think that odd and assume she would have picked Joan of Arc or Jane Eyre or maybe even Hester Prynne (because she was slutty yet proud), but it seems perfectly normal to me. My mother loved murder. Not committing it, of course, just knowing about it. She liked "being in the loop."

She hated hearing stars whine about the difficulty of living with fame. "Fame is not a burden," she said. "Realize how lucky you are."

I didn't have to tell her I loved her; she knew. She didn't have to tell me she loved me; I knew.



Artist Biographies

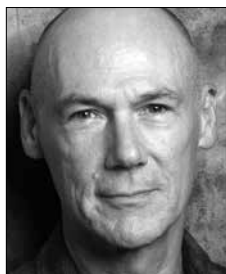


TESSA AUBERJONIS

Joan/Mrs. Molinsky

is honored and humbled to play Joan Rivers at SCR where she previously appeared in *The Little Foxes*, *Appropriate*, *The Roommate* (Best Actress—shared with Linda Gehringer—

OC Weekly), *Mr. Wolf*, *Absurd Person Singular*, *Becky Shaw*, *Crimes of the Heart*, *A Wrinkle in Time*, *Lobby Hero*, *Hold Please*, *Everett Beekin* and numerous PPF and NewSCRipts readings. Other favorite roles include *Eight Nights* (Ovation Award for Best Lead Actress), *Lady Macbeth* (The Antaeus Company); Lydia Languish in *The Rivals*, title roles in *Lady Windermere's Fan* and *The Country Wife* (Shakespeare Theatre, Washington, D.C.); Myra in *Hay Fever* (Westport Country Playhouse); Helen in *Cripple of Inishmaan* (The Wilma Theater); Leah in *Bones* (Kirk Douglas Theatre); Allison in *Trainspotting* (Off-Broadway); and *How to Fight Loneliness* for Utah Shakespeare, directed by David Ivers. She recurs on “Monster(s),” “How I Met Your Father” and “The Affair.” Other credits include “Lucifer,” “Modern Family,” “Shameless,” “On the Verge,” “The Summer People,” “I’m Dying Up Here,” “Law & Order,” “Law & Order: SVU,” “ER,” “Boston Legal,” *Birth* and “OK K.O.! Let’s Be Heroes,” (2017 Behind the Voice Actors Award nomination). Auberjonois teaches in Los Angeles, is a graduate of London Academy of Music and Dramatic Arts and David Geffen School of Drama at Yale, a member of The Antaeus Company and a 2017 recipient of the Lunt-Fontanne Fellowship. This performance is lovingly dedicated to her “Roomie,” the incomparable Linda Gehringer. Insta: @tessalatessa.



ANDREW BORBA

Dr. Molinsky/Edgar Rosenberg/Johnny Carson/Others

is honored and thrilled to be working on the birth of this heartening, funny new play. An actor and director, Borba has worked at theatres around the

country, including South Coast Repertory (*Sight Unseen*, *In the Next Room or the vibrator play*, *Dead Man's Cell Phone*, *Lovers & Executioners*, Pacific Playwrights Festival), Pasadena Playhouse, The Old Globe, Berkeley Repertory,

The Antaeus Company, Boston Court Pasadena, Chalk Repertory, La Mirada Theatre, New Swan Shakespeare Festival, Oregon Shakespeare Festival (five seasons), Play-Makers Repertory, Shakespeare Festival of St. Louis, Detroit Public Theatre, Dallas Theater Center, Portland Stage Company, Long Wharf Theatre, and others. On film, he has appeared in small parts in big films and big parts in small films and has had recurring and guest appearances on more than 50 television series. For eight seasons, Borba was the Artistic Director of the acclaimed Chautauqua Theater Company. Honors BA, Brown University; MFA, New York University. He lives in Los Angeles, is Head of the Graduate Acting program at UC Irvine, and is a 2024 Lunt-Fontanne Fellow. Insta: @borba154



ELINOR GUNN

Melissa/Young Joan

is truly honored and grateful to make her debut at SCR in this hilarious play with this exceptional cast. Notably, she has worked with Sir Alan Ayckbourn in the American premiere

of *Sugar Daddies* at ACT Theatre in Seattle, and Paula Vogel in the inaugural Hearst Theater Lab Initiative Distinguished Visiting Playwright-in-Residence at UCLA. At SCR, she has appeared in readings of *A Million Tiny Pieces* by Spenser Davis (Pacific Playwrights Festival), *Louder* by Caroline McGraw (NewSCRipts), *Funnie* by Jessica Moss (NewSCRipts), and *Alumni Relations* by Brendan Pelsue. Other recent theatre credits include Ariel in *The Tempest* (The Antaeus Company), *For the Love Of (or, the roller derby play)* (Kirk Douglas Theatre), and *The Angel Next Door* (Laguna Playhouse, North Coast Repertory). Her television credits include guest starring on “9-1-1” (Fox), “Legacies” (CW), “The Dropout” (Hulu), and the upcoming new show “Paradise City” (Hulu). @elinor_gunn



ZACHARY PRINCE

Jimmy/Blake/Harold/Chet/Others

an OC native, is honored and ecstatic to return to SCR, where he last appeared in a Youth Conservatory summer workshop production of *Alice*

in *Wonderland* as a three-headed “Queen of Hearts.” His Broadway credits include *Mother Play*, *Honeymoon in Vegas*, *On a Clear Day You Can See Forever* and *Baby It’s You*. Off-Broadway, he appeared in *The Last Five Years* at Second Stage (dir: Jason Robert Brown). Internationally, he appeared in *An American in Paris* (Adam) at Théâtre du Châtelet. He also appeared in the national tour of *Jersey Boys* (Frankie Valli). His favorite regional credits include *A Transparent Musical* (Josh) at Mark Taper Forum/Center Theatre Group, *Grand Horizons* (Brian) at Asolo Repertory, *The Glass Menagerie* (Tom) at Pioneer Theatre, *Ragtime* (Tateh) at Bay Street Theatre, *Triangle* (Ben/Vincenzo; Theatre Bay Area Award, Lead Actor) at Theatreworks Silicon Valley and *Into the Woods* (Baker) at Kansas City Rep (dir: Moisés Kaufman). His television credits include “FBI: Most Wanted” (season 6 premiere). Prince is also the director of Stephen Brower’s *Palatable Gay Robot*, a one-man show currently touring North America (*Playbill* Pick, Edinburgh Fringe Festival 2023). He earned his BFA at Carnegie Mellon University. Insta: @zachyprince; zacharyprince.com



RAFAEL GOLDSTEIN

Dr. Molinsky/Edgar Rosenberg/Johnny Carson/Jimmy/Blake/Harold/Chet/Others Understudy

has been working on and around the stages of Los Angeles since he was 12, spending most of those years at A Noise Within in Pasadena, where he is a Resident Artist. Last year, at San Diego’s Cygnet Theatre, he played Jake in the world-premiere of Keiko Green’s *Sharon*, earning a Craig Noel Award nomination. He is thrilled to be making his official South Coast Repertory debut in the world premiere of Green’s *You Are Cordially Invited to the End of the World!*, coming this spring. rafaelgoldstein.com



LILY HOLLEMAN

Joan/Mrs. Molinsky/Melissa/Young Joan Understudy

appeared at South Coast Repertory previously in *Abundance*, *The Trip to Bountiful* and *Circle Mirror Transformation*. Her Los Angeles Theatre credits include *Coney Island Christmas* (Geffen Playhouse), *Bleed Rail* (Boston Court Pasadena; Ovation and *LA Weekly* awards nominee), *Where the Great Ones Run* (Rogue

Machine), *God Save Gertrude* (Boston Court), *Crumble: Lay Me Down* Justin Timberlake (Moving Arts), and *All About Walken* (touring). Her film credits include *Funny Story*, *The Thinning: New World Order*, *The Love Witch*, *The Lady Killers*, and *@urFRENZ*. Her television appearances include “NCIS: New Orleans,” “Shameless,” “Southland,” “Key & Peele,” “Tracey Ullman’s State of the Union” and “Queen Sized.” From 2015-22, Holleman revived and served as President of The Los Angeles Breakfast Club. Currently, Holleman can be seen several times a month performing her own sketch comedy with the House Team, Speakeasy, and improv comedy with House Team, Beverly, at the Pack Theater in Los Angeles. She has a bi-monthly improvised comedy/music podcast called “Public Library Rocks!” For more information visit linktr.ee/lilyholleman

PLAYWRIGHT, DIRECTOR AND DESIGNERS

DANIEL GOLDSTEIN (*Playwright*) is the winner of the Kleban Prize for Most Promising Musical Theater Librettist. He wrote the book for and will direct the new musical *Kane and Abel*, music by Frank Wildhorn, lyrics by Nathan Tysen, for Toho Theater, which will premiere at Theater Orb in Tokyo in January 2025. He was the recipient of an inaugural Calderwood Commission from the Huntington Theatre Company, for which he wrote an original musical with Michael Friedman entitled *Unknown Soldier*, which had its world premiere at the Williamstown Theatre Festival and a New York premiere at Playwrights Horizons, and a third production at Arena Stage. Cast album available on your favorite streaming service. He is the recipient of a New York Voices commission from The Public Theater, with singer/songwriter Dawn Landes, for which they wrote a musical called *Row* about Tori Murden McClure, the first woman to row across the Atlantic. *Row* had a concert production outdoors at The Williamstown Theatre Festival and is available on Audible. His play *Orange Crush* was commissioned by Roundabout Theatre Company. He is also the author of *The Song of Songs*, an adaptation of the Sholem Aleichem novella, and *Winter Birds*, an adaptation of the Jim Grimsley novel. =celebration, the one-person show he created with Ethan Sandler and Josie Dickson, was seen Off-Broadway, regionally, and at the HBO Aspen Comedy Arts Festival. As a director, Goldstein’s work has been seen on and Off-Broadway and around the world. Graduate of Northwestern University. Dad to Gracie and Ezra.

DAVID IVERS (*Director/Artistic Director*) is responsible for the overall artistic operation of the theatre.

The 2019-20 season was the first he programmed for SCR and during that season, he directed *She Loves Me*. In addition, he directed the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh and the 2022 reading of Spenser Davis' *A Million Tiny Pieces*. He spent August of last season directing Guthrie Theater's production of *The Importance of Being Earnest*. He was last seen onstage at SCR as John in Richard Greenberg's world premiere of *A Shot Rang Out* and as part of his SCR tenure created the theatre's Outside SCR program in partnership with Mission San Juan Capistrano. Prior to his appointment as Artistic Director, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Before arriving to SCR in his current capacity, Ivers was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays, and has helmed productions at many of the nation's leading regional theatres, including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. Ivers' early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's most prestigious theatres, including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

WILSON CHIN (*Scenic Design*) is making his SCR design debut. His designs on Broadway include *Cost of Living* (five Tony nominations, Pulitzer Prize winner), *Pass Over* (Drama Desk, Lortel and Henry Hewes Award nominations for set design) and *Next Fall* (two Tony nominations). Off-Broadway designs include *Jonah* (Roundabout Theatre Company), *Sumo* (Public Theater/Ma-Yi Theatre), *A Bright New Boise* and *Sunset Baby* (Signature Theatre), *The Animal Kingdom* (Connelly Theatre), *The Thanksgiving Play* (Playwrights Horizons) and *Space Dogs* (MCC, Lortel Award nomination). Chin also designed the current international tour of *Annie*, set to play Madison Square Garden this holiday season starring Whoopi Goldberg. Regional credits include *The Untitled Unauthorized Hunter S. Thompson Musical* (La Jolla Playhouse and Signature Theatre), *Anne of Green Gables* and *Summer Stock* (Goodspeed Musicals) and *Blue Man Group* (Orlando).

His opera credits include *Turandot* (Washington National Opera), *Lucia di Lammermoor* (Lyric Opera of Chicago) and *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera, Dora Award winner). Chin is a proud Eastern Region Board member of Local USA 829. Instagram: @wilsonchindesign

KISH FINNEGAN (*Costume Design*) is delighted to return to SCR, having designed SCR's recent Outside SCR production of *The Old Man and the Old Moon, American Mariachi* in 2019 as well as Outside SCR's 2021 return of *American Mariachi*, along with as *You're a Good Man, Charlie Brown* and *Million Dollar Quartet*. She makes her home in Tucson, AZ, where she is the resident costume designer for Arizona Theatre Company (ATC). Her recent design credits include several world premieres, including the new musical *Justice* at ATC, *The Kite Runner* at San Jose Repertory, *The Tutor* at The Village Theatre in Washington and a one-woman version of *A Christmas Carol* with Phoenix-based Childsplay. Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong and Australia.

PHILIP ROSENBERG (*Lighting Design*) is making his SCR design debut. His Broadway and West End credits include *Mrs. Doubtfire*, *Pretty Woman*, *The Elephant Man*, *A Gentleman's Guide to Love and Murder* and *It's Only a Play*. His work regionally has been seen at The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, The Old Globe, TheatreWorks, Hartford Stage, Alliance Theatre, Huntington Theatre Company, Chicago Shakespeare Theatre, Shakespeare Theatre Company, Dallas Theater Center, Denver Center Theatre, Alley Theatre, Arena Stage, McCarter Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Opera, Two River Theatre Company, George Street Playhouse, and Westport Country Playhouse.

BETH LAKE (*Sound Design*) is making her SCR design debut. Her Broadway credits include *McNeal* (with Justin Ellington), *Uncle Vanya* (with Mikhail Fiksel), and *Camelot* (with Marc Salzberg). Off-Broadway credits include *for colored girls...*, *The Play That Goes Wrong*, *The Wolves* and *Freud's Last Session*. Regionally, she has designed *A Little Night Music* (Pasadena Playhouse), *Into the Woods*, (Guthrie Theater), *Kinky Boots* (Bucks County Playhouse), *Selling Kabul*, *Ghosts*, (William-

stown Theater Company), *Kiss My Aztec* (Hartford Stage with Jessica Paz), *A Thousand Splendid Suns* (ACT, Old Globe, Arena Stage) and *The Revolutionists, An Iliad, The Price* (Gulfshore Playhouse). Broadway Associate: *The Cottage, for colored girls...*, *Pass Over, Is This a Room?*, *Dana H, My Fair Lady, The Play That Goes Wrong, Natasha Pierre* and the *Great Comet of 1812*. She earned her MFA at UC Irvine and is a member of USA829, IATSE.

JERRY PATCH (*Dramaturg*) served as dramaturg on more than 150 new plays, including the world premieres of *Abundance, Freedomland, Golden Child, Intimate Apparel, Search and Destroy, Three Days of Rain, Ruined* and *Wit*. He was the founding project director for South Coast Repertory's Pacific Playwrights Festival and artistic director of the theatre program of Sundance Institute. A professor of theatre and film, he was consulting dramaturg for Roundabout Theatre Company (New York) for nearly a decade and resident artistic director at The Old Globe in San Diego. He is now artistic consultant for Manhattan Theatre Club where he served over a decade as Director of Artistic Development, and is Resident Dramaturg at SCR.

LARRY AMOROS (*Script Supervisor*) is an acclaimed ghostwriter and collaborator with an eclectic and diverse background. He has put three books on *The New York Times* Best Seller List since 2013: *I Hate Everyone Starting with Me*, with the late Joan Rivers; *The Book of Joan: Tales of Mirth, Mischief and Manipulation*, with Melissa Rivers; and, *Diary of a Mad Diva*, which garnered Joan Rivers a posthumous 2015 Grammy Award for Best Spoken Word album. His most recent book collaboration is *Lies My Mother Told Me*, with Melissa Rivers. Previous works include Joy Behar's humor book, *The Great Gasbag: An A to Z Guide to Surviving Trumpworld*, and Bianca del Rio's, *Blame It on Bianca del Rio: An Opinion on Everything from an Expert on Nothing*. Amoros' sports background includes a 10-year run writing for ESPN's "ESPY Awards," "The NASCAR Awards" and "The NHL Awards." He was part of the writing staff of "The Mark Twain Prize for American Humor" and in 2016, he served as Creative Producer/Head Writer of *A Tribute to Joan Rivers*, at The Kennedy Center in Washington, D.C. Amoros also worked on many TV series and specials, including HLN's "The Joy Behar Show," "The Rosie O'Donnell Show," "The Nanny" the news-magazine, *California Connected* and Barry Manilow's Emmy Award-winning PBS Special, *Music & Passion*. A native New Yorker, Amoros currently resides in Southern California.

TALYA NEVO-HACOHEN & BILL SCHENKER (*Honorary Producers*) share a deep passion for live professional theatre and first became subscribers at SCR 15 years ago. They are now First Nighters on both stages and members of the Platinum Circle. Talya, a real estate executive, is President of SCR's Board of Trustees; Bill, who is enjoying retirement, acted in New York and LA for nearly two decades. Together, in 2017, they served as the dynamic chairs of SCR's annual Gala and reprised this role with even greater success in 2018. They first helped underwrite the world premiere production of *Future Thinking*, as members of the Playwrights Circle. Since then, they have generously served as Honorary Producers of *avaaz, Poor Yella Rednecks* and *District Merchants*. As avid supporters of new work, they made their debut last season as Honorary Producers of the Pacific Playwrights Festival.

SUSAN SHIELDKRET & DAVID DULL (*Honorary Producers*) were hooked on *Joan* after attending its NewSCRipts reading in 2022 and are excited to support the world-premiere production. Most recently, Susan and David were enthusiastic supporters of Outside SCR, generously underwriting a production each summer between 2021-2024. They have previously served as Honorary Producers of several world-premieres, including *The Canadians* (2019), and as members of the Playwrights Circle, *Sheepdog* (2019) and *Little Black Shadows* (2018). First Nights subscribers on both stages, they began attending shows at SCR in 2003 and are members of the Golden Circle. Susan, an SCR Board Trustee, served as Gala Co-Chair in 2020 and currently chairs the Circles Committee.

MATTHEW MEEKS (*Stage Manager*) is excited to make his SCR debut with *Joan*. His regional credits include *Little Shop of Horrors, The Importance of Being Earnest, Into the Woods*, SIT Company's *The Bacchae* and *A Christmas Carol* with Guthrie Theater; *Hamlet, The River Bride, The Gift of the Magi, A Doll's House, A Lovely Sunday for Creve Coeur, Heartbreak House* and *Exit the King* with American Players Theatre; *The Hatmaker's Wife* and *Mlima's Tale* with Ten Thousand Things; *The Sound of Music* with Artistry Theater; and *Yuletide Celebration* (2022 & 2023) with the Indianapolis Symphony Orchestra. Thanks to you for supporting and celebrating live art!

LAUREN BUANGAN (*Assistant Stage Manager*) is a stage manager based out of the Orange County and Los Angeles area. Her previous SCR stage management credits include *Coleman '72*, *A Christmas Carol*, *Nina Simone: Four Women*, and *Million Dollar Quartet*, among others. She has also served as assistant stage manager at Geffen Playhouse in Los Angeles on *Tiny Father*, *Fat Ham*, and *The Lonely Few*. Buangan holds a BA in Theater from UCLA, a Certificate of Achievement in Film from Orange Coast College, and studied drama at Queen Mary University of London.

SUZANNE APPEL (*Managing Director*). For more than two decades, Suzanne Appel has pursued a personal mission to bring people together through transformative experiences led by form-challenging artists. Her accomplishments as Managing Director of Vineyard Theatre (2017-2024) include expanding the revenue-generating capacity of the organization, bringing on seven new board members, negotiating a two-production, industry-first producing partnership with Audible (David Cale's *Harry Clarke* and Ngozi Anyanwu's *Good Grief*), and transferring four Tony-nominated productions to Broadway. She is perhaps most proud of working with Artistic Director Sarah Stern to keep all Vineyard Theatre full-time staff employed during the COVID pandemic and developing a 2022-26 plan raising all arts worker wages. Appel joined The Vineyard after serving as director of external affairs for Hubbard Street Dance Chicago and as managing director at Cutting Ball Theater in San Francisco. She was recently awarded the Alfred Drake Award from Brooklyn College, an annual honor given to an accomplished theatre professional who has made significant contributions to the American theatre. Other previous positions include roles with Dance Theater Workshop, Yale Repertory Theatre, Berkeley Repertory Theatre and Wesleyan University. She is a graduate of Wesleyan University, Yale School of Drama and Yale School of Management (MFA/MBA).

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fifth of SCR's productions including the 2020 production of *Outside Mullingar*. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and

craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson 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 the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He 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* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (West Coast premiere). Benson received his BA in Theatre from San Francisco State University

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



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 Stage Directors and Choreographers Society, a national theatrical labor union.